

# Medieval And Later Ivories In The Courtauld Galle

When somebody should go to the books stores, search establishment by shop, shelf by shelf, it is truly problematic. This is why we allow the book compilations in this website. It will agreed ease you to see guide **Medieval And Later Ivories In The Courtauld Galle** as you such as.

By searching the title, publisher, or authors of guide you truly want, you can discover them rapidly. In the house, workplace, or perhaps in your method can be all best area within net connections. If you take aim to download and install the Medieval And Later Ivories In The Courtauld Galle , it is agreed simple then, in the past currently we extend the connect to buy and create bargains to download and install Medieval And Later Ivories In The Courtauld Galle appropriately simple!

**Minerva** - 1999

*Medieval and Later Ivories in the Courtauld Gallery* - John Lowden 2013  
In 1966 Mark Gambier Parry bequeathed to the Courtauld Gallery the art collection formed by his grandfather Thomas Gambier Parry, who died in 1888. In addition to important paintings, Renaissance glass and ceramics, and Islamic metalwork, this included 28 medieval and Renaissance ivories. Since 1967 about half of the ivories have been on permanent display at The Courtauld, yet they have remained largely unknown, even to experts. This catalogue is the first publication dedicated solely to the collection. There are examples of the highest quality of ivory carving, both secular and religious in content, and a number of the objects are of outstanding interest. They are a revealing tribute to the perceptive eye of Thomas Gambier Parry, a distinguished Victorian collector and Gothic Revival artist responsible for a number of richly painted church interiors in England, such as the Eastern part of the nave ceiling, and the octagon, at Ely Cathedral. The earliest objects in date, probably late 11th century, are the group of walrus ivory plaquettes set into the sides and lids of a casket, portraying the Apostles and Christ in Majesty surrounded by the symbols of the Evangelists. The style leaves little doubt that they should be associated with a group of portable altars

at Kloster Melk in Austria. A gap of some two centuries separates the casket panels from the next important object - the central portion of an ivory triptych, containing a Deesis group of Christ enthroned between angels holding instruments of the Passion in the upper register, and the Virgin and Child between candle-bearing angels below. The style of the ivory relates it securely to the atelier of the Soissons Diptych in the Victoria & Albert Museum. The Gambier-Parry fragment employs bold cutting of the frame to accentuate the three-dimensional quantities of the relief. Somewhat later in date, towards the middle of the 14th century, is a complete diptych of the Crucifixion and Virgin with angels, the faces of which Gambier-Parry described as worthy of Luini. The extraordinary foreshortening of the swooning Virgin's head can happily be paralleled to a diptych in the Schoolmeesters Collection, Lie'ge, by the atelier aux visages caracte'rise's, as named by Raymond Koechlin. The Gambier-Parry diptych, must rank with the finest productions of the workshop.

**Arte Veneta 71** - AA.VV., 2016-01-12

Bibliografia dell'arte veneta (2013). Appendice del n. 71/2014 della rivista omonima, la Bibliografia dell'arte veneta costituisce un repertorio di pubblicazioni, edite nell'arco di un anno (2013), dedicate ad argomenti di interesse storico-artistico veneto al quale gli studiosi possono fare riferimento come strumento di aggiornamento e orientamento. Un modo

per facilitare l'accesso a un ausilio fondamentale per gli studi.

*Early Medieval Text and Image Volume 1* - Jennifer O'Reilly 2019-06-17

When she died in 2016, Dr Jennifer O'Reilly left behind a body of published and unpublished work in three areas of medieval studies: the iconography of the Gospel Books produced in early medieval Ireland and Anglo-Saxon England; the writings of Bede and his older Irish contemporary, Adomnán of Iona; and the early lives of Thomas Becket. In these three areas she explored the connections between historical texts, artistic images and biblical exegesis. This volume brings together nine studies of the Insular Gospel Books. One of them, on the iconography of the St Gall Gospels (Essay 9), was left completed, but unpublished, on the author's death. It appears here for the first time. The remaining studies, published between 1987 and 2013, examine certain themes and motifs that inform the Gospel Books: their implicit Christology, their harmonisation of the four Gospel accounts, the depiction of Christ crucified, and the portrayal of St John the Evangelist. Two of the Books, the Durham Gospels and the Gospels of Mael Brigte, receive particular attention.

