

Sieneese Painting After The Black Death Artistic Pluralism Politics And The New Art Market

A Month in Siena Siena, Florence, and Padua: Interpretative essays The Black Death and Sieneese Painting Mary of Mercy in Medieval and Renaissance Italian Art Medieval Italy French Painting in the Time of Jean De Berry Painting in the Age of Giotto The Grove Encyclopedia of Medieval Art and Architecture Sassetta The Sieneese Trecento Painter Bartolo Di Fredi Art and Devotion in Siena After 1350 Sieneese Painting After the Black Death Sieneese Paintings in Holland II Decameron Sight and Spirituality in Early Netherlandish Painting Siena Art, Memory, and Family in Renaissance Florence Siena The Black Death 1348 - 1350: A Brief History with Documents Painting in Renaissance Sie Art as Politics in Late Medieval and Renaissance Siena The Scribe of Siena The Great Mortality The Black Death Sieneese Altarpieces, 1215-1460 Painting in Late Medieval and Renaissance Siena, 1260-1555 Pockets of Wheat Chronicle Into History Renaissance Siena Sassetta Civic Realism The Story of Siena and San Gimignano Images of Plague and Pestilence Reflections on the History of Art The Daughter of Siena Siena and the Virgin A New History of Painting in Italy: The Sieneese school of the xiv century; the Florentine school of the xv century Sieneese Painting Painting in Florence and Siena After the Black Death Encyclopedia of the Black Death

A Month in Siena

Shows the background of paintings by Sieneese artists

Siena, Florence, and Padua: Interpretative essays

Perceptive visual analysis guides the reader through the golden age of Sieneese painting from 1278 to 1477, featuring the masterpieces of Duccio and Lorenzetti, also including discussion and illustration of less well-known works by artists such as Giovanni di Paolo and the Master of Osservanza. A broadly chronological approach is adopted, with each chapter devoted to the work of one artist or group. colour and spatial inventiveness - in panel painting, frescoes and manuscript illumination. The first two, executed for both religious and civic institutions, form the focus of the book. Painting is situated in its social and religious context, with an emphasis on the Franciscan movement, the cult of the Virgin Mary and the veneration of local saints, and discussion of Siena's civic self-consciousness and the dramatic impact of the Black Death. among artists and historians, and its relevance for modern painters.

The Black Death and Sieneese Painting

Mary of Mercy in Medieval and Renaissance Italian Art

Celebrating the Virgin Mary as both an object of religious affection and a focus of civic pride, artists of fourteenth-century Siena established for their city a vibrant tradition that continued into the early decades of the next century. Such celebratory portraits of the Virgin were also common in Siena's extensive subject territories, the contado. This richly illustrated book explores late medieval Sieneese art--how it was created, commissioned, and understood by the citizens of Siena. Examining political, economic, and cultural relations between Siena and the contado, Diana Norman offers a new understanding of Marian art and its political function as an expression of civic ideology. Drawing on extensive unpublished archives, Norman reconstructs the circumstances surrounding the commission of Marian art in the three most prestigious locations of fourteenth-century Siena: the cathedral, the Palazzo Pubblico, and the hospital of Santa Maria della Scala. She analyzes similarly important commissions in the contado towns of Massa Marittima, Montalcino, and Montepulciano. Casting new light on such topics as the original site for the reliquary tomb of Saint Cerbone, patron saint of Massa Marittima, and the identity of the patrons of the Marian frescoes in the rural hermitage of San Leonardo al Lago, the author deepens our insight into the origins and meanings of Sieneese art production of the late medieval period.

Medieval Italy

French Painting in the Time of Jean De Berry

Painting in the Age of Giotto

Poetry. Art. First published in 1996, Geoffrey Young's POCKETS OF WHEAT has already produced two poems hear 'round the world: "I hear / from my / 'ex' / on the / back of / my checks" and Sex: "A once / in a lifetime / experience / that you can do / over and over / again." This collection pairs the poignant poems and dry humor of the author of SUBJECT TO FITS and ROCKS AND IDEALS with camera reductions of James Siena's intricate 60" X 40" black-and-white ink drawings. "Sort of a Greatest Hits album, these postcards from the edge of the quotidian stick in your mind like catchy pop songs you can't pry loose. But then watch as the everyday, taken at face value, does an about face; these morsels of the mundane alchemically transform into philosophical gems" -- Kenneth Goldsmith.

