

Pittura Del Due E Trecento Nel Museo Di Pisa

Each volume in this series for the study of pictorial documents on musical subjects contains articles, a catalog (published in installments) devoted to the complete documentation of specific sources, and an annual bibliography that bridges the gap between the bibliographies in art history and musicology.

The essays collected in this book were delivered at the XLII Spring Symposium of Byzantine Studies, held in London in 2009 to accompany the exhibition Byzantium 330-1453, at the Royal Academy. The exhibition was one of the most ambitious and complex exhibitions ever mounted at the Royal Academy, as well as one of the most popular, and the overall aim of the book is to reflect on the exhibition of Byzantine art, both as an academic and popular exercise, and through the choice and discussion of individual objects. Exhibitions present a very different picture of Byzantium and its culture from works of history. The choices of object for display, their arrangement, and the underlying aims of exhibition curators and designers mean that every exhibition presents a different picture of Byzantium. Particular emphases can be placed, whether on everyday life or high court culture; Constantinople or the provinces; or claims of continuity or change over the Byzantine millennium. The essays explore aspects of the image of Byzantium that results from these choices. Given the enormous popularity of exhibitions of Byzantine objects (continued after the completion of this volume by

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exhibitions in Paris, Bonn and Istanbul), art has become one of the most popular and accessible means of popularizing Byzantium to a wide public audience. Hitherto there has been no general consideration of either the historiography of Byzantine exhibitions or the ways in which they have been set up to present different aspects of Byzantine culture to an academic and general public. The essays are divided into 3 sections: Exhibiting Byzantium sets the 2009 exhibition into the context of other exhibitions of Byzantine art and considers the issues involved in curating and viewing such major collections of medieval art; Object Lessons offers a set of studies of individual objects that were in the exhibition; Byzantium through its Art moves to consider Byzantine art more widely, thinking about the different ways in which objects can be used to study Byzantine culture and society. These are preceded by an introduction by the editors which sets the volume in context.

Attempts to provide a comprehensive study of the paintings produced in Florence between circa 1100 and 1270 - the scope of the book ranges from early examples of medieval art to the generation of painters preceding Cimabue. All known works of the period are included accompanied by descriptions.

Section 3, Vol. 3.

The fall of the Byzantine capital of Constantinople to the Latin West in 1204 during the Fourth Crusade abruptly interrupted nearly nine hundred years of artistic and cultural traditions. In 1261, however, the Byzantine general Michael VIII Palaiologos

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triumphantly re-entered Constantinople and reclaimed the seat of the empire, initiating a resurgence of art and culture that would continue for nearly three hundred years, not only in the waning empire itself but also among rival Eastern Christian nations eager to assume its legacy. Byzantium: Faith and Power (1261–1557), and the groundbreaking exhibition that it accompanies, explores the artistic and cultural flowering of the last centuries of the "Empire of the Romans" and its enduring heritage. Conceived as the third of a trio of exhibitions dedicated to a fuller understanding of the art of the Byzantine Empire, whose influence spanned more than a millennium, "Byzantium: Faith and Power (1261–1557)" follows the 1997 landmark presentation of "The Glory of Byzantium," which focused on the art and culture of the Middle Byzantine era—the Second Golden Age of the Byzantine Empire (843–1261). In the late 1970s, "The Age of Spirituality" explored the early centuries of Byzantium's history. The present concluding segment explores the exceptional artistic accomplishments of an era too often considered in terms of political decline. Magnificent works—from splendid frescoes, textiles, gilded metalwork, and mosaics to elaborately decorated manuscripts and liturgical objects—testify to the artistic and intellectual vigor of the Late and Post-Byzantine era. In addition, forty magnificent icons from the Holy Monastery of Saint Catherine, Sinai, Egypt, join others from leading international institutions in a splendid gathering of these powerful religious images. While the political strength of the empire weakened, the creativity and learning of Byzantium spread farther than ever before. The

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exceptional works of secular and religious art produced by Late Byzantine artists were emulated and transformed by other Eastern Christian centers of power, among them Russia, Serbia, Bulgaria, and Cilician Armenia. The Islamic world adapted motifs drawn from Byzantium's imperial past, as Christian minorities in the Muslim East continued Byzantine customs. From Italy to the Lowlands, Byzantium's artistic and intellectual practices deeply influenced the development of the Renaissance, while, in turn, Byzantium's own traditions reflected the empire's connections with the Latin West. Fine examples of these interrelationships are illustrated by important panel paintings, ceramics, and illuminated manuscripts, among other objects. In 1557 the "Empire of the Romans," as its citizens knew it, which had fallen to the Ottoman Turks in 1453, was renamed Byzantium by the German scholar Hieronymus Wolf. The cultural and historical interaction and mutual influence of these major cultures—the Latin West and the Christian and Islamic East—during this fascinating period are investigated in this publication by a renowned group of international scholars in seventeen major essays and catalogue discussions of more than 350 exhibited objects.

