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Max Hirmer

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Gothic Sculpture In France 1140 127

Charles M. Radding, William W. Clark



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Gothic Sculpture, 1140-1300 Paul Williamson,1995-01-01 This study examines the development of Gothic sculpture throughout Europe It discusses the most famous monuments such as the cathedrals of Chartres Amiens and Reims Westminster Abbey and the Siena Duomo and less familiar buildings in France England Italy Germany Spain and Scandinavia

Gothic Sculpture in France, 1140-1270 Willibald Sauerländer,1973 This is the first comprehensive fully documented and fully illustrated study of French cathedral sculpture during the period 1140 1270 Jacket *Visualizing Ancestry in the High*

and Late Middle Ages Joan A. Holladay,2019-01-17 Appearing in all figural media from the mid twelfth century family trees and lineages made political claims for their patrons

Gothic Art 1140-c. 1450 Teresa Grace Frisch,1987-01-01 An anthology offering a chronological assessment of a whole range of technical documents on art written by and for clerks laymen churchmen lawyers city magistrates and guilds this text reveals differences in milieu customs resources and psychology during different periods First Published in 1971 by Prentice Hall

The Art and Science of the Church Screen in Medieval Europe Spike Bucklow,Richard Marks,Lucy Wrapson,2017 Fresh examinations of one of the most important church furnishings of the middle ages The churches of medieval Europe contained richly carved and painted screens placed between the altar and the congregation they survive in particularly high numbers in England despite being partly dismantled during the Reformation While these screens divided lay from priestly jurisdiction it has also been argued that they served to unify architectural space This volume brings together the latest scholarship on the subject exploring in detail numerous aspects of the construction and painting of screens it aims in particular to unite perspectives from science and art history Examples are drawn from a wide geographical range from Scandinavia to Italy Spike Bucklow is Director of Research at the Hamilton Kerr Institute University of Cambridge Richard Marks is Emeritus Professor of the History of Art at the University of York and currently a member of the History of Art Department University of Cambridge Lucy Wrapson is Assistant to the Director at the Hamilton Kerr Institute University of Cambridge Contributors Paul Binski Spike Bucklow Donal Cooper David Griffith Hugh Harrison JacquelineJung Justin Kroesen Julian Luxford Richard Marks Ebbe Nyborg Eddie Sinclair Jeffrey West Lucy Wrapson

Northern Gothic Sculpture 1200-1450 Victoria and Albert Museum,Paul Williamson,Peta Motture,1988 This is an introduction to Gothic sculpture from Northern Europe It contains a detailed catalogue of 56 pieces in the Victoria and Albert Museum which range in date from 1200 to 1450 There are sections on the types and settings of Gothic sculpture and the materials and working methods used

Early Gothic Column-Figure Sculpture in France JanetE. Snyder,2017-07-05 Richly illustrated Early Gothic Column Figure Sculpture in France is a comprehensive investigation of church portal sculpture installed between the 1130s and the 1170s At more than twenty great churches beginning at the Royal Abbey of Saint Denis and extending around Paris from Provins in the east south to Bourges and Dijon and west to Chartres and Angers larger than life size statues of human figures were arranged along portal jambs

many carved as if wearing the dress of the highest ranks of French society This study takes a close look at twelfth century human figure sculpture describing represented clothing defining the language of textiles and dress that would have been legible in the twelfth century and investigating rationale and significance The concepts conveyed through these extraordinary visual documents and the possible motivations of the patrons of portal programs with column figures are examined through contemporaneous historical textual and visual evidence in various media Appendices include analysis of sculpture production and the transportation and fabrication in limestone from Paris Janet Snyder s new study considers how patrons used sculpture to express and shape perceived reality employing images of textiles and clothing that had political economic and social significances *Arts of the Medieval Cathedrals* Kathleen Nolan,Dany Sandron,2016-12-05 The touchstones of Gothic monumental art in France the abbey church of Saint Denis and the cathedrals of Chartres Reims and Bourges form the core of this collection dedicated to the memory of Anne Prache The essays reflect the impact of Prache s career both as a scholar of wide ranging interests and as a builder of bridges between the French and American academic communities Thus the authors include scholars in France and the United States both academics and museum professionals while the thematic matrix of the book divided into architecture stained glass and sculpture reflects the multiple media explored by Prache during her long career The essays employ a varied range of methodologies to explore Gothic monuments The chapters in the architectural section include an intensive archeological analysis of the foundations of Reims Cathedral the close reading of a late medieval literary text for a symbolic understanding of Paris and essays that explore the medieval use of practical geometry in designing entire buildings and their components Saint Denis Reims and Chartres all monuments studied by Prache are discussed in the next part on stained glass These chapters demonstrate how old problems can be clarified by new evidence whether from the accessibility of previously unknown archival information for Reims or through revelations that arise from restoration at Chartres These essays also include a study showing the complexity of making attributions for the storied glass of Saint Denis The final set of essays likewise takes different approaches to sculpture whether constructing links to the liturgy at Reims or discussing the meaning of a sculptural ensemble studied by Prache early in her career the cloister of Notre Dame en Vaux in Ch lons en Champagne or scrupulously examining the fa ade sculpture at Bourges Cathedral for insights into the design process As a whole the volume provides a window onto key directions in the study of **Medieval Art and Architecture in the Diocese of Glasgow** Richard Fawcett,2024-11-01 This volume includes many of the papers given at the 1997 conference of the British Archaeological Association It focuses on aspects of patronage the wider architectural context of the cathedral and on the Romanesque sculpture and manuscripts with the diocese *The Sainte-Chapelle and the Construction of Sacral Monarchy* Meredith Cohen,2015 This book offers a novel perspective on one of the most important monuments of French Gothic architecture the Sainte Chapelle constructed in Paris by King Louis IX of France between 1239 and 1248 especially to hold and to celebrate Christ s Crown of Thorns Meredith