The Grove Encyclopedia of Medieval Art and Architecture

The city of Siena, one of Italy's major artistic centers, was home to many celebrated painters, among them Duccio, Simone Martini, Ambrogio and Pietro Lorenzetti, Sassetta and Beccafumi. This generously illustrated book provides a survey of Sieneese painting from 1260 to 1555, an era of extraordinary artistic creativity in the Tuscan city. Art historian Diana Norman addresses the style and artistic technique of Sieneese painters throughout the three centuries and explores why paintings were made, where they were originally seen, and how they were used and enjoyed by their audiences. The book focuses on works of art made for Siena itself, many of which are still to be seen within the city. Norman organizes the discussion around types of commissions and throughout the book situates the paintings within the context of the political, social, and religious circumstances of late medieval and renaissance Siena.

Sassetta

Asking how social, religious, and cultural change effect visual imagery and style. Judith Steinhoff demonstrates that Siena's artistic culture of the mid- and late fourteenth century was intentionally pluralistic, and not conservative as is often claimed. She demonstrates that Sieneese art both before and after the Black Death was the material expression of an artistically sophisticated population that consciously and carefully integrated tradition and change. Promoting both iconographic and stylistic pluralism, Sieneese patrons furthered their own goals as well as addressed the culture's changing needs.

The Sieneese Trecento Painter Bartolo Di Fredi

Blending the history of art and the history of medicine, Boeckl (art, U. of Nebraska) explores artistic representations of epidemic disease from the 14th to the 20th centuries, with an emphasis on the Black Death of the Middle Ages. She presents an overview of various sources of plague iconography, investigates in depth the meaning of the images of a few significant paintings, and highlights the most important and innovative works originating during the Renaissance and Catholic Reformation. Plentifully illustrated, in b&w. Annotation c. Book News, Inc., Portland, OR (booknews.com)

Art and Devotion in Siena After 1350

Weaving together social, political, economic and architectural history, this book explores the role of key patrons in Siena's urban projects, including Pope Pius II Piccolomini and his family, and the quasi-despot Pandolfo Petrucci.

Sieneese Painting After the Black Death

Sassetta, the subtle genius from Siena, revolutionized Italian painting with an altarpiece for the small Tuscan town of Borgo

San Sepolcro in 1437–1444. Originally standing some six yards high, double-sided, with a splendid gilt frame over the main altar of the local Franciscan church, it was the Rolls Royce of early Renaissance painting. But its myriad figures and scenes tempted the collectors of the nineteenth and twentieth centuries, and today its disassembled panels can be found in twelve museums throughout Europe and the United States. To produce this landmark volume, experts in art and general history, painting technique and conservation, woodworking, architecture, and liturgy have joined forces across the boundaries of eight different nations. A model of collaboration, it opens new windows onto the creative process of the artist as he confronted a late-medieval church at a crossroad of cultures, the miracle-working body of a holy man, and a community of Franciscan friars breathing the exhilarating air of reform. To confront such challenges, Sassetta raised the most spiritual school of early Italian art, the Sieneese, to a higher level of understanding, grace, and splendor.

Sieneese Paintings in Holland

Publisher Description

Il Decameron

As the wards of the city of Siena in 1729 Tuscany prepare for an annual horse race where rivalries run high, young Pia Tolomei nurtures a secret, forbidden love for a rider of an opposing ward. By the best-selling author of *The Botticelli Secret* and *The Glassblower of Murano*. 75,000 first printing.