**The Absent Image** - Elina Gertsman 2021-06-24

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.

**Marian Devotion in the Late Middle Ages** - Andrea-Bianka Znorovszky 2022-04-15

By the late Middle Ages, manifestations of Marian devotion had become multifaceted and covered all aspects of religious, private and personal life. Mary becomes a universal presence that accompanies the faithful on pilgrimage, in dreams, as holy visions, and as pictorial representations in church space and domestic interiors. The first part of the volume traces the development of Marian iconography in sculpture, panel paintings, and objects, such as seals, with particular emphasis on Italy, Slovenia and the Hungarian Kingdom. The second section traces the use of Marian devotion in relation to space, be that a country or territory, a monastery or church or personal space, and explores the use of space in shaping new liturgical practices, new Marian feasts and performances, and the bodily performance of ritual objects.

*A Companion to Medieval Art* - Conrad Rudolph 2019-05-07

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. 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. 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. 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.

Picturing Death 1200-1600 - Stephen Perkinson 2020-11-16

Picturing Death: 1200-1600 brings together essays considering four key centuries of imagery related to human mortality, from tomb sculpture to painted altarpieces, from manuscripts to printed books, and from minute carved objects to large-scale architecture.

**The Conway Library, the Courtauld Institute of Art: Medieval arts - Conway Library 1987**

A Reservoir of Ideas - Glyn Davies 2017-02-28

An invaluable reference for all those interested in the history of sculpture and medieval art. This lavishly illustrated volume is a celebratory tribute to the leading scholar and curator Paul Williamson, formerly Keeper of Sculpture, Metalwork, Ceramics & Glass at the Victoria and Albert Museum. This rich collection of over twenty fully illustrated essays covers an array of medieval topics, with a particular emphasis on sculpture. The contributors, all friends and colleagues of the dedicatee, are prominent experts in their different fields, from the United Kingdom, Europe and the United States. The wide range of subjects covered includes ivories, wood carvings, alabaster, architectural sculpture, caskets, reliquaries, and questions of imagery and iconography. With a full scholarly apparatus, A Reservoir of Ideas is an invaluable work of reference. The volume celebrates the museum career and scholarship of Paul Williamson, a scholar and curator whose outstanding contribution to art history continues to expand and inspire the study of sculpture in general and medieval art in particular. Williamson joined the V&A in 1979 as one of the youngest curators ever appointed. He took over as Chief Curator in 1989, and he was Director of the Collections from 2004-07, and Acting Deputy Director in 2013. During his 36-year career

at the V&A he wrote 17 books and over 150 articles. Williamson's profound experience and expertise as a curator at the V&A have both enhanced his own well-deserved reputation as the leading expert in the study of European sculpture, and simultaneously enriched the standing and holdings of the collections themselves. The works acquired during his time at the V&A, and the gallery displays that he either oversaw or curated himself, amply demonstrate his tremendous range of knowledge and appreciation of art. Despite his wide-ranging expertise and enthusiasm for the art of all periods, it seems fitting that this volume is devoted to medieval art, and primarily to sculpture - the works of art that undoubtedly lie closest to his heart. It is a testament to his standing at the pinnacle of medieval studies that so many leading experts have eagerly contributed to this exceptional collection.

**French Gothic Ivories** - Sarah M. Guerin 2022-08-31

This volume is the first to consider the golden century of Gothic ivory sculpture (1230-1330) in its material, theological, and artistic contexts. Providing a range of new sources and interpretations, Sarah Guérin charts the progressive development and deepening of material resonances expressed in these small-scale carvings. Guérin traces the journey of ivory tusks, from the intercontinental trade routes that delivered ivory tusks to northern Europe, to the workbenches of specialist artisans in medieval Paris, and, ultimately, the altars and private chapels in which these objects were venerated. She also studies the rich social lives and uses of a diverse range of art works fashioned from ivory, including standalone statuettes, diptychs, tabernacles, and altarpieces. Offering new insights into the resonances that ivory sculpture held for their makers and viewers, Guérin's study contributes to our understanding of the history of materials, craft, and later medieval devotional practices.