"Lavin's study of the Piero della Francesca "Flagellation" at Urbino, as befits this exquisite masterpiece, is a model of lucid and precise exposition as well as being an exciting exercise of scholarship. Informed with the intellectual rigour of Scholastic exegesis, it deserves to be placed with the classic readings of fifteenth and sixteenth century works by Erwin Panofsky and Edgar Wind."—Spectator "[Lavin] leaves the

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picture more wondrous than before, a simultaneous triumph of the theological and biographical, as well as pictorial, imagination."—Rackstraw Downes, New York Times Book Review

The way in which people change and represent their spiritual evolution is often determined by recurrent language structures. Through the analysis of ancient and modern stories and their words and images, this book describes the nature of conversion through explorations of the encounter with the religious message, the discomfort of spiritual uncertainty, the loss of personal and social identity, the anxiety of destabilization, the reconstitution of the self and the discovery of a new language of the soul.

The 14th century in Italian art is a very rich one, and Professor White's book gives architecture equal weight with painting and sculpture. The story of the Gothic style and the prehistory of the Renaissance is given: all the facts are related, but also the works of art are described with insight and for their own sakes, and not simply as data for fitting into schemes and theories. Among the great names are those of Arnolfo di Cambio, the Pisani, Cavallini, Cimabue, Duccio, Giotto, Simone Martini, and the Lorenzetti; among the buildings S. Croce, S. Maria Novella, the cathedral and the Palazzo Vecchio in Florence, and the cathedrals of Siena, Orvieto, and Milan, as well as churches, castles, and civic buildings from the Val d'Aosta to Sicily. The third edition of this work includes colour illustrations and incorporates textual revisions and an updated bibliography.

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

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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) .

The book provides an updated reading on the fortification of the city of Bosa, and the castle church, the Palatine chapel of the judges of Arborea, from an architectural and artistic perspective. Particular attention and emphasis have been placed on the presence inside the sacred building of a cycle almost entirely preserved, a unique example in Sardinia, of fourteenth century frescoes on the themes of Franciscan spirituality.

A Companion to Medieval and Renaissance Bologna offers a broad panorama of essays that illuminate the distinctive features of the city and its transition from independent medieval commune to second largest city of the Renaissance Papal State.--

This title was first published in 2000: Introduced by Joanna Cannon, this volume of essays by postgraduate students at the Courtauld Institute, University of London, explores some of the ways in which art was used to express, to celebrate, and to promote the political and religious aims and aspirations of those in power in the city states of central Italy in the thirteenth and fourteenth centuries. The contributions focus on four centres: Siena, Arezzo, Pisa and Orvieto, and range over a number of media: fresco, panel painting, sculpture, metalwork, and translucent enamel. Employing a variety of methods and approaches, these stimulating essays offer a fresh look at some of the key artistic projects of the period. The dates cited in the title,

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1261 and 1352, refer to two well-known works, Coppo di Marcovaldo's Madonna del Bordone and the Guidoriccio Fresco in the Palazzo Pubblico of Siena, here newly assigned to this date. By concentrating on individual cases such as these, the essays provide rewardingly sustained consideration, at the same time raising crucial issues concerning the role of art in the public life of the period. These generously-illustrated studies introduce new material and advance new arguments, and are all based on original research. Clear and lively presentation ensures that they are also accessible to students and scholars from other disciplines. Art, Politics and Civic Religion in Central Italy, 1261-1352 is the first volume in the new series Courtauld Institute Research Papers. The series makes available original recently researched material on western art history from classical antiquity to the present day.

Starting from an inventory and other documents, Ann Roberts has identified some 30 works of art that originated from the convent of San Domenico of Pisa. She here examines those objects commissioned for and made by the nuns during the fifteenth century; some of the objects included have never before been published. One of her goals in this study is to bring into the discussion of Renaissance art a body of images that have been previously overlooked, because they come from a non-Florentine context and because they do not fit modern notions of the "development" of Renaissance style. She also analyzes the function of the images - social as well as religious - within the context of a female Dominican convent. Finally, she offers descriptions of and documentation for the process of patronage as it was practiced by cloistered women, and the making of art in such enclosures. The author presents a catalogue of works, which gives basic data and bibliography for the objects described in the text. Roberts offers other valuable resources in the appendices, including unpublished C19th inventories of

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the objects in the convent at various moments, documents regarding the commission of works of art for the convent, letters written by the nuns, a list of the Prioresses of San Domenico, lists of nuns at different points in the fifteenth and early sixteenth century, and a list of the relics owned by the convent in the sixteenth century. Roberts firmly grounds her interpretation in the values of the Order to which the nuns belonged, and in the political and social concerns of their city.

