

# THE RULE OF ART

*Literature and Painting in the Renaissance*

✧ CLARK HULSE ✧



# Rule Of Art Literature And Painting In The Renaissance

**Frederick Kiefer**



## **Rule Of Art Literature And Painting In The Renaissance:**

**The Rule of Art** Clark Hulse,1990 What do Renaissance poetry and painting have in common What are the social ideological and aesthetic bases for the links between them And what role do those links play in creating the humanistic culture that still has power over us today These are the questions Clark Hulse takes up in this sophisticated interdisciplinary study of Renaissance aesthetics Proposing an archeology of artistic knowledge Hulse examines the theoretical language through which the poets painters and patrons of the Renaissance conceived of the relationship between the arts That language is embedded in what he calls a rule of art a specific set of categories assumptions and practices that defined the two art forms and the relationship between them Hulse charts the rise of both forms to the status of liberal arts requiring special intellectual training for artist and patron alike In the process he uncovers the history of the practice of theory in the Renaissance revealing how artistic discourse lived in the world

**The Cambridge Companion to English Literature, 1500-1600** Arthur F. Kinney,2000 The first comprehensive account of English Renaissance literature and the culture which shaped it

**John Donne's Poetry and Early Modern Visual Culture** Ann Hurley,2005 This study argues the thesis that John Donne s poetry already well served by the insightful close readings of earlier generations of scholars can now profit from being read in the context of early modern cultural experience specifically its visual culture It points out that the focus on visual culture allows for a non monolithic flexible reading of Donne s verse in part because it acknowledges that while the complexity of his religious identity has been well explored the complexity of his secular interest has perhaps been less thoroughly examined Since a study of early modern visual culture is deeply concerned with the vicissitudes of the image both religious and secular such a context serves to integrate what in Donne sometimes invites polarity Focused on close readings of several poems the study is in two parts On the one hand it examines the visual culture of early modern England and argues that reading Donne s poetry enhances our understanding of how that culture actually operated when looked at through the experience of a practicing poet the visual culture through which it participated adds a dimension to that verse that would otherwise be less accessible to us Ann H Hurley is Professor of English at Wagner College

**Narrating the Visual in Shakespeare** Richard Meek,2017-03-02 This book examines Shakespeare s fascination with the art of narrative and the visuality of language Richard Meek complicates our conception of Shakespeare as either a man of the theatre or a literary dramatist suggesting ways in which his works themselves debate the question of text versus performance Beginning with an exploration of the pictorialism of Shakespeare s narrative poems the book goes on to examine several moments in Shakespeare s dramatic works when characters break off the action to describe an absent offstage event place or work of art Meek argues that Shakespeare does not simply prioritise drama over other forms of representation but rather that he repeatedly exploits the interplay between different types of mimesis narrative dramatic and pictorial in order to beguile his audiences and readers Setting Shakespeare s works in their literary and rhetorical contexts and engaging with contemporary

literary theory the book offers new readings of Venus and Adonis The Rape of Lucrece Hamlet King Lear and The Winter's Tale The book will be of particular relevance to readers interested in the relationship between verbal and visual art theories of representation and mimesis Renaissance literary and rhetorical culture and debates regarding Shakespeare's status as a literary dramatist Portraits, Painters, and Publics in Provincial England 1540-1640 Robert Tittler, 2013-09-05 In this the first comprehensive study of post Reformation provincial English portraiture Robert Tittler investigates the growing affinity for secular portraiture in Tudor and early Stuart England a cultural and social phenomenon which can be said to have produced a public for that genre He breaks new ground in placing portrait patronage and production in this era in the broad social and cultural context of post Reformation England and in distinguishing between native English provincial portraiture which was often highly vernacular and foreign influenced portraiture of the court and metropolis which tended towards the formal and polite Tittler describes the burgeoning public for portraiture of this era as more than the familiar court and London based presence but rather as a phenomenon which was surprisingly widespread both socially and geographically throughout the realm He suggests that provincial portraiture differed from the mainstream cosmopolitan portraiture of the day in its workmanship materials inspirations and even vocabulary showing how its native English roots continued to guide its production Innovative chapters consider the aims and vocabulary of English provincial portraiture the relationship of portraiture and heraldry the painter's occupation in provincial as opposed to metropolitan England and the contrasting availability of materials and training in both provincial and metropolitan areas The work as a whole contributes to both art history and social history it speaks to admirers and collectors of painting as well as to curators and academics **Art and Music in the Early Modern Period** Katherine A. McIver, 2017-07-05 The relationship between music and painting in the Early Modern period is the focus of this collection of essays by an international group of distinguished art historians and musicologists Each writer takes a multidisciplinary approach as he or she explores the interface between music performance and painting or between music and art theory The essays reflect a variety and range of approaches and offer methodologies which might usefully be employed in future research in this field The volume is dedicated to the memory of Franca Trinchieri Camiz an art historian who worked extensively on topics related to art and music and who participated in some of the conference panels from which many of these essays originate Three of Professor Camiz's own essays are included in the final section of this volume together with a bibliography of her writings in this field They are preceded by two thematic groups of essays covering aspects of musical imagery in portraits issues in iconography and theory and the relationship between music and art in religious imagery **The Book of Hours and the Body** Sherry C. M. Lindquist, 2024-02-29 This book explores our corporeal connections to the past by considering what three theoretical approaches somaesthetics posthumanism and the uncanny may reveal about both premodern and postmodern terms of embodiment It takes as its point of departure a selection of fifteenth century northern European Books of Hours evocative objects designed at once to inscribe social status

