

(*huésped* means both host and guest in Spanish). For Spaccarelli, the manuscript is an anthology about pilgrimage and hospitality that was put together to entertain and encourage those making the trip to Santiago de Compostela. Other critics, noting the importance of women in the manuscript, have suggested that the volume could have been used for the edification of nuns or as a household manuscript. Whatever its original purpose may have been, the large-format manuscript appears to have been used quite heavily.

With two exceptions, all of the tales included in the anthology appear independently in other manuscripts and incunabula. The Escorial codex is unique in that it offers the only known extant versions of *Otras* and *Vna santa emperatriz*, and it places them with the other tales in a very coherent and purposeful way. Yet until Moore's edition, there was no comfortable way to read this work since its various tales had been published piecemeal by various scholars at different times. The only transcription of the entire codex was Spaccarelli's semipaleographic edition, which appeared on microform. Picking up where Spaccarelli left off, Moore has given us a critical edition that is both reliable and easy to use. I expect that this will be the edition of record for a long time to come.

One of the characteristics of the language of the codex, written by a single scribe, is that it presents visible Galician influences throughout, which is one of the reasons why Spaccarelli linked it to Santiago de Compostela. Indeed, one of the stories explicitly says that the text was translated from Latin to French and from French to Galician, which shows that the Castilian version is based on a Galician text. This transmission explains the presence in the text of such Galician words as *morror*, *egleja*, *merçona*, and *beldade*. In his edition Moore is careful not to standardize the language of the codex, in order not to lose this important part of its identity. As he says in the introduction, his edition is conservative, keeping close to the original. Although he adds punctuation and quotation marks as needed to enhance comprehension, he does not provide accent marks or alter word separations. Even scribal abbreviations are expanded in italics so that we know what the original text contains.

Moore's edition includes a very comprehensive bibliography, a glossary, and an appendix with the missing portion of *Santa María*. The missing part of *Carlos Maynes*, however, is not provided, although a synopsis is offered in a footnote. This edition includes a wealth of footnotes covering various linguistic and literary issues and referencing all of the pertinent bibliography. Thus, we learn what critics have said and what the editor thinks about the various episodes in the work as we read them. I personally find the footnotes extremely useful, as they have made me think about areas meriting further exploration. I am sure that new studies will be written as result of some of the ideas outlined in the footnotes. In sum, this is an important edition that will facilitate and inspire additional research on one of the most interesting prose works of the Castilian Middle Ages.

CRISTINA GONZALEZ, University of California, Davis

SUSIE NASH, *Northern Renaissance Art*. (Oxford History of Art.) Oxford and New York: Oxford University Press, 2008. Paper. Pp. xii, 354; many black-and-white and color figures and 2 color maps.

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The strengths of Susie Nash's *Northern Renaissance Art*—part of the Oxford History of Art series—simultaneously create its weaknesses. The series claims to combine “beautiful illustrations with fascinating new perspectives” on art; additionally, this particular volume offers a “wide-ranging introduction to the way that art was made, valued, and viewed in northern Europe” from the later fourteenth century to the early sixteenth. While it provides in-depth perspectives on the period's production, manufacture, and marketing of sculpture, metalwork, textiles, prints, stained glass, illuminated manuscripts, and paintings, other aspects seem sadly

Northern Renaissance Art Oxford History Of Art

Adrienne L. Kaeppler



Northern Renaissance Art Oxford History Of Art:

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

The Oxford History of Western Art Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the re definition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit

dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

A World History of Art Hugh Honour, John Fleming, 2005 Over two decades this art historical tour de force has consistently proved the classic introduction to humanity's artistic heritage From our paleolithic past to our digitised present every continent and culture is covered in an articulate and well balanced discussion In this Seventh Edition the text has been revised to embrace developments in archaeology and art historical research while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years providing a new perspective on the latest developments The insight elegance and fluency that the authors bring to their text are complemented by 1458 superb illustrations half of which are now in colour These images together with the numerous maps and architectural plans have been chosen to represent the most significant chronological regional and individual styles of artistic expression

A Companion to Ancient Egyptian Art Melinda K. Hartwig, 2014-12-01 A Companion to Ancient Egyptian Art presents a comprehensive collection of original essays exploring key concepts critical discourses and theories that shape the discipline of ancient Egyptian art Winner of the 2016 PROSE Award for Single Volume Reference in the Humanities Social Sciences Features contributions from top scholars in their respective fields of expertise relating to ancient Egyptian art Provides overviews of past and present scholarship and suggests new avenues to stimulate debate and allow for critical readings of individual art works Explores themes and topics such as methodological approaches transmission of Egyptian art and its connections with other cultures ancient reception technology and interpretation Provides a comprehensive synthesis on a discipline that has diversified to the extent that it now incorporates subjects ranging from gender theory to X ray fluorescence and image based interpretations systems

The Holy Roman Empire Brian A. Pavlac, Elizabeth S. Lott, 2019-06-01 Reference entries overview essays and primary source document excerpts survey the history and unveil the successes and failures of the longest lasting European empire The Holy Roman Empire endured for ten centuries This book surveys the history of the empire from the formation of a Frankish Kingdom in the sixth century through the efforts of Charlemagne to unify the West around A D 800 the conflicts

between emperors and popes in the High Middle Ages and the Reformation and the Wars of Religion in the Early Modern period to the empire's collapse under Napoleonic rule. A historical overview and timeline are followed by sections on government and politics, organization and administration, individuals, groups and organizations, key events, the military, objects and artifacts, and key places. Each of these topical sections begins with an overview essay which is followed by alphabetically arranged reference entries on significant topics. The book includes a selection of primary source documents, each of which is introduced by a contextualizing headnote and closes with a selected general bibliography.

