

Studies In Medieval Art And Architecture Presented To Peter Lasko

Cosmos and Community in Early Medieval Art
 The Art, Science, and Technology of Medieval Travel
 Theophilus and the Theory and Practice of Medieval Art
 Studies in Medieval Perspective
 Studies in Byzantine and Medieval Art and Archaeology Presented to David Buckton
 Collected Writings. Studies in medieval art from the sixth to the twelfth centuries
 Medieval Art at the Intersection of Visuality and Material Culture
 Studies in Medieval Art and Interpretation
 Through a Glass Brightly
 Studies in Early Christian and Medieval Art History and Archaeology
 A Preface to Chaucer
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 Breaching Boundaries
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 The Monstrous Races in Medieval Art and Thought
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 Thresholds of Medieval Visual Culture
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 English Medieval Miscellanies
 Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture (2 Vol. Set)
 Icons of Sound
 The Margins of Medieval Art
 Studies in Honour of James Graham-Campbell
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 An Introduction
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 Marriage and Emotion in Medieval Tomb Sculpture
 The Grove Encyclopedia of Medieval Art and Architecture
 Medieval, Renaissance and Modern
 Time and Presence in Art
 The Contemporary Medieval in Practice
 Villard's Legacy
 The Absent Image
 Stone Fidelity
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 Picturing Women in Late Medieval and Renaissance Art
 Moments of Encounter (200-1600 CE)

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EATON CANTRELL

Cosmos and Community in Early Medieval Art Routledge

What were the medieval stylistic, aesthetic, and literary conventions that Chaucer drew upon and knew that his audience would understand? In this rich study Mr. Robertson has included 118 illustrations-of medieval sculpture, cathedral interiors, illuminated manuscripts, paintings, ornamental devices and decorations-to show how these conventions affected the visual arts of Chaucer's time. Special attention is directed to fundamental differences between medieval and modern attitudes toward poetry, and to the significance of these differences for an approach to medieval art. By placing Chaucer fully in his own time, Mr. Robertson establishes new perspectives for understanding Chaucer's poetry. His book is like a rich tapestry weaving together many threads. Originally published in 1962. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished

backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Art, Science, and Technology of Medieval Travel Reaktion Books

This sixth volume in the AVISTA series considers medieval travel from a variety of interdisciplinary perspectives, placing the physical practice of transportation in the larger context of medieval thought about the world and its meaning. The papers included cover vehicle design and logistical management, the practicalities of how travellers oriented themselves, and the symbolism of the landscapes and maps created in the Middle Ages.

Theophilus and the Theory and Practice of Medieval Art Boydell & Brewer

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.

Studies in Medieval Perspective Variorum Publishing

What do they all mean – the lascivious ape, autophagic dragons, pot-bellied heads, harp-playing asses, arse-kissing priests and somersaulting jongleurs to be found protruding from the edges of medieval buildings and in the margins of illuminated manuscripts? Michael Camille explores that riotous realm of marginal art, so often explained away as mere decoration or zany doodles, where resistance to social constraints flourished. Medieval image-makers focused attention on the underside of society, the excluded and the ejected. Peasants, servants, prostitutes and beggars all found their place, along with knights and clerics, engaged in impudent antics in the margins of prayer-books or, as gargoyles, on the outsides of churches. Camille brings us to an understanding of how marginality functioned in medieval culture and shows us just how scandalous, subversive, and amazing the art of the time could be.

Studies in Byzantine and Medieval Art and Archaeology Presented to David Buckton Boydell Press
 Winner of the 2022 Charles Rufus Morey Award from the College Art Association Guided by

Aristotelian theories, medieval philosophers believed that nature abhors a vacuum. Medieval art, according to modern scholars, abhors the same. The notion of horror vacui—the fear of empty space—is thus often construed as a definitive feature of Gothic material culture. In *The Absent Image*, Elina Gertsman argues that Gothic art, in its attempts to grapple with the unrepresentability of the invisible, actively engages emptiness, voids, gaps, holes, and erasures. Exploring complex conversations among medieval philosophy, physics, mathematics, piety, and image-making, Gertsman considers the concept of nothingness in concert with the imaginary, revealing profoundly inventive approaches to emptiness in late medieval visual culture, from ingenious images of the world's creation ex nihilo to figurations of absence as a replacement for the invisible forces of conception and death. Innovative and challenging, this book will find its primary audience with students and scholars of art, religion, physics, philosophy, and mathematics. It will be particularly welcomed by those interested in phenomenological and cross-disciplinary approaches to the visual culture of the later Middle Ages.

