

Jean A. Givens

Observation and Image-Making in Gothic Art



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Observation And Image Making In Gothic Art

Arthur James Wells



Observation And Image Making In Gothic Art:

Observation and Image-Making in Gothic Art Jean A. Givens,2004-11-29 Jean Givens demonstrates how medieval image making offers new insights into the syntax of visual communication and the function of descriptive art in both sacred and secular contexts In defining late medieval visual communication strategies Givens reveals the various modes of organizing and displaying knowledge Her study of the working practices of medieval artists challenges many assumptions about pre modern science and art especially the notion that descriptive art is a natural response to scientific empiricism

"Sculpting Simulacra in Medieval Germany, 1250-1380 " Assaf Pinkus,2017-07-05 Engaging with the imaginative nonreligious response to Gothic sculpture in German speaking lands and tracing high and late medieval notions of the living statue and the simulacrum in religious lay and travel literature this study explores the subjective and intuitive potential inherent in thirteenth and fourteenth century sculpture It addresses a range of works from the oeuvre of the so called Naumburg Master through Freiburg im Breisgau to the imperial art of Vienna and Prague As living simulacra the sculptures offer themselves to the imaginative horizons of their viewers as factual presences that substitute for the real In perceiving Gothic sculpture as a conscious alternative to the sacred imago the book offers a new understanding of the function production and use of three dimensional images in late medieval Germany By blurring the boundaries between viewers and works of art between the imaginary and the real the sculptures invite the speculations of their viewers and in this way produce an unstable meaning perpetually mutable and alive The book constitutes the first art historical attempt to theorize the idiosyncratic character of German Gothic sculpture much of which has never been fully documented and provides the first English language survey of the historiography of these works

Histories of Scientific Observation Lorraine Daston,Elizabeth Lunbeck,2011-02 Includes bibliographical references and index

The Cambridge History of Science: Volume 2, Medieval Science David C. Lindberg,Michael H. Shank,2013-10-07 This volume in the highly respected Cambridge History of Science series is devoted to the history of science in the Middle Ages from the North Atlantic to the Indus Valley Medieval science was once universally dismissed as non existent and sometimes it still is This volume reveals the diversity of goals contexts and accomplishments in the study of nature during the Middle Ages Organized by topic and culture its essays by distinguished scholars offer the most comprehensive and up to date history of medieval science currently available Intended to provide a balanced and inclusive treatment of the medieval world contributors consider scientific learning and advancement in the cultures associated with the Arabic Greek Latin and Hebrew languages Scientists historians and other curious readers will all gain a new appreciation for the study of nature during an era that is often misunderstood

Botanical Icons Andrew Griebeler,2024-02-28 A richly illustrated account of how premodern botanical illustrations document evolving knowledge about plants and the ways they were studied in the past This book traces the history of botanical illustration in the Mediterranean from antiquity to the early modern period By examining Greek Latin and

Arabic botanical inquiry in this early era Andrew Griebeler shows how diverse and sophisticated modes of plant depiction emerged and ultimately gave rise to practices now recognized as central to modern botanical illustration The author draws on centuries of remarkable and varied documentation from across Europe and the Mediterranean Lavishly illustrated Botanical Icons marshals ample evidence for a dynamic and critical tradition of botanical inquiry and nature observation in the late antique and medieval Mediterranean The author reveals that many of the critical practices characteristic of modern botanical illustrations began in premodern manuscript culture Consequently he demonstrates that the distinctions between pre and early modern botanical illustration center more on the advent of print the expansion of collections and documentation and the narrowing of the range of accepted forms of illustration than on the invention of critical and observational practices exclusive to modernity Griebeler s emphasis on continuity intercultural collaboration and the gradual transformation of Mediterranean traditions of critical botanical illustration persuasively counters previously prevalent narratives of rupture and Western European exceptionalism in the histories of art and science

