

Monumenti Davorio I Dossali Degli Embriachi E I Loro Committenti

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Soldiers of Christ - Larissa Taylor 1992

She reconstructs popular attitudes about such issues as original sin, free will, purgatory, the devil, the sacraments, and the magical arts.

Bibliografia nazionale italiana - 2010

Abraham Ortelius and the First Atlas - M. P. R. van den Broecke 1998

With an introduction by Leon Voet, and with 20 contributions by Günter Schilder, Rodney Shirley, Dennis Reinhartz, H.A.M. van der Heijden, Marijke Spies and others.

The Likeness of the King - Stephen Perkinson 2009-10-15

Anyone who has strolled through the halls of a museum knows that portraits occupy a central place in the history of art. But did portraits, as such, exist in the medieval era? Stephen Perkinson's "The likeness of the king" challenges the canonical account of the invention of modern portrait practices, offering a case against the tendency of recent scholarship to identify likenesses of historical personages as "the first modern portraits". Focusing on the Valois court of France, he argues that local practice prompted shifts in the late medieval understanding of how images could represent individuals and prompted artists and patrons to deploy likeness in a variety of ways.

Medieval Ivory Carvings - Paul Williamson 2014

"The first volume of a new catalogue of the Victoria and Albert Museum's collection of medieval ivory carvings, covering the years 400-1200, appeared in 2010. The present two volumes complete the catalogue, taking in every piece carved between about 1200 and 1550; and it is satisfying to report that a further volume, on the post-medieval ivories, was published by my colleague Marjorie Trusted in 2013."--Preface, p. 9.

St. Louis and the Court Style in Gothic Architecture - Robert Branner 1965

Santa Maria della Consolazione ad Altomonte - Stefania Paone 2015-04-02T00:00:00+02:00

Sorta sul sito di Santa Maria dei Franchi, secondo la tradizione una fondazione dell'XI secolo, la chiesa di Santa Maria della Consolazione si deve alla committenza del conte di Altomonte Filippo I Sangineto, coraggioso uomo d'arme e alto funzionario di re Roberto d'Angiò, avendo egli ricoperto il ruolo di siniscalco di Provenza tra il 1331 e il 1347, un anno prima del definitivo ritorno nel feudo calabrese. Il linguaggio architettonico deriva dall'adozione di alcuni elementi dell'architettura mendicante, nelle sue declinazioni meridionali sulle quali s'innestano schiette cadenze del Midi francese particolarmente evidenti nel disegno della facciata e nel suo apparato decorativo. L'interno è dominato dal grande monumento funebre dei Sangineto, esemplato sul modello dei sepolcri regi di Napoli, realizzati dallo scultore senese Tino di Camaino. Della ricca dotazione, un vero e proprio tesoro descritto dalle fonti, sono testimonianza pochi ma preziosissimi manufatti conservati nel Museo Civico di Altomonte: il San Ladislao di Simone Martini, due ante di polittico riferite a Bernardo Daddi e due lastre in alabastro con Storie dell'Infanzia di Maria, della Passione e del Giudizio Universale realizzate da un atelier francese.

43-46 - Lodovico Ariosto 1807

Old Norse Women's Poetry - Sandra Ballif Straubhaar 2011

Text, with English translation in two formats, of all the Old Norse poetry attributed to women - skáldkonur.

The Getty Villa - Marion True 2005

The original Getty Museum, housed in a replica of a Roman Villa on a site overlooking the Pacific Ocean, is one of Los Angeles's most treasured landmarks. Closed for almost ten years while renovations were made to the building and the site itself was transformed into a center for the study of antiquities and conservation, the Getty Villa is now set to open late in 2005. The Getty Villa is a lively history of the Getty Museum, its renowned antiquities collections, and its growth from a small museum in a ranch house in Malibu to its first home in a building designed to replicate what we know of the Villa dei Papiri, an ancient Roman villa partially uncovered in Herculaneum. Most engagingly, this book records the ten-year adventure in reconfiguring a beautiful, but topographically challenging, site into one that could continue to accommodate the splendid Museum building and also provide for an outdoor theater, laboratories for conservation work and research, offices for staff and visiting scholars, and an education program for adults and children. This is a story of architectural imagination, geographical challenges, and legal hurdles, all of which have resulted in a truly unique and beautiful site. The story is an enlightening and rewarding one for anyone interested in architecture and in the difficulties posed by building on a grand scale in the twenty-first century. Beautifully illustrated throughout, the book includes 250 reproductions of works of art, photographs of both the old and the new Getty Museum, site plans, and architectural elevations.

