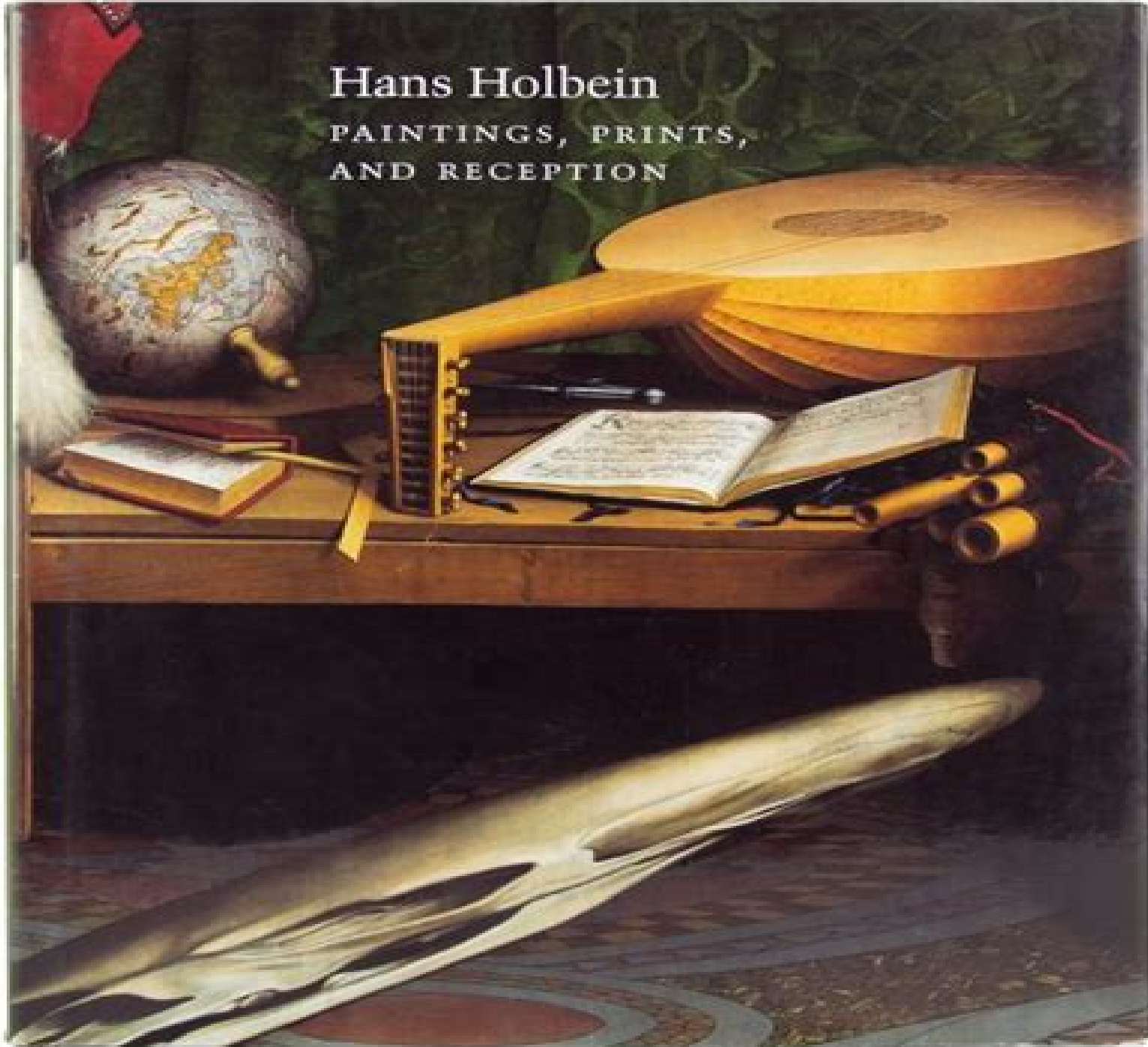


# Hans Holbein

PAINTINGS, PRINTS,  
AND RECEPTION



# Hans Holbein Paintings Prints And Reception

**Stephen Perkinson, Noa Turel**



## **Hans Holbein Paintings Prints And Reception:**

*Hans Holbein* Mark W. Roskill, John Oliver Hand, 2001 This study brings together leading scholars from Europe and the United States to consider the art of Hans Holbein the Younger 1497-98-1543 from a variety of perspectives and disciplines. Generously illustrated and based on the most up to date research, the book is essential reading for anyone with an interest in Holbein the Younger and his magnificent art. In chapters relating to artistic exchange, the contributors discuss what Holbein knew of French and Italian art and how he utilized this knowledge. Conservation and technical chapters examine the materials and techniques in the painting *The Ambassadors* and documentary evidence on a series of festival paintings on canvas. Two contributors examine the artist's woodcuts, particularly *Dance of Death*, in the light of contemporary political and theological issues. In addition, the historical and theoretical circumstances and contexts of Holbein's portraits are investigated, notably their associations with classical antiquity and its revival in humanist thought. The book also considers the impact of the first scholarly monograph on Holbein's reception and how German Romantic literary art criticism of the early nineteenth century shaped an image of his life and art.

**Hans Holbein** Jeanne Nuechterlein, 2020-10-20 Immensely skillful and inventive, Hans Holbein molded his approach to art making during a period of dramatic transformation in European society and culture: the emergence of humanism, the impact of the Reformation on religious life, and the effects of new scientific discoveries. Most people have encountered Holbein's work: think of King Henry VIII and Holbein's memorable portrait, which springs to mind forever defining the Tudor king for posterity, but little is widely known about the artist himself. This overview of Holbein looks at his art through the changes in the world around him, offering insightful and often surprising new interpretations of visual and historical sources that have rarely been addressed. Jeanne Nuechterlein reconstructs what we know of the life of this elusive figure, illuminating the complexity of his world and the images he generated.

**Hans Holbein** Pascal Griener, Oskar Bätschmann, 2013-10-15 Hans Holbein the Younger was the leading artist of the Northern Renaissance, yet his life and work are not nearly as well documented as those of his contemporaries, Leonardo da Vinci or Michelangelo. That omission has been remedied with this acclaimed study by Oskar Bätschmann and Pascal Griener. *Hans Holbein* chronicles the life and oeuvre of Holbein 1497-8-1543, as Bätschmann and Griener apply their considerable knowledge to explore the full range of cultural and social influences that affected him and his work. The artist's friendships with leading thinkers such as Erasmus and Thomas More, the development of his painting style, and the cultural influences on his work are all discussed here in this unparalleled and in-depth biography that will be essential to the bookshelf of every art lover. This second edition includes an expanded introduction and additional images.

