



Colour: The Art and Science of Illuminated Manuscripts (Studies in Medieval and Early Renaissance Art History)

By S. Panayotova

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Of all the early medieval and Renaissance arts--from sculptures, ivories, frescoes, stained glass to easel and wall paintings--it is manuscript illumination, protected between its pages, that has been able to preserve the best evidence for experiencing the dazzling effects that the gold, silver and original glowing colours these objects would have had on earlier spectators. The focus therefore of this exciting and innovative exhibition is on COLOUR: it demonstrates and explains the acquisition and chemistry of pigments, the basic materials and constitution of the artist's colour palette, the technique and art of their application by the illuminator, and finally the understanding and aesthetic impact on the viewer.

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Editorial Review

Review

"This splendid catalogue of an exhibit at Univ. of Cambridge's Fitzwilliam Museum is interdisciplinary in both its art historical and its scientific scholarship. [...] The catalogue is lavishly illustrated with color plates, stunning close-up details, infrared photos, and spectral analysis diagrams. [...] Summing up: Highly recommended. Upper-division undergraduates and above; general readers." --J. Oliver, Colgate University, CHOICE, December 2016

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