

A close-up photograph of a Gothic ivory sculpture, likely a head and shoulders of a figure with curly hair. The sculpture is light-colored and set against a dark background.

IMAGES IN IVORY

Precious Objects of the Gothic Age

19656

Images In Ivory Precious Objects Of The Gothic Age

Katherine Baker



Images In Ivory Precious Objects Of The Gothic Age:

Images in Ivory Peter Barnet, Detroit Institute of Arts, 1997 The exhibition catalog is the first survey of Gothic ivories in English It contains essays by seven leading international scholars including Peter Barnet Gothic Sculpture in Ivory An Introduction Elizabeth Sears Ivory and Ivory Workers in Medieval Paris Richard H Randall Jr Popular Romances Carved in Ivory Harvey Stahl Narrative Structure and Content in Some Gothic Ivories of the Life of Christ Charles T Little Opera Francigeno et Germania Gothic Ivory Carving in Germany Danielle Gaborit Chopin Polychrome Decoration of Gothic Ivories and Paul Williamson Symbiosis across Scale Gothic Ivories and Culture in Stone and Wood in the Thirteenth Century Nearly one hundred of the most important examples of Gothic ivory carving from collections in Europe and the United States are catalogued by leading specialists They are illustrated with mostly new photography and collateral photographs where appropriate The publication conveys to the reader the major changes that occurred in art and society during the Gothic period and the rise of ivory carving for both religious and secular purposes Organized chronologically the catalog tells the story of the development of this art form the people who carved commissioned and made use of ivories in the Middle Ages and the impact historical developments had on the growth and eventual demise of the art form Images in ivory, 1997

"Saints, Sinners, and Sisters " JaneL. Carroll, 2017-07-05 A collection of original essays Saints Sinners and Sisters showcases the diverse questions currently being asked by gender scholars dealing with French Netherlandish and German art from the medieval and early modern periods Moving beyond the reclamation of personalities and oeuvres of lost female artists the contributors pose questions about gender and sex within specific historical contexts addressing such issues as intended audience use of the object and patronage These avenues of inquiry intersect with larger cultural questions concerning societal control of women The book's three sections Saints Sinners and Sisters Wives Poets are each preceded by a concise introductory essay detailing themes and offering reflective comparisons of theses and information In Saints contributors look at women who were positive exemplars used by society to uphold standards In the second section the essays focus on the power of women's sexuality The third section expands beyond the customary dichotomous division of the first two to examine women in diverse roles not widely studied as positions of women in those times This final section expands our definitions of women's responsibilities and realigns them historically it argues that women and thus gender need to be understood within a much broader historical context and beyond simplistic approaches sometimes superimposed by present day readers on past times This volume answers an acute need for research on the art of Northern Europe prior to the 20th century and highlights the possibilities of new directions in the field The effect of the new scholarship presented here is to broaden the discursive field allowing fluidity of disciplinary boundaries resulting in a volume that is illuminating to historians of more than art alone **Thresholds of Medieval Visual Culture** Elina Gertsman, Jill Stevenson, 2012 Interdisciplinary approaches to the material culture of the middle ages from illuminated manuscripts to church architecture **The Sex of**

Men in Premodern Europe Patricia Simons, 2011-10-13 A richly textured cultural history that investigates the characterization of the sex of adult male bodies before the Enlightenment

Push Me, Pull You Sarah Blick, Laura Deborah Gelfand, 2011-05-01 Late Medieval and Renaissance art was surprisingly pushy its architecture demanded that people move through it in prescribed patterns its sculptures played elaborate games alternating between concealment and revelation while its paintings charged viewers with imaginatively moving through them Viewers wanted to interact with artwork in emotional and or performative ways This inventive and personal interface between viewers and artists sometimes conflicted with the Church's prescribed devotional models and in some cases it complemented them Artists and patrons responded to the desire for both spontaneous and sanctioned interactions by creating original ways to amplify devotional experiences The authors included here study the provocation and the reactions associated with medieval and Renaissance art and architecture These essays trace the impetus towards interactivity from the points of view of their creators and those who used them Contributors include Mickey Abel Alfred Acres Kathleen Ashley Viola Belghaus Sarah Blick Erika Boeckeler Robert L A Clark Lloyd DeWitt Michelle Erhardt Megan H Foster Campbell Juan Luis Gonzalez Garcia Laura D Gelfand Elina Gertsman Walter S Gibson Margaret Goehring Lex Hermans Fredrika Jacobs Annette LeZotte Jane C Long Henry Luttikhuisen Elizabeth Monroe Scott B Montgomery Amy M Morris Vibeke Olson Katherine Poole Alexa Sand Donna L Sadler Pamela Sheingorn Suzanne Karr Schmidt Anne Rudloff Stanton Janet Snyder Rita Tekippe Mark Trowbridge Mark S Tucker Kristen Van Ausdall Susan Ward

