



Painting in Florence and Siena after the Black Death

The Arts, Religion, and Society in
the Mid-Fourteenth Century

MILLARD MEISS

Painting In Florence And Siena After The Black Death

Millard Meiss



Painting In Florence And Siena After The Black Death:

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Painting in Florence and Siena After the Black Death Millard Meiss, 1973

The Cult of Remembrance and the Black Death Samuel Kline Cohn, 1997-06-15 In his award winning study *Death and Property in Siena* historian Samuel K Cohn Jr used close analysis of last wills to chart transformations in mentalities over a six hundred year history Now in *The Cult of Remembrance and the Black Death* Cohn applies the same methodology to fashion a comparative history of six Italian city states Arezzo Florence Perugia Assisi Pisa and Siena showing the rise of a new Renaissance cult of remembrance In 1363 the Black Death devastated central Italy for the second time causing a detectable shift in notions of afterlife and patterns of charitable giving Throughout Tuscany and Umbria patricians and peasants alike abandoned the practice of dividing their bequests into small sums combining them instead into last gifts to enhance their fame and glory But this new cult of remembrance Cohn argues does not support Burckhardt s thesis of Renaissance individualism Instead the new piety grew in tandem with reverence for ancestors and a strong sense of family identity founded on the importance of male blood lines But rather than retreat into the religious pessimism of earlier times survivors of the plague would develop into a new generation of art patrons albeit one with a taste for distinctively cruder and more regimented forms of religious art From the supposed center of Renaissance culture Florence to the citadel of Franciscan devotion Assisi the widespread change of sentiment created a new demand for monumental burials testamentary commissions for art and other efforts to exert control over the living from beyond the grave

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Giotto to Dürer Jill Dunkerton, Susan Foister, Dillian Gordon, Nicholas Penny, 1991-01-01 This book provides a survey of European painting between 1260 and 1510 in both northern and southern Europe based largely on the National Gallery collection some 70 of the finest and best known paintings in the Gallery are examined in detail

Cover

Creative Women in Medieval and Early Modern Italy E. Ann Matter, John Coakley, 2016-11-11 This book is a volume in the Penn Press Anniversary Collection To mark its 125th anniversary in 2015 the University of Pennsylvania Press rereleased more than 1 100 titles from Penn Press s distinguished backlist from 1899 1999 that had fallen out of print Spanning an entire century the Anniversary Collection offers peer reviewed scholarship in a wide range of subject areas

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 [Renaissance And Renascences In Western Art](#) Erwin Panofsky, 2018-05-04 Renaissance and Renascences in Western Art spans the period from the 10th to the 15th century including discussion of the Carolingian renaissance and the 12th century proto renaissance Erwin Panofsky posits that there were reanscences prior to the widely known Renaissance that began in Italy in the 14th century Whereas earlier renascences can be classified as revivals the Renaissance was a unique instance that led to a wider cultural transformation *Byzantium in Dialogue with the Mediterranean*, 2019-03-25 In thirteen contributions Byzantium in Dialogue with the Mediterranean History and Heritage shows that throughout the centuries of its existence Byzantium continuously communicated with other cultures and societies on the European continent as well as North Africa and in the East In this volume History represents not only the chronological geographical and narrative background of the historical reality of Byzantium but it also stands for an all inclusive scholarly approach to the Byzantine world that transcends the boundaries of traditionally separate disciplines such as history art history or archaeology The second notion Heritage refers to both material remains and immaterial traditions and traces that have survived or have been appropriated Contributors are Hans Bloemsma Elena Boeck Averil Cameron Elsa Fernandes Cardoso Cristian Caselli Evangelos Chrysos Konstantinos Chrysosgelos Penelope Mougoyianni Daphne Penna Marko Petrak Matthew Savage Dani lle Slootjes Karen Stock Alex Rodriguez Suarez and Mari tte Verhoeven **Epidemics and Ideas** Terence Ranger, Paul Slack, 1992 From plague to AIDS epidemics have been the most spectacular diseases to afflict human societies This volume examines the way in which these great crises have influenced ideas how they have helped to shape theological political and social thought and how they have been interpreted and understood in the intellectual context of their time **The Jew in the Art of the Italian Renaissance** Dana E. Katz, 2008-06-04 Dana E Katz reveals how Italian Renaissance painting became part of a policy of tolerance that deflected violence from the real world onto a symbolic world While the rulers upheld toleration legislation governing Christian Jewish relations they simultaneously supported artistic commissions that perpetuated violence against Jews **Millard Meiss, American Art History, and Conservation** Jennifer Cooke, 2020-09-28 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 Art Information and the Internet Lois Swan Jones,2013-12-16 In the first book of its kind art information expert Lois Swan Jones discusses how to locate visual and textual information on the Internet and how to evaluate and supplement that information with material from other formats print sources CD ROMS documentary videos and microfiche sets to produce excellent research results The book is divided into three sections Basic Information Formats Types of Websites and How to Find Them and How to Use Web Information Jones discusses the strengths and limitations of Websites scholarly and basic information resources are noted and search strategies for finding pertinent Websites are included Art Information and the Internet also discusses research methodology for studying art historical styles artists working in various media individual works of art and non Western cultures as well as art education writing about art problems of copyright and issues concerning the buying and selling of art This title will be periodically updated **The Renaissance and the Wider World** Joanne M.