**Domestic Devotions in Medieval and Early Modern Europe** - Salvador Ryan 2020-05-28

Domestic devotion has become an increasingly important area of research in recent years, with the publication of a number of significant studies on the early modern period in particular. This Special Issue aims

to build on these works and to expand their range, both geographically and chronologically. This collection focuses on lived religion and the devotional practices found in the domestic settings of late medieval and early modern Europe. More particularly, it investigates the degree to which the experience of personal or familial religious practice in the domestic realm intersected with the more public expression of faith in liturgical or communal settings. Its broad geographical range (spanning northern, southern, central and eastern Europe) includes practices related to Christianity, Judaism and Islam. This Special Issue will be of interest to historians, art historians, medievalists, early modernists, historians of religion, anthropologists and theologians, as well as those interested in the history of material religious culture. It also offers important insights into research areas such as gender studies, histories of the emotions and histories of the senses.

**Pathos in Late-Medieval Religious Drama and Art** - Gabriella Mazzon 2018-05-23

Pathos in Late-Medieval Religious Drama and Art explores the connections between the language of European late-medieval drama and co-temporary themes and motifs in visual communication, focussing on the triggering of emotional reactions in the viewers as a persuasive device.

*Façade as Spectacle: Ritual and Ideology at Wells Cathedral* - Carolyn Marino Malone 2004-08-01

This interdisciplinary study interprets the façade of Wells Cathedral as an integral part of thirteenth-century Church liturgy and politics. The façade promoted the aims of the church of Wells, the Fourth Lateran Council, and the English Church and State following Magna Carta.

Early Medieval Wall Painting and Painted Sculpture in England - Sharon Cather 1990

An excellent collection of twenty two essays mostly on Anglo-Saxon painting and sculpture, based on a 1985 Courtauld Institute Symposium. Includes papers on documentary sources (R. Gem), Monkwearmouth and Jarrow (R. Cramp), Heysham (J. Higgit), Winchester Old and New Minsters (M. and B. Biddle), St Oswald, Gloucester (C. M. Heighway),

Nether Wallop (P. Tudor-Craig), Colchester Castle (P. J. Drury), Northumbrian Sculpture (J. Lang), SE Sculpture (D. Tweddle), Sculpture at Wells (W. Rodwell) and others.

*Experiencing the Last Judgement* - Niamh Bhalla 2021-09-30

Experiencing the Last Judgement opens up new ways of understanding a Byzantine image type that has hitherto been considered largely uniform in its manifestations and to a great extent frightening, coercive and paralysing. It moves beyond a purely didactic understanding of the Byzantine image of the Last Judgement, as a visual eschatological text to be 'read' and learned from, and proposes instead an appreciation of each unique image as a dynamic site to be experienced. Paintings, icons and mosaics from the tenth to the fourteenth century, from inside and outside of the Byzantine Empire, are placed within their specific socio-historical milieus, their immediate decorative programmes and their architectural contexts to demonstrate that each unique image constituted a carefully orchestrated and immersive experience of judgement. Each case study outlines the differences that exist in reality between these images that are often subsumed under one iconographic label, making a case against condensing dynamic, lived images into apparently static pictorial 'types'. Images of the Last Judgement needed the body, mind and memory of the viewer for the creation of meaning, and so the experience of these images was unavoidably spatial, gendered, corporeal, mnemonic, emotional, rhetorical and most often liturgical. Unpacking Byzantine images of judgement in light of these various facets of experience for the first time helps to elucidate the interaction of past individuals with the image, and the ways in which such encounters were intended to benefit the communities that made and lived alongside them.

*Beyond Bloomsbury* - Alexandra Gerstein 2009

*Right and Left in Early Christian and Medieval Art* - Robert Couzin 2021-03-01

Robert Couzin's *Right and Left in Early Christian and Medieval Art* provides the first in-depth study of handedness, position, and direction in the visual culture of Europe and Byzantium from the fourth to the

fourteenth century.