History of Art Horst Woldemar Janson, Anthony F. Janson, 2004. For forty years this widely acclaimed classic has remained unsurpassed as an introduction to art in the Western world, boasting the matchless credibility of the Janson name. This newest update features a more contemporary, more colorful design and vast array of extraordinarily produced illustrations that have become the Janson hallmark. A narrative voice makes this book a truly enjoyable read, and carefully reviewed and revised updates to this edition offer the utmost clarity in contributions based on recent scholarship. Extensive captions for the book's incredible art program offer profound insight through the eyes of twentieth-century art historians speaking about specific pieces of art featured throughout. Significantly changed in this edition is the chapter on The Late Renaissance, in which Janson offers a new perspective on the subject, tracing in detail the religious art tied to the Catholic Reform movement, whose early history is little known to many readers of art history. Janson has also rearranged early Renaissance art according to genres instead of time sequence, and he has followed the reinterpretation of Etruscan art begun in recent years by German and English art historians. With a truly humanist approach, this book gives written and visual meaning to the captivating story of what artists have tried to express and why for more than 30,000 years.

Renaissance Architecture Christy Anderson, 2013-02-28. A completely new approach to the history of Renaissance architecture encompassing the entire continent and dealing with the work of well-known architects such as Michelangelo and Andrea Palladio alongside lesser-known, though no less innovative designers such as Juan Guas in Portugal and Benedikt Ried in Prague and Eastern Europe.

Abject Eroticism in Northern Renaissance Art Yvonne Owens, 2020-10-29. Hans Baldung Grien, the most famous apprentice and close friend of German artist Albrecht Dürer, was known for his unique and highly eroticized images of witches. In paintings and woodcut prints, he gave powerful visual expression to late medieval tropes and stereotypes such as the poison maiden, venomous virgin, the Fall of Man, death, and the maiden and other motifs and eschatological themes which mingled abject and erotic qualities in the female body. Yvonne Owens reads these images against the humanist intellectual milieu of Renaissance Germany, showing how classical and medieval medicine and natural philosophy interpreted female anatomy as toxic, defective, and dangerously beguiling. She reveals how Hans Baldung exploited this radical polarity to create moralising and titillating portrayals of how monstrous female sexuality victimised men and brought them low. Furthermore, these images issued from and contributed to the contemporary understanding of witchcraft as a heresy that stemmed from natural feminine defect, a

concept derived from Aristotle Offering new and provocative interpretations of Hans Baldung's iconic witchcraft imagery this book is essential reading for historians of art culture and gender relations in the late medieval and early modern periods

Janson's Short History of Art Horst Woldemar Janson, Penelope J. E. Davies, 2009 **The Oxford Illustrated History of the Renaissance** Gordon Campbell, 2019 The story of the long Renaissance for a new generation from Giotto and Dante in thirteenth century Italy to the English literary Renaissance in the first half of the seventeenth century **Central Europe as a Meeting Point of Visual Cultures** Autori Vari, 2021-11-08T17:39:00+01:00 The end of World War I in 1918 meant a radical transformation of Central Europe the multicultural space of former empires became divided into individual nation states This altered all spheres of life deeply impacting the discipline of art history as well The cosmopolitan vision of art history developed by figures from the Vienna School such as Franz Wickhoff and Alois Riegl was gradually replaced by new self-referential narratives This nationalist tendency was reinforced by the division of Europe after World War II In the wake of Ji Kroupa's pioneering studies this volume takes a truly transcultural approach to art produced in the Central European region from the 12th to the 20th century Freed from national prejudices a region shaped by the constant movement of people ideas and objects emerges **The Pacific Arts of Polynesia and Micronesia** Adrienne L. Kaeppler, 2008-03-27 The Pacific Ocean covers one third of the earth's surface Comprising thousands of islands and hundreds of cultural groups Polynesia and Micronesia cover a large part of this vast ocean from the dramatic mountains of Hawaii to the small flat coral islands of Kiribati Including both traditional and contemporary arts this book introduces the rich artistic traditions of these two regions traditions that have had a considerable impact on western art in the twentieth century through the influence of artists such as Gauguin Instead of looking at Polynesia and Micronesia separately the book focuses on the artistic types styles and concepts that they share placing each in its wider cultural context From the textiles of Tonga to the canoes of Tahiti Adrienne Kaeppler looks at religious and sacred rituals and objects carving architecture tattooing personal ornaments basket making clothing textiles fashion the oral arts dance music and musical instruments even canoe construction to provide the ultimate introduction to the rich and vibrant artistic cultures of the Polynesian and Micronesian islands *Art in Renaissance Italy* John T. Paoletti, Gary M. Radke, 2005 Art in Renaissance Italy sets the art of that time in its context exploring why it was created and in particular looking at who commissioned the palaces and cathedrals the paintings and the sculptures Art History: Fourteenth to seventeenth century art Marilyn Stokstad, 2009 Art History Portable Edition by Marilyn Stokstad offers exactly the same content as Art History Third Edition but in smaller individual booklets for maximum student portability The combined six segment set consists of four booklets that correspond to major periods in Western art and two that cover global art Each book is available individually making them ideal for courses focused on individual periods Book 4 Art History Fourteenth to Seventeenth Century Art can be used for such courses as Fourteenth Century Art in Europe Fifteenth Century Art in Northern Europe and the Iberian Peninsula Renaissance Art in Fifteenth Century Italy Sixteenth Century Art in Italy

