

SCULPTURE IN
BRITAIN:
THE MIDDLE AGES
Lawrence Stone

*The
Pelican
History
of Art*



Sculpture In Britain The Middle Ages

Richard Marks



Sculpture In Britain The Middle Ages:

Sculpture in Britain Lawrence Stone,2011-10

Sculpture in Britain: the Middle Ages Lawrence Stone,1955

The Pelican History of art ,1955

Sculpture in Britain in the Middle Ages Lawrence Stone,1955

Stained

Glass in England During the Middle Ages Richard Marks,2006-01-16 First published in 1993 The first modern study of the medium this book considers stained glass in relation to architecture and other arts and by examining contemporary documents it throws valuable light on workshop organisation prices and patronage

Sculpture in Britain Sculpture

Lawrence Stone,1955

An Illustrated History of Late Medieval England

Chris Given-Wilson,1996 The late Middle Ages c 1200 1500 was an age of transition The major events of this period the Black Death the Hundred Years War the rise of Parliament the depositions of five English kings between 1327 and 1483 are examined in detail in this book

The Grove

Encyclopedia of Medieval Art and Architecture

Colum Hourihane,2012 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

Routledge Revivals: Medieval England

(1998) Paul E. Szarmach,M. Teresa Tavormina,Joel T. Rosenthal,2017-07-05 First published in 1998 this valuable reference work offers concise expert answers to questions on all aspects of life and culture in Medieval England including art architecture law literature kings women music commerce technology warfare and religion This wide ranging text encompasses English social cultural and political life from the Anglo Saxon invasions in the fifth century to the turn of the sixteenth century as well as its ties to the Celtic world of Wales Scotland and Ireland the French and Anglo Norman world of the Continent and the Viking and Scandinavian world of the North Sea A range of topics are discussed from Sedulius to Skelton from Wulfstan of York to Reginald Pecock from Pictish art to Gothic sculpture and from the Vikings to the Black Death A subject and name index makes it easy to locate information and bibliographies direct users to essential primary and secondary sources as well as key scholarship With more than 700 entries by over 300 international scholars this work provides a detailed portrait of the English Middle Ages and will be of great value to students and scholars studying Medieval history in England and Europe as well as non specialist readers

Studies in the Art and Imagery of the Middle Ages

Richard Marks,2013-12-31

The Later Middle Ages, 1272-1485

George Holmes,1966 Professor Holmes also examines the politics of these years the relations of the kings of England with neighboring rules and with their own subjects This period includes the successful conquest of Scotland the series of wars with France known as the Hundred Years War and the War of the Roses which brought Henry VII the first Tudor to the throne in 1485 Here also is an exploration of the heretical movement initiated by Wycliffe in the thirteen seventies which began a tendency toward loosening the power of the Church

and a study of the beginnings of parliamentary government in the later fourteenth century its collapse in the following century and the emergence of a strong self sufficient monarchy English life in the thirteenth century was characterized by a single Christian Church owing allegiance to Rome and living on the revenues of its estates kingship with difficulty kept intact in the face of scheming magnates jealous of their privileges a countryside divided into thousands of small estates tilled by peasants some of them serfs and owned by lords with considerable power over their tenants armies of knights fighting on horseback Gothic cathedrals monasteries castles town gilds Professor Holmes describes this medieval society and its evolution after the Black Death into a somewhat different kind of society in the late fifteenth century He argues that the population decrease as a result of the plague beginning in 1349 brought about fundamental transformations village life changed serfdom disappeared the great estates became less important industry grew and the commodities and directions of trade changed

