

# Medieval Art The Making Of Christian West 980 1140

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*Representing History, 900-1300* - Robert Allan Maxwell 2010  
"Brings together the disciplines of art, music, and history to explore the importance of the past to conceptions of the present in the central

Middle Ages"--Provided by publisher.  
[The Booklist and Subscription Books Bulletin](#) - 1967

**The Encyclopedia of Christianity** - Erwin

Fahlbusch 2003

"The Encyclopedia of Christianity is the first of a five-volume English translation of the third revised edition of Evangelisches Kirchenlexikon. Its German articles have been tailored to suit an English readership, and articles of special interest to English readers have been added. The encyclopedia describes Christianity through its 2000-year history within a global context, taking into account other religions and philosophies. A special feature is the statistical information dispersed throughout the articles on the continents and over 170 countries. Social and cultural coverage is given to such issues as racism, genocide, and armaments, while historical content shows the development of biblical and apostolic traditions."--"Outstanding reference sources 2000", American Libraries, May 2000. Comp. by the Reference Sources Committee, RUSA, ALA.

**The Cults of Sainte Foy and the Cultural Work of Saints** - Kathleen Ashley 2021-06-28

Bringing together artifacts, texts, and practices within an interpretive framework that stresses the cultural work performed by saints, Kathleen Ashley presents a comparative study of the cults of the medieval Sainte Foy at a number of the sites where she was especially venerated. This book analyzes how each cult site produced the saint it needed, appropriating or creating whatever was required to that end. Ashley's approach is thoroughly interdisciplinary, incorporating visual, religious, medieval, and women's and gender studies as well as literary studies and social history. She uses the theoretical framework of "cultural work" to analyze how the cult of Sainte Foy was sponsored and received by specific groups in different locales in Europe. The book is comprehensive in terms of historical as well as geographical range, tracing the history of the cult from the early Middle Ages into the present day. It also includes historiographical analysis, examining the way the cults of Sainte Foy have

been represented in various historical accounts. Ashley's narrative challenges the boundary between "elite" and "popular" culture and complicates the traditional vernacular vs. Latin language binary. A chief aim of the study is to show how "art" objects always operated in conjunction with other cultural texts to construct a saint's cult. The volume is heavily illustrated, showing artifacts such as stained-glass windows and wall paintings which are not readily available from any other source. This book will be of special interest to scholars in art history, medieval history, gender studies, and religion. *The Martyrdom of the Franciscans* - Christopher MacEvitt 2020-03-06

While hagiographies tell of Christian martyrs who have died in an astonishing number of ways and places, slain by members of many different groups, martyrdom in a Franciscan context generally meant death at Muslim hands; indeed, in Franciscan discourse, "death by Saracen" came to rival or even surpass other definitions of

what made a martyr. The centrality of Islam to Franciscan conceptions of martyrdom becomes even more apparent—and problematic—when we realize that many of the martyr narratives were largely invented. Franciscan authors were free to choose the antagonist they wanted, Christopher MacEvitt observes, and they almost always chose Muslims. However, martyrdom in Franciscan accounts rarely leads to conversion of the infidel, nor is it accompanied, as is so often the case in earlier hagiographical accounts, by any miraculous manifestation. If the importance of preaching to infidels was written into the official Franciscan Rule of Order, the Order did not demonstrate much interest in conversion, and the primary efforts of friars in Muslim lands were devoted to preaching not to the native populations but to the Latin Christians—mercenaries, merchants, and captives—living there. Franciscan attitudes toward conversion and martyrdom changed dramatically in the beginning of the fourteenth

century, however, when accounts of the martyrdom of four Franciscans said to have died while preaching in India were written. The speed with which the accounts of their martyrdom spread had less to do with the world beyond Christendom than with ecclesiastical affairs within, MacEvitt contends. The Martyrdom of the Franciscans shows how, for Franciscans, martyrdom accounts could at once offer veiled critique of papal policies toward the Order, a substitute for the rigorous pursuit of poverty, and a symbolic way to overcome Islam by denying Muslims the solace of conversion.

**Gardner's Art through the Ages: Backpack Edition, Book B: The Middle Ages** - Fred S. Kleiner 2015-01-01

The most widely read and respected history of art and architecture in the English language for over 85 years just got easier to carry.