to strengthen religious commitment to entertain to stimulate emotions and to encourage discomfiting self scrutiny Studying their kaleidoscopically strange moving humorous disturbing and imaginative pages not only enables a window into relationships among bodies images and things in the past but also in our own internet era where surprisingly popular memes drawn from such manuscripts constitute a part of our own visual culture In negotiating theoretical post theoretical and historical concerns this book aims to contribute to an emerging and much needed intersectional social history of art It will be of interest to scholars working in art history medieval studies Renaissance early modern studies gender studies the history of the book posthumanism aesthetics and the body      **The English Mannerist Poets and the Visual Arts** L. E. Semler,1998

In this study L E Semler begins with a comprehensive historical definition of Mannerism in visual arts from which he derives four key terms that constitute the nucleus of the aesthetic technical precision elegance grazia and the difficulta facilitata formula These principles interwoven with one another and with maniera are derived from visual arts but are specifically designed to be transferable to any medium The rest of the book situates the English poets in relation to the visual arts including painting limning gold and silversmithery architecture and garden design and discusses their verse in relation to the key Mannerist principles      A Day in a Working Life Gary Westfahl,2015-04-21 Ideal for high school and college students studying history through the everyday lives of men and women this book offers intriguing information about the jobs that people have held from ancient times to the 21st century This unique book provides detailed studies of more than 300 occupations as they were practiced in 21 historical time periods ranging from prehistory to the present day Each profession is examined in a compelling essay that is specifically written to inform readers about career choices in different times and cultures and is accompanied by a bibliography of additional sources of information sidebars that relate historical issues to present day concerns as well as related historical documents Readers of this work will learn what each profession entailed or entails on a daily basis how one gained entry to the vocation training methods and typical compensation levels for the job The book provides sufficient specific detail to convey a comprehensive understanding of the experiences benefits and downsides of a given profession Selected accompanying documents further bring history to life by offering honest testimonies from people who actually worked in these occupations or interacted with those in that field      *Enargeia in Classical Antiquity and the Early Modern Age* Heinrich F. Plett,2012-08-14 The present study provides an extensive treatment of the topic of enargeia on the basis of the classical and humanist sources of its theoretical foundation These serve as the basis for detailed analyses of verbal and pictorial works of the Classical Antiquity and the Early Modern Age      Reformation and Early Modern Europe David M. Whitford,2007-11-01 Continuing the tradition of historiographic studies this volume provides an update on research in Reformation and early modern Europe Written by expert scholars in the field these eighteen essays explore the fundamental points of Reformation and early modern history in religious studies European regional studies and social and cultural studies Authors review the present state of research in the field new trends key issues scholars are

working with and fundamental works in their subject area including the wide range of electronic resources now available to researchers

**Reformation and Early Modern Europe A Guide to Research** is a valuable resource for students and scholars of early modern Europe

**The Delight of Art** David Cast, 2009 A study based on the text the Lives of the Artists by Giorgio Vasari Discusses how the visual arts in the Renaissance were an occasion for delight or pleasure Argues that such an attention was encouraged by certain social and intellectual practices Provided by publisher

