

Romanesque Art Study Guide

A collection of essays examining Romanesque art and thought in the twelfth century. Issues of reception, innovation, nationalism, iconography, technology, dating, and geographic coverage are explored, as well as larger issues relating to Gothic and medieval art history 6d090b221d

The articles include discussions of the links between English and Norman sculpture, iconographical problems, Romanesque sculpture in England, Norman art in Britain, English art around 1180 and a consideration of the Eadwine psalter and the patronage of Henry of Blois. This collection contains 22 of George Zarnecki's studies, produced within the last 12 years, which provide a guide to recent research on English Romanesque sculpture 6d090b221d

Early studies have been updated with references to the more recent literature, and there is a comprehensive index. *Jahrhunderts aus dem mittleren Rhonetal*; *Die Fassade der Abteikirche Saint-Gilles du Gard*; *Sainte-Foy de Conques*; *Die Skulptur von Saint-Sernin in Toulouse*; *Zu dem romanischen Krucifix in Moissac*. *Die Geographie der Stile*; *Style or Transition*. *Chefs-d'Oeuvre romans des musees de province*; *Gislebertus von Autun*. *Das Weltgerichtstympanon von Sainte-Foy in Conques*; *Nisi transmutetis mores*. Volume I Contents: Introduction; Forms and Structures. Volumes I and II bring together Professor Sauerlander's papers on Romanesque art, and complement his two previously published volumes in this series on Gothic art. The studies are again grouped around a number of common themes: structures, problems of classification, the geography of Romanesque art, and its development in Italy and the Empire. *Ein Versuch uber das verworrene Verhaltnis von Bild und Schrift im Mittelalter*; *The Limits of Classification*. *Riflessioni sull'ambiguita dell'iconografia romanica*; *The Diversity of French Examples*. *Skulptur als Bildpredikt*. *Uber die Komposition des Weltgerichts-Tympanons in Autun*; *Omnes perversi sic sunt in Tartara Mersi*. *Ein Beitrag zur Entstehung seines kunstlerischen Stils*; *Lowen in Lyon*; *Eine trauernde Maria des 12*. *The Fallacies of Classification discussed in the Light of German Architecture 1190-1260*; *Sermonizing in Stone*. *Romanesque Sculpture in its Architectural Context*; *Facade ou facades romanes*; *Reliquien, Altare und Portale*; *Die gestorte Ordnung oder 'le chapiteau historie'*; *Initialen* 6d090b221d

The study of Romanesque as a stylistic phenomenon is now almost exclusively the preserve of art historians, particularly in the English-speaking world. Here 'the Romanesque' is subjected to a long overdue, theoretically-informed, archaeological inquiry. First used in the early nineteenth century to express the perceived indebtedness of the visual-artistic and architectural cultures of this period to their Classical antecedents, the term has survived two centuries of increasingly sophisticated readings of the relevant medieval buildings and objet d'art. The ideological foundations and epistemological boundaries of Romanesque scholarship are critiqued, and the constructs of 'Romanesque' and 'Europe' are deconstructed, and alternative strategies for interpreting Romanesque's constituent material are mapped out. This book should, at the very

least, illuminate the need for debate. Romanesque is the style name given to the art and architecture of Europe in the eleventh and twelfth centuries 6d090b221d

It is a perfect companion for travellers, with its ten maps and its regional arrangement, and will be a stimulus for the exploration of wild and remote areas that are unfamiliar to many people, especially across the Pyrenees and in the mountainous areas of Aragon, Cantabria and Asturias. It will also be invaluable as a reference book, with over two hundred and fifty illustrations, for all those with a general interest in the history of Spanish architecture and sculpture. \"The widespread and numerous Romanesque churches in the northern half of Spain rival those of France for their distinctiveness and originality and for their remarkable sculpture. \"--P [4] of cover 6d090b221d

800, John Beckwith guides us through the architecture, painting, sculpture, illuminations and ivories of the three great periods of early medieval art. The Ottonian period, perhaps best known for the great center of art and craftsmanship attached to the court, presented an artistic style which had developed from early Christian and Carolingian sources--a style which was the gateway to the great artistic revival in the eleventh and twelfth centuries--the Romanesque period. Beginning with the coronation of Charlemagne as Emperor of the West in A. D 6d090b221d

These papers are wide ranging studies of the forms, the expressive character, the content, and the social roots of Romanesque art 6d090b221d

Gloria Fossi provides comprehensive surveys of the period's two major art movements or styles, highlighting the diversity of expression that both movements accommodated. Too often overshadowed by the Renaissance, the High Middle Ages were a time of vibrant innovation and incredible achievement in European art and architecture 6d090b221d