GARDNER'S ART THROUGH THE AGES: BACKPACK EDITION, BOOK B: THE MIDDLE AGES, 15e is part of a six-book set that provides

you with a comprehensive, beautifully illustrated tour of the world's great artistic traditions. GARDNER has built its stellar reputation on up-to-date and extensive scholarship, reproductions of unsurpassed quality, and the consistent voice of a single storyteller. Author and award-winning scholar-professor Fred Kleiner continues to set the standard for art history textbooks, combining impeccable and authoritative scholarship with an engaging approach that discusses the most significant artworks and monuments in their full historical and cultural contexts--all reproduced according to the highest standards of clarity and color fidelity. The Fifteenth Edition includes new images, new boxed features, updated maps, Google Earth coordinates for every artwork and site in the text, architectural reconstructions beautifully rendered by John Burge, and more. In addition, more than 40 reviewers contributed to the accuracy and readability of this edition. For half-year and Western-only courses, books within the six-book set can be purchased individually.

Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

**Early Medieval Art** - Lawrence (Professor Nees, Department of Art History University of Delaware) 2002

The first millennium saw a rich and distinctive artistic tradition form in Europe. While books had long been central to the Christian religious tradition, education, and culture, they now became an important artistic medium, sometimes decorated with brilliant colours and precious metals. Lawrence Nees explores issues of artist patronage, craftsmanship, holy men and women, monasteries, secular courts, and the expressive and educational roles of artistic creation. He discusses early Christian art within the late Roman tradition, and the arts of the newly established kingdoms of northern Europe not as opposites, but as different aspects of a larger historical situation. This approach reveals the onset of an exciting new visual relationship

between the church and the populace throughout medieval Europe, restoring a previously marginalized subject to a central status in our artistic and cultural heritage.

**Handbook to Life in the Medieval World, 3-Volume Set** - Madeleine Pelner Cosman  
2009-01-01

Capturing the essence of life in great civilizations of the past, each volume in the **A.L.A. Booklist** - 1967

*Pygmalion's Power* - Thomas E. A. Dale  
2020-01-29

Pushed to the height of its illusionistic powers during the first centuries of the Roman Empire, sculpture was largely abandoned with the ascendancy of Christianity, as the apparent animation of the material image and practices associated with sculpture were considered both superstitious and idolatrous. In *Pygmalion's Power*, Thomas E. A. Dale argues that the reintroduction of architectural sculpture after a

hiatus of some seven hundred years arose with the particular goal of engaging the senses in a Christian religious experience. Since the term “Romanesque” was coined in the nineteenth century, the reintroduction of stone sculpture around the mid-eleventh century has been explained as a revivalist phenomenon, one predicated on the desire to claim the authority of ancient Rome. In this study, Dale proposes an alternative theory. Covering a broad range of sculpture types—including autonomous cult statuary in wood and metal, funerary sculpture, architectural sculpture, and portraiture—Dale shows how the revitalized art form was part of a broader shift in emphasis toward spiritual embodiment and affective piety during the late eleventh and twelfth centuries. Adding fresh insight to scholarship on the Romanesque, *Pygmalion’s Power* borrows from trends in cultural anthropology to demonstrate the power and potential of these sculptures to produce emotional effects that made them an important

sensory part of the religious culture of the era. *Iconography Beyond the Crossroads* - Pamela A. Patton 2022-01-25

This volume assesses how current approaches to iconology and iconography break new ground in understanding the signification and reception of medieval images, both in their own time and in the modern world. Framed by critical essays that apply explicitly historiographical and sociopolitical perspectives to key moments in the evolution of the field, the volume’s case studies focus on how iconographic meaning is shaped by factors such as medieval modes of dialectical thought, the problem of representing time, the movement of the viewer in space, the fragmentation and injury of both image and subject, and the complex strategy of comparing distant cultural paradigms. The contributions are linked by a commitment to understanding how medieval images made meaning; to highlighting the heuristic value of new perspectives and methods in exploring the work

of the image in both the Middle Ages and our own time; and to recognizing how subtle entanglements between scholarship and society can provoke mutual and unexpected transformations in both. Collectively, the essays demonstrate the expansiveness, flexibility, and dynamism of iconographic studies as a scholarly field that is still heartily engaged in the challenge of its own remaking. Along with the volume editors, the contributors include Madeline H. Caviness, Beatrice Kitzinger, Aden Kumler, Christopher R. Lakey, Glenn Peers, Jennifer Purtle, and Elizabeth Sears.

**Spiritual Seeing** - Herbert L. Kessler  
2000-09-15

How and when, Herbert L. Kessler asks, was the Jewish prohibition against graven images transformed into a Christian imperative to picture God's invisibility once God had taken human form in the body of Jesus Christ?

