

Edited by Carol M. Richardson,  
Kim W. Woods and Michael W. Franklin



# Renaissance Art Reconsidered

An Anthology of Primary Sources



WILEY Blackwell

# Renaissance Art Reconsidered An Anthology Of Primary Sources

**The Open University, Open University  
Staff**



## **Renaissance Art Reconsidered An Anthology Of Primary Sources:**

*Renaissance Art Reconsidered* Carol M. Richardson, Kim W. Woods, Michael W. Franklin, 2007-02-12 Renaissance Art Reconsidered showcases the aesthetic principles and the workaday practices guiding daily life through these years of extraordinary human achievement A major new anthology bringing to life the places works media and issues that define Renaissance art Ideal for use on Renaissance studies courses and for reference by students of art history Moves beyond the borders of Italy to consider European Mediterranean and post Byzantine art widening the traditional focus of Renaissance art Includes letters treatises contracts inventories and other public documents many of which are translated into English for the first time in this volume Showcases the aesthetic principles and the workaday practices guiding daily life through these years of extraordinary human achievement providing crucial insight into the art and the context in which it was produced

*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

**A Companion to Renaissance and Baroque Art** Babette Bohn, James M. Saslow, 2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory's interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book

**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     Renaissance Art Tom Nichols,2012-12-01 The fifteenth century saw the evolution of a distinct and powerfully influential European artistic culture But what does the familiar phrase Renaissance Art actually refer to Through engaging discussion of timeless works by artists such as Jan van Eyck Leonardo da Vinci and Michelangelo and supported by illustrations including colour plates Tom Nichols offers a masterpiece of his own as he explores the truly original and diverse character of the art of the Renaissance     Late Byzantium Reconsidered Andrea Mattiello,Maria Alessia Rossi,2019-03-04 Late Byzantium Reconsidered offers a unique collection of essays analysing the artistic achievements of Mediterranean centres linked to the Byzantine Empire between 1261 when the Palaiologan dynasty re conquered Constantinople and the decades after 1453 when the Ottomans took the city marking the end of the Empire These centuries were characterised by the rising of socio political elites in regions such as Crete Italy Laconia Serbia and Trebizond that while sharing cultural and artistic values influenced by the Byzantine Empire were also developing innovative and original visual and cultural standards The comparative and interdisciplinary framework offered by this volume aims to challenge established ideas concerning the late Byzantine period such as decline renewal and innovation By examining specific case studies of cultural production from within and outside Byzantium the chapters in this volume highlight the intrinsic innovative nature of the socio cultural identities active in the late medieval and early modern Mediterranean vis vis the rhetorical assumption of the cultural contraction of the Byzantine Empire     *Byzantine Art and Renaissance Europe* Angeliki Lymberopoulou,Rembrandt Duits,2016-12-05 Byzantine Art and Renaissance Europe discusses the cultural and artistic interaction between the Byzantine east and western Europe from the sack of Constantinople by the Fourth Crusade in 1204 to the flourishing of post Byzantine artistic workshops on Venetian Crete during the fifteenth and sixteenth centuries and the formation of icon collections in Renaissance Italy The contributors examine the routes by which artistic interaction may have taken place and explore the reception of Byzantine art in western Europe analysing why artists and patrons were interested in ideas from the other side of the cultural and religious divide In the first chapter Lyn Rodley outlines the development of Byzantine art in the Palaiologan era and its relations with western culture Hans Bloemsmas then reassesses the influence of Byzantine art on early Italian painting from the point of view of changing demands regarding religious images in Italy In the first of two chapters on Venetian Crete Angeliki Lymberopoulou evaluates the impact of the Venetian presence on the production of fresco decorations in regional Byzantine churches on the island The next chapter by Diana

Newall continues the exploration of Cretan art manufactured under the Venetians shifting the focus to the bi cultural society of the Cretan capital Candia and the rise of the post Byzantine icon Kim Woods then addresses the reception of Byzantine icons in western Europe in the late Middle Ages and their role as devotional objects in the Roman Catholic Church Finally Rembrandt Duits examines the status of Byzantine icons as collectors items in early Renaissance Italy The inventories of the Medici family and other collectors reveal an appreciation for icons among Italian patrons which suggests that received notions of Renaissance tastes may be in need of revision The book thus offers new perspectives and insights and re positions late and post Byzantine art in a broader European cultural context Locating Renaissance Art Carol M.

