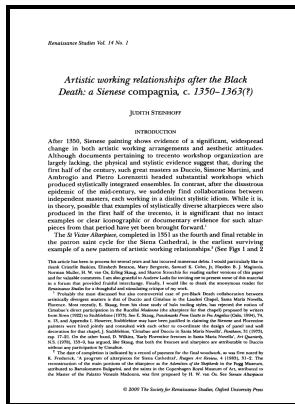


Painting in Florence and Siena after the Black Death - the arts, religion and society in the mid-fourteenth century

Harper Torchbooks - Plague in Europe changed art history. Coronavirus could do it too



Description: -

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Painting Florence Siena After Black Death, First Edition

He had teed up a revolution in painting for the second half of the 14th century. Meiss, a historian of medieval art, wondered about the catastrophe's gruesome impact, considering issues beyond the lives of artists and the nature of art objects that were earlier art historians' usual focus.

Painting Florence Siena After Black Death, First Edition

Giotto, 1310 While Giovanni da Milano in 1365, renders this scene much more soberly.

Column: Bubonic plague in Europe changed art history. Why coronavirus could do the same

I just wrote a paper on this book and it really is fascinating.

Painting in Florence and Siena after the Black Death: The Arts, Religion and Society in the Mid

By contrast, her graceful right hand reaches out beyond the marble railing just below her waist, a miraculous helping hand offered to any pious spectator gaping in wonder from the other side of the painted stone fence. Daddi himself died in the fateful year 1347 — commonly presumed to have been felled by the rampaging plague. The title of his first book, a now-classic text published in 1951, is sobering — especially now, as continues its relentless global sweep.

Painting in Florence and Siena After the Black Death: The Arts, Religion ...

Traditional art history merged with social history. So, what of the intervening years? Not only were the same subjects treated differently, but there

was also a change in the choice of themes. He addresses liturgical shifts but notes cultural trends that resulted from other influences, such as the economic significance of the wool guilds.

Painting in Florence and Siena after the Black Death: The Arts, Religion and Society in the Mid

Those tools were necessary, but not enough. The two cities at mid-century. This is not an easy read and it deals with art that is not easy either.

painting in florence and siena after by millard meiss

Of the books I've read so far on the topic, this appears to be the most perceptive argument for development beyond the scope of the Church. To answer this Millard Meiss Most surveys of modern art start with Giotto as the Father of the Western tradition and from him, who died in 1337 the account then silently jumps over sixty years onto Ghiberti and Brunelleschi who lived at the turn of the 14th-15thC.

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