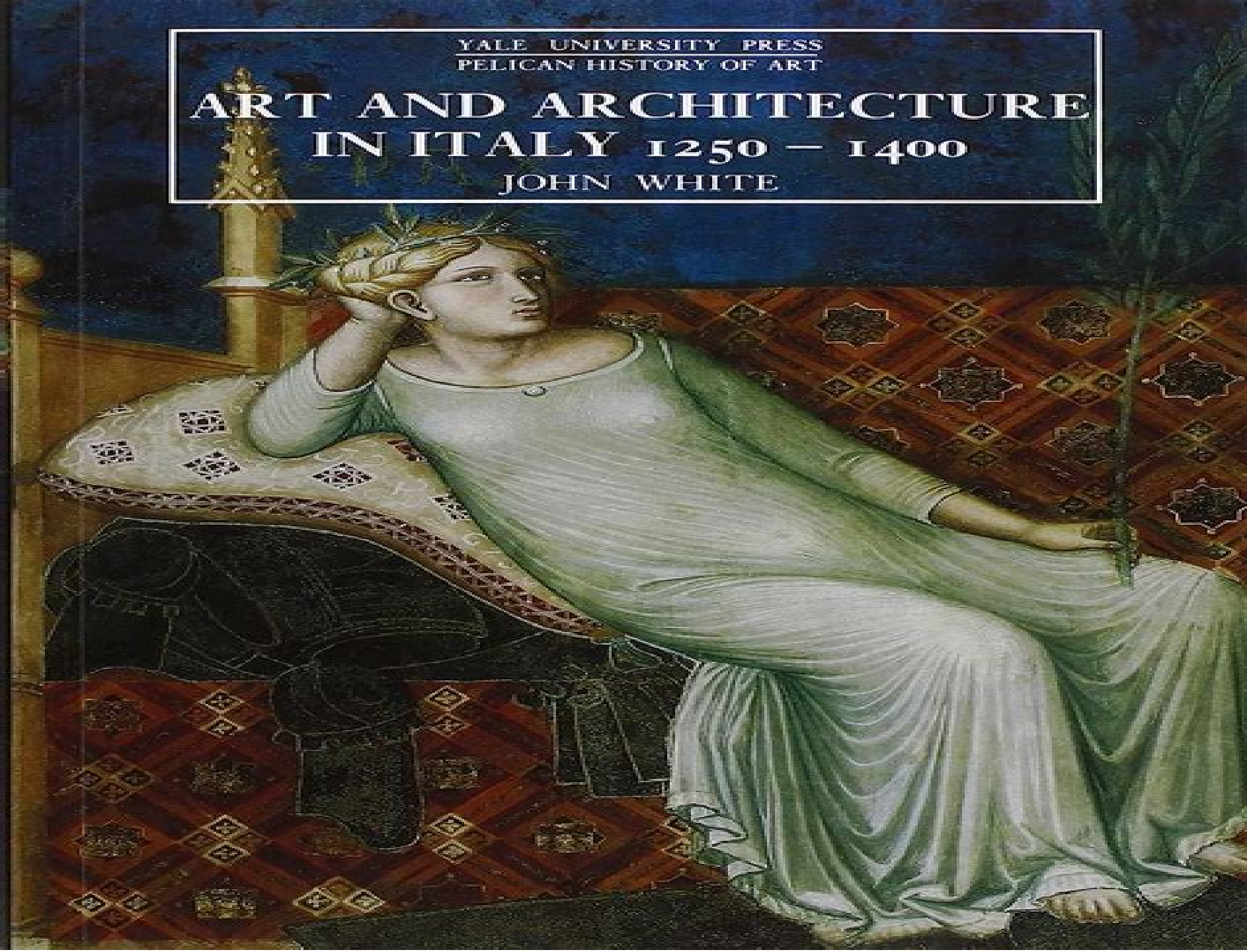


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# ART AND ARCHITECTURE IN ITALY 1250 — 1400

JOHN WHITE



# Art And Architecture In Italy 1250 1400

**Jean Bony**



## **Art And Architecture In Italy 1250 1400:**

**Art and Architecture in Italy 1250-1400** John White, John Reeves White, 1993-01-01 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

**Art and Architecture in Italy 1250 to 1400** John White, 1987 Art and Architecture in Italy John White, Jr., 1992-05 *Art and Architecture in Italy 1250-1400 (pelican History of Art)*. Bib J. WHITE, 1966 *Art and Architecture in Italy, 1250 to 1400* Norman C. Walpole, 1966 Art and Architecture in Italy, 1250 Tot 1400, 1966\* **Art and Architecture in Italy, 1250 to 1400. [Illustrated, and with Reproductions and a Map.]**

John Edward Clement Twarowski White, 1966 **The Pelican History of art** John White, 1966 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 **Italian Medieval**

**Sculpture in the Metropolitan Museum of Art and the Cloisters** Metropolitan Museum of Art (New York, N.Y.), Lisbeth Castelnovo-Tedesco, Jack Souldanian, 2010 The collection of Italian medieval sculpture in The Metropolitan Museum of Art and The Cloisters began with the acquisition in 1908 of a Romanesque column statue today the Museum's holdings comprise more than seventy works dating from the ninth to the late fifteenth century The birthplaces of these works range from Sicily to Venice some typify local styles others illustrate the intense artistic exchanges taking place within Italy and between Italy and the wider world Technological advances of the last decades have made it possible to determine more precisely the materials and techniques from which works of art are made the history of their alteration and the mechanisms of their deterioration Using such techniques scholars have been able to ascertain for example that sculptures previously thought to be modern works carved in the medieval manner were in fact completely authentic This innovative volume represents a watershed in the study of sculpture a collaborative dialogue between an art historian and a conservator between art history and art science that deepens our understanding of the object we see while illuminating its elusive enigmatic history From publisher's description **Routledge Revivals: Medieval Italy (2004)**. Christopher Kleinhenz, 2017 **The Oxford**

