

Luca di Tommè

A Sienese Fourteenth-Century Painter



By Sherwood A. Fehm, Jr.

Luca Di Tomme A Sienese Fourteenth Century Painter

Sherwood A. Fehm



Luca Di Tomme A Sienese Fourteenth Century Painter:

Luca Di Tommè Sherwood A. Fehm, 1986 Sherwood A Fehm Jr analyzes the paintings provides ecclesiastical and communal documents pertaining to both the artist and his art and presents a complete catalogue to re create the life and to explicate the art of Luca di Tomm the leading painter in Siena after the Black Plague of 1348 In this first full length study of Luca di Tomm Fehm revives a neglected yet important artist who flourished during a period previously overshadowed in art history He identifies Luca s achieve ments and relates them to the rich tradi tion of Sienese painting Placing Luca in the fourteenth century Italian tradition Fehm briefly outlines the careers of the four great Sienese painters of the first half of the century Duccio di Boninsegna Simone Martini and the brothers Ambrogio and Pietro Lorenzetti the art ists who most influenced Luca In addition to the detailed catalogue of Luca s works which is divided into Ac cepted Works Doubtful Attributions and Shopworks and Lost Works Fehm estab lishes for the first time an accurate chro nology The study is completed with photographs of all of Luca s paintings many of them taken specifically for this book For close investigation specific de tails from a number of the more impor tant works are illustrated *Luca Di Tommè* Sherwood Anthony

Fehm, 1970 **Luca Di Tommè** Sherwood Anthony Fehm, 1971 **Painting in Late Medieval and Renaissance Siena,**

1260-1555 Diana Norman, 2003-01-01 The city of Siena one of Italy s major artistic centers was home to many celebrated painters among them Duccio Simone Martini Ambrogio and Pietro Lorenzetti Sassetta and Beccafumi This generously illustrated book provides a survey of Sienese painting from 1260 to 1555 an era of extraordinary artistic creativity in the Tuscan city Art historian Diana Norman addresses the style and artistic technique of Sienese painters throughout the three centuries and explores why paintings were made where they were originally seen and how they were used and enjoyed by their audiences The book focuses on works of art made for Siena itself many of which are still to be seen within the city Norman organizes the discussion around types of commissions and throughout the book situates the paintings within the context of the political social and religious circumstances of late medieval and renaissance Siena **Painting in Florence**

and Siena After the Black Death Millard Meiss, 1978 The first extended study of the painting of Florence and Siena in the later 14th century this book presents a rich interweaving of considerations of connoisseurship style iconography cultural and social background and historical events *The Collaboration of Niccolò Tegliacci and Luca di Tommè* Sherwood A. Fehm,

Jr., 1973-01-01 In the course of discussing an important fourteenth century Sienese altarpiece in the Getty collection Sherwood Fehm considers the possible collaboration of the two Italian painters Niccol Tegliacci and Luca di Tomm Through comparison with other works by Niccol and Luca including additional examples from the Getty collection the author endeavors to isolate the hand of each artist and to attribute the overall design of the altarpiece **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 Representations of Elderly People in the Scenes of Jesus' Childhood in Tuscan Paintings, 14th-16th Centuries Wellela Muller, 2016-04-26 This book is the result of a two year postdoctoral research fellowship at the Kunsthistorisches Institut Max Planck Institute in Florence Italy in collaboration with the MaxNetAging Research School in Rostock Germany Adopting an innovative approach it leads the reader through early modern Tuscan paintings to discover a new vision of intergenerational relationships By studying both the images of elderly people in the scenes of Jesus Childhood and the primary sources dealing with old age the book reveals how old age was perceived at the end of the Middle Ages and the beginning of the Renaissance in Tuscany

Painting and Illumination in Early Renaissance Florence, 1300-1450 Laurence B. Kanter, Metropolitan Museum of Art (New York, N.Y.), 1994 By way of introduction to the objects themselves are three essays The first by Laurence B Kanter presents an overview of Florentine illumination between 1300 and 1450 and thumbnail sketches of the artists featured in this volume The second essay by Barbara Drake Boehm focuses on the types of books illuminators helped to create As most of them were liturgical her contribution limns for the modern reader the medieval religious ceremonies in which the manuscripts were utilized Carl Brandon Strehlke here publishes important new material about Fra Angelico's early years and patrons the result of the author's recent archival research in Florence

Italian Paintings Metropolitan Museum of Art (New York, N.Y.), Federico Zeri, 1980

Four Centuries of Painting in Umbria Achille Bertini Calosso, 1945

The Robert Lehman Collection John Pope-Hennessy, 1987

European Paintings in the Metropolitan Museum of Art by Artists Born Before 1865 Metropolitan Museum of Art (New York, N.Y.), Katharine Baetjer, 1995 This publication is the Museum's descriptive catalogue of its 2 500 paintings oil sketches and finished pastels each one illustrated and presented chronologically by national and regional school Metropolitan Museum of Art website

Bulletin of the Associates in Fine Arts at Yale University Yale University. Art Gallery, 1926

A History of Siena Robert Langton Douglas, 1902

Siena, Florence, and Padua: Interpretative essays Diana Norman, 1995-01-01 Siena Florence and Padua were all major centres for the flowering of early Italian Renaissance art and civic culture The three communities shared a common concern for the embellishment of their cities by means of painting sculpture and architecture The eleven papers in this volume re-examine and re-assess the artistic legacy of the three cities during the 14th century and locate the various works of art considered within their broader cultural social and religious contexts Contributors include D Norman Patrons politics and art C Harrison Giotto and the rise of painting C King The arts of carving and casting T Benton The building trades and design methods D Norman Art and religion after the Black Death C King The trecento New ideas new evidence

Giorgio Vasari Thomas Sherrer Ross Boase, 2023-10-17 A striking account of Vasari's career friendships and contribution to the art of the Italian

Renaissance Vasari's *Lives of the Most Excellent Architects, Painters and Sculptors* first published in 1550 fixed for three hundred years general European views about the art of the Renaissance and its influence still lingers today. While much has been written about Vasari's writings comparatively few full length studies have dealt with the man himself. In this book T. S. R. Boase offers a compelling account of Vasari's life and career. At the same time Boase explores Vasari's ideas about the art and artists he described in the two editions of his *Lives* placing these reflections in their contemporary context and later developments in art history and criticism. The result is an important appraisal of Vasari's achievement which despite its imperfections is without parallel in the history of Western art.

Catalogue of the Paintings in the J. Paul Getty

Museum Burton B. Fredericksen, 1972-01-01 *History of Painting in Italy: The Sienese, Umbrian, & north Italian schools*
Joseph Archer Crowe, Giovanni Battista Cavalcaselle, 1908 **The Encyclopaedia Britannica**, 1894

Reviewing **Luca Di Tomme A Sienese Fourteenth Century Painter**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Luca Di Tomme A Sienese Fourteenth Century Painter**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Luca Di Tomme A Sienese Fourteenth Century Painter Introduction

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