**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 Dürer, 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 Art of Allusion* Sonja Drimmer,2018-09-21 At the end of the fourteenth and into the first half of the fifteenth century Geoffrey Chaucer John Gower and John Lydgate translated and revised stories with long pedigrees in Latin Italian and French Royals and gentry alike commissioned lavish manuscript copies of these works copies whose images were integral to the rising prestige of English as a literary language Yet despite the significance of these images manuscript illuminators are seldom discussed in the major narratives of the development of English literary culture The newly enlarged scale of English manuscript production generated a problem namely a need for new images Not only did these images need to accompany narratives that often had no tradition of illustration they also had to express novel concepts including ones as foundational as the identity and suitable representation of an English poet In devising this new corpus manuscript artists harnessed visual allusion as a method to articulate central questions and provide at times conflicting answers regarding both literary and cultural authority Sonja Drimmer traces how just as the poets embraced intertextuality as a means of invention so did illuminators devise new images through referential techniques assembling adapting and combining images from a range of sources in order to answer the need for a new body of pictorial matter Featuring more than one hundred illustrations twenty seven of them in color *The Art of Allusion* is the first book devoted to the emergence of England's literary canon as a visual as well as a linguistic event

*Books, People, and Military Thought* Andrea Guidi,2020-06-22 How did the evolution of new gunpowder weapons change the nature structure and composition of the Florentine militias during the first decades of the sixteenth century Through an examination of little known and unpublished sources this book provides a comparative exploration of two Florentine republican experiments with a peasant militia one promoted and created by Niccol Machiavelli 1506 12 and a later one 1527 30 Using this comparison as the basis for a new reading of Machiavelli's Art of War which drew on the author's experience with the militia the book then investigates the relationship between the circulation and reception of Machiavelli's influential work changing conceptions of militia and the formation of new cultures of warfare in Europe in the sixteenth century

