

Beeldend Vertellen De Verluchte Handschriften Van Jacob Van Maerlants Rijmbijbel En Spiegel Historiael

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Corpus van verluchte handschriften uit de NederlandenIlluminated and Decorated Medieval Manuscripts in the University Library, Utrecht Christopher Plantin's Books of Hours: Illustration and Production Studies in Arthurian Illustration Vol II Lay Bibles in Europe 1450-1800 Corpus van verluchte handschriften uit de Nederlanden Inventaris van de handschriften van de Koninklijke Bibliotheek: Kastnummers 66-70 The Grove Encyclopedia of Medieval Art and Architecture The Green Middle Ages Latin Manuscript Books Before 1600 The Golden Age of Dutch Manuscript Painting Bibliotheekleven Archief- en bibliotheekwezen in België^[?] Piety in Pieces National Union Catalog De gids The History of Painting in Belgium Nederlandsch Letterkundig Nieuwsblad The Book of Hours of Johannete Ravenelle and the Parisian Book Illumination Around 1400 De Gids. Nieuwe vaderlandsche letteroefeningen Centrum voor de Studie van het Verluchte Handschrift in de Nederlanden Koert van der Horst Karen Lee Bowen Alison Stones Mathijs Lamberigts Katholieke Universiteit te Leuven (1970-). Centrum voor de Studie van het Verluchte Handschrift in de Nederlanden Koninklijke Bibliotheek (Netherlands) Colum Hourihane Claudine Chavannes-Mazel Paul Oskar Kristeller H. L. M. Defoer Kathryn M. Rudy Eva Lindqvist Sandgren

of all the illuminated and decorated manuscripts in the ul utrecht all miniatures with identifiable subjects are illustrated and indexed along with a choice of the minor decorations over 65 manuscripts are illuminated in utrecht the most important centre of book production in the netherlands during the late middle ages

an in depth examination of plantin s large scale production of books of hours comprising a survey of their illustration as well as accounts of the general process by which they were printed a pioneer study of great interest both from the art historical and from the bibliographical point of view contains inter alia many additions and corrections s to voet s the plantin press

alison stones has taught history of art and architecture in the usa since 1969 and has enjoyed visiting fellowships at the universities of oxford cambridge and paris she is a specialist in illuminated manuscripts co authoring les manuscrits de chretien de troyes 1993 the pilgrim s guide to santiago de compostela a critical edition 1998 and writing le livre d images de madame marie paris bnf n a fr 16251 1997 and gautier de coinci miracles music and manuscripts 2006 her four volume study manuscripts illuminated in france gothic manuscripts 1260 1320 was published in 2013 and 2014 her research has been supported by the american council of learned societies the american philosophical society the fulbright foundation and the national endowment for the humanities she is a fellow of the society of antiquaries of london a correspondant etranger honoraire of the societe nationale des antiquaires de france and a chevalier de l ordre des arts et des lettres these two volumes collect and update professor stones s papers on arthurian manuscript illustration one of her continuing passions these essays explore aspects of the iconography of the romances of chretien de troyes in french verse the lengthy lancelet grail romance in french prose and other versions of the chivalrous exploits of king arthur s knights the best sellers of the middle ages illustrated copies of these romances survive in huge numbers from the early thirteenth century through the beginnings of print and were read for their text and their pictures throughout the french speaking world of special interest is the cultural context in which these popular works were made and disseminated by scribes and artists whose work encompassed all kinds of books for patrons whose collecting was wide ranging including secular books alongside works of liturgical and devotional interest

this volume contains the proceedings of an international conference entitled lay bibles in europe 1450 1800 the conference took place in amsterdam in april 2004 and was organized by biblia sacra a joint dutch flemish research group the clamor for bibles in the

vernacular flourished within lay renewal movements of the late 14th century including groups like the brethren and sisters of the common life in the early 16th century humanists like erasmus and lefevre d etaples stimulated vernacular bible reading as the protestant reformation became established lay bibles were produced on a large scale in reaction to this development catholic theologians issued orthodox bible translations in various vernaculars based on the vulgate in sum from the 15th to the 18th century editions from various confessional or ideological backgrounds appeared throughout western europe of course the invention and spread of the printing press greatly enhanced the distribution of these editions the essays collected in this volume approach lay bibles in europe 1450 1800 from various perspectives including the history of books art history and church history

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

how green were people in late antiquity and the middle ages unlike today the nature around them was approached with faith trust and care the population size was many times smaller than today and human impact on nature not as extreme as it is now people did not have to worry about issues like deforestation and sustainability this book is about the knowledge of plants and where that knowledge came from how did people use earth and plants in ancient times and what did they know about their nutritional or medicinal properties from which plants one could make dyes such as indigo woad and dyer s madder is it possible to determine that through technical research today which plants could be found in a ninth century monastery garden and what is the symbolic significance of plants in secular and religious literature the green middle ages addresses these and other issues including the earliest herbarium collections with a leading role for the palaeography and beautiful illuminations from numerous medieval manuscripts kept in dutch and other western libraries and museums

during the 15th century some of the most glorious manuscript illuminations were produced in the dutch artistic centers of utrecht haarlem and delft here scholars from holland and america present new information on these strikingly beautiful manuscripts 108 color plates 20 black and white illustrations

medieval manuscripts resisted obsolescence made by highly specialised craftspeople scribes illuminators book binders with labour intensive processes using exclusive and sometimes exotic materials parchment made from dozens or hundreds of skins inks and paints made from prized minerals animals and plants books were expensive and built to last they usually outlived their owners rather than discard them when they were superseded book owners found ways to update amend and upcycle books or book parts these activities accelerated in the fifteenth century most manuscripts made before 1390 were bespoke and made for a particular client but those made after 1390 especially books of hours were increasingly made for an open market in which the producer was not in direct contact with the buyer increased efficiency led to more generic products which owners were motivated to personalise it also led to more blank parchment in the book for example the backs of inserted miniatures and the blank ends of textual components book buyers of the late fourteenth and throughout the fifteenth century still held onto the old connotations of manuscripts that they were custom made luxury items even when the production had become impersonal owners consequently purchased books made for an open market and then personalised them filling in the blank spaces and even adding more components later this would give them an affordable product but one that still smacked of luxury and met their individual needs they kept older books in circulation by amending them attached items to generic books to make them more relevant and valuable and added new prayers with escalating indulgences as the culture of salvation shifted rudy considers ways in which book owners adjusted the contents of their books from the simplest add a marginal note sew in a curtain to the most complex take the book apart embellish the components with painted decoration add more quires of parchment by making sometimes extreme adjustments book owners kept their books fashionable and emotionally relevant this study explores the intersection of codicology and human desire rudy shows how increased modularisation of book making led to more standardisation but also to more opportunities for personalisation she asks what properties did parchment manuscripts have that printed books lacked what are the interrelationships among technology efficiency skill loss and standardisation

includes entries for maps and atlases

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