

THE PELICAN



HISTORY OF ART

Theodor Müller

SCULPTURE IN THE NETHERLANDS/GERMANY FRANCE/SPAIN: 1400-1500



Sculpture In The Netherlands Germany France Spain 1400 1500

Jean de La Fontaine



Sculpture In The Netherlands Germany France Spain 1400 1500:

Painting and Sculpture in Germany and the Netherlands, 1500 to 1600 Gert von der Osten, Horst Vey, 1969 A detailed study of painting and sculpture in sixteenth and seventeenth century Germany and the Netherlands noting influences and styles as well as drawing attention to the work of lesser known painters and sculptors *Sculpture in The Netherlands, Germany, France, and Spain* Nikolaus Pevsner, 1966 The Grove Encyclopedia of Medieval Art and Architecture Colum Hourihane, 2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture *The Limewood Sculptors of Renaissance Germany* Michael Baxandall, 1980-01-01 A detail examination of the craftsmanship and lives of German woodcarvers from 1475 to 1525 discusses their artistic styles techniques of carving and place in society **Mirror of the Medieval World** Barbara Drake Boehm, Metropolitan Museum of Art (New York, N.Y.), 1999 The publication of this comprehensive catalogue celebrates the distinguished career of William D Wixom at the Metropolitan Highlighted in these pages are more than three hundred purchases and gifts the great majority of which have been on view but many of which have remained unpublished until now Metropolitan Museum of Art website

European Art of the Fifteenth Century Stefano Zuffi, 2005 Influenced by a revival of interest in Greco Roman ideals and sponsored by a newly prosperous merchant class fifteenth century artists produced works of astonishingly innovative content and technique The International Gothic style of painting still popular at the beginning of the century was giving way to the influence of Early Netherlandish Flemish masters such as Jan van Eyck who emphasized narrative and the complex use of light for symbolic meaning Patrons favored paintings in oil and on wooden panels for works ranging from large hinged altarpieces to small increasingly lifelike portraits In the Italian city states of Florence Venice and Mantua artists and architects alike perfected existing techniques and developed new ones The painter Masaccio mastered linear perspective the sculptor Donatello produced anatomically correct but idealized figures such as his bronze nude of David and the brilliant architect and engineer Brunelleschi integrated Gothic and Renaissance elements to build the self supporting dome of the Florence Cathedral This beautifully illustrated guide analyzes the most important people places and concepts of this early Renaissance period whose explosion of creativity was to spread throughout Europe in the sixteenth century Journey from Paris to the Limousin Jean de La Fontaine, 2008 The Journey is here translated for the first time into English The translator editor has provided an introduction that traces La Fontaine's early career explains the reason for the trip to Limoges discusses his sketches of people he encounters on the way and analyzes the poet's reactions to works of art and architecture his personal comments to his wife and his epistolary style with its engaging good humor and candor The detailed Notes

contribute to the scholarly usefulness of this edition The book should appeal to all lovers of La Fontaine and to those interested in the Grand Siecle and the era of Louis XIV Jacket *The Oxford History of Western Art* Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the re definition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the

applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students *The Longman Companion to Renaissance Europe, 1390-1530* Stella

Fletcher,2014-02-04 This new Companion is the ideal reference guide It fills a gap by providing an authoritative but accessible reference on political economic religious social as well as cultural developments in this crucial period It contains information on all major topics including the church war and diplomacy civic life learning and letters printing the economy science and technology the arts across Europe and the wider world **Prehistoric Art in Europe** Nancy K. Sandars,1985

Until around 10 000 B C art in Europe appears to have been in advance of the rest of the world and throws a valuable if intermittent light on the total history of early man The great masterpieces of cave painting at Lascaux are well known and one tradition of early sculpture is from the first surprisingly classical With the shelter paintings of the Spanish Levant and the clay modelling and painted pottery of eastern Europe in the fourth and third millennia B C fresh artistic problems were tackled Later still evolved the high technical accomplishment of the metal workers and this masterly study concludes with an account of the original and exciting new departures of Celtic La Tene art of the last four centuries B C BOOK COVER

Nuremberg, a Renaissance City, 1500-1618 Jeffrey Chipps Smith,2014-12-15 This illustrated study of Renaissance Nuremberg explores the city s social and artistic history through the sixteenth century and beyond The German city of Nuremberg reached the height of its artistic brilliance during the Renaissance becoming one of the foremost cultural centers in all of Europe by 1500 Nuremberg was the home of painter Albrecht D rer whose creative genius inspired generations of German artists However D rer was only one of a host of extraordinary painters printmakers sculptors and goldsmiths working in the city Following a map of the city s principal landmarks Guy Fitch Lytle provides a compact historical background for Jeffrey Chipps Smith s detailed discussions of the city s social and artistic significance Smith examines the religious function of art before and during the Reformation the early manifestations of humanism in Nuremberg and its influence on the art of D rer and his contemporaries and the central role of D rer s pedagogical ideas and his workshop in the dissemination of Renaissance artistic concepts Finally Smith surveys the principal artists and stylistic trends in Nuremberg from 1500 to the outbreak of the Thirty Years War Nuremberg A Renaissance City 1500 1618 contains biographical sketches of forty five major artists of the period plus more than three hundred illustrations depicting the city and its most magnificent artistic treasures **Drawings in Midwestern Collections** Burton Lewis Dunbar,Edward J. Olszewski,1996 Old master drawings