Ferraro,2023-12-28 Award winning historian Joanne M Ferraro s The Renaissance and the Wider World skillfully surveys the economic political social and cultural history of Europe for the period between 1250 and 1600 The book examines how the Renaissance manifested itself through developments in the high culture of art architecture philosophy science technology and education as well as material culture in the form of worldly goods and consumption patterns Ferraro expertly shows how Renaissance high culture began in 13th century Italy with important ancient and medieval legacies and cultural infusions from China North Africa and Islam and from the 16th century the Ottomans and the Americas she also examines some of the ways in which this Renaissance then impacted the rest of Europe the Americas and the Ottoman Empire during the 15th and 16th centuries Vital and innovative themes that permeate the text s discussions of science art architecture philosophy and technology are that Global encounters helped shape the material intellectual and artistic cultures of the age Both women and men contributed significantly to the advances made The daily lives of ordinary men and women are fundamental to understanding this remarkable period Highly illustrated and with valuable pedagogical features such as timelines and a glossary The Renaissance and the Wider World is the essential guide to a European era of profound global importance

Plague and Pleasure Arthur White,2014-12 Plague and Pleasure is a lively popular history that introduces a new hypothesis about the impetus behind the cultural change in Renaissance Italy The Renaissance coincided with a period of chronic constantly recurring plague unrelenting warfare and pervasive insecurity Consequently people felt a need for mental escape to alternative idealized realities distant in time or space from the unendurable present but made vivid to the imagination through literature art and spectacle **Nature in the Middle Ages and the Early Modern Times** Albrecht Classen,2024-07-01 The study of pre modern anthropology requires the close examination of the relationship between nature and human society which has been both precarious and threatening as well as productive soothing inviting and pleasurable

Much depends on the specific circumstances as the works by philosophers theologians poets artists and medical practitioners have regularly demonstrated It would not be good enough as previous scholarship has commonly done to examine simply what the various writers or artists had to say about nature While modern scientists consider just the hard core data of the objective world cultural historians and literary scholars endeavor to comprehend the deeper meaning of the concept of nature presented by countless writers and artists Only when we have a good grasp of the interactions between people and their natural environment are we in a position to identify and interpret mental structures social and economic relationships medical and scientific concepts of human health and the messages about all existence as depicted in major art works In light of the current conditions threatening to bring upon us a global crisis it matters centrally to take into consideration pre modern discourses on nature and its enormous powers to understand the topoi and tropes determining the concepts through which we perceive nature Nature thus proves to be a force far beyond all human comprehensibility being both material and spiritual depending on our critical approaches

The book delves into Painting In Florence And Siena After The Black Death. Painting In Florence And Siena After The Black Death is an essential topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Painting In Florence And Siena After The Black Death, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
 - Chapter 1: Introduction to Painting In Florence And Siena After The Black Death
 - Chapter 2: Essential Elements of Painting In Florence And Siena After The Black Death
 - Chapter 3: Painting In Florence And Siena After The Black Death in Everyday Life
 - Chapter 4: Painting In Florence And Siena After The Black Death in Specific Contexts
 - Chapter 5: Conclusion
 2. In chapter 1, the author will provide an overview of Painting In Florence And Siena After The Black Death. The first chapter will explore what Painting In Florence And Siena After The Black Death is, why Painting In Florence And Siena After The Black Death is vital, and how to effectively learn about Painting In Florence And Siena After The Black Death.
 3. In chapter 2, the author will delve into the foundational concepts of Painting In Florence And Siena After The Black Death. The second chapter will elucidate the essential principles that need to be understood to grasp Painting In Florence And Siena After The Black Death in its entirety.
 4. In chapter 3, this book will examine the practical applications of Painting In Florence And Siena After The Black Death in daily life. This chapter will showcase real-world examples of how Painting In Florence And Siena After The Black Death can be effectively utilized in everyday scenarios.
 5. In chapter 4, the author will scrutinize the relevance of Painting In Florence And Siena After The Black Death in specific contexts. The fourth chapter will explore how Painting In Florence And Siena After The Black Death is applied in specialized fields, such as education, business, and technology.
 6. In chapter 5, the author will draw a conclusion about Painting In Florence And Siena After The Black Death. The final chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Painting In Florence And Siena After The Black Death.

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