**Ivory Vikings** - Nancy Marie Brown 2015-09

In the early 1800s, on a Hebridean beach in Scotland, the sea exposed an ancient treasure cache: 93 chessmen carved from walrus ivory. Norse netsuke, each face individual, each full of quirks, the Lewis Chessmen are probably the most famous chess pieces in the world. Harry played Wizard's Chess with them in Harry Potter and the Sorcerer's Stone. Housed at the British Museum, they are among its most visited and beloved objects. Questions abounded: Who carved them? Where? Ivory Vikings explores these mysteries by connecting medieval Icelandic sagas with modern archaeology, art history, forensics, and the history of board games. In the process, Ivory Vikings presents a vivid history of the 400 years when the Vikings ruled the North Atlantic, and the sea-road connected countries and islands we think of as far apart and culturally distinct: Norway and Scotland, Ireland and Iceland, and Greenland and North America. The story of the Lewis chessmen explains the economic lure behind the Viking voyages to the west in the 800s and 900s. And finally, it brings from the shadows an extraordinarily talented woman artist of the twelfth century: Margret the Adroit of Iceland.

*Late Medieval Italian Art and Its Contexts* - Donal Cooper 2022-11-29

Joanna Cannon's scholarship and teaching have helped shape the historical study of thirteenth- and fourteenth-century Italian art; this essay collection by her former students is a tribute to her work.

**The Wyvern Collection** - Paul Williamson 2019-10-15

One of the most important collections of medieval ivory carvings and small sculpture, available to the public for the first time. This volume, the second catalog of the Wyvern Collection, celebrates an outstanding group of medieval ivory carvings and small sculpture, the finest assemblage of its kind in private hands. The book has pieces from every period of the Middle Ages, including rare pieces from the Early Christian era, spectacular panels from the workshops of tenth-century Constantinople, objects produced by the celebrated carvers active in South Italy in the eleventh and twelfth centuries, and several important pieces from the Romanesque period. At the heart of the collection is an

outstanding group of Gothic ivories whose highlights include one of the most important secular medieval ivories discovered in recent years. The collection also features a number of small amber, hard stone, jet, wood, and mother-of-pearl carvings. In addition to their virtuoso craftsmanship, many of these pieces have illustrious histories as part of famous aristocratic or ecclesiastical collections. This is a precious opportunity to study these miniature masterpieces.

**The Sculpture Journal** - 2008

*The Conservation of Medieval Polychrome Wood Sculpture* - Michele D. Marincola 2020-08-18

The first English-language book to comprehensively discuss the history and methodology of conserving medieval polychrome wood sculpture. Medieval polychrome wood sculptures are highly complex objects, bearers of histories that begin with their original carving and adornment and continue through long centuries of repainting, deterioration, restoration, and conservation. Abundantly illustrated, this book is the first in English to offer a comprehensive overview of the conservation of medieval painted wood sculpture for conservators, curators, and others charged with their care. Beginning with an illuminating discussion of the history, techniques, and meanings of these works, it continues with their examination and documentation, including chapters on the identification of both the wooden support and the polychromy itself—the paint layers, metal leaf, and other materials used for these sculptures. The volume also covers the many aspects of treatment: the process of determining the best approach; consolidation and adhesion of paint, ground, and support; overpaint removal and surface cleaning; and compensation. Four case studies on artworks in the collection of The Cloisters in New York, a comprehensive bibliography, and a checklist to aid in documentation complement the text.

*Gothic Ivories* - Sarah Guérin 2015-10-01

The Calouste Gulbenkian Museum in Lisbon holds a remarkable set of gothic ivories, including rare pieces of exceptional quality. This fully illustrated book brings these exquisite pieces to a wider audience,

appealing not only to specialists but also to the general reader. Lavish colour reproductions of the ivories, accompanied by an expert text and contextual images from other collections, make this an accessible guide to this fascinating subject.