This book traces how four early Renaissance masters represented the Creation of Eve, which showed woman rising weightlessly from Adam's side at God's command.

Located in the heel of the Italian boot, the Salento region was home to a diverse population between the ninth and fifteenth centuries. Inhabitants spoke Latin, Greek, and various vernaculars, and their houses of worship served sizable congregations of Jews as well as Roman-rite and Orthodox Christians. Yet the Salentines of this period laid claim to a definable local identity that transcended linguistic and religious boundaries. The evidence of their collective culture is embedded in the traces they left behind: wall paintings and inscriptions, graffiti, carved tombstone decorations, belt fittings from graves, and other artifacts reveal a wide range of religious, civic, and domestic practices that helped inhabitants construct and maintain personal, group, and regional identities. The Medieval Salento allows the reader to explore the visual and material culture of a people using a database of over three hundred texts and images, indexed by site. Linda Safran draws from art history, archaeology, anthropology, and ethnohistory to reconstruct medieval Salentine customs of naming, language, appearance, and status. She pays particular attention to Jewish and nonelite residents, whose lives in southern Italy have historically received little scholarly attention. This

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extraordinarily detailed visual analysis reveals how ethnic and religious identities can remain distinct even as they mingle to become a regional culture.

This volume contains four essays on inscriptions and/or pseudo inscriptions made with letters of the Arabic alphabet or with characters deriving from the latter, used in artifacts produced in the West (and especially Italy) during the medieval and Renaissance period. Maria Vittoria Fontana is Full Professor of Islamic Archaeology and History of Art at the Department of Science of Antiquities of Sapienza University in Rome; previously, she held the same role at “L’Orientale” University of Naples. She has carried out excavations in Iran, Jordan and Yemen. The last excavation was at Istakhr and the final report was published in the volume *Istakhr (Iran) 2011-2016: Historical and Archaeological Essays (Quaderni di Vicino Oriente XIII)*, Rome: Sapienza 2018. She is also the author of numerous scientific articles and monographs on both archaeological and iconographic subjects, the latter concerning Islamic productions as well as Western ones that have come into contact with Islam.

A member of the art history generation from the golden age of the 1920s and 1930s, Millard Meiss (1904–1975) developed a new and multi-faceted methodological approach. This book lays the foundation for a reassessment of this key figure in post-war American and international art history. The book analyses his work alongside that of contemporary art historians, considering both those who influenced him and those who were receptive to his research. Jennifer Cooke uses extensive archival material to give Meiss the critical consideration that his extensive and important art historical, restoration and conservation work deserves. This book will be of interest to scholars in art history, historiography and heritage management and conservation.

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The rise of the mendicant orders in the later Middle Ages coincided with rapid and dramatic shifts in the visual arts. The mendicants were prolific patrons, relying on artworks to instruct and impress their diverse lay congregations. Churches and chapels were built, and new images and iconographies developed to propagate mendicant cults. But how should the two phenomena be related? How much were these orders actively responsible for artistic change, and how much did they simply benefit from it? To explore these questions, *Art and the Augustinian Order in Early Renaissance Italy* looks at art in the formative period of the Augustinian Hermits, an order with a particularly difficult relation to art. As a first detailed study of visual culture in the Augustinian order, this book will be a basic resource, making available previously inaccessible material, discussing both well-known and more neglected artworks, and engaging with fundamental methodological questions for pre-modern art and church history, from the creation of religious iconographies to the role of gender in art.

Providing a reassessment of Benozzo Gozzoli, one of the most esteemed and prolific artists of the Renaissance, this work focuses on the social and cultural context within which he worked. The book provides stylistic and technical discussions of each of his major works.

Urbino, Rome, Florence, Milan, Ferrara... but also Mantua and Imola, Carpi and Saluzzo, Naples and Sicily: a collection of case studies on the Renaissance renewal of Italian court palaces from a comparative perspective.

As a 'biography' of the fourteenth-century illustrated Bible of Clement VII, an opposition pope in Avignon from 1378-94, this social history traces the Bible's production in

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Naples (c. 1330) through its changing ownership and meaning in Avignon (c. 1340-1405) to its presentation as a gift to Alfonso, King of Aragon (c. 1424). The author's novel approach, based on solid art historical and anthropological methodologies, allows her to assess the object's evolving significance and the use of such a Bible to enhance the power and prestige of its princely and papal owners. Through archival sources, the author pinpoints the physical location and privileged treatment of the Clement Bible over a century. The author considers how the Bible's contexts in the collection of a bishop, several popes, and a king demonstrate the value of the Bible as an exchange commodity. The Bible was undoubtedly valued for the aesthetic quality of its 200+ luxurious images. Additionally, the author argues that its iconography, especially Jerusalem and visionary scenes, augments its worth as a reflection of contemporary political and religious issues. Its images offered biblical precedents, its style represented associations with certain artists and regions in Italy, and its past provided links to important collections. Fleck's examination of the art production around the Bible in Naples and Avignon further illuminates the manuscript's role as a reflection of the court cultures in those cities. Adding to recent art historical scholarship focusing on the taste and signature styles in late medieval and Renaissance courts, this study provides new information about workshop practices and techniques. In these two court cities, the author analyzes styles associated with different artists, different patrons, and even with different rooms of the rulers' palaces,

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offering new findings relevant to current scholarship, not only in art history but also in court and collection studies.

