

Gothic
and
Renaissance Art
in Nuremberg
1300-1550



Gothic And Renaissance Art In Nuremburg 1300 1550

AW Chickering



Gothic And Renaissance Art In Nuremburg 1300 1550:

Nürnberg, 1300-1550, 1986 **Gothic and Renaissance Art in Nuremberg, 1300-1550** Metropolitan Museum of Art (New York, N.Y.), 1986 **GOTHIC AND RENAISSANCE ART IN NUREMBERG, ~1300-1550æ (THIRTEEN HUNDRED TO FIFTEEN HUNDRED AND FIFTY).**, 1986 **Gothic and Renaissance Art in Nuremberg, 1300-1550** Rainer Kahsnitz, 2013 Gothic and Renaissance Art in Nuremberg, 1300-1550: the Metropolitan Museum of Art, New York, Germanisches Nationalmuseum, Nuremberg Metropolitan Museum of Art (New York, N.Y.), Germanisches Nationalmuseum (Nuremberg), 1986 **Gothic and Renaissance Art in Nuremberg 1300-1550**, 1986 Gothic and Renaissance art in Nuremberg, 1300-1550 : the Metropolitan Museum of Art, New York, [April 8-June 22, 1986] : Germanisches Nationalmuseum, Nuremberg, [July 24-September 28, 1986], 1986 *Gothic and Renaissance Art in Nuremberg*, 1986

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 **German Paintings in the Metropolitan Museum of Art, 1350-1600** Maryan W. Ainsworth, Joshua P. Waterman, Dorothy Mahon, Metropolitan Museum of Art (New York, N.Y.), 2013 Paintings by Renaissance masters Lucas Cranach the Elder Albrecht Durer and Hans Holbein the Younger are among the works featured in this lavish volume the first to comprehensively study the largest collection of early German paintings in America These works created in the 14th through 16th centuries in the region that comprises present day Germany Austria and Switzerland include religious images such as Virgin and Child with Saint Anne by Durer and the double sided altarpiece The Dormition of the Virgin by Hans Schaufelein as well as remarkable portraits by Holbein and the iconic Judgment of Paris by Cranach In all more than 70 works are thoroughly discussed and analyzed making this volume an incomparable resource for the study of this rich artistic period The Essential Dürer Larry Silver, Jeffrey Chipps Smith, 2011-11-29 Albrecht Dürer 1471 1528 perhaps the most famous of all German artists embodies the modern ideal of the Renaissance man he was a remarkable painter printmaker draftsman designer theoretician and even a poet More is known about his thoughts and his life than about any other Northern European master of his time since he wrote extensively about himself his family's history his travels and his friends His woodcuts and engravings were avidly collected and copied across Europe and they quickly established his reputation as a

master Praised in life and elegized in death by such thinkers as Martin Luther and Erasmus he served Emperor Maximilian and other leading church and secular princes in the Holy Roman Empire Although there is a vast specialized literature on the Nuremberg master The Essential Dürer fills the need for a foundational book that covers the major aspects of his career The essays included in this book written by leading scholars from the United States and Germany provide an accessible up to date examination of Dürer's art and person as well as his posthumous fame The essays address an array of topics from separate and detailed studies of his paintings drawings printmaking and sculpture to broader concerns such as his visits to and interactions with Venice and the Netherlands his personal relationships and his relationships with other artists Collectively these stimulating essays explore the brilliance of Dürer's creativity and the impact he had on his world exposing him as an artist fully engaged with the tumultuous intellectual and religious challenges of his time

The Ashgate Research Companion to Women and Gender in Early Modern Europe Jane Couchman, 2016-03-23 Over the past three decades scholars have transformed the study of women and gender in early modern Europe This Ashgate Research Companion presents an authoritative review of the current research on women and gender in early modern Europe from a multi disciplinary perspective The authors examine women's lives ideologies of gender and the differences between ideology and reality through the recent research across many disciplines including history literary studies art history musicology history of science and medicine and religious studies The book is intended as a resource for scholars and students of Europe in the early modern period for those who are just beginning to explore these issues and this time period as well as for scholars learning about aspects of the field in which they are not yet an expert The companion offers not only a comprehensive examination of the current research on women in early modern Europe but will act as a spark for new research in the field