**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

**Tudor Textiles** Eleri Lynn, 2020-04-03 A detailed study of Tudor textiles highlighting their extravagant beauty and their impact on the royal court fashion and taste At the Tudor Court textiles were ubiquitous in decor and ceremony Tapestries embroideries carpets and hangings were more highly esteemed than paintings and other forms of decorative art Indeed in 16th century Europe fine textiles were so costly that they were out of reach for average citizens and even for many nobles This spectacularly illustrated book tells the story of textiles during the long Tudor century from the ascendance of Henry VII in 1485 to the death of his granddaughter Elizabeth I in 1603 It places elaborate tapestries imported carpets lavish embroidery and more within the context of religious and political upheavals of the Tudor court as well as the expanding world of global trade including previously unstudied encounters between the New World and the Elizabethan court Special attention is paid to the Field of the Cloth of Gold a magnificent two week festival and unsurpassed display of golden textiles held in 1520 Even half a millennium later such extraordinary works remain Tudor society's strongest projection of wealth taste and ultimately power

The Civil War in Art and Memory Kirk Savage, 2016-01-01 Proceedings of the symposium The Civil War in Art and Memory organized by the Center for Advanced Study in the Visual Arts National Gallery of Art and sponsored by the Arthur Vining Davis Foundations The symposium was held November 8-9 2013 in Washington

**Cultural Creativity in the Early English Renaissance** E. Salter, 2006-04-12 This book is about the ways that ordinary people in town and country creatively define themselves their families and their social networks It explores inheritance strategies personal possessions attitudes to commemoration after death the daily fashioning of identity and the interactions between imagination and daily life

*The Origins of Protestant Aesthetics in Early Modern Europe* William A. Dyrness, 2019-05-23 The aesthetics of everyday life as reflected in art museums and galleries throughout the western world is the result of a profound shift in aesthetic perception that occurred during the Renaissance and Reformation In this book William A Dyrness examines intellectual developments in late Medieval Europe which turned attention away from a narrow range liturgical art and practices and towards a celebration of God's presence in creation and in history Though threatened by the human tendency to self assertion he shows how a new focus on God's

creative and recreative action in the world gave time and history a new seriousness and engendered a broad spectrum of aesthetic potential Focusing in particular on the writings of Luther and Calvin Dyrness demonstrates how the reformers conceptual and theological frameworks pertaining to the role of the arts influenced the rise of realistic theater lyric poetry landscape painting and architecture in the sixteenth and seventeenth centuries Lucas Cranach the Elder Bonnie Noble,2009-04-16 Lucas Cranach the Elder 1472 1553 is the most influential painter of the German Reformation In collaboration with Martin Luther 1483 1546 Cranach produced innovative paintings which made the complex ideas of Lutheran Christianity understandable to a wide range of viewers and inspired later generations of artists Despite Cranach s crucial role as an interpreter of Lutheran ideas his Reformation paintings remain unfamiliar to many American scholars Lucas Cranach the Elder Art and Devotion of the German Reformation presents Cranach s Reformation painting to a broader audience and explains the pictorial strategies Cranach devised to clarify and interpret Lutheran thought For specialists in Reformation history this study offers an interpretation of Cranach s art as an agent of religious change For historians and students of Renaissance art this study explores the defining work of a major sixteenth century artist The broad implications of the Reformation and Cranach s role in transforming religious art make this study suitable for readers with a general interest in history religion or art history *America's National Gallery of Art* Philip Kopper,National Gallery of Art (U.S.),2016-10-04 America s National Gallery of Art a 75th anniversary history of the nation s art museum founded by Andrew W Mellon and opened to the public on March 17 1941 Presenting an overview of the Gallery s first fifty years and a thematic look at the transformation the museum has undergone since 1992 the book offers extensive photographic essays that highlight the West Building newly renovated East Building and Sculpture Garden as well as the magnificent art collection and selected special exhibitions The book includes accounts of the founding benefactors and four directors David Finley John Walker J Carter Brown and now Earl A Powell III and discusses the Gallery s historic 2014 agreement to accept custody of the collections of the Corcoran Gallery of Art **The King's Painter** Franny Moyle,2021-10-05 From a distinguished art historian a dramatic reappraisal of Renaissance master Hans Holbein whose art shaped politics and immortalized the Tudors Hans Holbein the Younger is chiefly celebrated for his beautiful and precisely realized portraiture which includes representations of Henry VIII his advisors Thomas More and Thomas Cromwell his wives Jane Seymour and Anne of Cleves and an array of the Tudor lords and ladies encountered during the course of two sojourns in England But beyond these familiar images which have come to define our perception of the age Holbein was a multifaceted genius a humanist satirist and political propagandist and a deft man whose work was rich in layers of symbolism and allusion In *The King s Painter* biographer Franny Moyle traces and analyzes the life and work of an extraordinary artist against the backdrop of an era of political turbulence and cultural transformation to which his art offers a subtle and endlessly refracting mirror It is a work of serious scholarship written for a wide audience Giovanni Paolo Lomazzo's Trattato dell'Arte della Pittura:

Color, Perspective and Anatomy Barbara Tramelli, 2016-11-07 Barbara Tramelli s Giovanni Paolo Lomazzo s Trattato dell Arte della Pittura Color Perspective and Anatomy investigates the context in which the writings of the painter Giovanni Lomazzo were produced the types of theoretical and practical knowledge which they conveyed to artists and how painters in the second half of the sixteenth century shared this knowledge among themselves In his books Lomazzo drew on earlier and contemporary art literature his own expertise as a painter works of natural philosophy and his personal exchanges with contemporary artists astrologers and scientists Lomazzo and his work are placed in the context of the city where he operated and published paying particular attention to the role of Milanese institutions as spaces of interactions with colleagues and men of letters in which the material for his books was discussed and collected Tramelli highlights three main areas of Lomazzo s studies color perspective and anatomy linking his theoretical discourse to what was known and discussed about these topics in Milan at the end of the sixteenth century

**Picturing Death 1200-1600** Stephen Perkinson, Noa Turel, 2020-11-16 Picturing Death 1200 1600 explores the visual culture of mortality over the course of four centuries that witnessed a remarkable flourishing of imagery focused on the themes of death dying and the afterlife In doing so this volume sheds light on issues that unite two periods the Middle Ages and the Renaissance that are often understood as diametrically opposed The studies collected here cover a broad visual terrain from tomb sculpture to painted altarpieces from manuscripts to printed books and from minute carved objects to large scale architecture Taken together they present a picture of the ways that images have helped humans understand their own mortality and have incorporated the deceased into the communities of the living Contributors Jessica Barker Katherine Boivin Peter Bovenmyer Xavier Dectot Maja Dujakovic Brigit Ferguson Alison C Fleming Fredrika Jacobs Henrike C Lange Robert Marcoux Walter S Melion Stephen Perkinson Johanna Scheel Mary Silcox Judith Steinhoff and Noa Turel

**Holbein** Anne T. Woollett, Austėja Mackelaitė, John T. McQuillen, 2021-10-19 Stunning portraits by the renowned Renaissance artist illuminate fascinating figures from the European merchant class intellectual elite and court of King Henry VIII Nobles ladies scholars and merchants were the subjects of Hans Holbein the Younger 1497 98 1543 an inventive German artist best known for his dazzling portraits Holbein developed his signature style in Basel and London amid a rich culture of erudition self definition and love of luxury and wit before becoming court painter to Henry VIII Accompanying the first major Holbein exhibition in the United States this catalogue explores his vibrant visual and intellectual approach to personal identity In addition to reproducing many of the artist s painted and drawn portraits this volume delves into his relationship with leading intellectuals such as Erasmus of Rotterdam and Thomas More as well as his contributions to publishing and book culture meticulous inscriptions and ingenious designs for jewels hat badges and other exquisite objects This volume is published to accompany an exhibition on view at the J Paul Getty Museum at the Getty Center from October 19 2021 to January 9 2022 and at the Morgan Library Museum from February 11 to May 15 2022

