

Brigitte Corley
PAINTING
AND PATRONAGE IN
COLOGNE
1300~1500

Painting And Patronage In Cologne 1300-1500

Hussin A.Rothana



Painting And Patronage In Cologne 1300-1500:

Painting and Patronage in Cologne, 1300-1500 Brigitte Corley, 2000 This book traces the development of the Cologne school of painting over two centuries beginning with the period before 1400 with its elegant genteel art up to the period preceding the Renaissance

The Painted Triptychs of Fifteenth-Century Germany Lynn F. Jacobs, 2025-10-01 This book presents four case studies that interrogate how German fifteenth century painted triptychs engage with and ultimately blur various boundaries Some of the boundaries are internal to the triptych format for example transgressed frames between narrative scenes on triptych interiors or interconnections between imagery on triptych interiors and exteriors Other blurred boundaries are regional ones between the Netherlands and Cologne metaphysical ones between heaven and earth and artistic distinctions between the media of painting and sculpture The book's case studies which shed new light on Conrad von Soest Stefan Lochner and the Master of the St Bartholomew Altarpiece illuminate the importance of German fifteenth century painting while providing a fresh assessment of relations between German triptychs and their more famous Netherlandish counterparts The case studies also demonstrate the value of probing the implications of format and medium for generating meaning A coda assesses the triptych in the age of Digital Art

Art and Architecture of Late Medieval Pilgrimage in Northern Europe and the British Isles, 2022-07-18 This collection includes essays on the visual experience and material culture at medieval pilgrimage shrines of northern Europe and the British Isles particularly the art and architecture created to intensify spiritual experience for visitors These studies focus on regional pilgrimage centers which flourished from the 12th to 16th centuries addressing various aspects of visual imagery and architectural space which inspired devotees to value cults of enshrined saints and to venerate them in memory from afar Subjects include pilgrim dress jeweled and painted reliquaries labyrinths elaborate processions printed texts of the saint's life shrines sculpture and other architectural decoration and pilgrim souvenirs Profusely illustrated with 350 photographs this work will interest scholars and students of art history history religious studies and popular culture Contributors include Ilana Abend David Virginia Blanton Sarah Blick Katja Boertjes James Bugslag Lisa Victoria Ciresi Daniel K Connolly M Cecilia Gaposchkin Laura D Gelfand Anja Grebe Anne F Harris Kelly M Holbert Vida J Hull Jos Koldeweij Marike de Kroon Claire Labrecque Stephen Lamia Nora Laos Jennifer M Lee Albert Lemeunier Mitchell B Merback Scott B Montgomery Jeanne Nuechterlein Rita Tekippe William J Travis Kristen Van Ausdall Benoit Van den Bossche The print edition is available as a set of two volumes 9789004475168

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 *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 Jan van Eyck and Portugal's 'Illustrious Generation' Barbara von Barghahn, 2013-12-31 This book investigates Jan Van Eyck's patronage by the Crown of Portugal and his role as diplomat painter for the Duchy of Burgundy following his first voyage to Lisbon in 1428 1429 when he painted two portraits of Infanta Isabella who became the third wife of Philip the Good in 1430 New portrait identifications are provided for the Ghent Altarpiece 1432 and its iconographical prototype the lost Fountain of Life These altarpieces are analysed with regard to King Joao I's conquest of Ceuta achieved by his sons who were hailed as an illustrious generation Strong family ties between the dynastic houses of Avis and Lancaster explain Lusitania's sustained fascination with Arthurian lore and the Grail quest Several chapters of this book are overlaid with a chivalric veneer A second secret mission to Portugal in 1437 by Jan van Eyck is postulated and this diplomatic visit is related to Prince Henry the Navigator's expedition to Tangier and King Duarte's attempts to forge an alliance with Alfonso V of Aragon Late Eyckian commissions are reviewed in the light of this ill fated crusade and additional new portraits are identified The most significant artist of Renaissance Flanders appears to have been patronized as much by the House of Avis as by the Duchy of Burgundy Barbara von Barghahn is Professor of Art History at George Washington University and a specialist in the art history of Portugal Spain and their colonial dominions as well as Flanders In 1993 she was conferred O Grao Comendador in the Portuguese Order of Prince Henry the Navigator She has spent nearly a decade completing research about Jan van Eyck's diplomatic visits to the Iberian Peninsula *Medieval Cologne* Joseph P. Huffman, 2024-11-18 In Anglophone literature historical questions about urban socio economic political religious and cultural development have often been answered using Anglo French Anglo Low Countries and Anglo Italian paradigms and sources Medieval Germany has been largely overlooked seen as a peripheral and irrelevant anomaly Conversely scholars from the German Rhineland have mostly remained within the traditions of civic public history and Landesgeschichte As a result they rarely engage with the historical questions raised in wider European