**History of Western Art** Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the redefinition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative

source of reference and guidance for students      Medieval Italy Christopher Kleinhenz, 2004-08-02 This Encyclopedia gathers together the most recent scholarship on Medieval Italy while offering a sweeping view of all aspects of life in Italy during the Middle Ages This two volume illustrated A Z reference is a cross disciplinary resource for information on literature history the arts science philosophy and religion in Italy between A D 450 and 1375 For more information including the introduction a full list of entries and contributors a generous selection of sample pages and more visit the Medieval Italy An Encyclopedia website      **French Gothic Architecture of the Twelfth and Thirteenth Centuries** Jean Bony, 2023-11-15 Gothic architecture is the most visible and striking product of medieval European civilization Jean Bony whose reputation as a medievalist is worldwide presents its development as an adventure of the imagination allied with radical technical advances the result of a continuing quest for new ways of handling space and light as well as experimenting with the mechanics of stone construction He shows how the new architecture came unexpectedly to be invented in the Paris region around 1140 and follows its history in the great cathedrals of northern France and dozens of other key buildings to the end of the thirteenth century when profound changes occurred in the whole fabric of medieval civilization Rich illustrations including comprehensive maps enhance the text and themselves constitute an exceptionally valuable documentation Despite its evident scholarly intention this book is not meant for specialists alone but is conceived as a progressive infiltration into the complexities of history at work revealing its unpredictable vitality to the uninitiated curious mind      **The Continuing Dialogue** Brian Leslie Bishop, 2017-07-20 The I AM statements exclusive to the Fourth Gospel are seen as the attempt of the author s of that Gospel to present the nature and purpose of the earthly life of Jesus by engaging the imaginative faculty of the reader Succeeding generations of artists are considered as undertaking a similar task by engaging in an imaginative dialogue with the text There are five narratives that are peculiar to the Fourth Gospel The Wedding at Cana the Woman of Samaria the Woman Taken in Adultery the Raising of Lazarus and the Washing of Feet Five paintings based upon each narrative are considered in context These are taken from the early fourteenth century Duccio and Giotto to the twentieth and twenty first centuries Max Beckmann and the contemporary Icon writer Constantina Wood A sense of the loss experienced by the western church under the sanctions of the Protestant Reformation against visual imagery is conveyed This leads to a suggestion that a reassertion of the role of the aesthetics of Christian worship might be a unifying factor for a generation jaded by the pedantry that divides the Christian Church      Art in Renaissance Italy John T. Paoletti, Gary M. Radke, 2005 Art in Renaissance Italy sets the art of that time in its context exploring why it was created and in particular looking at who commissioned the palaces and cathedrals the paintings and the sculptures      **Building Stones of Milan and Lombardy** Roberto Bugini, Luisa Folli, 2023-04-17 Milan and Lombardy have played an important role in the Italian country since the Roman period This importance is reflected also by the diffusion of stone architecture a persisting trait of Milan architecture was the use of different stones in the same building Milan lies in the middle of the alluvial plain of

the Po far from the stone quarries some waterways were dug out in order to supply the building stones from the surrounding territories The study of stone as building material was significant at the end of 19th century but then it was largely neglected by both architects and geologists So it is significant to suggest a study about the stones employed to build in Milan Volume 1 in relationship with a petrographic study about the features of the stones quarried in the whole Lombard territory Volume 2 Volume 2 contains the description of the features of the stones reported in Volume 1 These features include metamorphic and magmatic rocks of the Alpine area sedimentary rocks and loose materials of the Prealpine area sedimentary rocks of the Apennine area and loose sediments of the Padania plain Some stones coming from other northern Italian regions and used in Lombard architecture are also described Each stone is described in a card containing commercial and historical names petrographic classification macroscopic features mineralogical composition microscopic features geological setting quarry sites transport to yards morphology of dressed elements and surface handworking use in architecture in the whole Lombard territory and abroad and decay morphologies A particular investigation is addressed to the stones used during the 20th century a great part of them were never used before in Milan and in Lombardy **Depth of Field** Donal Cooper, 2007 This volume has its origins in Depth of Field Relief in the Time of Donatello a unique collaboration between the Victoria and Albert Museum and the Henry Moore Institute in Leeds and the first exhibition to focus specifically on relief sculpture

**Aparition D'une Identité Urbaine Dans L'Europe Du Bas Moyen Âge** Marc Boone, Peter Stabel, 2000 Looking for Lines Paul Akker, 2025-10-01 Studies of Old Masters are often implicitly based on modern notions which do not necessarily tally with ideas contemporary with their art According to one such tacit assumption a work of art gains its status from the quality of the abstract pictorial composition made up of lines and colours Whether discussing a medieval altarpiece or a fresco by Raphael it is customary to relate its artistic value to the abstract formal language into which the figures or narratives are translated and not to the power of the visual illusion which is conjured up by the work of art Referring to the ideas of art historians critics and philosophers including Hogarth Caylus Goethe Schnaase Burckhardt W Ifflin and Shearman this theoretically revolutionary study questions the historical validity of this view by tracking down its origins back to the eighteenth century and then following its evolution up to the present day Paying particular attention to the historiography of Mannerism it scrutinises the influence that this view has had on aesthetic judgments over the past three centuries A perfect companion for anyone engaged with aesthetics this book offers a valuable contribution to the discussion surrounding the principles and values in art history

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