Richardson,2007-01-01 Renaissance art history is traditionally identified with Italian centers of production and Florence in particular Instead this book explores the dynamic interchange between European artistic centers and artists and the trade in works of art It also considers the impact of differing locations on art and artists and some of the economic political and cultural factors crucial to the emergence of an artistic center During c 1420 1520 no city or court could succeed in isolation and so artists operated within a network of interests and local and international identities The case studies presented in this book portray the Renaissance as an exciting international phenomenon with cities and courts inextricably bound together in a web of economic and political interests *Art & Visual Culture 1100-1600: Medieval to Renaissance* Kim W.

Woods,2013-09-05 An innovatory exploration of art and visual culture Through carefully chosen themes and topics rather than through a general survey the volumes approach the process of looking at works of art in terms of their audiences functions and cross cultural contexts While focused on painting sculpture and architecture it also explores a wide range of visual culture in a variety of media and methods 1000 1600 Medieval to Renaissance includes essays on key themes of Medieval and Renaissance art including the theory and function of religious art and a generic analysis of art at court Explorations cover key canonical artists such as Simone Martini and Botticelli and key monuments including St Denis and Westminster Abbey as well as less familiar examples The first of three text books published by Tate in association with the Open University which insight for students of Art History Art Theory and Humanities Introduction Part 1 Visual cultures of medieval Christendom 1 Sacred art as the Bible of the Poor 2 Sacred architecture Gothic architecture 3 Sacred in secular secular in sacred the art of Simone Martini 4 To the Holy Land and back again the art of the Crusades Part 2 The shifting contexts of Renaissance art 5 Art at court 6 Botticelli 7 Did women patrons have a Renaissance Italy 1420 1520 8 From Candia to Toledo El Greco and his art **Art in Theory** Paul Wood,Leon Wainwright,Charles Harrison,2020-12-11 A ground

breaking new anthology in the Art in Theory series offering an examination of the changing relationships between the West and the wider world in the field of art and material culture Art in Theory The West in the World is a ground breaking anthology that comprehensively examines the relationship of Western art to the art and material culture of the wider world Editors Paul Wood and Leon Wainwright have included 370 texts some of which appear in English for the first time The

anthologized texts are presented in eight chronological parts which are then subdivided into key themes appropriate to each historical era. The majority of the texts are representations of changing ideas about the cultures of the world by European artists and intellectuals but increasingly as the modern period develops and especially as colonialism is challenged a variety of dissenting voices begin to claim their space and a counter narrative to western hegemony develops. Over half the book is devoted to 20th and 21st century materials though the book's unique selling point is the way it relates the modern globalization of art to much longer cultural histories. As well as the anthologized material *Art in Theory: The West in the World* contains a general introduction discussing the scope of the collection, introductory essays to each of the eight parts outlining the main themes in their historical contexts, individual introductions to each text explaining how they relate to the wider theoretical and political currents of their time. Intended for a wide audience, the book is essential reading for students on courses in art and art history. It will also be useful to specialists in the field of art history and readers with a general interest in the culture and politics of the modern world.

*Visual Arts and the Auld Alliance* Bryony Coombs, 2024-09-30. Explores the links between patronage, identity and Franco-Scottish relations in the late medieval and early modern periods. This monograph is the first book-length study of Franco-Scottish relations and the visual arts in the late medieval and early modern periods. Offers new interdisciplinary approaches to Franco-Scottish history that challenge traditional accounts where there has been a failure to investigate visual material. Based on extensive archival research and making use of unknown and little-known visual and archival evidence, this work examines material from collections held in Scotland, France, the Netherlands and Italy. Applies innovative interdisciplinary approaches combining patronage studies and a consideration of artistic agency. It develops new methodologies combining art historical methods with insights drawn from political, military and architectural histories and manuscript studies. Forms a significant contribution to our understanding of the history of Scotland's place in Europe and the significance of its historic ties to France in particular. This monograph provides the first substantial analysis of the visual arts commissioned by Scots in France prior to Mary Queen of Scots. It examines how Scottish identity was represented and promoted through patronage of the visual arts. Tying together previously unpublished archival documents with under-researched visual and material culture, this monograph examines how Scots used patronage to establish their place in French society, thus furthering the reputation of the royal house of Scotland and progressing their own social, political and diplomatic aims. Incorporating analysis of grand architectural projects such as the foundation of the Sainte Chapelle at Vincennes and studies of extraordinary manuscripts such as the Monypenny Breviary and the military manuals of Bonnet Stuart, this work highlights recurring themes within architectural history, art history and material culture studies. By addressing broader questions of Scotland's historic relations with Europe, it makes a necessary contribution to modern-day concerns.