discourses This volume challenges these historiographical propensities by offering a fresh perspective on medieval urban Germany It aims to integrate Cologne and the Rhineland more accurately and equitably into the wider histories of medieval Europe The book engages with historical questions of wider relevance across both German and European medieval histories It invites all scholars and students of medieval Europe to utilize Cologne as a key source for their research and writing

Art, Travel, and Exchange between Iberia and Global Geographies, c. 1400-1550, 2024-12-16 Traditional narratives hold that the art and architecture of the Iberian Peninsula in the late 15th century were transformed by the arrival of artists objects and ideas from northern Europe The year 1492 has been interpreted as a radical rupture marking the end of the Islamic presence on the peninsula the beginning of global encounters and the intensification of exchange between Iberia and Renaissance Italy This volume aims to nuance and challenge this narrative considering the Spanish and Portuguese worlds in conjunction and emphasising the multi directional migrations of both objects and people to and from the peninsula This long marginalised region is recast as a diffuse artistic centre in close contact with Europe and the wider world The chapters interweave varied media geographies and approaches to create a rich tapestry held together by itinerant artworks artists and ideas Contributors are Lu s Urbano Afonso Sylvia Alvares Correa Vanessa Henriques Antunes Piers Baker Bates Costanza Beltrami Ant nio Candeias Ana Cardoso Maria L Carvalho Maria Jos Francisco Bart Fransen Alexandra Lauw Marta Manso Eva March Encarna Montero Tortajada Elena Paulino Montero Fernando Ant nio Baptista Pereira Joana Balsa de Pinho Mar a Sanz Juli n Steven Saverwyns Marco Silvestri Maria Vittoria Spissu Sara Valadas C line Ventura Teixeira Nelleke de Vries and Armelle Weitz *St. Ursula and the Eleven Thousand Virgins of Cologne* Scott Bradford Montgomery, 2010 The cult of St Ursula and the Eleven Thousand Virgin Martyrs of Cologne was the most widespread relic cult in medieval Europe The sheer abundance of relics of the Eleven Thousand Virgins which allowed for the display of immense collections shaped the notion of corporate cohesion that characterized the cult Though the primacy of St Ursula as the leader of this holy band was established by the tenth century she was conceived as the head of a corporate body Innumerable inventories and liturgical texts attest to the fact that this cult was commemorated and referenced as a collective mass Undecim millium virginum This group identity informed and was formulated by the presentation of their relics as well as much of the imagery associated with this cult This book explores the visual textual performative and perceptual aspects of this phenomenon with particular emphasis on painting and sculpture in late medieval Cologne Examining the ways in which both texts and images worked as vestments garbing the true core of relics which formed the body of the cult the book examines the cult from the core outward seeking to understand hagiographic texts and images in terms of their role in articulating relic cults *St Stephen's Chapel and the Palace of Westminster* Tim Ayers, J P D Cooper, Elizabeth Hallam Smith, Caroline Shenton, 2024-10 Traces the history of a magnificent landmark in the history of late medieval art and architecture As the principal royal chapel in the medieval Palace of Westminster St Stephen s was at the centre of worship for the Plantagenets a major collegiate foundation of a new

kind for the mid fourteenth century and a community of national significance in the development of sacred polyphony During the Reformation the Chapel was converted into a meeting place for the House of Commons which it remained for 300 years shaping the development of British political culture Its influence continues to be felt today in the design of the Commons chamber Following the disastrous Palace fire of 1834 the site of the upper chapel was rebuilt as St Stephen s Hall a gallery of national history leading to the Central Lobby of the Houses of Parliament This book tells the story of St Stephen s Chapel from the thirteenth century to the present day Sixteen chapters explain the building and its religious life its political significance and the antiquarian rediscovery of its former magnificence Contributors highlight the interaction between visual and political culture the contexts of kingship and international rivalry that informed the foundation and construction of chapel and college the effect of medieval St Stephen s on the development of the House of Commons the adaptation and re use of St Mary Undercroft and the creation of St Stephen s Hall in the 1840s The hall would become a site of Suffragette activism in the campaign for Votes for Women marked today by a monumental artwork New Dawn which is the focus of the final chapter