Part of the Blackwell Companions to Art History, A Companion to Medieval Art, Second Edition features an international and ambitious range of contributions covering reception, formalism, Gregory the Great, pilgrimage art, gender, patronage, marginalized images, the concept of spolia, manuscript illumination, stained glass, Cistercian architecture, art of the crusader states, and more. The volume comprises original theoretical, historical, and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub-disciplinary perspectives. Newly revised edition of a highly successful companion, including 11 new articles Comprehensive coverage ranging from vision, materiality, and the artist through to architecture, sculpture, and painting Contains full-color illustrations throughout, plus notes on the book's many distinguished contributors A Companion to Medieval Art: Romanesque and Gothic in Northern Europe, Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art. A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history 6d090b221d

D. This beautifully illustrated book presents as an artistic whole the chief monuments in ivory, gold, bronze, enamel, and manuscript illumination of north-west Europe from A. Hanns Swarzenski has selected more than 560 illustrations to exemplify the continuity of artistic development irrespective of the materials in which individual works are executed or the local schools to which they belong. These illustrations offer a splendid presentation of Romanesque art—the most extensive ever brought together between the covers of one book. 800 to 1200 6d090b221d

Exploring the first universal style of the European Middle Ages, this book looks at some of the most important works of the epoch. Reaching its peak in the 11th and 12th centuries, the Romanesque movement was marked by a peculiar, vivid, and often monumental expressiveness in architecture and fine arts 6d090b221d

All are updated with brief corrections and new comments from the author. These two volumes brings together a selection of these studies, some published in English for the first time and with new photographs. Over the last twenty years he has published many articles on Romanesque Burgundy in a number of English and French journals. Romanesque sculpture in Burgundy has always been seen as central to our understanding of the history and culture of 11th and 12th century Europe, standing as it does at a cross-roads between north and south, with its rich agricultural and urban economies out of which grew some of the great monastic settlements of feudal Europe, including of course Cluny and the Cistercians. Neil Stratford has been Keeper of Medieval and Later Antiquities at the British Museum since 1975 and is recognised as a leading authority on Romanesque and Gothic art. The most famous sculptures (above all the Cluny apse capitals and the Vezelay tympanum) have been studied, alongside unpublished and little known monuments 6d090b221d

They explore the making of art and architecture in Latin Europe and the Mediterranean between c. 1250, with a particular focus on questions of patronage, design and instrumentality. Topics range from case studies on Santiago de Compostela, the Armenian Cathedral in Jerusalem and the Winchester Bible to reflections on textuality and donor literacy, the culture of abbatial patronage at Saint-Michel de Cuxa and the re-invention of slab relief sculpture around 1100. 1000 and c. The twenty-five papers in this volume arise from a conference jointly organised by the British Archaeological Association and the Museu Nacional d'Art de Catalunya in Barcelona. No previous studies of patterns of artistic production during the Romanesque period rival the breadth of coverage encompassed by this volume - both in terms of geographical origin and media, and in terms of historical approach. The volume also includes papers that attempt to recover the procedures that coloured interaction between artists and patrons - a serious theme in a collection that opens with 'Function, condition and process in eleventh-century Anglo-Norman church architecture' and ends with a consideration of 'The death of the patron' 6d090b221d

The categorization of Romanesque by region was a cornerstone of 19th- and 20th-century scholarship, albeit one vulnerable to the application of anachronistic concepts of regional identity. There are studies of regional styles in Aquitaine, Castile, Sicily, Hungary, and Scandinavia; workshops in Worms and the Welsh Marches; the transregional nature of liturgical

furnishings; the cultural geography of the new monastic orders; metalworking in Hildesheim and the valley of the Meuse; and the links which connect Piemonte with Conques. The *Regional and Transregional in Romanesque Europe* offers a new vision of regions in the creation of Romanesque relevant to archaeologists, art historians, and historians alike. This book addresses the complex question of the significance of regions in the creation of Romanesque, particularly in relation to transregional and pan-European artistic styles and approaches. The *Regional and Transregional in Romanesque Europe* considers the historiography and usefulness of regional categories and in so doing explores the strength, durability, mutability, and geographical scope of regional and transregional phenomena in the Romanesque period. Individual chapters explore the generation and reception of forms, the conditions that give rise to the development of transregional styles and the agencies that cut across territorial boundaries 6d090b221d

It includes a discussion of the relevance of Rome to the modern world, a short historical overview, and descriptions of forty-five works of art in the Roman collection organized in three thematic sections: Power and Authority in Roman Portraiture; Myth, Religion, and the Afterlife; and Daily Life in Ancient Rome. A complete introduction to the rich cultural legacy of Rome through the study of Roman art. This resource also provides lesson plans and classroom activities. \'"--Publisher website 6d090b221d