Collected Writings. Studies in medieval art from the sixth to the twelfth centuries Boydell & Brewer

Collection of previously published articles by the author.

Medieval Art at the Intersection of Visuality and Material Culture Penn State Press

Pioneering investigation of the popular "double tomb" effigies in the Middle Ages.

Studies in Medieval Art and Interpretation Oxbow Books Limited

Drawing on a wide range of different media, but making particular use of woodcuts, Grossinger charts how the images of women changed during the late Middle Ages, and exposes the full extent of the misogyny entrenched in medieval society.

Through a Glass Brightly Manchester University Press

Studies in Medieval Art and Architecture Presented to Peter Lasko Studies in Medieval Art and Interpretation

Studies in Early Christian and Medieval Art History and Archaeology BRILL

The twenty-five papers in this volume cover diverse aspects of the material culture of the late Roman, Byzantine and Medieval periods, with particular emphasis on the metalwork and enamel of these times. Individual papers include major reinterpretations of objects in the British Museum's Byzantine collections as well as essays devoted to the Museum's recent acquisitions in this field. The volume celebrates the retirement of David Buckton, for over twenty years the curator of the British Museum's Early Christian and Byzantine collections and the National Icon Collection.

[A Preface to Chaucer](#) Syracuse University Press

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.

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The Locus of Meaning in Medieval Art Wiley-Blackwell

This volume explores the relationship between temporality and presence in medieval artworks from the third to the sixteenth centuries. It is the first extensive treatment of the interconnections between medieval artworks' varied presences and their ever-shifting places in time. The volume begins with reflections on the study of temporality and presence in medieval and early modern art history. A second section presents case studies delving into the different ways medieval artworks once created and transformed their original viewers' experience of the present. These range from late antique Constantinople, early Islamic Jerusalem and medieval Italy, to early modern Venice and the Low Countries. A final section explores how medieval artworks remain powerful and relevant today. This section includes case studies on reconstructing presence in medieval art through embodied experience of pilgrimage, art historical research and museum education. In doing so, the volume provides a first dialog between museum educators and art historians on the presence of medieval artifacts. It includes contributions by Hans Belting, Keith Moxey, Rika Burnham and others.

Breaching Boundaries Ashgate Publishing, Ltd.

This refreshing new look at Medieval art conveys a very real sense of the impact of art on everyday life in Europe from 1000 to 1500. It examines the importance of art in the expression and spread of knowledge and ideas, including notions of the heroism and justice of war, and the dominant view of Christianity. Taking its starting point from issues of contemporary relevance, such as the environment, the identity of the artist, and the position of women, the book also highlights the attitudes and events specific to the sophisticated visual culture of the Middle Ages, and goes on to link this period to the Renaissance. The fascinating question of whether commercial and social activities between countries encouraged similar artistic taste and patronage, or contributed to the defining of cultural difference in Europe, is fully explored.

Studies in Medieval & Renaissance Culture Brill Academic Publishers

An exploration of how power and political society were imagined, represented and reflected on in medieval English art

The Monstrous Races in Medieval Art and Thought Harvey Miller Pub

Villard's Legacy is in memory of the celebrated iconoclastic historian, Jean Gimpel, and represents a fundamental contribution to the new AVISTA series with Ashgate Publishing. AVISTA was the brainchild of Gimpel, a genius at making the right people meet to advance knowledge through a confluence of ideas drawn equally from the practical and scholarly domains. Sixteen papers and a tribute to Gimpel underscore this confluence of technology, science and art within medieval culture. Appropriately, six papers offer new interpretations on aspects of Villard de Honnecourt's portfolio, which Gimpel rightly recognized and promoted as a unique and precious record of pre-modern technology and culture. This thirteenth-century manuscript is now known to a wider public as the earliest testimony left by a master builder in Gothic Europe. Of particular significance, for the first time in eight centuries, a Compagnon du Devoir, initiated in the same oral tradition as Villard, opens the door to interpreting these remarkable drawings. Three papers address previously ignored aspects in the construction of French and English Gothic churches, from the engineering of aerodynamic spires, to the elastic materials of vault webbing, to the social conventions of formal design. Three other contributors treat essential elements of a broader technological culture, such as the horse harness and the minting of coins, as well as the applicability of medieval technology to the modern world, in particular third world countries, a project pioneered by Gimpel. Four papers conclude the volume by treating the sciences of measure and their cultural expression in medieval Europe, embracing both the concepts of space and time, geometry as a mathematical discipline, and the graphic expression of scientific data. These interdisciplinary studies are comprehensive in chronological and geographic range, extending from the 8th to 15th centuries, from Ireland across Europe.