Britain's Medieval Episcopal Thrones Charles Tracy, 2015-01-30 This book is the first major investigation of a subject of seminal importance in the study of church history and archaeology The two stone thrones at Wells and Durham the three timber monuments at Exeter St Davids and Hereford and the mid 14th century bishop's chair at Lincoln all come under a searching empirical enquiry The Exeter throne is the largest and most impressive in Europe It is a distinguished innovatory example of the English Decorated style with antecedents passing back to the court of Edward I It exemplifies most of the historical and formal strands that suffuse the entire book visual appearance distinctiveness within the building prestige construction stylistic context finance and the patronage and personal role of the bishop himself as well as the subtler issues of the personal and collective politics of bishop and chapter the monument's liturgical applications its relationship with the cathedral's relics its symbolism and what it tells us about the aspirations of the institution within the existing ecclesiastical hierarchy The thrones also reveal much about the personal circumstances of an individual bishop and where he stood on the scale of a good diocesan on the one hand and ambitious politician on the other as exemplified at Exeter and Durham The text is by the art historian Dr Charles Tracy a seasoned expert on church furniture both in Britain and on the continent of Europe The chapter on the stone thrones was prepared by Andrew Budge who is currently preparing a Ph D thesis on English Chantry Churches at Birkbeck College The polychromy authority Eddie Sinclair spent many hours on the scaffold to bring forward her remarkable report on the Exeter throne Her full report is to be published online The Exeter throne is also interpreted by the established timber conservation practitioner Hugh Harrison and the St Davids throne by the experienced draughtsman Peter Ferguson In an age of the CAD his meticulous measured drawings of the Exeter and St Davids monuments are one of the most remarkable features of book The architect Paul Woodfield prepared the drawings for the Lincoln chair

The Archaeology of Medieval England and Wales John Steane, 2014-10-30 In the preceding 25 years to this book's publication in 1985 there was an extensive and unprecedented burst of archaeological activity in evidence from below ground deposits above ground structures and artefacts During the boom of the late 1960s and 1970s which led to go

much central town redevelopment it was buried remains which yielded the most dramatic information In the recession of the 1980s it was realised that upstanding remains had a lot to offer as well and they were being subject to ever more sophisticated study techniques This book examines those recent developments in archaeology and assesses their bearing on the study of medieval English and Welsh history Taking a series of important themes such as government religion and the countryside the book offers a chronological approach from the coming of the Vikings 850 AD to the Reformation in 1530 This approach focuses on the impact of man on the urban and rural landscape An important text for students of ancient history

Early Gothic Column-Figure Sculpture in France Janet E. 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

The Livery Collar in Late Medieval England and Wales Matthew Ward, 2016 5 Livery Collars in Wales and the Edgecote Connection **The Lady in Medieval England, 1000-1500** Peter R. Coss, 2000-04 Focuses on the lady's role in medieval society how she was perceived both by herself and by her male counterparts and how she participated in the prevailing male culture of gentility

Medieval Architecture and Its Intellectual Context E. C. Fernie, Paul Crossley, 1990-01-01 Medieval Architecture and its Intellectual Context reflects the range of Peter Kidson's own interests and are united in following his approach to medieval architecture and art a determination to see buildings and objects in the intellectual terms of the time in which they were created

The Rood in Medieval Britain and Ireland, C.800-c.1500 Philippa Turner, Jane Hawkes, 2020 New readings demonstrate the centrality of the rood to the visual material and devotional cultures of the Middle Ages its richness and complexity The rood was central to medieval Christianity and its visual culture Christ's death on the cross was understood as the means by which humankind was able to gain salvation and depictions of the cross and Christ's death upon it were ubiquitous This volume brings together contributions offering a new perspective on the medieval rood understood in its widest sense as any kind of cross within the context of Britain and Ireland over a wide period of time which saw significant political and cultural change In doing so it

crosses geographical chronological material and functional boundaries which have traditionally characterised many previous discussions of the medieval rood Acknowledging and exploring the capacity of the rood to be both universal and specific to particular locations and audiences these contributions also tease out the ways in which roods related to one another as well as how they related to their physical and cultural surroundings often functioning in dialogue with other images and the wider devotional topography both material and mental in which they were set The chapters consider roods in a variety of media and contexts the monumental stone crosses of early medieval England twelfth century Ireland and spreading further afield late medieval Galicia the three dimensional monumental wooden roods in English monasteries Irish friaries and East Anglian parish churches roods that fit in the palm of a hand encased in precious metals those that were painted on walls drawn on the pages of manuscripts and those that appeared in visions dreams and gesture related to one another as well as how they related to their physical and cultural surroundings often functioning in dialogue with other images and the wider devotional topography both material and mental in which they were set The chapters consider roods in a variety of media and contexts the monumental stone crosses of early medieval England twelfth century Ireland and spreading further afield late medieval Galicia the three dimensional monumental wooden roods in English monasteries Irish friaries and East Anglian parish churches roods that fit in the palm of a hand encased in precious metals those that were painted on walls drawn on the pages of manuscripts and those that appeared in visions dreams and gesture related to one another as well as how they related to their physical and cultural surroundings often functioning in dialogue with other images and the wider devotional topography both material and mental in which they were set The chapters consider roods in a variety of media and contexts the monumental stone crosses of early medieval England twelfth century Ireland and spreading further afield late medieval Galicia the three dimensional monumental wooden roods in English monasteries Irish friaries and East Anglian parish churches roods that fit in the palm of a hand encased in precious metals those that were painted on walls drawn on the pages of manuscripts and those that appeared in visions dreams and gesture dia and contexts the monumental stone crosses of early medieval England twelfth century Ireland and spreading further afield late medieval Galicia the three dimensional monumental wooden roods in English monasteries Irish friaries and East Anglian parish churches roods that fit in the palm of a hand encased in precious metals those that were painted on walls drawn on the pages of manuscripts and those that