[Illuminating the Middle Ages](#) - Laura Cleaver 2020-03-31

The twenty-eight essays in this collection showcase cutting-edge research in manuscript studies, encompassing material from late antiquity to the Renaissance. The volume celebrates the exceptional contribution of John Lowden to the study of medieval books.

**Collecting and Provenance** - Jane Milosch 2019-10-28

The study of provenance—the history of the creation and ownership of an artefact, work of art, or specimen—provides insights into the history of taste and collecting, illuminating the social, economic, and historic trends in which an object was created and collected. It is as much a history of people as it is of objects, and its study often reveals intricate networks of relationships, patterns of activity and motivations. This book promotes the study of the history of collecting and collections in all their variety through the lens of provenance, and explores the subject as a cross-disciplinary activity. Perhaps for the first time in a publication, it draws on expertise ranging from art history and anthropology, to natural history and law, looking at periods from antiquity through the 18th century and the Holocaust era to the present, and materials from Europe and the Americas to China and the Pacific. The issues raised are wide-ranging, touching on aspects of authenticity, cultural meaning and material transformation and economic and commercial drivers, as well as collector and object biography. The book fills a gap in the study of collecting and provenance, taking the subject holistically and from multiple standpoints, better to reflect the widening interest in provenance from a range of disciplinary perspectives. This book will be a service to the field, from established scholars and museum professionals to students of collecting history, cultural heritage, and museum studies.

**Late Antique and Medieval Art of the Mediterranean World** - Eva R. Hoffman 2009-02-09

Late Antique and Medieval Art of the Mediterranean World is a much-

needed teaching anthology that rethinks and broadens the scope of the stale and limiting classifications used for Early Christian-Byzantine visual arts. A comprehensive anthology offering a new approach to the visual arts classified as Early Christian-Byzantine. Comprised of essays from experts in the field that integrate the newer, historiographical research into 'the canon' of established scholarship. Exposes the historical, geographical and cultural continuities and interactions in the visual arts of the late antique and medieval Mediterranean world. Covers an extensive range of topics, including the effect that converging cultures in late antiquity had on art, the cultural identities that can be observed by looking at difference of tradition in visual art, and the variance of illuminations in holy books.

[Medieval Romance and Material Culture](#) - Nicholas Perkins 2015

Studies of how the physical manifests itself in medieval romance - and medieval romances as objects themselves.

*Book of Beasts* - Elizabeth Morrison 2019

A celebration of the visual contributions of the bestiary—one of the most popular types of illuminated books during the Middle Ages—and an exploration of its lasting legacy. Brimming with lively animals both real and fantastic, the bestiary was one of the great illuminated manuscript traditions of the Middle Ages. Encompassing imaginary creatures such as the unicorn, siren, and griffin; exotic beasts including the tiger, elephant, and ape; as well as animals native to Europe like the beaver, dog, and hedgehog, the bestiary is a vibrant testimony to the medieval understanding of animals and their role in the world. So iconic were the stories and images of the bestiary that its beasts essentially escaped from the pages, appearing in a wide variety of manuscripts and other objects, including tapestries, ivories, metalwork, and sculpture. With over 270 color illustrations and contributions by twenty-five leading scholars, this gorgeous volume explores the bestiary and its widespread influence on medieval art and culture as well as on modern and contemporary artists like Pablo Picasso and Damien Hirst. Published to accompany an exhibition on view at the J. Paul Getty Museum at the Getty Center May 14 to August 18, 2019.

**Medieval Ivory Carvings** - Paul Williamson 2014

"The first volume of a new catalogue of the Victoria and Albert Museum's collection of medieval ivory carvings, covering the years 400-1200, appeared in 2010. The present two volumes complete the catalogue, taking in every piece carved between about 1200 and 1550; and it is satisfying to report that a further volume, on the post-medieval ivories, was published by my colleague Marjorie Trusted in 2013."--Preface, p. 9.