Cynthia Stollhans traces the evolution of the saint's imagery through the lens of patrons and their interests-with special focus on the importance of Catherine's image in the fashioning of her Roman identity-to show how her imagery served the religious, political, and/or social agendas of individual patrons and religious orders. How and why did a medieval female saint from the Eastern Mediterranean come to be such a powerful symbol in early modern Rome. This study provides an overview of the development of the cult of Catherine of Alexandria in Renaissance Rome, exploring in particular how a saint's cult could be variously imaged and 'reinvented' to suit different eras and patronal interests 6d090b221d

Andreas Petzold examines medieval European art in the broader context of its relationship to the art of Byzantium and Islam, tracing the influences among these cultures through trade and the Crusades. He views Romanesque art in terms of the social structures that organized the medieval world - church, princely court, peasant society - discovering on the way the important role of women as artists and patrons, the complex relationships among religious and secular institutions, and the ways that sculpture, architecture, painting, and other art forms developed in style and technique to express a world no longer Classical but not yet Gothic 6d090b221d

Dorothy Glass's study urges that the definition of Romanesque be both expanded and extended chronologically to include the southern Mediterranean. 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. 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. 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. This first comprehensive study in English of Romanesque sculpture in Campania places the material in the context of South Italian medieval culture. From its beginning, Romanesque sculpture in Campania is characterized by attention to small scale decorative motifs seen on both portals and capitals 6d090b221d

High Gothic Sculpture and Painting -- PART IV. EARLY GOTHIC OF THE TWELFTH CENTURY -- CHAPTER 8. Art of the Treasuries of Monasteries and Cathedrals -- Bibliography -- Index. The Cathedral of Soissons -- CHAPTER 19Â· The Cathedral of Reims -- CHAPTER 20. Historical Background -- CHAPTER 9. The Cathedral of Sens -- CHAPTER 11. Cover -- Half Title -- Title Page -- Copyright Page -- Dedication -- Preface -- Table of Contents -- Illustrations -- PART I. Historical Background -- CHAPTER 17. FROM RAYONNANT TO FLAMBOYANT -- CHAPTER 25. The Cathedral of Chartres -- CHAPTER 18. Illuminated Manuscripts -- CHAPTER 31. The Cathedral of Laon -- CHAPTER 13Â· The Cathedral of Paris -- CHAPTER 14. The Cathedral of Bourges -- CHAPTER 22. Flamboyant Architecture -- CHAPTER 28. ROMANESQUE FRANCE -- CHAPTER 1. Early Gothic Sculpture and Painting -- PART III. The Cathedral of Beauvais -- CHAPTER 23. Variety in Romanesque Architecture -- CHAPTER 7Â· Romanesque Sculpture and Painting -- PART II. Historical Background -- CHAPTER 2. THE TREASURIES OF MONASTERIES AND CATHEDRALS -- CHAPTER 32. Notre-Dame at Mantes -- CHAPTER 15. HIGH GOTHIC OF THE EARLY THIRTEENTH CENTURY -- CHAPTER 16. The Monastic Plan -- CHAPTER 4Â· The Romanesque Church -- CHAPTER 5Â· Evolution of Romanesque Architecture -- CHAPTER 6. Secular Architecture -- CHAPTER 29. The Cathedral of Amiens -- CHAPTER 21. The Cathedral of Noyon -- CHAPTER 12. Saint-Leu d'Esserent and Rampillon -- CHAPTER 24. Historical Background -- CHAPTER 26. The Monastic Site -- CHAPTER 3. Late Gothic Sculpture -- CHAPTER 30. Rayonnant Architecture -- CHAPTER 27. The Abbey of Saint-Denis -- CHAPTER 10. Tapestries -- PART V 6d090b221d

This process went on for nearly thirty years, just as a romantic appreciation of the medieval past was gaining popularity. \". Conant's vision of medieval Cluny entered the art-historical canon and placed Cluny at the center of debates about Romanesque architecture and sculptural decoration in Europe. Efforts to preserve, repair, and reuse the remains waxed and waned for a century while historians wrote with regret about the abbey's demise. \" \"Marquardt meditat[es] on the complex ideas, histories, events, and touristic activities (including the performance of pageants) that contributed to the fashioning of Cluny as a "memory site. her research urges a rethinking of the modern conceptual structures that guide our study and interpretation of medieval art and culture. After the French Revolution and the dissolution of the monastic orders, the great Abbey of Cluny in France was closed and the buildings were sold for materials. This study follows the discursive history of the site while investigating the role of memory in the construction of the past and the development of the conception of heritage and patrimony in France. Although the government was unable to halt most of the demolition work, one transept arm with a large and small tower was saved from ruin, along with a few small Gothic buildings and the eighteenth-century cloister. Brush, University of Western Ontario (Canada). \" Kathryn L.