Les Belles Heures de Jean, Duc de Berry - Catholic Church. Liturgy and Ritual. Hours 1974

Judici i justícia - Rosa Alcoy i Pedrós 2020

La personificació de la Justícia com una dama amb balances i espasa és només una de les imatges que en l'època medieval i moderna es va expressar a les pàgines dels llibres manuscrits, als grans brodats, a les taules i als cicles escultòrics o pictòrics de caràcter monumental. Tant si es tractava del judici de Déu com de la justícia impartida pels humans, l'art europeu vehiculà, a partir d'algunes iconografies constants i d'altres temàtiques singulars, un món legislatiu, escatològic i hagiogràfic d'enorme complexitat. Els autors de *Judici i Justícia* analitzen aquestes realitats interessant-se per l'art català i per les continuïtats i les particularitats del tema en diversos territoris limítrofs i contextos concomitants. Apleguen així un bon repertori d'exemples i de propostes interpretatives que abracen el món religiós i el profà en un recorregut que ens mena de l'Europa medieval a la moderna. Els Judicis Finals i els temes bíblics, els mitològics i els de contingut moralitzador, els judicis dels magistrats, el del rei Salomó o el de Paris, entre d'altres, dibuixen un panorama iconogràfic dens que ens ajuda a redescobrir allò que succeïa o s'obviava al territori català respecte als altres contextos europeus.

From Minor to Major - Colum Hourihane 2012

Whether we care to admit it or not, we have always distinguished between those arts that we consider superior and the lesser or minor forms. Giorgio Vasari is usually credited with formally structuring the primary nature of architecture, painting, and sculpture in his *Lives of the Most Eminent Painters, Sculptors, and Architects*, which was first published in 1568. Even though this division was initially applied to Italian art, it was not long before it gained more widespread currency. All of the other arts—such as ivory carving, glass, enamels, and goldsmiths' work—were lumped together into a secondary group that took on pejorative associations, especially in the eighteenth and nineteenth centuries. Other labels have been

used over time to describe these minor arts, and we have spoken of them as the decorative, applied, ornamental, luxury, sumptuous, or even mechanical arts. This collection explores the way in which these minor arts have fought back to gain wider acceptance in our holistic approach to studying the arts of the Middle Ages. No longer considered secondary, they are now firmly incorporated into our studies. This collection, written by some of the most eminent scholars in the field, looks at minor media from a historiographical perspective and shows how they are gaining wider acceptance. The contributors are David S. Areford, Brigitte Bedos-Rezak, Frédéric Billiet, Paul Binski, John Cherry, Michael W. Cothren, Thomas E. Dale, Sharon Gerstel, Cynthia Hahn, Jos Koldeweij, Welleda Muller, Alan M. Stahl, Alicia Walker, Laura Weigert, Harald Wolter-von dem Knesebeck, and Kim Woods.

Pietro and Ambrogio Lorenzetti - Chiara Frugoni 1998

Monumenti d'avorio - Michele Tomasi 2010

French Gothic Ivories - Sarah M. Guerin 2022-08-31

This volume is the first to consider the golden century of Gothic ivory sculpture (1230-1330) in its material, theological, and artistic contexts. Providing a range of new sources and interpretations, Sarah Guérin charts the progressive development and deepening of material resonances expressed in these small-scale carvings. Guérin traces the journey of ivory tusks, from the intercontinental trade routes that delivered ivory tusks to northern Europe, to the workbenches of specialist artisans in medieval Paris, and, ultimately, the altars and private chapels in which these objects were venerated. She also studies the rich social lives and uses of a diverse range of art works fashioned from ivory, including standalone statuettes, diptychs, tabernacles, and altarpieces. Offering new insights into the resonances that ivory sculpture held for their makers and viewers, Guérin's study contributes to our understanding of the history of materials, craft, and later medieval devotional practices.

Monstrous Fishes and the Mead-Dark Sea - Vicki E. Szabo 2008-01-31

Drawing on historical, legal, literary, ethnographic and archaeological evidence, this book offers an interdisciplinary perspective on the use, acquisition and perception of whales in the medieval Norse North Atlantic world.

Arabic and Chinese Trade in Walrus and Narwhal Ivory - Berthold Laufer 1913

Gothic Ivories - Sarah Guérin 2015-10-01

The Calouste Gulbenkian Museum in Lisbon holds a remarkable set of gothic ivories, including rare pieces of exceptional quality. This fully illustrated book brings these exquisite pieces to a wider audience, appealing not only to specialists but also to the general reader. Lavish colour reproductions of the ivories, accompanied by an expert text and contextual images from other collections, make this an accessible guide to this fascinating subject.

