

CONTENTS



<i>List of Illustrations</i>	page ix
<i>Acknowledgments</i>	xiii
PART I: TRECENTO ART HISTORY AND HISTORIOGRAPHY	
ONE: INTRODUCTION	3
TWO: MEISS AND METHOD: HISTORIOGRAPHY OF SCHOLARSHIP ON MID-TRECENTO SIENESE PAINTING	9
PART II: PATRONS AND ARTISTS: WORKING RELATIONSHIPS IN TRANSITION	
THREE: PATRONS AND ARTISTS	29
FOUR: ECONOMIC, SOCIAL, AND POLITICAL CONDITIONS AND THE ART MARKET AFTER 1348	64
FIVE: ARTISTS' WORKING RELATIONSHIPS IN THE EARLY TRECENTO	72
SIX: ARTISTS' WORKING RELATIONSHIPS AFTER THE BLACK DEATH: A SIENESE <i>COMPAGNIA</i> , CIRCA 1348–1363	78
PART III: TRANSMISSION AND TRANSFORMATION OF CIVIC–RELIGIOUS IMAGERY	
INTRODUCTION TO PART III	115

Cambridge University Press

978-1-107-68669-4 - Sieneſe Painting after the Black Death: Artistic Pluralism, Politics, and the New Art Market

Judith B. Steinhoff

Table of Contents

[More information](#)

C O N T E N T S

SEVEN: THE CRAFTING AND CONSOLIDATION OF SIENESE CIVIC–RELIGIOUS IMAGERY: CIVIC–RELIGIOUS RITUALS AND IMAGERY IN THE EARLY FOURTEENTH CENTURY	119
EIGHT: SIENESE CIVIC–RELIGIOUS IMAGERY AT THE MID-TRECENTO	150
PART IV: ARTISTIC STYLE: TRADITION AND TRANSITION	
NINE: STYLISTIC PLURALISM IN THE 1330S AND 1340S	175
TEN: THE POLITICS OF STYLE IN THE 1350S AND 1360S: THE CASE OF SANTA MARIA DELLA SCALA	190
ELEVEN: STYLE AS ICONOGRAPHY: GENERAL REFLECTIONS	210
PART V: CONCLUSION	
<i>Notes</i>	223
<i>Works Cited</i>	243
<i>Index</i>	255