**Shakespeare and the Visual Arts** Michele Marrapodi, 2017-02-17 Critical investigation into the rubric of Shakespeare and the visual arts has generally focused on the influence exerted by the works of Shakespeare on a number of artists painters and sculptors in the course of the centuries Drawing on the poetics of intertextuality and profiting from the more recent concepts of cultural mobility and permeability between cultures in the early modern period this volume s tripartite structure considers instead the relationship between Renaissance material arts theatre and emblems as an integrated and intermedial genre explores the use and function of Italian visual culture in Shakespeare s oeuvre and questions the appropriation of the arts in the production of the drama of Shakespeare and his contemporaries By studying the intermediality between theatre and the visual arts the volume extols drama as a hybrid genre combining the figurative power of imagery with the plasticity of the acting process and explains the tri dimensional quality of the dramatic discourse in the verbal visual interaction the stagecraft of the performance and the natural legacy of the iconographical topoi of painting s cognitive structures This methodological approach opens up a new perspective in the intermedial construction of Shakespearean and early modern drama extending the concept of theatrical intertextuality to the field of pictorial arts and their social cultural resonance An afterword written by an expert in the field a rich bibliography of primary and secondary literature and a detailed Index round off the volume

**Shakespeare and the Visual Imagination** Stuart Sillars, 2015-08-06 A fully illustrated study of Shakespeare s awareness of traditions in visual art and their presence in his plays and poems

*Architectural Involutions* Mimi Yiu, 2015-11-15 Taking the reader on an inward journey from fa ades to closets from physical to psychic space Architectural Involutions offers an alternative genealogy of theater by revealing how innovations in architectural writing and practice transformed an early modern sense of interiority As the English house underwent a process of inward folding replacing a logic of central assembly with one of dissemination the subject who negotiated this new scenography became a flashpoint of conflict in both domestic and theatrical arenas The book launches from a matrix of related platforms a term that in early modern usage denoted scaffolds stages and draftsmen s sketches to situate Alberti Shakespeare Jonson and others within a landscape of spatial and visual change Engaging theory with archival findings Mimi Yiu reveals an emergent desire to perform subjectivity to unfold an interior face to an admiring public

Shakespeare's Visual Theatre Frederick Kiefer, 2003-09-25 In this study of Shakespeare s visual culture Frederick Kiefer looks at the personified characters created by Shakespeare in his plays his walking talking abstractions These include Rumour in 2 Henry IV Time in The Winter s Tale

Spring and Winter in Love's Labour's Lost, Revenge in Titus Andronicus and the deities in the late plays. All these personae take physical form on the stage; the actors performing the roles wear distinctive attire and carry appropriate props. The book seeks to reconstruct the appearance of Shakespeare's personified characters to explain the symbolism of their costumes and props and to assess the significance of these symbolic characters for the plays in which they appear. To accomplish this reconstruction, Kiefer brings together a wealth of visual and literary evidence, including engravings, woodcuts, paintings, drawings, tapestries, emblems, civic pageants, masques, poetry, and plays. The book contains over forty illustrations of personified characters in Shakespeare's time.

**Cassell Dictionary Italian Literature** Peter Bondanella, Julia Conway Bondanella, Jody Robin Shiffman, 2001-01-01

**Museum of Words** James A. W. Heffernan, 2004-04 Ekphrasis is the art of describing works of art; the verbal representation of visual representation. Profoundly ambivalent ekphrastic poetry celebrates the power of the silent image even as it tries to circumscribe that power with the authority of the word. Over the ages its practitioners have created a museum of words about real and imaginary paintings and sculptures. In the first book ever to explore this museum, James Heffernan argues that ekphrasis stages a battle for mastery between the image and the word. Moving from the epics of Homer, Virgil, and Dante to contemporary American poetry, this book treats the history of struggle between rival systems of representation. Readable and well illustrated, this study of how poets have represented painting and sculpture is a major contribution to our understanding of the relation between the arts.

**Art in England** Sara N. James, 2016-10-31 Art in England fills a void in the scholarship of both English and medieval art by offering the first single volume overview of artistic movements in Medieval and Early Renaissance England. Grounded in history and using the chronology of the reign of monarchs as a structure, it is contextual and comprehensive, revealing unobserved threads of continuity, patterns of intention, and unique qualities that run through English art of the medieval millennium. By placing the English movement in a European context, this book brings to light many ingenious innovations that focused studies tend not to recognize and offers a fresh look at the movement as a whole. The media studied include architecture and related sculpture, both ecclesiastical and secular, tomb monuments, murals, panel paintings, altarpieces, and portraits, manuscript illuminations, textiles, and art by English artists and by foreign artists commissioned by English patrons.

**Writing for the Eyes in the Spanish Golden Age** Frederick A. De Armas, 2004 Although the very notion of writing for the eyes was not new to the Spanish Golden Age, its ubiquitous presence during this period calls for rethinking of the traditional separation between the visual and the verbal in studies of Iberian culture. This collection of essays seeks to open up this complex interdisciplinary field of study by including essays on many aspects of visual writing in sixteenth and seventeenth century Spain. Jacket

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