Sight and Spirituality in Early Netherlandish Painting

From the Pulitzer Prize-winning author of *The Return* comes a profoundly moving contemplation of the relationship between art and life. After finishing his powerful memoir *The Return*, Hisham Matar, seeking solace and pleasure, traveled to Siena, Italy. Always finding comfort and clarity in great art, Matar immersed himself in eight significant works from the Sieneese School of painting, which flourished from the thirteenth to the fifteenth centuries. Artists whom he had admired throughout his life, such as Duccio and Ambrogio Lorenzetti, evoke earlier engagements he has had with works by Caravaggio and Poussin, and the personal experiences that surrounded those moments. Complete with gorgeous full-color reproductions of the artworks, *A Month in Siena* is about what occurred between Matar, those paintings, and the city. That month would be an extraordinary period in Matar's life: an exploration of how art can console and disturb in equal measure, as well as an intimate encounter with the city and its inhabitants. This is a gorgeous meditation on how centuries-old art can illuminate our own inner landscape--current relationships, long-lasting love, grief, intimacy, and solitude--and shed further light on the present world around us.

Siena

In Florence in the fourteenth and early fifteenth centuries, the essentially medieval values of the age of Dante were transformed into the intellectual attitudes characteristic of the early Renaissance. Mr Green examines this change as it was reflected in the works of the city's vernacular chroniclers. These merchant historians evolved out of the traditional universal chronicle of the Middle Ages an embryonic form of the modern history, exemplified at the beginning of the fifteenth century by the *Istoria di Firenze* of Goro Dati. In the course of this transition from chronicle to history, the world-view expressed by the chronicle - which assumed that all that happened contributed to a divinely inspired historical plan - yielded before a more selective conception of the significance of events as possible natural causes of change. At the same time, the ideals underlying the medieval sense of cosmic order, with their other worldly overtones, gave way before the more secular, humanist values of the emerging Renaissance.

Art, Memory, and Family in Renaissance Florence

Art, Memory and Family in Renaissance Florence examines the relationship between the production of objects and the production of memory and history in fifteenth-century Florence. Recent studies of Florence by cultural, social, political and economic historians have resulted in a considerable knowledge of family life in this period and the significance of family, kin and neighborhood in the social and political life of the city. Investigating the means and modes of formulating and recording those relationships, the essays gathered in this study consider the interconnections among society, art and memory.

Siena

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.

The Black Death 1348 - 1350: A Brief History with Documents

“Like *Outlander* with an Italian accent.” —Real Simple “A detailed historical novel, a multifaceted mystery, and a moving tale of improbable love.” —Publishers Weekly, starred review A NEW YORK POST MUST-READ BOOK Readers of Diana Gabaldon’s *Outlander* and Tracy Chevalier’s *Girl with a Pearl Earring*...will be swept away by the spell of medieval Siena”

(Library Journal, starred review) in this transporting love story and gripping historical mystery. Accomplished neurosurgeon Beatrice Trovato knows that her deep empathy for her patients is starting to impede her work. So when her beloved brother passes away, she welcomes the unexpected trip to the Tuscan city of Siena to resolve his estate, even as she wrestles with grief. But as she delves deeper into her brother's affairs, she discovers intrigue she never imagined—a 700-year-old conspiracy to decimate the city. As Beatrice explores the evidence further, she uncovers the journal and paintings of the fourteenth-century artist Gabriele Accorsi. But when she finds a startling image of her own face, she is suddenly transported to the year 1347. She awakens in a Siena unfamiliar to her, one that will soon be hit by the Plague. Yet when Beatrice meets Accorsi, something unexpected happens: she falls in love—not only with Gabriele, but also with the beauty and cadence of medieval life. As the Plague and the ruthless hands behind its trajectory threaten not only her survival but also Siena's very existence, Beatrice must decide in which century she belongs. The Scribe of Siena is the captivating story of a brilliant woman's passionate affair with a time and a place that captures her in an impossibly romantic and dangerous trap—testing the strength of fate and the bonds of love.