Cohen argues that the chapel's architecture, decoration and use conveyed the notion of sacral kingship to its audience in Paris and in greater Europe thereby implicitly elevating the French king to the level of suzerain and establishing an early visual precedent for the political theories of royal sovereignty and French absolutism. By setting the chapel within its broader urban and royal contexts, this book offers new insight into royal representation and the rise of Paris as a political and cultural capital in the thirteenth century. *High Romanesque Sculpture in the Duchy of Aquitaine, c. 1090-1140* Anat

Tcherikover, 1997. This study traces a regional school of Romanesque sculpture that formed against the background of the powerful feudal principality of Aquitaine. The school's combination of political prominence, economic prosperity and keen response to ecclesiastical reform made it one of the most innovative of its time. **2001 Lectures** F.M.L.

Thompson, 2003-01-16. Volume 117 of the Proceedings of the British Academy contains 16 lectures delivered at the British Academy in 2001. **Art and Drama on a Late Medieval Rood Screen** Michael Calder, 2024-12-02. With little scholarly attention having been given to the late medieval iconography that features on rood screens in the southwest of England, the significance of the figures painted at Berry Pomeroy has long been underappreciated. The unlocking of their meaning by the author has led to the discovery of a unique iconographic program. The gestures adopted by many of these figures belong to a common visual culture in the art and drama of the medieval church. The iconography, which reflects a Gothic Mannerist style of the early sixteenth century, displays a marked theatricality giving expression to the mysteries of the faith in the form of a drama. The narrative recorded has notable similarities to that found in a dramatic trilogy which was once performed in Cornwall called the Ordinalia. This book makes an important contribution to scholarship in the genre of mysticism in art and to our understanding of popular devotional practices on the eve of the Reformation. Proceedings of the British Academy, Volume 117, 2002.

Volume 117 of the Proceedings of the British Academy contains 13 lectures delivered at the British Academy in 2001. **High Gothic Sculpture at Chartres Cathedral, the Tomb of the Count of Joigny, and the Master of the Warrior Saints** Anne McGee Morganstern, 2011. Re-examines the sculpture on the transept porches of Chartres Cathedral and revises their chronology based on information from the previously unstudied tomb of the count of Joigny. Documents the production of the monument within the context of French High Gothic sculpture. Provided by publisher.

Medieval Architecture, Medieval Learning Charles M. Radding, William W. Clark, 1992-01-01. The 11th and 12th centuries witnessed a transformation of European culture from architecture and the visual arts to history, philosophy, theology and even law. *Imagining the Human Condition in Medieval Rome* Kristin B. Aavitsland, 2017-07-05. The first monograph on the Vita Humana cycle at Tre Fontane; this book includes an overview of the medieval history of the Roman Cistercian abbey and its architecture as well as a consideration of the political and cultural standing of the abbey both within Papal Rome and within the Cistercian order. Furthermore, it considers the commission of the fresco cycle, the circumstances of its making and its position within the art historical context of the Roman Duecento. Examining the unusual blend of images in the Vita

Humana cycle this study offers a more nuanced picture of the iconographic repertoire of medieval art Since the discovery of the frescoes in the 1960s the iconographic programme of the cycle has remained mysterious and an adequate analysis of the Vita Humana cycle as a whole has so far been lacking Kristin B Aavitsland covers this gap in the scholarship on Roman art circa 1300 and also presents the first interpretative discussion of the frescoes that is up to date with the architectural investigations undertaken in the monastery around 2000 Aavitsland proposes a rationale behind the conception of the fresco cycle thereby providing a key for understanding its iconography and shedding new light on thirteenth century Cistercian culture

The Ages of Man Elizabeth Sears,2019-02-19 Elizabeth Sears here combines rich visual material and textual evidence to reveal the sophistication warmth and humor of medieval speculations about the ages of man Medieval artists illustrated this theme establishing the convention that each of life's phases in turn was to be represented by the figure of a man or rarely a woman who revealed his age through size posture gesture and attribute But in selecting the number of ages to be depicted three four five six seven ten or twelve and in determining the contexts in which the cycles should appear painters and sculptors were heirs to longstanding intellectual traditions Ideas promulgated by ancient and medieval natural historians physicians and astrologers and by biblical exegetes and popular moralists receive detailed treatment in this wide ranging study Professor Sears traces the diffusion of well established schemes of age division from the seclusion of the early medieval schools into wider circles in the later Middle Ages and examines the increasing use of the theme as a structure of edifying discourse both in art and literature Elizabeth Sears is Assistant Professor of Art History at Princeton University Originally published in 1986 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Sculptural Seeing Christopher R. Lakey,2018-01-01 Demonstrating the influence of optical science on medieval relief sculpture this groundbreaking book reveals that the concepts that informed the codification of perspective by Renaissance painters were already being employed by sculptors centuries earlier

The Rise of the Black Magus in Western Art Paul Henry Daniel Kaplan,1985

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