**Les cinq sens au Moyen Âge** - Éric Palazzo 2016-11-18

La place des cinq sens dans la culture du Moyen Âge occidental est centrale pour certains aspects essentiels de la définition de la liturgie et de la théologie chrétiennes. Dans l'Antiquité et durant tout le Moyen Âge, l'Église et sa théologie ont accordé un rôle de premier plan aux cinq sens dont témoignent des domaines tels que la liturgie, l'histoire de l'art, la littérature, la philosophie, la musique et, de façon plus générale, l'histoire politique et sociale du Moyen Âge. Pour les auteurs chrétiens, s'appuyant sur la tradition biblique ainsi que sur la philosophie antique issue de Platon et d'Aristote, les cinq sens sont plus particulièrement mis en action dans le déroulement des rituels de la liturgie afin de permettre la réalisation des principaux effets sacramentels de la théologie de la liturgie. Les cinq sens sont également au cœur d'une vaste réflexion sur la notion d'harmonie dans le christianisme ainsi que sur la relation entre l'homme-microcosme et le macrocosme. Dans le cadre de la liturgie, les productions artistiques peuvent être ainsi considérées comme des « objets » destinés à servir de support pour l'activation sensorielle afin de créer et de rendre possible les effets sacramentels du rite. Ce volume propose une première approche résolument interdisciplinaire de l'étude des cinq sens dans la culture chrétienne médiévale. Elle réunit des spécialistes internationalement reconnus dans leur domaine respectif et pour la connaissance des cinq sens. Des domaines aussi variés que l'art, la liturgie, la théologie, la littérature, l'héraldique, la poésie, entre autres, seront traités pour une approche diversifiée des cinq sens. Le cadre chronologique et géographique est aussi large que possible avec des conférences sur l'Occident, le monde byzantin et le monde musulman.

**Toledo Cathedral** - Tom Nickson 2015-12-07

Medieval Toledo is famous as a center of Arabic learning and as a home to sizable Jewish, Muslim, and Christian communities. Yet its cathedral—one of the largest, richest, and best preserved in all of Europe—is little known outside Spain. In *Toledo Cathedral*, Tom Nickson provides the first in-depth analysis of the cathedral's art and architecture. Focusing on the early thirteenth to the late fourteenth centuries, he examines over two hundred years of change and consolidation, tracing the growth of the cathedral in the city as well as the evolution of sacred places within the cathedral itself. He goes on to consider this substantial monument in terms of its location in Toledo, Spain's most cosmopolitan city in the medieval period. Nickson also addresses the importance and symbolic significance of Toledo's cathedral to the city and the art and architecture of the medieval Iberian Peninsula, showing how it fits in with broader narratives of change in the arts, culture, and ideology of the late medieval period in Spain and in Mediterranean Europe as a whole.

**Viewing Inscriptions in the Late Antique and Medieval World** -

Antony Eastmond 2015-04-20

This book considers the visual qualities of inscriptions from a cross-cultural perspective focusing on the period from Late Antiquity to the Middle Ages.

**The Wyvern Collection** - Paul Williamson 2021-12-07

One of the most important collections of medieval sculpture and metalwork ever assembled, available to the public for the first time This is the definitive catalogue of one of the most important collections of medieval art that exists in private hands, not previously accessible to the public. Comprised of outstanding European sculptures of the medieval period, as well as some Late Antique and Byzantine pieces and related works of the post-medieval era, this stunning volume includes detailed descriptions of many items rarely or never before seen in print. The featured objects are made from wood, stone (including alabaster and marble), terra-cotta, and metal— mostly consisting of crucifix figures (corpora) and other functional metalware, such as aquamanilia (water

vessels for the washing of hands) and candlesticks—all of which are beautifully showcased by specially commissioned photography.

*The Routledge Companion to Medieval Iconography* - Colum Hourihane  
2016-12-19

Sometimes enjoying considerable favor, sometimes less, iconography has been an essential element in medieval art historical studies since the beginning of the discipline. Some of the greatest art historians - including Mâle, Warburg, Panofsky, Morey, and Schapiro - have devoted their lives to understanding and structuring what exactly the subject matter of a work of medieval art can tell. Over the last thirty or so years, scholarship has seen the meaning and methodologies of the term considerably broadened. This companion provides a state-of-the-art assessment of the influence of the foremost iconographers, as well as the methodologies employed and themes that underpin the discipline. The first section focuses on influential thinkers in the field, while the second covers some of the best-known methodologies; the third, and largest section, looks at some of the major themes in medieval art. Taken together, the three sections include thirty-eight chapters, each of which deals with an individual topic. An introduction, historiographical evaluation, and bibliography accompany the individual essays. The authors are recognized experts in the field, and each essay includes original analyses and/or case studies which will hopefully open the field for future research.