Painting in Renaissance Sie

Essays discuss Greek and Chinese art, Da Vinci, Michelangelo, Dutch genre painting, Rubens, Rembrandt, art collecting, museums, and Freud's aesthetics

Art as Politics in Late Medieval and Renaissance Siena

An ideal introduction and guide to the greatest natural disaster to ever curse humanity, replete with illustrations, biographical sketches, and primary documents. Presents medieval and modern perspectives of this disturbing yet fascinating tragic historical episode.

The Scribe of Siena

The Great Mortality

The Black Death

This study follows the stylistic evolution of Bartolo di Fredi, who studied with Niccolo di Ser Sozzo, and was influenced by

the giants of the early Trecento: Martini, da Siena, and Pietro and Ambrogio Lorenzetti. Bartolo mined his rich Sieneese artistic heritage for its most valuable characteristics, which he transformed into his own unique and appealing style.

Sieneese Altarpieces, 1215-1460

This book is a revisionist account of central Italian painting in the period 1260 - 1370.

Painting in Late Medieval and Renaissance Siena, 1260-1555

Pockets of Wheat

Mater Misericordiae?Mother of Mercy?emerged as one of the most prolific subjects in central Italian art from the late thirteenth through the sixteenth centuries. With iconographic origins in Marian cult relics brought from Palestine to Constantinople in the fifth century, the amalgam of attributes coalesced in Armenian Cilicia then morphed as it spread to Cyprus. An early concept of Mary of Mercy?the Virgin standing with outstretched arms and a wide mantle under which kneel or stand devotees?entered the Italian peninsula at the ports of Bari and Venice during the Crusades, eventually converging in central Italy. The mendicant orders adopted the image as an easily recognizable symbol for mercy and aided in its diffusion. In this study, the author?s primary goals are to explore the iconographic origins of the Madonna della Misericordia as a devotional image by identifying and analyzing key attributes; to consider circumstances for its eventual overlapping function as a secular symbol used by lay confraternities; and to discuss its diaspora throughout the Italian peninsula, Western Europe, and eastward into Russia and Ukraine. With over 100 illustrations, the book presents an array of works of art as examples, including altarpieces, frescoes, oil paintings, manuscript illuminations, metallurgy, glazed terracotta, stained glass, architectural relief sculpture, and processional banners.

Chronicle Into History

This new text offers a wealth of documentary material focused on the initial outbreak of the plague that ravaged the world in the 14th century. A comprehensive introduction providing background on the origins and spread of the Black Death is followed by nearly 50 documents covering the responses of medical practitioners; the social and economic impact; religious responses. Each chapter has an introduction that summarizes the issues explored in the documents and headnotes to provide additional background material. The book contains documents from many countries - including Muslim and Byzantine sources - to give students a variety of perspectives on this devastating illness and its consequences.

Renaissance Siena

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.

Sassetta

Civic Realism

The art of Renaissance Siena is usually viewed in the light of developments and accomplishments achieved elsewhere, but Sienee artists were part of a dynamic dialogue that was shaped by their city's internal political turmoil, diplomatic relationships with its neighbors, internal social hierarchies, and struggle for self-definition. These essays lead scholars in a new and exciting direction in the study of the art of Renaissance Siena, exploring the cultural dynamics of the city and its art in a specifically Sienee context. This volume shapes a new understanding of Sienee culture in the early modern period and defines the questions scholars will continue to ask for years to come. What emerges is a picture of Renaissance Siena as a city focused on meeting the challenges of the time while formulating changes to shape its future. Central to these changes are the city's efforts to fashion a civic identity through the visual arts.

The Story of Siena and San Gimignano

Images of Plague and Pestilence

This encyclopedia provides 300 interdisciplinary, cross-referenced entries that document the effect of the plague on Western society across the four centuries of the second plague pandemic, balancing medical history and technical matters with historical, cultural, social, and political factors. • 300 A-Z interdisciplinary entries on medical matters and historical issues • Each entry includes up-to-date resources for further research

Reflections on the History of Art

La moria grandissima began its terrible journey across the European and Asian continents in 1347, leaving unimaginable devastation in its wake. Five years later, twenty-five million people were dead, felled by the scourge that would come to be called the Black Death. The Great Mortality is the extraordinary epic account of the worst natural disaster in European history -- a drama of courage, cowardice, misery, madness, and sacrifice that brilliantly illuminates humankind's darkest days when an old world ended and a new world was born.