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.

This book represents the culmination of years of hard work and intense passion. It celebrates the love of beauty as it is manifested in the art collection introduced in the volume. The works catalogued encompass around one fifth of Alanas entire Italian Old Master collection. It is the product of work and research, of numerous visits to different countries and cities in order to see the original works of art, visit art fairs, and seek the advice of a variety of specialists. The collection covers the period that goes from Italian Gothic to Italian High Renaissance art. Alanas aim has always been to build a collection that considers not only the great masters, but also those who followed in their footsteps and added their personal contributions alongside the achievements of the major figures. Alanas ambition has been to chart the history and evolution of the different Italian schools, the ways in which they inspired one another, and ultimately created so many distinctively beautiful works of art. In order to do this, this collection has been conceived

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as a living one, which continues to improve, evolve and welcome new works. A private and artistic history of each master is given, as well as rich visual reproductions, basic information, and a thorough technical explanation of both the most important masterpieces (those in color) and the ones that are relevant to the style or period (those in black and white). The volume concludes with a table noting the names and locations of the works mentioned in the book, as well as an extensive bibliography.

Where can the danger be lurking? Two soldiers are huddled together, one gazing up at the sky, the other darting a sideward glance. They derive a tacit reassurance from their weapons, but they are both in their different ways alone and scared. They were painted by Ambrogio Lorenzetti in the Palazzo Pubblico in Siena, and they seem symptomatic of a state of emergency: the year was 1338, and the spectre of the signoria, of rule by one man, was abroad in the city, undermining the very idea of the common good. In this book, distinguished historian Patrick Boucheron uncovers the rich social and political dimensions of the iconic 'Fresco of Good Government'. He guides the reader through Lorenzetti's divided city, where peaceful prosperity and leisure sit alongside the ever-present threats of violence, war and despotism. Lorenzetti's painting reminds us crucially that good government is not founded on the wisdom of principled or virtuous rulers. Rather, good government lies in the visible and tangible effects it has on the lives of its citizens. By subjecting it to scrutiny, we may, at least for a while, be able to hold at bay the dark seductions of tyranny. From fourteenth-century Siena to the

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present, *The Power of Images* shows the latent dangers to democracy when our perceptions of the common good are distorted and undermined. It will appeal to students and scholars in art history, politics and the humanities, as well as to anyone interested in the nature of power.

This volume represents a long overdue reassessment of the Neapolitan painter Paolo de Matteis, an artist largely overlooked in English language scholarly publications, but one who merits our attention for the quality of his work and the originality of its iconography, as well as for his remarkable ability to respond creatively to his patrons' aesthetic ideals and agendas. Following a meticulous examination of the ways in which posterity's impression of de Matteis has been conditioned by a biased biographical and literary tradition, Livio Pestilli devotes rich, detailed analyses to the artist's most significant paintings and drawings. More than just a novel approach to de Matteis and the Neapolitan Baroque, however, the book makes a significant contribution to the study and understanding of early eighteenth-century European art and cultural history in general, not only in Naples but in other major European centers, including Paris, Vienna, Genoa, and Rome.

Often overshadowed by the cities of Florence and Rome in art-historical literature, this volume argues for the importance of Naples as an artistic and

cultural centre, demonstrating the breadth and wealth of artistic experience within the city. Generously illustrated with some illustrations specifically commissioned for this book Questions the traditional definitions of 'cultural centres' which have led to the neglect of Naples as a centre of artistic importance A significant addition to the English-language scholarship on art in Naples

First published in 2006, *Key Figures in Medieval Europe*, brings together in one volume the most important people who lived in medieval Europe between 500 and 1500. Gathered from the biographical entries from the series, *Routledge Encyclopedias of the Middle Ages*, these A-Z biographical entries discuss the lives of over 575 individuals who have had a historical impact in such areas as politics, religion, and the arts. It includes individuals from places such as medieval England, France, Germany, Iberia, Italy, and Scandinavia, as well as those from the Jewish and Islamic worlds. In one convenient volume, students, scholars, and interested readers will find the biographies of the people whose actions, beliefs, creations, and writings shaped the Middle Ages, one of the most fascinating periods of world history.

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