



Romanesque Sculpture

Chandler Rathfon Post



Romanesque Sculpture:

Romanesque Sculpture Millard Fillmore Hearn, 1985

Romanesque Sculpture An Ecstatic Art Susan

Marcus, 2014 Architectural sculpture virtually abandoned for five hundred years following the demise of the Roman Empire was revived on the portals of Romanesque churches in eleventh and twelfth century France and Spain Long overdue is a reappraisal of those images whose aesthetic of rendering the invisible visible establish them as valuable witnesses to the culture of Europe in the Middle Ages Countless losses mutilation through wilful destruction centuries of accumulated grime and a dearth of studies in English have impeded the deserved realization and appreciation of these magnificent works of art Through illustration and illuminative interpretation *Romanesque Sculpture An Ecstatic Art* fills the void by tracing the beginnings maturation and efflorescence of monumental sculptured facades in the short lived Romanesque era Depictions on them are mirrors of the age sophisticated theological messages monastic life the cult of relics pilgrimages crusades and politics The survey considers too the sculptors mostly anonymous who in adapting models from several media both antique and current created a unique visual vocabulary The beauty of the sculptures comes to the fore The stones live **The Rise of Romanesque Sculpture** A. Kingsley Porter, 2009-08-04 *A Companion to Medieval Art* Conrad Rudolph, 2011-09-07 A Companion to Medieval Art brings together cutting edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe Brings together cutting edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe Contains over 30 original theoretical historical and historiographic essays by renowned and emergent scholars Covers the vibrancy of medieval art from both thematic and sub disciplinary perspectives Features an international and ambitious range from reception Gregory the Great collecting and pilgrimage art to gender patronage the marginal spolia and manuscript illumination **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 **The Romanesque Sculpture of Moissac** Meyer Schapiro, 1985 *Romanesque Sculpture of the Pilgrimage Roads* Arthur Kingsley Porter, 1923 **Romanesque Sculpture in Italy** G.H. Crichton, 2025-06-01 *Romanesque Sculpture in Italy* 1954 is a comprehensive analysis of the resurgence of sculpture in Italy The variety of the political economic and racial conditions which existed in Italy towards the end of the eleventh century led to a corresponding diversity in the renaissance of sculpture with each region showing the impress of local circumstances

Romanesque Art Meyer Schapiro, 1977 This long awaited volume which includes much valuable material on Romanesque Art that has been unavailable for many years will be of interest not only to students of the history of art or of medieval history and culture in general but also to all readers concerned with the broadest problems of aesthetics the history of ideas and the sociology of art and religion The first in a four volume series of Meyer Schapiro's Selected Papers future

volumes will range from Modern Art to Early Christian and Byzantine art forms and will include papers on the Theory and Philosophy of Art this publication embodies a number of Professor Schapiro's seminal studies of Romanesque sculptures together with articles on manuscript art linked to those sculptures Of particular relevance is the richly illustrated study of the sculptures of the cloister and portal in the French abbey of Moissac which was one of the first approaches to those master works from an artistic point of view This classic analysis is complemented by a consideration of Mozarabic and Romanesque styles in manuscript paintings and some sculptures from the Castilian abbey of Silos a study of artistic innovation as an historical process in the context of changes in religious social and political life Still another chapter treats the aesthetic response of individuals during the eleventh and twelfth centuries to Romanesque Art through a series of translated texts of that period which have an extraordinarily modern flavor These papers are wide ranging studies of many aspects of Romanesque Art the forms the expressive character the content the social roots the historical moment and situation all investigated in a searching but also imaginative way Artistic structures are approached with the same objectivity as the documents and the archaeological data With that graceful scholarship for which he is justly honored and admired the author applies evidence from literature religious texts folklore social and political history epigraphy and paleography in reconstructing and interpreting the contents of the works of art

The Nave Sculpture of Vézelay Kirk Ambrose, 2006 This scholarly work fundamentally changes the way we think about the monastic church of Vézelay and its sculptures Kirk Ambrose provides a new account of the celebrated sculptural ensemble at this important French Romanesque monastic church Whereas scholarly attention in the past has focused almost exclusively on the Pentecostal portal Ambrose devotes most of his analysis to the nave capitals He considers how these works intersect with various aspects of monastic culture from poetry to a sign language used during observed periods of silence From this study it emerges how many of the sculptures resonated with communal practices and with interpretive modes in use at the site Deeming the attempt to uncover an underlying or unifying program to be an anachronistic project Ambrose explores historically specific ways this ensemble cohered for medieval viewers Covering a range of themes including hagiography ornament and violence he develops alternative approaches for the examination of serial imagery As a result this book has broad implications for the study of eleventh and twelfth century art in the West