A Cultural History of Animals in the Medieval Age Brigitte Resl, 2009-04-01 A Choice Outstanding Academic Title 2008 A Cultural History of Animals in the Medieval Age investigates the changing roles of animals in medieval culture economy and society in the period 1000 to 1400 The period saw significant changes in scientific and philosophical approaches to animals as well as their representation in art Animals were omnipresent in medieval everyday life They had enormous importance for medieval agriculture and trade and were also hunted for food and used in popular entertainments At the same time animals were kept as pets and used to display their owner s status whilst medieval religion attributed complex symbolic meanings to animals A Cultural History of Animals in the Medieval Age presents an overview of the period and continues with essays on the position of animals in contemporary symbolism hunting domestication sports and entertainment science philosophy and art

Ad vivum? Thomas Balfe, Joanna Woodall, Claus Zittel, 2019-06-07 The term ad vivum and its cognates al vivo au vif nach dem Leben and naer het leven have been applied since the thirteenth century to depictions designated as from to or after the life This book explores the issues raised by this vocabulary and related terminology with reference to visual materials produced and used in Europe before 1800 including portraiture botanical zoological medical and topographical images images of novel and newly discovered phenomena and likenesses created through direct contact with the object being depicted The designation ad vivum was not restricted to depictions made directly after the living model and was often used to advertise the claim of an image to be a faithful likeness or a bearer of reliable information Viewed as an assertion of accuracy or truth ad vivum raises a number of fundamental questions in the area of early modern epistemology questions about the value and prestige of visual and or physical contiguity between image and original about the kinds of information which were thought important and dependably transmissible in material form and about the roles of the artist in that transmission The recent interest of historians of early modern art in how value and meaning are produced and reproduced by visual materials which

do not conform to the definition of art as unique invention and of historians of science and of art in the visualisation of knowledge has placed the questions surrounding *ad vivum* at the centre of their common concerns Contributors Thomas Balfe Jos Beltr n Carla Benzan Eleanor Chan Robert Felfe Mechthild Fend Sachiko Kusukawa Pieter Martens Richard Mulholland Noa Turel Joanna Woodall and Daan Van Heesch *A Cultural History of Animals: In the medieval age* Linda Kalof, Brigitte Pohl-Resl, 2007 **Animal Diversities** Gerhard Jaritz, Alice Mathea Choyke, 2005 Mediaevalia , 2008 *Bibliographic Index* , 2007 The Hereford World Map P. D. A. Harvey, 2006 The famous Hereford world map the Mappa Mundi dates from around 1300 and was painted on one skin of calf parchment In setting the Hereford world map in context Harvey and his 24 collaborators introduce us to medieval ideas of the world and man's place in it Choice , 2004 **Art & Nature** Laura Cleaver, Kathryn B. Gerry, Jim Harris, 2009 A collection of papers by Research students and emerging scholars presented at Leeds International Medieval Congress in 2008 AB Bookman's Weekly , 1998 *The British National Bibliography* Arthur James Wells, 2006 **CAA News** , 2004 Book Review Index - 2009 Cumulation Dana Ferguson, 2009-08 Book Review Index provides quick access to reviews of books periodicals books on tape and electronic media representing a wide range of popular academic and professional interests The up to date coverage wide scope and inclusion of citations for both newly published and older materials make Book Review Index an exceptionally useful reference tool More than 600 publications are indexed including journals and national general interest publications and newspapers Book Review Index is available in a three issue subscription covering the current year or as an annual cumulation covering the past year *Forthcoming Books* Rose Arny, 2004 **The Unorthodox Imagination in Late Medieval Britain** Sophie Page, 2010 The unorthodox imagination in late medieval Britain explores how medieval people responded to images stories beliefs and practices which were at odds with the normative world view from the heretical and subversive to the marvellous and exotic The Neale lecture by Jean Claude Schmitt examines why some unorthodox images were viewed as provocative and threatening and explores how successfully ecclesiastical authorities contained their impact The power of unorthodoxy to provoke wonder skepticism or disapproval provides an opportunity to view medieval culture from fresh perspectives The essays in this volume show that unorthodoxy was embedded in mainstream medieval culture from stories of fairies and witches which promoted orthodox moral values to the social conformity of practitioners of ritual magic This book provides a guide to understanding medieval unorthodoxy and the roles played by experience and imagination in medieval encounters with the unorthodox It will be essential reading for anyone interested in the exotic provocative and deviant in medieval culture

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