**The Cambridge Companion to the Italian Renaissance** Michael Wyatt, 2014-06-26. The Renaissance in Italy continues to exercise a powerful hold on the popular imagination and on scholarly enquiry. This

Companion presents a lively comprehensive interdisciplinary and current approach to the period that extends in Italy from the turn of the fourteenth century through the latter decades of the sixteenth. Addressed to students, scholars, and non-specialists, it introduces the richly varied materials and phenomena as well as the different methodologies through which the Renaissance is studied today both in the English-speaking world and in Italy. The chapters are organized around axes of humanism, historiography, and cultural production and cover a wide variety of areas including literature, science, music, religion, technology, artistic production, and economics. The diffusion of the Renaissance throughout Italian territories is emphasized. Overall, the Companion provides an essential overview of a period that witnessed both a significant revalidation of the classical past and the development of new vernacular and increasingly secular values. **An Introduction to the**

**Making of Western Art** Susan L. Green, 2024-03-29 This book is the first introduction to Western art that not only considers how choice of materials can impact form but also how objects in different media can alter in appearance over time and the role of conservators in the preservation of our cultural heritage. The first four chapters cover wall and easel paintings, sculpture, drawings, and prints from the late Middle Ages to the present day. They examine with numerous examples how these works have been produced, how they might have been transformed, and how efforts regarding their preservation can sometimes be misleading or result in controversy. The final two chapters look at how photography, new techniques, and modern materials prompted innovative ways of creating art in the twentieth century and how the rapid expansion of technology in the twenty-first century has led to a revolution in how artworks are constructed and seen, generating specific challenges for collectors, curators, and conservators alike. This book is primarily directed at undergraduates interested in art history, museum studies, and conservation but will also be of interest to a more general, non-specialist audience.

Reclaiming Rome: Cardinals in the Fifteenth Century Carol Mary Richardson, 2009-03-25 The fifteenth century was a critical juncture for the College of Cardinals. They were accused of prolonging the exile in Avignon and causing the schism. At the councils at the beginning of the period, their very existence was questioned. They rebuilt their relationship with the popes by playing a fundamental part in reclaiming Rome when the papacy returned to its city in 1420. Because their careers were usually much longer than that of an individual pope, the cardinals combined to form a much more effective force for restoring Rome. In this book, shifting focus from the popes to the cardinals, sheds new light on a relatively unknown period for Renaissance art history and the history of Rome. Dr. Carol M. Richardson has been awarded the Philip Leverhulme Prize 2008 in the field of History of Arts. **Henricus Martellus's World Map at Yale (c. 1491)** Chet Van Duzer, 2018-08-03 This

book presents groundbreaking new research on a fifteenth-century world map by Henricus Martellus c. 1491, now at Yale. The importance of the map had long been suspected but it was essentially unstudiable because the texts on it had faded to illegibility. Multispectral imaging of the map, performed with NEH support in 2014, rendered its texts legible for the first time, leading to renewed study of the map by the author. This volume provides transcriptions, translations, and commentary on the

Latin texts on the map particularly their sources as well as the place names in several regions This leads to a demonstration of a very close relationship between the Martellus map and Martin Waldseemüller's famous map of 1507 One of the most exciting discoveries on the map is in the hinterlands of southern Africa The information there comes from African sources the map is thus a unique and supremely important document regarding African cartography in the fifteenth century This book is essential reading for digital humanitarians and historians of cartography

