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Sforza Hours

Thomas Kren, Scot McKendrick



Sforza Hours:

The Sforza Hours Mark Evans, 1992 Renaissance illuminated manuscript its lavish decorations were painted in two campaigns the first around 1490 for Bona of Savoy widow of Galeazzo Sforza Duke of Milan A portion of the book was delivered when a substantial part of the remainder was stolen Thirty years later in 1517 Bona's heir Margaret of Austria Regent of the Netherlands commissioned 16 additional miniatures to complement Birago's **Sforza Hours**, The British Library presents images of and information about the The Sforza Hours The library recounts the history of the Renaissance manuscript *Miniatures and Borders from the Book of Hours of Bona Sforza, Duchess of Milan* George Frederic Warner, 1894 **Psalms in Community** Harold W. Attridge, Margot Elsbeth Fassler, 2004 The Psalms initially shaped by the experience of Israel have expressed religious impulses of both Jews and Christians across the centuries Essays from a spectrum of disciplines demonstrate how the Psalms have functioned over time in these communities of conviction

Illuminating the Renaissance Thomas Kren, Scot McKendrick, 2003-07-01 This comprehensive and richly illustrated catalogue focuses on the finest illustrated manuscripts produced in Europe during the great epoch in Flemish illumination During this aesthetically fertile period beginning in 1467 with the reign of the Burgundian duke Charles the Bold and ending in 1561 with the death of the artist Simon Bening the art of book painting was raised to a new level of sophistication Sharing inspiration with the celebrated panel painters of the time illuminators achieved astonishing innovations in the handling of color light texture and space creating a naturalistic style that would dominate tastes throughout Europe for nearly a century Centering on the notable artists of the period Simon Marmion the Vienna Master of Mary of Burgundy Gerard David Gerard Horenbout Bening and others the catalogue examines both devotional and secular manuscript illumination within a broad context the place of illuminators within the visual arts including artistic exchange between book painters and panel painters the role of court patronage and the emergence of personal libraries and the international appeal of the new Flemish illumination style Contributors to the catalogue include Maryan W Ainsworth curator of European paintings at the Metropolitan Museum of Art independent scholar Catherine Reynolds and Elizabeth Morrison assistant curator of manuscripts at the Getty Museum *Illuminating the Renaissance* is published in conjunction with an exhibition organized by the Getty Museum the Royal Academy of Arts London and the British Library to be held at the Getty Museum from June 17 to September 7 2003 and at the Royal Academy of Arts from November 25 2003 to February 22 2004 [Viewing Renaissance Art](#) The Open University, Open University Staff, 2007-01-01 This book focuses on the values priorities and motives of patrons and the purposes and functions of art works produced north and south of the Alps and in post Byzantine Crete It begins by considering the social range and character of Renaissance patronage and ends with a study of Hans Holbein the Younger and the reform of religious images in Basle and England *Viewing Renaissance Art* considers a wide range of audiences and patrons from the rulers of France to the poorest confraternities in Florence The overriding premise is that art was not a

neutral matter of stylistic taste but an aspect of material production in which values were invested whether religious cultural social or political

Facsimile Siân Echard, 2025-10-14 An unprecedented cultural history of reproductions of medieval manuscripts Facsimiles are or claim to be exact copies of objects and medieval manuscripts have long been a focus for this kind of reproduction Today digitization delivers complete high resolution full color digital copies of thousands of medieval manuscripts to anyone with an internet connection But for centuries scholars in fields like art history or paleography or textual editing had to travel to see the manuscripts their work depended on When they couldn't they relied on copies drawings engravings lithographs and eventually monochrome photographs usually of parts of a manuscript rather than the whole thing Facsimile explores the prehistory of our digital present focusing on the eighteenth and nineteenth centuries a period that witnessed rapid technological change a renewal of interest in the Middle Ages in the public at large the consolidation and emergence of scholarly disciplines and the increase in institutions that cared for medieval manuscripts Siân Echard shows how facsimiles of medieval manuscripts were central to all these developments Focusing on Britain Echard traces how predigital technologies of reproduction were viewed by their practitioners and consumers and how they helped to form the ways people related to the medieval past Facsimile users were scholarly and popular with interests in text or image or books or all these things at once Four chapters Letter Figure Color Catastrophe show how the human hand the human eye and the human imagination intertwined with technology creating modern medieval hybrids that sit at the intersection of past and present From the rise of paleography and diplomatics as disciplines to the emergence of calligraphy as a craft and hobby from the use of facsimiles in shaping narratives of national identity to the substitution of facsimiles for destroyed or damaged manuscripts in the development of preservation practices Facsimile offers an unprecedented cultural history of reproductions of medieval manuscripts

The Sforza Book of Hours Sir John Charles Robinson, Bona (of Savoy, consort of Galeazzo Maria Sforza, Duke of Milan), British Library, 1895

The Ends of the Body Jill Ross, Suzanne Conklin Akbari, 2013-01-01 Drawing on Arabic English French Irish Latin and Spanish sources the essays share a focus on the body's productive capacity whether expressed through the flesh's materiality or through its role in performing meaning The collection is divided into four clusters Foundations traces the use of physical remnants of the body in the form of relics or memorial monuments that replicate the form of the body as foundational in communal structures Performing the Body focuses on the ways in which the individual body functions as the medium through which the social body is maintained Bodily Rhetoric explores the poetic linkage of body and meaning and Material Bodies engages with the processes of corporeal being ranging from the energetic flow of humoral liquids to the decay of the flesh Together the essays provide new perspectives on the centrality of the medieval body and underscore the vitality of this rich field of study

