

Giotto Firenze Santa Maria Novella

Colum Hourihane

Giotto, the Crucifix in Santa Maria Novella Giotto, 2002

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.

A Critical and Historical Corpus of Florentine Painting Richard Offner, 1930

A Critical and Historical Corpus of Florentine Painting Richard Offner, Miklós Boskovits, Klara Steinweg, Mina Gregori, Martina Ingendaay Rodio, 2001 This new volume proposes, in similar format but with recent photographs, illustrating the painting in their present state, the new edition of the book dedicated by Richard Offner in 1947 to the workshop of Bernardo Daddi, artist very much in demand in the first half of the 14th century. To some 70 pictures catalogued by Offner with entries which are now updated with new data on state and history as well as with bibliography, ten further, hitherto unpublished or little known items are given in this edition. The survey offered here makes the circle of Daddi, where several of chief figures of the Florentine painting in the second half of the Trecento were formed, one of the better known areas of the history of Italian painting of the Middle Age and early Renaissance.

The Fourteenth Century Richard Offner, 1956

The Dominican Church of Santa Maria Novella at Florence James Wood Brown, 1902

The Mosaics of the Baptistery of Florence Miklós Boskovits, 2007

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.

The Place of Narrative Marilyn Aronberg Lavin, 1990-12-15 Looking at more than two hundred Italian medieval and Renaissance mural cycles, Lavin examines—with the aid of computer technology—the rearranged chronologies of familiar religious stories found therein. Like many masterpieces, Lavin's book builds upon a simple idea . . . it is possible to do a computer analysis of . . . visual narratives. . . . This is the first computer-based study of the visual arts of which I am aware that illustrates how those technologies can utterly transform the study of old master art. An extremely important book, one likely to become the most influential recent study of art of this period, *The Place of Narrative* is also a beautiful artifact.—David Carrier, *Leonardo* Covering over a millennium and dealing with the whole of Italy, Lavin makes pioneering use of new methodology employing a computer database . . . [and] novel terminology to describe the disposition of scenes of church and chapel walls. . . . We should recognize this as a book of high seriousness which reaches out into new areas and which will fruitfully stimulate much thought on a neglected subject of very considerable significance.—Julian Gardner, *Burlington Magazine*

Italian Paintings: Florentine School Metropolitan Museum of Art (New York, N.Y.), Federico Zeri, 1971

History of Art, Foreword by Robert B. Harshe ... Translated by Ralph L. Roys ... José Pijoán, 1928

The Codex of the Anonimo Magliabechiano Bouk Wierda, Lotte van ter Toolen, Henk Th. van Veen, 2024-06-24 This book offers a new edition of one of the most important art historical sources on Italian art. Written not long before Vasari's famous *Lives* (1550), this source provides an overview of art from Cimabue to Michelangelo. Moreover, the author's ambition was to provide a sketch of the art of classical antiquity. First published in the late nineteenth century, the *Codex* has led to numerous questions, the main one being: who was its author? We believe we have found the answer to this question, which led us to come up with a new edition of the *Codex*.

St. Cecilia Master and his circle Richard Offner, 1986

The painting of the Renaissance Alfred Woltmann, Karl Woermann, 1901

The Way of St Francis: Via di Francesco The Reverend Sandy Brown, 2024-12-04 A guidebook to walking the Way of St Francis (Via di Francesco) between Florence and Rome. Covering 518km (322 miles), this pilgrimage route through Italy's Tuscany and Umbria takes around 1 month and is suitable for any reasonably fit walker. The route is described from north to south in 27 stages, each between 11 and 29km (7-18 miles) in length. Alternate stages are given to allow you to visit Perugia and Farfa Abbey and 2 alternate sections are also included in outline providing a choice of routes from Florence to Santuario della Verna and between Assisi and Rieti. 1:100,000 mapping plus larger-scale urban maps for key locations GPX files available to download Handy stage planning tables and pilgrim lodging listings help you plan your itinerary Detailed

information about refreshments and facilities along the route Advice on planning, preparation and pilgrim credentials

History of Art José Pijoán,1928

History of Painting Alfred Friedrich Gottfried Albert Woltmann,Karl Woermann,1885

Italian Renaissance Art Laurie Schneider Adams,2018-05-04 The chronology of the Italian Renaissance, its character, and context have long been a topic of discussion among scholars. Some date its beginnings to the fourteenth century work of Giotto, others to the generation of Masaccio, Brunelleschi, and Donatello that flourished from around 1400. The close of the Renaissance has also proved elusive. Mannerism, for example, is variously considered to be an independent (but subsidiary) late aspect of Renaissance style or a distinct style in its own right.

Transforming the Church Interior in Renaissance Florence Joanne Allen,2022-05-05 Before the late sixteenth century, the churches of Florence were internally divided by monumental screens that separated the laity in the nave from the clergy in the choir precinct. Enabling both separation and mediation, these screens were impressive artistic structures that controlled social interactions, facilitated liturgical performances, and variably framed or obscured religious ritual and imagery. In the 1560s and 70s, screens were routinely destroyed in a period of religious reforms, irreversibly transforming the function, meaning, and spatial dynamics of the church interior. In this volume, Joanne Allen explores the widespread presence of screens and their role in Florentine social and religious life prior to the Counter-Reformation. She presents unpublished documentation and new reconstructions of screens and the choir precincts which they delimited. Elucidating issues such as gender, patronage, and class, her study makes these vanished structures comprehensible and deepens our understanding of the impact of religious reform on church architecture.

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Giotto Firenze Santa Maria Novella Introduction

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