European Sculpture and Metalwork Metropolitan Museum of Art (New York, N.Y.), Frits Scholten, 2011 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

Medieval Tapestries in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Adolph S. Cavallo, 1993 A study of the condition subject design manufacture ownership and exhibitions for each tapestry or set of tapestries in the Museum's medieval tapestry collection Metropolitan Museum of Art

Perfection's Therapy Mitchell B. Merback, 2018-02-09 A deft reinterpretation of the most zealously interpreted picture in the Western canon as a therapeutic artifact Albrecht Dürer's famous portrayal of creative effort in paralysis the unsurpassed masterpiece of copperplate engraving titled Melencolia I has stood for centuries as a pictorial summa of knowledge about the melancholic temperament a dense allegory of the limits of earthbound arts and

sciences and the impossibility of attaining perfection Dubbed the image of images for being the most zealously interpreted picture in the Western canon Melencolia I also presides over the origins of modern iconology art history's own science of meaning Yet we are left with a clutter of mutually contradictory theories a historiographic ruin that confirms the mood of its object In Perfection's Therapy Mitchell Merback reopens the case file and argues for a hidden intentionality in Melencolia's opacity its structural chaos and its resistance to allegorical closure That intentionality he argues points toward a fascinating possibility never before considered that Dürer's masterpiece is not only an arresting diagnosis of melancholic distress but an innovative instrument for its undoing Merback deftly resituates Dürer's image within the long history of the therapeutic artifact Placing Dürer's therapeutic project in dialogue with that of humanism's founder Francesco Petrarch Merback also unearths Dürer's ambition to act as a physician of the soul Celebrated as the Apelles of the black line in his own day and ever since as Germany's first Renaissance painter theorist the Dürer we encounter here is also the first modern Christian artist addressing himself to the distress of souls including his own Melencolia thus emerges as a key reference point in a venture of spiritual ethical therapy a work designed to exercise the mind restore the body's equilibrium and help in getting on with the undertaking of perfection

Science and the Secrets of Nature William Eamon, 2020-06-30 By explaining how to sire multicolored horses produce nuts without shells and create an egg the size of a human head Giambattista Della Porta's Natural Magic 1559 conveys a fascination with tricks and illusions that makes it a work difficult for historians of science to take seriously Yet according to William Eamon it is in the how to books written by medieval alchemists magicians and artisans that modern science has its roots These compilations of recipes on everything from parlor tricks through medical remedies to wool dyeing fascinated medieval intellectuals because they promised access to esoteric secrets of nature In closely examining this rich but little known source of literature Eamon reveals that printing technology and popular culture had as great if not stronger an impact on early modern science as did the traditional academic disciplines

Albrecht Dürer Jane Campbell Hutchison, 2003-08-29 Hutchison's book is a complete guide on Dürer and the research on his work his historical import and his aesthetic legacy

The Pictorialization of Dürer's Drawings in Northern Europe in the Sixteenth and Seventeenth Centuries Kayo Hirakawa, 2009 This book examines the unique phenomenon of the pictorialization of Dürer's drawings Representative Northern European painters in the sixteenth and seventeenth centuries such as Hans Schüfelin Jacob Hoefnagel and Jan Brueghel the Elder reproduced Dürer's drawings from single motifs to whole compositions in brilliant colors This publication discusses the character of Dürer's workshop preferences for drawings in Renaissance Germany questions about authorship and ownership around works of art and the reception and adaptation of the Northern Renaissance art in the Prague Mannerism It also demonstrates how in the course of the sixteenth century the evaluation of Dürer's drawings in Northern Europe changed

Imago and Contemplatio in the Visual Arts and Literature (1400-1700) Stijn Bussels, Karl A.E. Enenkel, Michel Weemans, Elliott D. Wise, 2024-01-22 This volume contains twenty four essays which in their

subjects and methodology pay tribute to the scholarship of Walter S Melion The contributions are grouped under three categories Devotion Art and Image Theory and Vision and Contemplation The Devotion section addresses votive practices theological theory and polemic literature The Art and Image Theory section focuses on Jesuit image theory the reflexive dimension of works and artists reflections on the function of images Finally the Vision and Contemplation section discusses the early modern eye as a tool for thoughtful prolonged looking to ascertain visual wit deception self assessment and friendship sacred and profane allegories

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