A Short History of the Renaissance in Northern Europe Malcolm Vale,2020-04-02 The concept of a Renaissance in the arts in thought and in more general culture North of the Alps often evokes the idea of a cultural transplant which was not indigenous to or rooted in the society from which it emerged Classic definitions of the European Renaissance during the 14th 15th and 16th centuries have seen it as what was in effect an Italian import into the Gothic North Yet there were certainly differences divergences and dichotomies between North and South which have to be addressed Here Malcolm Vale argues for a Northern Renaissance which while cognisant of Italian developments displayed strong continuities with the indigenous cultures of northern Europe But it also contributed novelties and innovations which often tended to stem from and build upon those continuities A Short History of the Renaissance in Northern Europe while in no way ignoring or diminishing the importance of the Hellenic and Roman legacy seeks other sources and different uses of classical antiquity for a rather different kind of Renaissance if such it was in the North

The Scribes for Women's Convents in Late Medieval Germany Cynthia J. Cyrus,2009-01-01 Cyrus demonstrates the prevalence of manuscript production by women monastics and challenges current assumptions of how manuscripts circulated in the late medieval period

Northern Renaissance Art Susie Nash,2008-11-27 This book offers a wide ranging introduction to the way that art was made valued and viewed in northern Europe in the age of the Renaissance from the late fourteenth to the early years of the sixteenth century Drawing on a rich range of sources from inventories and guild regulations to poetry and chronicles it examines everything from panel paintings to carved altarpieces While many little known works are foregrounded Susie Nash also presents new ways of viewing and understanding the more familiar such as the paintings of Jan van Eyck Rogier van der Weyden and Hans Memling by considering the social and economic context of their creation and reception Throughout Nash challenges the perception that Italy was the European leader in artistic innovation at this time demonstrating forcefully that

Northern art and particularly that of the Southern Netherlands dominated visual culture throughout Europe in this crucial period

Medieval and Early Modern Art, Architecture and Archaeology in Norwich Sandy Heslop, 2024-11-15 This volume explores the importance of Norwich as the second city of England for 500 years It addresses two of the most ambitious Romanesque buildings in Europe cathedral and castle and illuminates the role of Norwich based designers and makers in the region

Images, Texts, and Marginalia in a "Vows of the Peacock" Manuscript (New York, Pierpont Morgan Library MS G24) Domenic Leo, 2013-08-16 The Vows of the Peacock written in 1312 and dedicated to Thibaut de Bar bishop of Li ge recounts how Alexander the Great comes to the aid of a family of aristocrats threatened by Indians The poem remained popular throughout the fourteenth century and was soon followed by two sequels Twenty six illuminated manuscripts constitute part of a catalogue and concordance of all Peacock manuscripts One of the most provocative PML MS G24 has twenty two miniatures which illustrate chivalry and courtly love as epitomized in the text An unusually high number of scurrilous marginalia however surround them An interdisciplinary exploration of iconography reception image text marginalia dynamics and context reveals their ultimate polysemy as scatological comedians and serious harbingers of sin

The Reformation of the Image Joseph Leo Koerner, 2004-02-27 In *The Reformation of the Image* Joseph Leo Koerner examines the images used in Protestant church services during the period of their definition by Martin Luther