Guide to the Collection of Early Italian Engravings British Museum. Department of Prints and Drawings, 1923

"Women, Manuscripts and Identity in Northern Europe, 1350-1550" Joni M. Hand, 2017-07-05 Author Joni M Hand sheds light on the reasons women of the Valois

courts from the mid fourteenth to the mid sixteenth century commissioned devotional manuscripts Visually interpreting the non text elements portraits coats of arms and marginalia as well as the texts Hand explores how the manuscripts were used to express the women s religious political and or genealogical concerns This study is arranged thematically according to the method in which the owner is represented Recognizing the considerable influence these women had on the appearance of their books Hand interrogates how the manuscripts became a means of self expression beyond the realm of devotional practice She reveals how noblewomen used their private devotional manuscripts as vehicles for self definition to reflect familial political and social concerns and to preserve the devotional and cultural traditions of their families Drawing on documentation of women s book collections that has been buried within the inventories of their fathers husbands or sons Hand explores how these women contributed to the cultural and spiritual character of the courts and played an integral role in the formation and evolution of the royal libraries in Northern Europe

Catalogue of the ... Annual Exhibition of Engravings, Woodcuts, Etchings of the XV and XVI Centuries ,1928

Drama and Resistance Claire Sponsler,1997 Provides a cultural and historical context for medieval popular drama In *Drama and Resistance* Claire Sponsler explores the intertwined histories of bodily subjectivity commodity culture and theatricality in late medieval England In a fascinating consideration of popular drama in the period from 1350 to 1520 she argues that many types of performances during this time represented cultural evasions of the imposition of disciplinary power The medieval theater was a social site where resistance masked from the full scrutiny of authority by theatricality was practiced articulated and enacted Sponsler examines three key discourses of authoritarian bodily and commodity control clothing laws conduct literature and Books of Hours and pairs them with three kinds of theatrical performances that enact resistance to disciplining codes Robin Hood performances morality plays and Corpus Christi pageants She considers the contradictions and inconsistencies in the repressive official discourses and analyzes the ways in which the staging of forbidden acts like cross dressing social and sexual misbehavior and violence against the body challenged these discourses Drawing on recent social theory *Drama and Resistance* is an important contribution to medieval studies and the history of theater

The Confessions of St. Augustine ,2007-10-31 A beautiful new translation of select passages from Augustine s beloved confessions this volume features illustrations of illuminated manuscripts from the British Library

120 Great Paintings from Medieval Illuminated Books Carol Belanger Grafton,2008-01-01 Presents a collection of images from Medieval illuminated manuscripts along with a DVD which contains each image in three different sizes to use in a variety of clip art projects

Bibliographica Alfred William Pollard,1897 A series of papers on books their history and art issued in 12 quarterly numbers

Bibliographica ,1895 **Women, Manuscripts and Identity in Northern Europe, 1350-1550** Joni M. Hand,2013-01-01 Author Joni M Hand sheds light on the reasons women of the Valois courts from the mid fourteenth to the mid sixteenth century commissioned devotional manuscripts Visually interpreting the non text elements portraits coats of arms and marginalia as well as the texts Hand

explores how the manuscripts were used to express the women's religious political and or genealogical concerns This study is arranged thematically according to the method in which the owner is represented *Piety in Pieces* Kathryn M.

Rudy, 2016-09-26 Medieval manuscripts resisted obsolescence Made by highly specialised craftspeople scribes illuminators book binders with labour intensive processes using exclusive and sometimes exotic materials parchment made from dozens or hundreds of skins inks and paints made from prized minerals animals and plants books were expensive and built to last They usually outlived their owners Rather than discard them when they were superseded book owners found ways to update amend and upcycle books or book parts These activities accelerated in the fifteenth century Most manuscripts made before 1390 were bespoke and made for a particular client but those made after 1390 especially books of hours were increasingly made for an open market in which the producer was not in direct contact with the buyer Increased efficiency led to more generic products which owners were motivated to personalise It also led to more blank parchment in the book for example the backs of inserted miniatures and the blank ends of textual components Book buyers of the late fourteenth and throughout the fifteenth century still held onto the old connotations of manuscripts that they were custom made luxury items even when the production had become impersonal Owners consequently purchased books made for an open market and then personalised them filling in the blank spaces and even adding more components later This would give them an affordable product but one that still smacked of luxury and met their individual needs They kept older books in circulation by amending them attached items to generic books to make them more relevant and valuable and added new prayers with escalating indulgences as the culture of salvation shifted Rudy considers ways in which book owners adjusted the contents of their books from the simplest add a marginal note sew in a curtain to the most complex take the book apart embellish the components with painted decoration add more quires of parchment By making sometimes extreme adjustments book owners kept their books fashionable and emotionally relevant This study explores the intersection of codicology and human desire Rudy shows how increased modularisation of book making led to more standardisation but also to more opportunities for personalisation She asks What properties did parchment manuscripts have that printed books lacked What are the interrelationships among technology efficiency skill loss and standardisation *The British Library Journal* British Library, 1986

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