**Pious Memories** Douglas Brine, 2015-03-10 Wall mounted memorials or epitaphs enjoyed great popularity across the Burgundian Netherlands Usually installed in churches above graves they combine images with inscriptions and take the form of sculpted reliefs brass plaques or panel paintings They preserved the memory of the dead and reminded the living to pray for their souls On occasions renowned artists like Jan van Eyck and Rogier van der Weyden were closely involved in memorials creation In *Pious Memories* Douglas Brine examines the wall mounted memorial as a distinct category of funerary monument and shows it to be a significant if overlooked aspect of fifteenth century Netherlandish art The patronage functions and meanings of these objects are considered in the context of contemporary commemorative practices and the culture of memoria For sample pages click on Google Books button Brine received the 2015 Arthur Kingsley Porter Prize for an earlier version of Chapter 5 of *Pious Memories* his article Jan van Eyck Canon Joris van der Paele and the Art of Commemoration published in the September 2014 issue of *The Art Bulletin*

**The Intellectual Education of the Italian Renaissance Artist** Angela Dressen, 2021-09-02 Scholars have traditionally viewed the Italian Renaissance artist as a gifted but poorly educated craftsman whose complex and demanding works were created with the assistance of a more educated advisor These assumptions are in part based on research that has focused primarily on the artist's social rank and workshop training In this volume Angela Dressen explores the range of educational opportunities that were available to the Italian Renaissance artist Considering artistic formation within the history of education Dressen focuses on the training of highly skilled average artists revealing a general level of learning that was much more substantial than has been assumed She emphasizes the role of mediators who had a particular interest in augmenting artists knowledge and highlights how artists used Latin and vernacular texts to gain additional knowledge that they avidly sought Dressen's volume brings new insights into a topic at the intersection of early modern intellectual educational and art history

**House of Secrets** Allison Levy, 2019-01-24 A look into the tantalising secrets of Florence's Palazzo Rucellai When Italian Renaissance professor Allison Levy takes up residency in the palazzo of her dreams the Palazzo Rucellai in Florence she finds herself consumed by the space and swept into the vortex of its history She spends every waking moment in dusty Florentine libraries exploring the palazzo's myriad rooms seeking to uncover its secrets As she unearths the stories of those who have lived behind its celebrated facade she discovers that it has been witness to weddings suicides orgies the dissection of a monster and even a murder Entwining Levy's own experiences with the ghosts of the Palazzo Rucellai's past *House of Secrets* paints a scintillating portrait of a family a palace and one of the most iconic cities in



the world      **The Endless Periphery** Stephen J. Campbell, 2019-11-26 While the masterpieces of the Italian Renaissance are usually associated with Italy's historical seats of power some of the era's most characteristic works are to be found in places other than Florence Rome and Venice They are the product of the diversity of regions and cultures that makes up the country In *Endless Periphery* Stephen J Campbell examines a range of iconic works in order to unlock a rich series of local references in Renaissance art that include regional rulers patron saints and miracles demonstrating for example that the works of Titian spoke to beholders differently in Naples Brescia or Milan than in his native Venice More than a series of regional microhistories *Endless Periphery* tracks the geographic mobility of Italian Renaissance art and artists revealing a series of exchanges between artists and their patrons as well as the power dynamics that fueled these exchanges A counter history of one of the greatest epochs of art production this richly illustrated book will bring new insight to our understanding of classic works of Italian art      **Sense and the Senses in Early Modern Art and Cultural Practice**

SivToveKulbrandstad Walker, 2017-07-05 Employing a wide range of approaches from various disciplines contributors to this volume explore the diverse ways in which European art and cultural practice from the fourteenth through the seventeenth centuries confronted interpreted represented and evoked the realm of the sensual *Sense and the Senses in Early Modern Art and Cultural Practice* investigates how the faculties of sight hearing touch taste and smell were made to perform in a range of guises in early modern cultural practice as agents of indulgence and pleasure as bearers of information on material reality as mediators between the mind and the outer world and even as intercessors between humans and the divine The volume examines not only aspects of the arts of painting and sculpture but also extends into other spheres philosophy music and poetry gardens food relics and rituals Collectively the essays gathered here form a survey of key debates and practices attached to the theme of the senses in Renaissance and Baroque art and cultural practice

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