kept in storage their access limited to a few will now be made widely accessible in this new series which will eventually include all drawings in some 70 midwestern collections The first volume introduces a corpus of the rarest of European drawings through the year 1500 a time when artists had just begun to value drawings as works of art It presents 30 entries written by 12 scholars each a specialist in the art of the period and each with immediate access to the artwork itself

Annotation copyright by Book News Inc Portland OR *THE CLOISTERS*. Elizabeth C. Parker,1992 *The New Art of the Fifteenth Century: Faith and Art in Florence and The Netherlands* Shirley Neilsen Blum,2013-09-03 A fresh look at the early Renaissance considering Florentine and Netherlandish art as a single phenomenon at once deeply spiritual and entirely new Adam and Eve are driven from the Garden of Eden into a rocky landscape their naked bodies lit by a cold sun their gestures and expressions a study in shame and anguish A serious man well attired kneels in prayer before the Virgin and Child close enough to touch them almost his furrowed brow setting off the saintly perfection of their features In fifteenth century Florence and Flanders painters were using an arsenal of new techniques including perspective anatomy and the accurate treatment of light and shade to present traditional religious subjects with an unprecedented immediacy and emotional power Their art was the product of a shared Christian culture and their patrons included not only nobles and churchmen but also the middle classes of these thriving commercial centers Shirley Neilsen Blum offers a new synthesis of this remarkable period in Western art between the refinements of the Gothic and the classicism of the High Renaissance when the mystical was made to seem real In the first part of her text Blum traces the emergence of a new naturalism in the sculpture of Claus Sluter and Donatello and then in the painting of Van Eyck and Masaccio In the second part she compares scenes from the Infancy and Passion of Christ as rendered by artists from North and South Exploring both the images themselves and the theological concepts that lie behind them she re creates as far as possible the experience of the contemporary fifteenth century viewer Abundantly illustrated with color plates of masterworks by Fra Angelico Botticelli Rogier van der Weyden and others this thought provoking volume will appeal equally to general readers and students of art history *Notable Acquisitions, 1983-1984* Metropolitan Museum of Art (New York, N.Y.),Philippe De Montebello,1984 **A World History of Art** Hugh Honour,John Fleming,2005 Over two decades this art historical tour de force has consistently proved the classic introduction to humanity s artistic heritage From our paleolithic past to our digitised present every continent and culture is covered in an articulate and well balanced discussion In this Seventh Edition the text has been revised to embrace developments in archaeology and art historical research while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years providing a new perspective on the latest developments The insight elegance and fluency that the authors bring to their text are complemented by 1458 superb illustrations half of which are now in colour These images together with the numerous maps and architectural plans have been chosen to represent the most significant chronological regional and individual styles of artistic expression **Routledge Revivals: Medieval Germany (2001)** John M. Jeep,2017-07-05 First published in 2001 *Medieval Germany* An Encyclopedia provides a comprehensive guide to the German and Dutch speaking world in the Middle Ages from approximately C E 500 to 1500 It offers detailed accounts of a wide variety of aspects of medieval Germany including language literature architecture politics warfare medicine philosophy and religion In addition this reference work includes bibliographies and citations to aid further

study This A Z encyclopedia featuring over 500 entries written by expert contributors will be of key interest to students and scholars as well as general readers **Gothic Sculpture, 1140-1300** Paul Williamson,1995-01-01 This study examines the development of Gothic sculpture throughout Europe It discusses the most famous monuments such as the cathedrals of Chartres Amiens and Reims Westminster Abbey and the Siena Duomo and less familiar buildings in France England Italy Germany Spain and Scandinavia **Art Information** Lois Swan Jones,1990 **Understanding Art** Flavio Conti,Maria Cristina Gozzoli,2014-09-19 Understanding Art is a two volume fully illustrated work that strives to explain and discuss four important periods in the history of western art the Romanesque Gothic Renaissance and Baroque It aims to create a sense of understanding recognition and appreciation of art by analysing within the four periods three distinct artistic genres painting sculpture and architecture Besides the excellence of the illustrations one of the great virtues of this book is its clear and concise explanations It is truly an excellent first stop for anyone embarking on a serious study of art or anyone wishing to refresh his or her memory of the facts about the art history of the western world

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