**The Wyvern Collection** - Paul Williamson 2018-07-31

One of the most important collections of medieval sculpture and metalwork ever assembled, available to the public for the first time This is the definitive catalogue of one of the most important collections of medieval art that exists in private hands, not previously accessible to the public. Comprised of outstanding European sculptures of the medieval period, as well as some Late Antique and Byzantine pieces and related works of the post-medieval era, this stunning volume includes detailed descriptions of many items rarely or never before seen in print. The featured objects are made from wood, stone (including alabaster and marble), terra- cotta, and metal— mostly consisting of crucifix figures

(corpora) and other functional metalware, such as aquamanilia (water vessels for the washing of hands) and candlesticks—all of which are beautifully showcased by specially commissioned photography.

**The Wyvern Collection** - Paul Williamson 2021-12-07

One of the most important collections of medieval sculpture and metalwork ever assembled, available to the public for the first time This is the definitive catalogue of one of the most important collections of medieval art that exists in private hands, not previously accessible to the public. Comprised of outstanding European sculptures of the medieval period, as well as some Late Antique and Byzantine pieces and related works of the post-medieval era, this stunning volume includes detailed descriptions of many items rarely or never before seen in print. The featured objects are made from wood, stone (including alabaster and marble), terra- cotta, and metal— mostly consisting of crucifix figures (corpora) and other functional metalware, such as aquamanilia (water vessels for the washing of hands) and candlesticks—all of which are beautifully showcased by specially commissioned photography.

**Tamta's World** - Antony Eastmond 2017-04-20

The compelling story of a thirteenth-century Christian noblewoman ransomed to the family of Saladin, made a ruler by the Mongols, and with extraordinary connections across continents and cultures from the Mediterranean to Mongolia. This book will be important for students and scholars of Byzantine, Crusader and Islamic history, art and architecture.

**The Culture of Medieval English Monasticism** - James G. Clark 2007  
Examinations of the culture - artistic, material, musical - of English monasteries in the six centuries between the Conquest and the Dissolution. The cultural remains of England's abbeys and priories have always attracted scholarly attention but too often they have been studied in isolation, appreciated only for their artistic, codicological or intellectual features and not for the insights they offer into the patterns of life and thought - the underlying norms, values and mentalité - of the communities of men and women which made them. Indeed, the distinguished monastic historian David Knowles doubted there would ever be sufficient evidence to recover the mentality of the ordinary



cloister monk. These twelve essays challenge this view. They exploit newly catalogued and newly discovered evidence - manuscript books, wall paintings, and even the traces of original monastic music - to recover the cultural dynamics of a cross-section of male and female communities. It is often claimed that over time the cultural traditions of the monasteries were suffocated by secular trends but here it is suggested that many houses remained a major cultural force even on the verge of the Reformation. James G. Clark is Professor of History at the University of Exeter. Contributors: DAVID BELL, ROGER BOWERS, JAMES CLARK, BARRIE COLLETT, MARY ERLER, G. R. EVANS, MIRIAM

GILL, JOAN GREATREX, JULIAN HASELDINE, J. D. NORTH, ALAN PIPER, AND R. M. THOMSON.

*Medieval Ivory Carvings* - Paul Williamson 2014

"The first volume of a new catalogue of the Victoria and Albert Museum's collection of medieval ivory carvings, covering the years 400-1200, appeared in 2010. The present two volumes complete the catalogue, taking in every piece carved between about 1200 and 1550; and it is satisfying to report that a further volume, on the post-medieval ivories, was published by my colleague Marjorie Trusted in 2013."--Preface, p. 9.