

ROMANESQUE SCULPTURE IN CAMPANIA

PATRONS, PROGRAMS, AND STYLE



DOROTHY F. GLASS

Romanesque Sculpture In Campania Patrons Programs And Style

Paul Oldfield



Romanesque Sculpture In Campania Patrons Programs And Style:

Romanesque Sculpture in Campania Dorothy F. Glass,1991 This first comprehensive study in English of Romanesque sculpture in Campania places the material in the context of South Italian medieval culture Although medieval Campania was part of the Norman kingdom which at its zenith included almost all of South Italy it has distinguishable characteristics that set it apart from its neighbors the emphatic imprint of the Roman past a long lived Lombard settlement the authoritative conservatism of the abbey of Monte Cassino the lack of Byzantine dominance and close political and cultural ties with Sicily In this sense Romanesque sculpture in Campania is very much a local phenomenon for it evolved from a close study of local antiquity and the selective adaptation of elements from neighboring provinces From its beginning Romanesque sculpture in Campania is characterized by attention to small scale decorative motifs seen on both portals and capitals By the latter part of the twelfth century an avid interest in stone pulpits and paschal candelabra fostered both internal consistency in local workshops and specifically Campanian content in part inspired by the local liturgy Dorothy Glass s study urges that the definition of Romanesque be both expanded and extended chronologically to include the southern Mediterranean **"The Sculpture of Reform in North Italy, ca 1095-1130 "** Dorothy F. Glass,2017-07-05 Entirely original in its methodology this study offers a fresh approach to the study of Romanesque fa e sculpture Declining to revisit questions of artistic personalities artistic style and connoisseurship Dorothy F Glass delves instead into the historical and historiographical context for a group of significant monuments erected in Italy between the last decade of the eleventh century and the first third of the twelfth century In her reading local culture takes precedence over names context over connoisseurship she argues that it was the cultural intellectual and religious life of the abbeys of San Benedetto Po and Nonantola that provided the framework for the Reformist ethos of much of the sculpture adorning the cathedral of Modena Glass argues that the monuments are deeply rooted in the concerns of the reform of the church more commonly known as the Gregorian Reform that these reform ideas and ideals were first fomented in monastic communities and then adopted by the new cathedrals built in cities that freed of submission to imperial German rule had recently rejoined the papal fold **The Sculpture of Reform in North Italy ca 1095 1130** History and Patronage of Romanesque Fa es moves scholarship beyond continuously reiterated opinions concerning style attribution chronology origins and influence instead opening new and fruitful lines of inquiry into the patronage and historical significance of these extraordinary monuments Catalogue of the Sculpture in the Dumbarton Oaks Collection from the Ptolemaic Period to the Renaissance Dumbarton Oaks,Gary Vikan,1995 These sculptures reflect the Blisses wide ranging tastes and extraordinary connoisseurship About a quarter are Greco Roman nearly two thirds of the rest are Late Antique mostly limestone carvings from Early Byzantine Egypt Sculpture from the Middle Byzantine period is very rare making the four pieces in this collection especially significant **Romanesque and the Past** John McNeill,Richard Plant,2024-11-01 The nineteen papers collected in this volume explore a notable phenomenon that of retrospection in the art

and architecture of Romanesque Europe They arise from a conference organized by the British Archaeological Association in 2010 and reflect its interest in how and why the past manifested itself in the visual culture of the 11th and 12th centuries This took many forms from the casual re use of ancient material to a specific desire to re present or emulate earlier objects and buildings Central to it is a concern for the revival of Roman and early medieval forms spolia selective quotation archaism and the construction of histories The individual essays presented here cover a wide range of topics and media the significance of consecration ceremonies in the creation of architectural memory the rise of pictorial concepts in 12th century chronicles the creation of history in the Paris of Hugh of St Victor and the appeal of the works of Bernward of Hildesheim and of Hrabanus Maurus in the centuries after their deaths There are studies of buildings and the ideological purpose behind them at Tarragona Ripoll Cluny Pannonhalma Hungary La Roccelletta Calabria and Old St Peter s comparative studies of Trier Villenauxe and Glastonbury and of Bury St Edmunds Rievaulx and Canterbury and wide ranging papers on the tantalizing evidence for an engagement with an overseas past in Ireland an Anglo Saxon past in England and a Milanese past among the aisleless cruciform churches of Augustinian Europe The volume concludes with an assessment of the very concept of Romanesque