appeared in visions dreams and gesture *The Long Twelfth-Century View of the Anglo-Saxon Past* Martin Brett, David A. Woodman, 2016-03-03 Scholars have long been interested in the extent to which the Anglo Saxon past can be understood using material written and produced in the twelfth century and simultaneously in the continued importance or otherwise of the Anglo Saxon past in the generations following the Norman Conquest of England In order to better understand these issues this volume provides a series of essays that moves scholarship forward in two significant ways Firstly it scrutinises how the Anglo Saxon past continued to be reused and recycled throughout the longue dur e of the twelfth century as opposed to the early decades that are usually covered Secondly by bringing together scholars who are experts in various different scholarly disciplines the volume deals with a much broader range of historical linguistic legal artistic palaeographical and cultic evidence than has hitherto been the case Divided into four main parts The Anglo Saxon Saints Anglo Saxon England in the Narrative of Britain Anglo Saxon Law and Charter and Art history and the French Vernacular it scrutinises the majority of different genres of source material that are vital in any study of early medieval British history In so doing the resultant volume will become a standard reference point for students and scholars alike interested in the ways in which the Anglo Saxon past continued to be of importance and interest throughout the twelfth century *Of Armor and Men in Medieval England* Rachel Ann Dressler, 2017-07-05 Despite the profusion of knightly effigies created between c 1240 and c 1330 for tombs throughout the British Isles these commemorative figures are relatively unknown to art historians and medievalists Until now their rich visual impact and significance has been relatively unexplored by scholars In this study Rachel Dressler examines this category of sculpture illustrating how English military figures employ a visual language of pose costume and attributes to construct a masculine ideal that privileges fighting prowess elite status and sexual virility Like military figures on the Continent English effigies represent knights wearing chain mail and surcoats and bearing shields and swords unique to the British examples however is the display of an aggressive sword handling pose and dynamically crossed legs Outwardly hyper masculine the carved figures partake in artistic subterfuge the lives of those memorialized did not always match proffered images testifying to the changing function of the knight in England during the thirteenth and early fourteenth centuries This study traces the development of English military figures and analyzes in detail three fourteenth century examples those commemorating Robert I De Vere in Hatfield Broad Oak Essex Richard Gyvernay at Limington Somerset and Henry Allard in Winchelsea Sussex Similar in appearance these three sculptures represent persons of distinctly different social levels De Vere belonged to the highest aristocratic rank where Gyvernay was a lesser county knight and Allard was from a merchant family raising questions about his knightly standing Ultimately Dressler s analysis of English knight effigies demonstrates that the masculine warrior during the late Middle Ages was frequently a constructed ideal rather than a lived experience

Enjoying the Tune of Phrase: An Mental Symphony within **Sculpture In Britain The Middle Ages**

In a global eaten by displays and the ceaseless chatter of instant connection, the melodic splendor and psychological symphony created by the written term frequently fade in to the back ground, eclipsed by the constant noise and interruptions that permeate our lives. However, situated within the pages of **Sculpture In Britain The Middle Ages** a wonderful fictional value filled with organic thoughts, lies an immersive symphony waiting to be embraced. Constructed by an elegant composer of language, that interesting masterpiece conducts visitors on a psychological journey, skillfully unraveling the hidden melodies and profound influence resonating within each cautiously crafted phrase. Within the depths of the touching evaluation, we can discover the book is key harmonies, analyze its enthralling writing fashion, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

https://pinsupreme.com/results/publication/Documents/Midnight_In_The_Garden_Of_Good_Evil.pdf

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