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Creating the Cult of St. Joseph Charlene Villaseñor Black, 2006-04-02 St Joseph is mentioned only eight times in the New Testament Gospels Prior to the late medieval period Church doctrine rarely noticed him except in passing But in 1555 this humble carpenter earthly spouse of the Virgin Mary and foster father of Jesus was made patron of the Conquest and conversion in Mexico In 1672 King Charles II of Spain named St Joseph patron of his kingdom toppling St James traditional protector of the Iberian peninsula for over 800 years from his honored position Focusing on the changing manifestations of Holy Family and St Joseph imagery in Spain and colonial Mexico from the sixteenth through eighteenth centuries this book examines the genesis of a new saint's cult after centuries of obscurity In so doing it elucidates the role of the visual arts in creating gender discourses and deploying them in conquest conversion and colonization Charlene Villaseñor Black examines numerous images and hundreds of primary sources in Spanish Latin Nahuatl and Otom She finds that St Joseph was not only the most frequently represented saint in Spanish Golden Age and Mexican colonial art but also the most important In Spain St Joseph was celebrated as a national icon and emblem of masculine authority in a society plagued by crisis and social disorder In the Americas the parental figure of the saint model father caring spouse hardworking provider became the perfect paradigm of Spanish colonial power Creating the Cult of St Joseph exposes the complex interactions among artists the Catholic Church and Inquisition the Spanish monarchy and colonial authorities One of the only sustained studies of masculinity in early modern Spain it also constitutes a rare comparative study of Spain and the Americas

Atlas of World Art John Onians, 2004 Combines a survey of world art with maps showing the associations and dissemination of culture across the globe

Toward a Geography of Art Thomas DaCosta Kaufmann, 2004-03-14 Art history traditionally classifies works of art by country as well as period but often political borders and cultural boundaries are highly complex and fluid Questions of identity policy and exchange make it difficult to determine the place of art and often the art itself results from these conflicts of geography and culture Addressing an important approach to art history Thomas DaCosta Kaufmann's book offers essays that focus on the intricacies of accounting for the geographical dimension of art history during the early modern period in Europe Latin America and Asia Toward a Geography of Art presents a historical overview of these complexities debates contemporary concerns and completes its exploration with a diverse collection of case studies Employing the author's expertise in a variety of fields the book delves into critical issues such as transculturation of indigenous traditions mestizaje the artistic metropolis artistic diffusion transfer circulation subversion and center and periphery What results is a foundational study that establishes the geography of art as a subject and forces us to reconsider assumptions about the place of art that underlie the

longstanding narratives of art history **"Agency, Visuality and Society at the Chartreuse de Champmol "** Sherry C.M. Lindquist, 2017-07-05 Grounded in archival sources this interdisciplinary study explores the profound historical significance of the mausoleum of the Valois Dukes of Burgundy the Chartreuse de Champmol Although the monument is well known as the site of pivotal works of art by Claus Sluter Melchior Broederlam Jean de Beaumetz and others until now art historians have not considered how these works functioned at the center of a complex social matrix Sherry Lindquist here considers the sacred subjects of the various sculptures and paintings not merely as devotional tools or theological statements but as profoundly influential social instruments that negotiated complex interactions of power Lindquist's sophisticated discussion coordinates analysis of primary sources with the most up to date scholarship in the field of art history not only with respect to late medieval Burgundian art but also to more theoretical questions pertaining to reception **French Visual Culture and the Making of Medieval Theater** Laura Weigert, 2015-12-30 This book revives the variety of performances that took place in the realms of the French kings and Burgundian dukes The Arts, Community and Cultural Democracy NA, 2016-04-30 This interdisciplinary and international collection explores the role of the arts in shaping contemporary religion and politics The authors ask about the future of viable communities and democratic cultures in a postmodern world looking for clues in artistic practices and institutions and their impact on how people create history and interpret texts The collection shows that the arts are central to struggles over the shape of society in the new millennium

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