The Mercery of London Anne F. Sutton, 2016-12-05 Although mercers have long been recognised as one of the most influential trades in medieval London this is the first book to offer a comprehensive and detailed analysis of the trade from the twelfth to the sixteenth century The variety of mercery goods linen silk worsted and small manufactured items including what is now called haberdashery gave the mercers of London an edge over all competitors The sources and production of all these commodities is traced throughout the period covered It was as the major importers and distributors of linen in England that London mercers were able to take control of the Merchant Adventurers and the export of English cloth to the Low Countries The development of the Adventurers Company and its domination by London mercers is described from its first privileges of 1296 to after the fall of Antwerp This book investigates the earliest itinerant mercers and the artisans who made and sold mercery goods such as the silkwomen of London so often mercers wives and their origins in counties like Norfolk the source of linen and worsted These diverse traders were united by the neighbourhood of the London Mercery on Cheapside and by their need for the privileges of the freedom of London Extensive use of Netherlandish and French sources puts the London Mercery into the context of European Trade and literary texts add a more personal image of the merchant and his preoccupation with his social status which rose from that of the despised pedlar to the advisor of princes After a slow start the Mercers Company came to include some of the wealthiest and most powerful men of London and administer a wide range of charitable estates such as that of Richard Whittington The story of how they survived the vicissitudes inflicted by the wars and religious changes of the sixteenth century concludes this fascinating and wide ranging study

Why Can the Dead Do

Such Great Things? Robert Bartlett, 2013-11-10 A sweeping authoritative and entertaining history of the Christian cult of the saints from its origin to the Reformation From its earliest centuries one of the most notable features of Christianity has been the veneration of the saints the holy dead This ambitious history tells the fascinating story of the cult of the saints from its origins in the second century days of the Christian martyrs to the Protestant Reformation Robert Bartlett examines all of the most important aspects of the saints including miracles relics pilgrimages shrines and the saints role in the calendar literature and art The book explores the central role played by the bodies and body parts of saints and the special treatment these relics received From the routes dangers and rewards of pilgrimage to the saints impact on everyday life Bartlett s account is an unmatched examination of an important and intriguing part of the religious life of the past as well as the present

Push Me, Pull You, 2011-05-10 Late Medieval and Renaissance art was surprisingly pushy its architecture demanded that people move through it in prescribed patterns its sculptures played elaborate games alternating between concealment and revelation while its paintings charged viewers with imaginatively moving through them Viewers wanted to interact with artwork in emotional and or performative ways This inventive and personal interface between viewers and artists sometimes conflicted with the Church s prescribed devotional models and in some cases it complemented them Artists and patrons responded to the desire for both spontaneous and sanctioned interactions by creating original ways to amplify devotional experiences The authors included here study the provocation and the reactions associated with medieval and Renaissance art and architecture These essays trace the impetus towards interactivity from the points of view of their creators and those who used them Contributors include Mickey Abel Alfred Acres Kathleen Ashley Viola Belghaus Sarah Blick Erika Boeckeler Robert L A Clark Lloyd DeWitt Michelle Erhardt Megan H Foster Campbell Juan Luis Gonz lez Garc a Laura D Gelfand Elina Gertsman Walter S Gibson Margaret Goehring Lex Hermans Fredrika Jacobs Annette LeZotte Jane C Long Henry Luttikhuizen Elizabeth Monroe Scott B Montgomery Amy M Morris Vibeke Olson Katherine Poole Alexa Sand Donna L Sadler Pamela Sheingorn Suzanne Karr Schmidt Anne Rudloff Stanton Janet Snyder Rita Tekippe Mark Trowbridge Mark S Tucker Kristen Van Ausdall Susan Ward

Saint Cecilia in the Renaissance John A. Rice, 2022-07-04 This study uncovers how Saint Cecilia came to be closely associated with music and musicians Until the fifteenth century Saint Cecilia was not connected with music She was perceived as one of many virgin martyrs with no obvious musical skills or interests During the next two centuries however she inspired many musical works written in her honor and a vast number of paintings that depicted her singing or playing an instrument In this book John A Rice argues that Cecilia s association with music came about in several stages involving Christian liturgy visual arts and music It was fostered by interactions between artists musicians and their patrons and the transfer of visual and musical traditions from northern Europe to Italy Saint Cecilia in the Renaissance explores the cult of the saint in Medieval times and through the sixteenth century when musicians guilds in the Low Countries and France first chose Cecilia as their patron The book then turns to music and the explosion of

polyphonic vocal works written in Cecilia's honor by some of the most celebrated composers in Europe. Finally, the book examines the wealth of visual representations of Cecilia, especially during the Italian Renaissance, among which Raphael's 1515 painting *The Ecstasy of Saint Cecilia* is but the most famous example. Thoroughly researched and beautifully illustrated in color, *Saint Cecilia in the Renaissance* is the definitive portrait of Saint Cecilia as a figure of musical and artistic inspiration.

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