BOOK JACKET 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

Italian Medieval Sculpture in the Metropolitan Museum of Art and the Cloisters Metropolitan Museum of Art (New York, N.Y.), Lisbeth Castelnovo-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

A History of European and American Sculpture from the Early Christian Period to the Present Day Chandler Rathfon Post, 1921 *History of Sculpture* River Stone, AI, 2025-02-26 History of Sculpture offers a comprehensive journey through the evolution of three dimensional art from ancient carvings to contemporary installations The book investigates how sculpture reflects and shapes societal values highlighting innovations in sculptural materials and techniques For example the transition from readily available stone and clay in ancient civilizations to the bronze casting of the Renaissance demonstrates artistic ingenuity The book progresses chronologically beginning with fundamental concepts like subtractive and additive processes It then explores major periods including Ancient Medieval Renaissance Baroque 19th Century Modern and Contemporary sculpture Each chapter focuses on key sculptors works and cultural influences demonstrating how sculpture serves as a barometer of cultural change This examination uniquely presents the interaction between sculptural innovation and technological advancement Archaeological discoveries anthropological studies and material science enrich our understanding of sculptural art making this book valuable for art history students art enthusiasts and anyone interested in the evolution of artistic expression

A History of

European and American Sculpture from the Early Christian Period to the Present Day: part I early Christian sculpture; part II the middle ages; part III the renaissance Chandler Rathfon Post, 1921 *Renaissance and Renewal in the Twelfth Century* Robert L. Benson, Giles Constable, Carol Dana Lanham, Charles Homer Haskins, 1991-01-01 Twenty seven authors approach the diverse areas of the cultural religious and social life of the twelfth century These essays form a basic resource for all interested in this pivotal century A reprint of the first edition first published in 1982 **Polychrome Sculpture** Johannes Taubert, 2016-02-15 In the decades since its initial publication in German in 1978 Polychrome Sculpture has come to be widely regarded as a watershed text on the making and meaning of European medieval and Baroque painted wood sculpture An early proponent of interdisciplinary research Johannes Taubert played a pioneering role in combining the rigorous scientific analysis of materials with a fuller understanding of form and function an approach that has led to the development of technical art history as practiced today Many of the essays in this volume apply such scientific techniques as microscopic analysis to an art historical understanding of Romanesque and late Gothic wood sculpture revealing that far from serving a merely decorative function the painted surface of these works was intricately connected to their meaning The paint layers on the sculptures for example which the author spent years documenting through close examination and analysis were intended to impart a heightened sense of reality to the life sized sculptures thereby enhancing the viewer's experience of worship Taubert believed it was crucial for conservators to understand this context before undertaking any treatments No other book offers such a focused subtle and interdisciplinary examination of the subject as Polychrome Sculpture This influential work is now available in English for the first time in a meticulous translation enhanced and updated by new color illustrations annotations to the original text and a new introduction *Romanesque Sculpture in Italy* George Henderson Crichton, 1954 *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 Marvellous and the Monstrous in the Sculpture of Twelfth-century Europe* Kirk Ambrose, 2013 Richly illustrated consideration

of the meaning of the carvings of non human beings from centaurs to eagles found in ecclesiastical settings Representations of monsters and the monstrous are common in medieval art and architecture from the grotesques in the borders of illuminated manuscripts to the symbol of the green man widespread in churches and cathedrals These mysterious depictions are frequently interpreted as embodying or mitigating the fears symptomatic of a dark age This book however considers an alternative scenario in what ways did monsters in twelfth century sculpture help audiences envision perhaps even achieve various ambitions Using examples of Romanesque sculpture from across Europe with a focus on France and northern Portugal the author suggests that medieval representations of monsters could service ideals whether intellectual political religious and social even as they could simultaneously articulate fears he argues that their material presence energizes works of art in paradoxical even contradictory ways In this way Romanesque monsters resist containment within modern interpretive categories and offer testimony to the density and nuance of the medieval imagination KIRK AMBROSE is Associate Professor Chair Department of Art and Art History University of Colorado Boulder

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