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Romanesque Sculpture

Millard Fillmore Hearn

Romanesque Sculpture:

Romanesque Sculpture Millard Fillmore Hearn, 1985 The Rise of Romanesque Sculpture A. Kingsley Romanesque Sculpture An Ecstatic Art Susan Marcus, 2014 Architectural sculpture virtually Porter,2009-08-04 abandoned for five hundred years following the demise of the Roman Empire was revivified 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 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 The Romanesque Sculpture of Moissac Meyer Schapiro, 1985 **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 Gothic Sculpture, 1140-1300 Paul Williamson, 1995-01-01 This study examines the development of local circumstances 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 **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

Romanesque Architectural Sculpture Meyer Schapiro, 2006-11-15 Meyer Schapiro 1904 96 renowned for his critical essays on 19th and 20th century painting also played a decisive role as a young scholar in defining the style of art and architecture known as Romanesque This is a transcribed and edited version of his Charles Eliot Norton Lectures **The Nave Sculpture of Vézelay** Kirk Ambrose, 2006 This scholarly work fundamentally changes the way we think about the monastic church of Vezelay 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

Whispering the Secrets of Language: An Psychological Journey through Romanesque Sculpture

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