*The Booklist* - 1967

Medieval Art in the Christian West - Victoria Charles  
2020-02-27

September 4, 476 A. D. marked the end of the Western Roman Empire. After several centuries of prosperity, Europe sank into chaos. With Charlemagne, a new dynamic begins that of a civilising reconstruction. The Romanesque period is part of the rediscovery of this Roman Empire, lost in memories, but living on in the architectural testimonies of the cities and the countryside. In art history, Romanesque art refers to the period between the beginning of the 11th and the end of the 12th century. This era was characterised by a great diversity of regional schools, each practising their own unique style. In architecture as well as in sculpture, Romanesque art is marked by raw forms. Through its rich iconography and captivating text, this work endeavours to restore the importance of this art which is often overshadowed by the later Gothic style. Gothic art is defined by the powerful architecture of the

cathedrals of northern France. It is a medieval art movement that evolved throughout Europe over 200 years. Abandoning curved Roman forms, the architects started using flying buttresses and pointed arches to open cathedrals to daylight. A period of great economic and social change, the Gothic era incorporated new iconography celebrating the Holy Mary — a drastic contrast to the dismal themes of Roman times. Full of rich changes in all of the various art forms (architecture, sculpture, painting, etc.), Gothic art paved the way for the Italian Renaissance and the International Gothic movement.

**The Arts of Intimacy** - Jerrilynn Denise Dodds  
2008

"In this way the culture of medieval Spain is relevant to our own world both enriched and anguished by its diversity. The Arts of Intimacy is a vital book, dedicated to telling the story of the complexity of interactions between the three monotheistic religions in medieval Spain -

yielding lessons that can be drawn through to our experience today. The volume serves as a souvenir of Spanish history and culture, and an invitation to examine how a complex culture is deeply shaped by both receptivity and conflict."--  
BOOK JACKET.

Experiencing Medieval Art - Herbert L. Kessler  
2019

Renowned art historian Herbert L. Kessler authors a love song to medieval art inviting students, teachers, and professional medievalists to experience the wondrous, complex art of the Middle Ages.

*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.

*"Thou Shalt Laughen Al Thy Fille"* - Michael W. George 2000

### **Muslims in the Western Imagination -**

Sophia Rose Arjana 2015-01-02

A Choice 2015 Outstanding Academic Title Throughout history, Muslim men have been depicted as monsters. The portrayal of humans as monsters helps a society delineate who belongs and who, or what, is excluded. Even when symbolic, as in post-9/11 zombie films, Muslim monsters still function to define Muslims as non-human entities. These are not depictions of Muslim men as malevolent human characters, but rather as creatures that occupy the imagination -- non-humans that exhibit their wickedness outwardly on the skin. They populate medieval tales, Renaissance paintings,

Shakespearean dramas, Gothic horror novels, and Hollywood films. Through an exhaustive survey of medieval, early modern, and contemporary literature, art, and cinema, *Muslims in the Western Imagination* examines the dehumanizing ways in which Muslim men have been constructed and represented as monsters, and the impact such representations have on perceptions of Muslims today. The study is the first to present a genealogy of these creatures, from the demons and giants of the Middle Ages to the hunchbacks with filed teeth that are featured in the 2007 film *300*, arguing that constructions of Muslim monsters constitute a recurring theme, first formulated in medieval Christian thought. Sophia Rose Arjana shows how Muslim monsters are often related to Jewish monsters, and more broadly to Christian anti-Semitism and anxieties surrounding African and other foreign bodies, which involves both religious bigotry and fears surrounding bodily difference. Arjana argues persuasively that these

dehumanizing constructions are deeply embedded in Western consciousness, existing today as internalized beliefs and practices that contribute to the culture of violence--both rhetorical and physical--against Muslims.

**Toward a Global Middle Ages** - Bryan C. Keene 2019-09-03

This important and overdue book examines illuminated manuscripts and other book arts of the Global Middle Ages. Illuminated manuscripts and illustrated or decorated books—like today’s museums—preserve a rich array of information about how premodern peoples conceived of and perceived the world, its many cultures, and everyone’s place in it. Often a Eurocentric field of study, manuscripts are prisms through which we can glimpse the interconnected global history of humanity. *Toward a Global Middle Ages* is the first publication to examine decorated books produced across the globe during the period traditionally known as medieval. Through essays and case studies, the

volume's multidisciplinary contributors expand the historiography, chronology, and geography of manuscript studies to embrace a diversity of objects, individuals, narratives, and materials from Africa, Asia, Australasia, and the Americas—an approach that both engages with and contributes to the emerging field of scholarly inquiry known as the Global Middle Ages. Featuring more than 160 color illustrations, this wide-ranging and provocative collection is intended for all who are interested in engaging in a dialogue about how books and other textual objects contributed to world-making strategies from about 400 to 1600.

*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.