Early Modern Autobiography Ronald Bedford, Lloyd Davis, Philippa Kelly, 2006

Why and in what ways did late medieval and early modern English people write about themselves and what was their understanding of how selves were made and discussed This collection goes to the heart of current debate about literature and autobiography addressing the contentious issues of what is meant by early modern autobiographical writing how it was done and what was understood by self representation in a society whose groupings were both elaborate and highly regulated Early Modern Autobiography considers the many ways in which autobiographical selves emerged from the late medieval period through the seventeenth century with the aim of understanding the interaction between those individuals lives and their worlds the ways in which they could be recorded and the contexts in which they are read In addressing this historical arc the volume develops new readings of significant autobiographical works while also suggesting the importance of texts and contexts that have rarely been analyzed in detail enabling the contributors to reflect on and challenge some prevailing ideas about what it means to write autobiographically and about the development of notions of self representation The idea of the self as seen from diverse and fascinating perspectives on sixteenth and seventeenth century life this is what readers can expect from Early Modern Autobiography A beautifully edited collection genuinely far reaching and insightful Early Modern Autobiography makes known to us a great deal about how people saw themselves four hundred years ago Derek Cohen Professor of English McLaughlin College York University Acutely addressing a range of central issues from subjectivity to theatricality to religion these essays will be of great interest to specialists in early modern studies and students of autobiographical writings from all eras Heather Dubrow Tighe Evans Professor and John Bascom Professor Department of English University of Wisconsin The essays in this volume show where archival discoveries memoirs letters account books wills and marginalia can take us in understanding early modern mentalities They document the interdependence of the abstract and the everyday the social constructedness of self awareness local contexts for self recordation and impulses that range from legal purpose to imaginative escape The sixteen chapters open many fascinating new perspectives on identity and personhood in Renaissance England Lena Cowen Orlin Executive Director The Shakespeare Association of America and Professor of English University of Maryland Baltimore County Ronald Bedford is Reader in the School of English Communication and Theatre at the University of New England in Armidale New South Wales and author of The Defence of Truth Herbert of Cherbury and the Seventeenth Century and Dialogues with Convention Readings in Renaissance Poetry The late Lloyd Davis was Reader in the School of English at the University of Queensland and author of Guise and Disguise Rhetoric and Characterization in the English Renaissance 1993 and editor of Sexuality and Gender in the English Renaissance 1998 and Shakespeare Matters History Teaching Performance 2003 Philippa Kelly is a Senior Research Fellow at the University of New South Wales and has published widely in the areas of Shakespeare studies cultural studies feminism and postcolonial studies

**In the Beginning Was the Image** David H. Price, 2020-11-20 A visual transformation of the Bible took place in the Renaissance and Reformation Initially this occurred as a result of technological advances for the



printing press proliferated biblical texts and images on a previously unimaginable scale. Equally important, Reformation theology, though also a threat to art, served as a catalyst for the creation of innovative biblical iconography. In *The Beginning Was the Image*, Semler demonstrates the pivotal role that the defining artists of the Northern Renaissance—Albrecht Dürer, Lucas Cranach, and Hans Holbein—played in the reformation of the Bible and the biblical transformation of Protestant art.

*The Early Modern Grotesque* Liam Semler, 2018-10-26

*The Early Modern Grotesque: English Sources and Documents 1500-1700* offers readers a large and fully annotated collection of primary source texts addressing the grotesque in the English Renaissance. The sources are arranged chronologically in 120 numbered items with accompanying explanatory Notes. Each Note provides clarification of difficult terms in the source text, locating it in the context of early modern English and Continental discourses on the grotesque. The Notes also direct readers to further English sources and relevant modern scholarship. This volume includes a detailed introduction surveying the vocabulary, form, and meaning of the grotesque from its arrival as a word concept and aesthetic in 16th-century England to its early maturity in the 18th century. The Introduction, Items, and Notes, complemented by illustrations and a comprehensive bibliography, provide an unprecedented view of the evolving complexity and diversity of the early modern English grotesque. While giving due credit to Wolfgang Kayser and Mikhail Bakhtin as masters of grotesque theory, this ground-breaking book aims to provoke new evidence-based approaches to understanding the specifically English grotesque. The textual archive from 1500-1700 is a rich and intriguing record that offers much to interested readers and researchers in the fields of literary studies, theatre studies, and art history.

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