Romanesque and the Mediterranean Rosa Bacile,2017-12-02 The sixteen papers collected in this volume explore points of contact across the Latin Greek and Islamic worlds between c 1000 and c 1250 They arise from a conference organized by the British Archaeological Association in Palermo in 2012 and reflect its interest in patterns of cultural exchange across the Mediterranean ranging from the importation of artefacts textiles ceramics ivories and metalwork for the most part to a specific desire to recruit eastern artists or emulate eastern Mediterranean buildings The individual essays cover a wide range of topics and media from the ways in which the Cappella Palatina in Palermo fostered contacts between Muslim artists and Christian models the importance of dress and textiles in the wider world of Mediterranean design and the possible use of Muslim trained sculptors in the emergent architectural sculpture of late 11th century northern Spain to the significance of western saints in the development of Bethlehem as a pilgrimage centre and of eastern painters and techniques in the proliferation of panel painting in Catalonia around 1200 There are studies of buildings and the ideological purpose behind them at Canosa Apulia Feldebro Hungary and Charroux Aquitaine comparative studies of the domed churches of western France significant reappraisals of the porphyry tombs in Palermo cathedral the pictorial programme adopted in the Baptistery at Parma and of the chapter house paintings at Sigena and wide ranging papers on the migration of images of exotic creatures across the Mediterranean and on that most elusive and apparently Mediterranean of objects the Oliphant The volume concludes with a study of the emergence of a supra regional style of architectural sculpture in the western Mediterranean and evident in Barcelona Tarragona and Provence It is a third volume based on the British Archaeological Association s 2014 Conference in Barcelona will explore Romanesque Patrons and Processes

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

Romanesque Sculpture in Maastricht E. den Hartog, 2002 An inventory of the Romanesque sculpture in the Bonnefanten Museum the Saint Servatius Church and Our Lady's Church in Maastricht especially Romanesque capitals

The Bishop Reformed Anna Trumbore Jones, 2017-03-02 In the period following the collapse of the Carolingian Empire up to the Fourth Lateran Council 1215 the episcopate everywhere in Europe experienced substantial and important change brought about by a variety of factors the pressures of ecclesiastical reform the devolution and recovery of royal authority the growth of papal involvement in regional matters and in diocesan administration the emergence of the crowd onto the European stage around 1000 and the proliferation of autonomous municipal governments the explosion of new devotional and religious energies the expansion of Christendom's borders and the proliferation of new monastic orders and new forms of religious life among other changes This socio political religious economic and cultural ferment challenged bishops often in unaccustomed ways How did the medieval bishop unquestionably one of the most powerful figures of the Middle Ages respond to these and other historical changes Somewhat surprisingly this question has seldom been answered from the bishop's perspective This volume of interdisciplinary studies drawn from literary scholarship art history canon law and history seeks to break scholarship of the medieval episcopacy free from the ideological stasis imposed by the study of church reform and episcopal lordship The editors and contributors propose less a conventional socio political reading of the episcopate and more of a cultural reading of bishops that is particularly concerned with issues such as episcopal self representation conceptualization of office and authority cultural production images texts material objects space and ecclesiology ideology They contend that ideas about episcopal office and conduct were conditioned by and contingent upon time place and pastoral constituency What made a good bishop in one time and place may not have sufficed for another time and place and imposing the absolute standards of prescriptive ideologies medieval and modern obfuscates rather than clarifies our understanding of the medieval bishop and his world

Standing on Holy Ground in the Middle Ages Lucy Donkin, 2022-02-15 Standing on Holy Ground in the Middle Ages illuminates how the floor surface shaped the ways in which people in medieval western Europe and beyond experienced sacred spaces The ground beneath our feet plays a crucial yet often overlooked role in our relationship with the environments we inhabit and the spaces with which we interact By focusing on this surface as a point of encounter Lucy Donkin positions it within a series of vertically stacked layers the earth itself permanent and temporary floor coverings and the bodies of the living above ground and the dead beneath providing new perspectives on how sacred space was defined and decorated including the veneration of holy footprints consecration ceremonies and the demarcation of certain places for particular activities Using a wide array

of visual and textual sources Standing on Holy Ground in the Middle Ages also details ways in which interaction with this surface shaped people's identities whether as individuals office holders or members of religious communities Gestures such as trampling and prostration the repeated employment of specific locations and burial beneath particular people or actions used the surface to express likeness and difference From pilgrimage sites in the Holy Land to cathedrals abbeys and local parish churches across the Latin West Donkin frames the ground as a shared surface both a feature of diverse distant places and subject to a variety of uses over time while also offering a model for understanding spatial relationships in other periods regions and contexts