The Daughter of Siena

Siena and the Virgin

Jane Tylus's Siena is a compelling and intimate portrait of this most secretive of cities, often overlooked by travelers to Italy. Cultural history, intellectual memoir, travelogue, and guidebook, it takes the reader on a quest of discovery through the well- and not-so-well-traveled roads and alleys of a town both medieval and modern. As Tylus leads us through the city, she shares her passion for Siena in novelistic prose, while never losing sight of the historical complexities that have made Siena one of the most fascinating and beautiful towns in Europe. Today, Siena can appear on the surface standoffish and old-fashioned, especially when compared to its larger, flashier cousins Rome and Florence. But first impressions wear away as we learn from Tylus that Siena was an innovator among the cities of Italy: the first to legislate the building and maintenance of its streets, the first to publicly fund its university, the first to institute a municipal bank, and even the first to ban automobile traffic from its city center. We learn about Siena's great artistic and architectural past, hidden behind centuries of painting and rebuilding, and about the distinctive characters of its different neighborhoods, exemplified in the Palio, the highly competitive horserace that takes place twice a year in the city's main piazza and that serves as both a dividing and a uniting force for the Sienee. Throughout we are guided by the assured voice of a seasoned scholar with a gift for spinning a good story and an eye for the telling detail, whether we are traveling Siena's modern highways, exploring its underground tunnels, tracking the city's financial history, or celebrating giants of painting like Simone Martini or giants of the arena, Siena's former Serie A soccer team. A practical and engaging guide for tourists and armchair travelers alike, Siena is a testament to the powers of community and resilience in a place that is not quite as timeless and serene as it may at first appear.

A New History of Painting in Italy: The Sienee school of the xiv century; the Florentine school of the xv century

Siena, Florence and Padua were all major centres for the flowering of early Italian Renaissance art and civic culture. The

three communities shared a common concern for the embellishment of their cities by means of painting, sculpture and architecture. The eleven papers in this volume re-examine and re-assess the artistic legacy of the three cities during the 14th century and locate the various works of art considered within their broader cultural, social and religious contexts. Contributors include: D Norman (Patrons, politics and art) ; C Harrison (Giotto and the 'rise of painting') ; C King (The arts of carving and casting) ; T Benton (The building trades and design methods) ; D Norman (Art and religion after the Black Death) ; C King (The trecento: New ideas, new evidence) .

Sieneese Painting

Topics covered in the book include the role of the state and civil society in the construction of civic spaces, aesthetic and architectural dimensions of realism, individual and collective uses of urban space, and how civic places constitute as well as represent the civic aspects of our lives. The examples, mostly from the modern period, include recent public spaces in Barcelona, several of the Grand Projects in Paris, neorealist projects in postwar Rome, contemporary transformations of the Manhattan grid, and Plecnik's water axis in prewar Ljubljana.

Painting in Florence and Siena After the Black Death

In *Art as Politics in Late Medieval and Renaissance Siena*, contributors explore the evolving relationship between image and politics in Siena from the time of the city-state's defeat of Florence at the Battle of Montaperti in 1260 to the end of the Sieneese Republic in 1550. Engaging issues of the politicization of art in Sieneese painting, sculpture, architecture, and urban design, the volume challenges the still-prevalent myth of Siena's cultural and artistic conservatism after the mid fourteenth century. Clearly establishing uniquely Sieneese artistic agendas and vocabulary, these essays broaden our understanding of the intersection of art, politics, and religion in Siena by revisiting its medieval origins and exploring its continuing role in the Renaissance.

Encyclopedia of the Black Death

The first extended study of the painting of Florence and Siena in the later 14th century, this book presents a rich interweaving of considerations of connoisseurship, style, iconography, cultural and social background, and historical events.

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