Mercados del lujo, mercados del arte - Sophie Brouquet

¿Qué es el lujo? ¿Qué es lo superfluo? Es evidente que el límite entre lo necesario para sobrevivir y aquello que va más allá, ha cambiado sustancialmente a lo largo de la historia. Este volumen recoge veinticuatro artículos que, desde distintos puntos de vista, analizan el fenómeno del lujo en todas sus expresiones y con sus múltiples implicaciones: desde los clientes y promotores a los ejecutores de las obras; desde los espacios arquitectónicos a los libros o los pequeños objetos, sin olvidar la preocupación de las autoridades políticas por los gastos superfluos de sus vecinos. Este estudio es el resultado de un proyecto de investigación centrado en el análisis del consumo suntuario en la Baja Edad Media en el espacio geográfico que abarca de Aviñón a Valencia, fruto de dos congresos celebrados en 2010 en la Universitat de València y en la Université de Toulouse.

Werkzeuge und Instrumente - Philippe Cordez 2012-11-23

Was verbindet Hammer, Pinsel und Geige? Werkzeuge und Instrumente vermitteln zwischen menschlichem Körper und Materie. So genießen diese Objekte eine genuine Gemeinsamkeit, und doch gründet gerade in der Differenz beider Begriffe die abendländische Unterscheidung zwischen handwerklichen und künstlerischen bzw. musikalischen oder wissenschaftlichen Tätigkeiten. Die Beiträge des achten Bandes

der Hamburger Forschungen zur Kunstgeschichte nehmen Werkzeuge und Instrumente aus einer kunsthistorischen Perspektive und im interdisziplinären Dialog in den Blick. Das Augenmerk liegt gleichermaßen auf den Techniken ihrer Handhabung, ihrer Diskursivierung in Kritik und Theorie sowie ihrer Darstellung im Bild. Mit Beiträgen von: Gotlind Birkle, Martine Clouzot, Philippe Cordez, Gottfried Korff, Matthias Krüger, François Lamy, Katja Müller-Helle, Ulrich Pfisterer, Albrecht Pohlmann, François Poplin, Julia Ann Saviello, Monika Wagner.

"Agency, Visuality and Society at the Chartreuse de Champmol" - SherryC.M. Lindquist 2017-07-05
Grounded in archival sources, this interdisciplinary study explores the profound historical significance of the mausoleum of the Valois Dukes of Burgundy - the Chartreuse de Champmol. Although the monument is well known as the site of pivotal works of art by Claus Sluter, Melchior Broederlam, Jean de Beaumetz and others, until now art historians have not considered how these works functioned at the center of a complex social matrix. Sherry Lindquist here considers the sacred subjects of the various sculptures and paintings not merely as devotional tools or theological statements, but as profoundly influential social instruments that negotiated complex interactions of power. Lindquist's sophisticated discussion coordinates analysis of primary sources with the most up-to-date scholarship in the field of art history, not only with respect to late medieval Burgundian art, but also to more theoretical questions pertaining to reception.

Dell'ornamento nell'architettura - Alfredo Melani 1892

I Benincasa - Alessandro Mordenti 2008

Speculum Sermonis - Georgiana Donavin 2004

The medieval sermon provides the focus for the first volume of *Disputatio* because it often expresses the concerns of various intellectual milieux, such as the university, Church or court, and attempts to convey those concerns to other parts of medieval society. *Speculum Sermonis* is an anthology of essays about medieval sermons in the Christian East and West. It aims to reveal precisely how sermons inform different disciplines (for instance, social and Church history, literature, musicology) and how the methodologies of different disciplines inform sermons. Sermons can, for instance, provide evidence for a reconstruction of medieval liturgy; reciprocally, the field of liturgiology investigates sermons as one aspect of Church performance. The volume's title image of the mirror and the reference to medieval specula convey the idea of multiple reflections: the sermons' on culture and the disciplines' on sermons. Because the contributors to *Speculum Sermonis* come from a variety of fields, the essays here collectively provide a rich historical and contemporary academic context for reading the medieval sermon. In addition to essays from across the fields, a number of which establish conclusions transcending disciplinary boundaries, *Speculum Sermonis* includes an introduction defending interdisciplinary study of sermons and an authoritative bibliography covering both primary and secondary resources for medieval sermons. A unique feature of the volume is the inclusion of response papers to the essays in each of the sections, in the spirit of the book series title *Disputatio*.

Staging the Liturgy - Justin E. A. Kroesen 2009

Spain and Portugal possess a wealth of medieval churches, including many with original furnishings. Most outstanding of all is the altarpiece or 'retablo', the epitome of Iberian ecclesiastical art. With its exceptional dimensions, architectural structure and extensive imagery, it became clearly distinct from altarpieces elsewhere in Europe. The retablo cannot be understood simply as an artistic genre, but must be viewed in its spatial surroundings and against its religious and socio-cultural background. In the present study, the medieval altarpiece in the Iberian Peninsula is approached as a witness to liturgy, faith and devotion. Part I sketches its morphological development from its origins around 1100 to the end of the Gothic age in the first half of the sixteenth century. Part II analyses the retablo in its spatial context, formed by the architecture of the church building and other elements of the interior such as the choir. In Part III the retablo is discussed as a means of communication, conveying a message between the patron who commissioned it and the recipients. Both as an art object and as a bearer of imagery, the altar retablo played an important part in the staging of liturgy in the medieval church of the Iberian Peninsula.