*Christian and Oriental Philosophy of Art* -

Ananda K. Coomaraswamy 1956-01-01

The late Ananda K. Coomaraswamy, curator of Indian art at the Boston Museum of Fine Arts, uniquely combined art historian, philosopher, orientalist, linguist, and expositor in his person. His knowledge of the arts and handicrafts of the Orient was unexcelled and his numerous monographs on Oriental art either established or revolutionized entire fields. He was also a great Orientalist, with an almost unmatched understanding of traditional culture. He covered the philosophic and religious experience of the entire premodern world, east and west, and for him primitive, medieval European, and classical Indian experiences of truth and art were only different dialects in a common language. Finally, Coomaraswamy was a provocative writer, whose erudition was expressed in a delightful, aphoristic style. The nine essays in this book are among his most stimulating. They discuss such

matters as the true function of aesthetics in art, the importance of symbolism, and the importance of intellectual and philosophical background to the artists; they demonstrate that abstract art and primitive art, despite superficial resemblances, are completely divergent; and they deal with the common philosophy which pervades all great art, the nature of medieval art, folklore, and modern art, the beauty inherent in mathematics, and the union of traditional symbolism and individual portraiture in premodern cultures.

*Medieval Art* - Marilyn Stokstad 2018-05-04

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.

*The Grove Encyclopedia of Medieval Art and Architecture* - Colum Hourihane 2012

The Grove Encyclopedia of Medieval Art and Architecture 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 on topics not previously covered, as well as fully

updated and expanded entries and bibliographies, The Grove Encyclopedia of Medieval Art and Architecture 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. The Encyclopedia offers scholarly material on Medieval art in intelligent, well-written, and informative articles, each of which is followed by a bibliography to support further research. These include a mixture of shorter, more factual articles and larger, multi-section articles tracing the development of the arts in major regions. There are articles on all subject areas in Medieval art including biographies of major artists, architects and patrons; countries, cities, and sites; cultures and styles (Anglo-Saxon art, Carolingian art, Coptic art, Early Christian art, Romanesque, Gothic, Insular art, Lombard art, Merovingian art, Ottonian art, and Viking art);

ivories, books and illuminated manuscripts, metalwork, architecture, painting, tapestries, sculpture, mosaics, reliquaries, and more. Part of the acclaimed Grove Art family of print encyclopedias, The Grove Encyclopedia of Medieval Art and Architecture is lavishly illustrated with more than 460 halftones and 170 color plates. The 6 volumes are organized into a cohesive A-Z format, with a comprehensive index.

**The Apocalypse and the Shape of Things to Come** - Frances Carey 1999-01-01

The Book of Revelation's legacy of visual imagery is evaluated here, from the 11th century to the end of World War 2 illuminated manuscripts, books, prints and drawings of apocalyptic phases are examined.

Medieval Art and Architecture after the Middle Ages - Alyce A. Jordan 2009-01-14

Medieval Art and Architecture after the Middle Ages explores the endurance of and nostalgia for medieval monuments through their reception in

later periods, specifically illuminating the myriad ways in which tangible and imaginary artifacts of the Middle Ages have served to articulate contemporary aspirations and anxieties. The essays in this interdisciplinary collection examine the afterlife of medieval works through their preservation, restoration, appropriation, and commodification in America, Great Britain, and across Europe from the sixteenth to the twentieth century. From the evocation of metaphors and tropes, to monumental projects of restoration and recreation—medieval visual culture has had a tremendous purchase in the construction of political, religious, and cultural practices of the Modern era. The authors assembled here engage a diverse spectrum of works, from Irish ruins and a former Florentine prison to French churches and American department stores, and an equally diverse array of media ranging from architecture and manuscripts to embroidery, monumental sculpture, and metalwork. With applications not

only to the study of art and architecture, but also encompassing such varied fields as commerce, city planning, education, literature, collecting and exhibition design, this copiously illustrated anthology comprises a significant contribution to the study of medieval art and medievalism.

The Sepulchre of Christ and the Medieval West: From the Beginning to 1600 - Colin Morris  
2005-03-17

The tomb of Christ at Jerusalem was a vital influence in the making of Western Europe. Pilgrimage there influenced the development of society and its structures. The desire to 'bring the Sepulchre to the West' in copies or memorials shaped art and religion, while the ambition to control Christ's tomb was a central objective of the crusades. Western Europe responded to the loss of Jerusalem by creating a new pilgrimage to the East, by making kingdoms 'holy lands' for their subjects, and by creating new pilgrim centres at home. This book brings together social, political, and religious themes

often considered in isolation.