Collected Writings: Studies in Medieval art from the sixth to the twelfth centuries Routledge

Over the last two decades the historiography of medieval art has been defined by two seemingly contradictory trends: a focus on questions of visibility, and more recently an emphasis on materiality. The latter, which has encouraged multi-sensorial approaches to medieval art, has come to be perceived as a counterpoint to the study of visibility as defined in ocularcentric terms. Bringing together specialists from different areas of art history, this book grapples with this dialectic and poses new avenues for reconciling these two opposing tendencies. The essays in this volume demonstrate the necessity of returning to questions of visibility, taking into account the insights gained from the 'material turn'. They highlight conceptions of vision that attribute a haptic quality to the act of seeing and draw on bodily perception to shed new light on visibility in the Middle Ages.

Thresholds of Medieval Visual Culture Boydell & Brewer

This beautifully produced survey of over a thousand years of Western art and architecture introduces the reader to a vast period of history ranging from ancient Rome to the age of exploration. The monumental arts and the diverse minor arts of the Middle Ages are presented here within the social, religious, and political frameworks of lands as varied as France and Denmark, Spain and Turkey. Marilyn Stokstad also teaches her reader how to look at medieval art—which aspects of architecture, sculpture, or painting are important and for what reasons. Stylistic and iconographic issues and themes are thoroughly addressed with attention paid to aesthetic and social contexts. Significantly updated, this second edition of *Medieval Art* spans the period from the second to the fifteenth centuries and includes over 4000 illustrations, over 100 in color, detailed maps, a time-line, glossary, bibliography, and index—all in a larger 8 by 10 inch trim size.

Studies in Medieval Art and Interpretation UCL Press

Contemporary arts, both practice and methods, offer medieval scholars innovative ways to examine, explore, and reframe the past. Medievalists offer contemporary studies insights into cultural works of the past that have been made or reworked in the present. Creative-critical writing invites the adaptation of scholarly style using forms such as the dialogue, short essay, and the poem; these are, the authors argue, appropriate ways to explore innovative pathways from the contemporary to the medieval, and vice versa. Speculative and non-traditional, *The Contemporary Medieval in Practice* adapts the conventional scholarly essay to reflect its cross-disciplinary, creative subject. This book 'does' Medieval Studies differently by bringing it into relation with the field of contemporary arts and by making 'practice', in the sense used by contemporary arts and by creative-critical writing, central to it. Intersecting with a number of urgent critical discourses and cultural practices, such as the study of the environment and the ethics of understanding bodies, identities, and histories, this short, accessible book offers medievalists a distinctive voice in multi-disciplinary, trans-chronological, collaborative conversations about the Humanities. Its subject is early medieval British culture, often termed Anglo-Saxon Studies (c. 500–1100), and its relation with, use of, and re-working in contemporary visual, poetic, and material culture (after 1950). 'The Contemporary Medieval in Practice is both wise and unafraid to take risks. Fully embedded in scholarship yet reaching into unmapped territory, the authors move across disciplines and forge surprising links. Thought-provoking and evocative, this is a book that will have an impact that far belies its modest length.' – Linda Anderson, Newcastle University

English Medieval Miscellanies Boydell Press

The twenty-four studies in this volume propose a new approach to framing the debate around the history of medieval art and architecture to highlight the multiple roles played by women, moving beyond today's standard division of artist from patron."

[Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture \(2 Vol. Set\)](#) Oxford University Press

A study of the representation of education in material culture, at a period of considerable change and growth.