The Mosaics of the Baptistery of Florence Miklós Boskovits, 2007 **Sanctity and Pilgrimage in Medieval Southern Italy, 1000-1200** Paul Oldfield, 2014-04-30 This book integrates the analysis of sanctity with that of pilgrimage offering important new insights into society cross cultural interaction and faith *Italian Medieval Sculpture in the Metropolitan Museum of Art and the Cloisters* Metropolitan Museum of Art (New York, N.Y.), Lisbeth

Castelnuovo-Tedesco, Jack Souldanian, 2010 The collection of Italian medieval sculpture in The Metropolitan Museum of Art and The Cloisters began with the acquisition in 1908 of a Romanesque column statue today the Museum's holdings comprise more than seventy works dating from the ninth to the late fifteenth century The birthplaces of these works range from Sicily to Venice some typify local styles others illustrate the intense artistic exchanges taking place within Italy and between Italy and the wider world Technological advances of the last decades have made it possible to determine more precisely the materials and techniques from which works of art are made the history of their alteration and the mechanisms of their deterioration Using such techniques scholars have been able to ascertain for example that sculptures previously thought to be modern works carved in the medieval manner were in fact completely authentic This innovative volume represents a watershed in the study of sculpture a collaborative dialogue between an art historian and a conservator between art history and art science that deepens our understanding of the object we see while illuminating its elusive enigmatic history From publisher's description **The Long Lives of Medieval Art and Architecture** Jennifer M. Feltman, Sarah

Thompson, 2019-03-08 Traditional histories of medieval art and architecture often privilege the moment of a work's creation yet surviving works designated as medieval have long and expansive lives Many have extended prehistories emerging from their sites and contexts of creation and most have undergone a variety of interventions including adaptations and restorations since coming into being The lives of these works have been further extended through historiography museum exhibitions and digital media Inspired by the literary category of biography and the methods of *longue durée* historians the introduction and seventeen chapters of this volume provide an extended meditation on the longevity of medieval works of art and the aspect of time as a factor in shaping our interpretations of them While the metaphor of lives invokes associations with the origin of the discipline of art history focus is shifted away from temporal constraints of a single human lifespan or generation to consider the continued lives of medieval works even into our present moment Chapters on works from the

modern countries of Italy France England Spain and Germany are drawn together here by the thematic threads of essence and continuity transformation memory and oblivion and restoration Together they tell an object oriented history of art and architecture that is necessarily entangled with numerous individuals and institutions *Anglo-Norman Studies XV* Marjorie Chibnall,1993 **Marble Past, Monumental Present** Michael Greenhalgh,2009 This survey and synthesis of the structural and decorative uses of Roman remains particularly marble throughout the mediaeval Mediterranean deals with the Christian West but also Byzantium and Islam each the inheritor of much Roman territory It includes a 5000 image DVD Who's who in American Art 1995 - 96 21st Ed Reed Reference Publishing,1995 Biografisch woordenboek waarin een overzicht wordt gegeven van kunstenaars uit de Verenigde Staten van Amerika Canada en Mexico **Sacred Scripture / Sacred Space** Tobias Frese,Wilfried E. Keil,Kristina Krüger,2019-01-14 Thirteen papers on different subjects focussing on writings and inscriptions in medieval art explore the faculty of writing to create and determine spaces and to generate the sacred by the display of holy scripture The subjects range from book illumination over wall painting mosaics sculpture and church interiors to inscriptions on portals and fa ades **The Visual Culture of Baptism in the Middle Ages** HarrietM.Sonnede Torrens,2017-07-05 Under the guidance of the leading experts on baptismal fonts and the co directors of the Baptisteria Sacra Index the world s only iconographical inventory of baptismal fonts a research project at the University of Toronto this collection of essays by a group of European and North American scholars extends the traditional boundaries associated with the study of baptismal fonts The visual is privileged whether it is in the metaphysical literary or empirical realms of scholarship offering a rich understanding of the powerful role of baptism played in medieval and renaissance society In the quest for a holistic understanding of the vessels the settings and contexts the rituals and the spiritual significance of the font itself the contributors have turned to a range of sources folkloric tales baptismal records liturgical sermons civic records literary accounts hagiographies and historical documents about local families communities and ecclesiastical developments Previous scholarship about baptismal fonts has often focused on the purely stylistic iconographical and liturgical perspectives using primarily ecclesiastical and liturgical documentation This collection of essays shows the wealth of new information that baptismal fonts can offer when scholars adopt interdisciplinary approaches and engage in readings that question traditional assumptions inherited in scholarship *The Metamorphosis of Marginal Images* Nurith Kenaan-Kedar,Asher Ovadia,2001 *Breaching Boundaries* Paul Maurice Clogan,1994 *Medievalia et Humanistica* has won worldwide recognition as the first scholarly publication in America to devote itself exclusively to Medieval and Renaissance studies

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