Le Palais du Coudenberg à Bruxelles - Coudenberg 2014

Demandez à un chauffeur de taxi bruxellois de vous conduire à la rue Isabelle, son GPS ne lui sera d'aucun secours. En effet, cette rue médiévale qui longeait le palais de Bruxelles est aujourd'hui souterraine, comme le sont les vestiges de l'ancien palais, de sa chapelle, de son Aula Magna, ou bien encore ceux de l'hôtel d'Hoogstraeten voisin. Cet ensemble forme aujourd'hui le site archéologique du Coudenberg, qui s'étend sous la place Royale, la rue Royale et quelques bâtiments avoisinants. Il a reçu le label du « Patrimoine européen » en 2007.

A Tour Through Sicily and Malta - Patrick Brydone 1773

Embriachi, il trittico di Pavia - Baldassare degli Embriachi 1982

Les premiers retables (XIIe-début du XVe siècle) - Pierre-Yves Le Pogam 2009

Le musée du Louvre propose pour la première fois de retourner aux origines du retable et d'en suivre les premiers développements, à travers des exemplaires remarquables issus des collections du Louvre, mais également d'autres musées et d'églises. Avec quelques incursions européennes, sont surtout présentés des retables français, reflets de l'importance probable de la France dans la genèse de cet art. L'exposition parcourt les XIIe, XIIIe et XIVe siècles, durant lesquels les retables se déploient dans des matériaux, formes et couleurs variés, répondant aux préoccupations des commanditaires et des artistes. Au début du XVe siècle, s'achève l'histoire de ces premiers retables, dont les images contribuaient à mettre en scène le drame sacré qui se déroulait sur l'autel.

Italian Art of the Middle Ages and the Renaissance - Max Seidel 2005

This compilation presents a complete history of the art of the Middle Ages and the Renaissance in Italy. In a single volume edition, the author's landmark work covers everything found in the two volume set, including painting, sculpture, and architecture. Several exciting discoveries that have never before been published are also featured.

Painting in France in the 15th Century - Frédéric Elsig 2004

This title is a look at the study of paintings produced in France in the 15th century, which has led to the rediscovery of several forgotten personalities (such as Jean Hey, Antoine de Lonhy).

High Gothic Sculpture at Chartres Cathedral, the Tomb of the Count of Joigny, and the Master of the Warrior Saints - Anne McGee Morganstern 2011

"Re-examines the sculpture on the transept porches of Chartres Cathedral and revises their chronology,

based on information from the previously unstudied tomb of the count of Joigny. Documents the production of the monument within the context of French High Gothic sculpture"--Provided by publisher.

Richard II and the English Royal Treasure - Jenny Stratford 2012

The remarkable treasure of gold and silver from England and France which Richard II had amassed by the end of his reign is for the first time fully revealed in this richly illustrated volume. It explores the nature of the objects themselves, and their provenance, as well as analysing the implications of the treasure at home and abroad. Supporting the main text is a new and very important discovery, a long treasure roll in French, compiled around the time of the king's deposition. In contrast to the inventories of the Valois kings and princes, a detailed record of this kind is exceptional for later medieval England, and the publication in full of the roll itself (1,206 entries), together with other selected source materials, and a commentary, aims to correct the long-standing historiographical bias which underestimates the magnificence of the English court during the period. Dr Jenny Stratford is Senior Research Fellow at the Institute of Historical Research, London.

Leonardo Da Vinci E la Sala Delle Asse Nel Castello Di Milano - Luca Beltrami 2021-09

The Tombs of the Doges of Venice - Debra Pincus 2000

Examines seven tombs commissioned over 150-years, identifying them as important political statements.

Pastiglia Boxes: Hidden Treasures of the Italian Renaissance - 2002

Idea of the Temple of Painting - Giovan Paolo Lomazzo 2013-01-01

"An English translation of the Renaissance treatise on painting by the Milanese artist Giovan Paolo Lomazzo (1538-1592). Drawing on a wide range of influences, including Leonardo's legacy, Neoplatonic cosmology, and the occult, Lomazzo affirms the development of every artist's unique, expressive style or maniera"--Provided by publisher.

v. 1. Ornamento nell'architettura. L'Antichità e il Medioevo (parte prima) - Luigi Archinti 1899

Northern Renaissance Art - Susie Nash 2008-11-27

The history of northern Renaissance art, from the late 14th to the early 16th century, drawing on a rich range of sources to show how northern European art dominated the visual culture of Europe in this formative period