FOREWORD BY GILES CONSTABLE AND AVANT-PROPOS D'ERIC PALAZZO

"Marquardt's account of the modern resurrections of medieval Cluny is a riveting one. In 1927, Kenneth Conant came from Harvard to excavate the site with American funding in order to prepare full-scale reconstructive drawings of the abbey 6d090b221d

In art history, the term 'Romanesque art' distinguishes the period between the beginning of the 11th and the end of the 12th century. Through its rich iconography and captivating text, this work reclaims the importance of this art which is today often overshadowed by the later Gothic style. In architecture as well as in sculpture, Romanesque art is marked by raw forms. This era showed a great diversity of regional schools each with their own unique style 6d090b221d

Until now, frieze sculpture has been one of the least studied aspects of Romanesque art despite the examples to be found all over Europe 6d090b221d

The beauty of the sculptures comes to the fore. The stones live. Depictions on them are mirrors of the age: sophisticated theological messages, monastic life, the cult of relics, pilgrimages, crusades and politics. 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. The survey considers too the sculptors, mostly anonymous, who in adapting models from several media - both antique and current - created a unique visual vocabulary. 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. 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 6d090b221d

As its name implies, these concise, comprehensive study guides summarize the essentials of the field covered. Essentials are helpful when preparing for exams, doing homework and will remain a lasting reference source for students, teachers, and professionals. It includes illustrations and photos of Egyptian architecture, Greek sculpture, and Renaissance paintings and sculpture. REA's Essentials provide quick and easy access to critical information in a variety of different fields, ranging from the most basic to the most advanced. This book is an ideal study aid for students who must familiarize themselves with major works of art, how they were created, and the affect they had on world history. This book explains the different art movements such as Baroque and Neoclassicism, and describes the kinds of materials that were used to create the various works. Art History highlights the history of art, from the Ancient World to the Twentieth Century 6d090b221d

It is truly an excellent first stop for anyone embarking on a serious study of art--or anyone wishing to refresh his or her memory of the facts about the art history of the western world. Understanding Art is a two-volume, fully illustrated work that strives to explain and discuss four

important periods in the history of western art--the Romanesque, Gothic, Renaissance, and Baroque. Besides the excellence of the illustrations, one of the great virtues of this book is its clear and concise explanations. It aims to create a sense of understanding, recognition, and appreciation of art by analysing, within the four periods, three distinct artistic genres: painting; sculpture; and architecture 6d090b221d

These studies are primarily concerned with the changes that took place in English sculpture during the eleventh and twelfth centuries, and attempt to set developments in English art over this period within a European context. The volume also deals with Romanesque sculpture in France and Italy, together with metalwork and woodcarving in England, and includes a number of important iconographical studies. Professor Zarnecki is the leading authority on English medieval sculpture. The present volume has assembled his major articles on Romanesque art published before 1979. Additional illustrations have been added where necessary, including photographs of a number of monuments which were previously unpublished. The author has updated his earlier studies to incorporate the results of subsequent research, and has augmented several studies with added bibliographical notes or references to more recent discoveries 6d090b221d

As such topics-or, more directly, the isolation of these topics from medium-specific or strictly temporal evaluations of Roman art-are uncommon in monograph-length studies, our goal is that this handbook will be an important reference for both the communicative value of images in the Roman world and the tradition of iconographical analysis. \"Roman imagery and iconography are typically studied under the more general umbrella of Roman art and in broader, medium-specific studies. This handbook focuses primarily on visual imagery in the Roman world, examined by context and period, and the evolving scholarly traditions of iconographic analysis and visual semiotics that have framed the modern study of these images. The chapters herein represent contributions from a number of leading and emerging authorities on Roman imagery and iconography from across the world, representing a variety of academic traditions and methods of image analysis\"-- 6d090b221d

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. From this study it emerges how many of the sculptures resonated with communal practices and with interpretive modes in use at the site. He considers how these works intersect with various aspects of monastic culture, from poetry to a sign language used during observed periods of silence. \" \"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. \"--BOOK JACKET. \"This scholarly work fundamentally changes the way we think about the monastic church of Vezelay and its sculptures. 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 6d090b221d

This is an indispensable guide to the painting, sculpture, mosaics and architecture of ancient Rome. Comprehensive and clear, it covers the 1300 years from the Villanovan and Etruscan forerunners of the Romans to the introduction of Christianity 6d090b221d

Monuments of Romanesque Art 6d090b221d

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