Handbook of Medieval Studies - Albrecht

Classen 2011-01-01

This interdisciplinary handbook provides extensive information about research in medieval studies and its most important results over the last decades. The handbook is a reference work which enables the readers to quickly and purposely gain insight into the important research discussions and to inform themselves about the current status of research in the field. The handbook consists of four parts. The first, large section offers articles on all of the main disciplines and discussions of the field. The second section presents articles on the key concepts of modern medieval studies and the debates therein. The third section is a lexicon of the most important text genres of the Middle Ages. The fourth section provides an international bio-bibliographical lexicon of the most prominent medievalists in all disciplines. A comprehensive bibliography rounds off the

compendium. The result is a reference work which exhaustively documents the current status of research in medieval studies and brings the disciplines and experts of the field together.

*The Image of the Prophet between Ideal and*

*Ideology* - Christiane J. Gruber 2014-10-24

By crossing disciplinary boundaries in the field of the humanities, this volume aims to elucidate Muhammad's visualization in the West vis-à-vis his image in Islam. It does so not by relegating materials to geographical and/or linguistic spheres or by separating texts from images. Rather, it seeks to place various articles in thematic and theoretical conversation so as to explore more broadly how the Prophet has been constructed, visualized, narrated, encountered, revised, adapted, and adopted in multiple cultural traditions, in European and American traditions and in the world of Islam from the medieval era until the modern period.

**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.

**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.

*The Image of the Black in Western Art: From the early Christian Era to the "Age of Discovery": from the demonic threat to the incarnation of sainthood* - David Bindman 2010

A history of the representation of African people & people of African descent in Classical & Western art, these new editions update the magisterial project begun by Dominique de Menil.

**Medieval Art Second Edition** - Marilyn Stokstad 2021-12-13

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.

**The Making of the Christian West, 980-1140**

- Georges Duby 1967

Distributed in the U.S. by World Publishing Company, Cleveland.

In the Beauty of Holiness - David Lyle Jeffrey  
2017

Art and worship to 1500. Beauty and holiness as

terms of art -- The paradoxical beauty of the cross -- Beauty and proportion in the sanctuary -- The beauty of light -- The beauty of holiness alfresco -- Beauty on the altar -- Art and the Bible after 1500. Beauty, power, and doctrine -- Beauty and the eye of the beholder -- Romantic religion and the sublime -- Art after belief -- Art against belief -- Return of the transcendentals  
**"Art, Piety and Destruction in the Christian West, 1500?700 "** - VirginiaChieffo Raguin  
2017-07-05

Spanning two centuries and two continents, Art, Piety and Destruction in the Christian West, 1500-1700 addresses the impact of religious tensions on art, design, and architecture in the early modern world. Beyond famous works of art such as Kraft's Eucharistic Tabernacle, the volume examines less-studied objects, including church plate and vestments, stained glass, graffiti, and Mexican images of St. Anne, created throughout the sixteenth and seventeenth centuries. The collection's contributors present

religious artworks from Germany, England, Italy, France, Spain, and Mexico; the media include sculpture, oil painting, fresco, metalwork, dress, and architecture. Questions of art's destruction, preservation, and censorship are discussed against the ever-present backdrop of religious conflict and varying degrees of tolerance. New information and original perspectives demonstrate the ways in which art illuminates history, and the close links between the changing values of a society and the images it displays to represent itself.

The Mind of the Middle Ages - Frederick B. Artz  
2014-11-20

"This is the third edition of a near standard survey of the intellectual life of the age of faith. Artz on the arts, as on philosophy, politics and other aspects of culture, makes lively and informative reading."—The Washington Post

**Saracens, Demons, & Jews** - Debra Higgs Strickland 2003

These images, which reached a broad and

socially varied audience across Western Europe, appeared in virtually all artistic media, including illuminated manuscripts, stained glass, sculpture, metalwork, and tapestry."

Medieval Art - Leslie Ross 1996

Covers the topics, symbols, themes, and stories most frequently found in early Christian, western medieval, and Byzantine art.

The Gothic Idol - Michael Camille 1989

By examining the theme of idol-worship in medieval art, this book reveals the ideological basis of paintings, statues, and manuscript illuminations that depict the worship of false gods in the thirteenth and fourteenth centuries. By showing that images of idolatry stood for those outside the Church - pagans, Muslims, Jews, heretics, homosexuals - Camille sheds new light on how medieval society viewed both alien 'others' and itself. He links the abhorrence of worshipping false gods in images to an 'image-explosion' in the thirteenth century when the Christian Church was filled with cult statues,

miracle-working relics, and 'real'  
representations in the new Gothic style. In

attempting to bring the Gothic image to life,  
Camille shows how images can teach us about  
attitudes and beliefs in a particular society.