Visualizing Medieval Performance Elina Gertsman, 2017-07-05 Taking a fresh look at the interconnections between medieval images texts theater and practices of viewing reading and listening this explicitly interdisciplinary volume explores various manifestations of performance and meanings of performativity in the Middle Ages The contributors from their various perspectives as scholars of art history religion history literary studies theater studies music and dance combine their resources to reassess the complexity of expressions and definitions of medieval performance in a variety of different media Among the topics considered are interconnections between ritual and theater dynamics of performative readings of illuminated manuscripts buildings and sculptures linguistic performances of identity performative models of medieval spirituality social and political spectacles encoded in ceremonies junctures between spatial configurations of the medieval stage and mnemonic practices used for meditation performances of late medieval music that raise questions about the issues of historicity authenticity and historical correctness in performance and tensions inherent in the very notion of a medieval dance performance

The Arthur of the Italians, 2014-04-15 This is the first comprehensive book on the Arthurian legend in medieval and Renaissance Italy since Edmund Gardner's 1930 *The Arthurian Legend in Italian Literature* Arthurian material reached all levels of Italian society from princely courts with their luxury books and frescoed palaces to the merchant classes and even popular audiences in the piazza which enjoyed shorter retellings in verse and prose Unique assemblages emerge on Italian soil such as the *Compilation of Rustichello da Pisa* or the innovative *Tavola*

Ritonda in versions made for both Tuscany and the Po Valley Chapters examine the transmission of the French romances across Italy reworkings in various Italian regional dialects the textual relations of the prose Tristan narrative structures employed by Italian writers later ottava rima poetic versions in the new medium of printed books the Arthurian themed art of the Middle Ages and Renaissance and more The Arthur of the Italians offers a rich corpus of new criticism by scholars who have brought the Italian Arthurian material back into critical conversation Reading Medieval Images Elizabeth Sears, Thelma K. Thomas, 2002 What is it that art historians do when they approach works of art What kind of language do they use to describe what they see How do they construct arguments using visual evidence What sorts of arguments do they make In this unusual anthology eighteen prominent art historians specializing in the medieval field European Byzantine and Islamic provide answers to these fundamental questions not directly but by way of example Each author responding to invitation has chosen for study a single image or object and has submitted it to sustained analysis The collection of essays accompanied by statements on methodology by the editors offers an accessible introduction to current art historical practice Elizabeth L. Sears is Associate Professor of the History of Art University of Michigan Thelma K. Thomas is Associate Professor of the History of Art and Associate Curator of the Kelsey Museum University of Michigan Of Armor and Men in Medieval England Rachel Ann Dressler, 2017-07-05 Despite the profusion of knightly effigies created between c 1240 and c 1330 for tombs throughout the British Isles these commemorative figures are relatively unknown to art historians and medievalists Until now their rich visual impact and significance has been relatively unexplored by scholars In this study Rachel Dressler examines this category of sculpture illustrating how English military figures employ a visual language of pose costume and attributes to construct a masculine ideal that privileges fighting prowess elite status and sexual virility Like military figures on the Continent English effigies represent knights wearing chain mail and surcoats and bearing shields and swords unique to the British examples however is the display of an aggressive sword handling pose and dynamically crossed legs Outwardly hyper masculine the carved figures partake in artistic subterfuge the lives of those memorialized did not always match proffered images testifying to the changing function of the knight in England during the thirteenth and early fourteenth centuries This study traces the development of English military figures and analyzes in detail three fourteenth century examples those commemorating Robert I De Vere in Hatfield Broad Oak Essex Richard Gyvernay at Limington Somerset and Henry Allard in Winchelsea Sussex Similar in appearance these three sculptures represent persons of distinctly different social levels De Vere belonged to the highest aristocratic rank where Gyvernay was a lesser county knight and Allard was from a merchant family raising questions about his knightly standing Ultimately Dressler's analysis of English knight effigies demonstrates that the masculine warrior during the late Middle Ages was frequently a constructed ideal rather than a lived experience "Sculpting Simulacra in Medieval Germany, 1250-1380" Assaf Pinkus, 2017-07-05 Engaging with the imaginative nonreligious response to Gothic sculpture in German speaking lands and tracing high and late medieval notions

of the living statue and the simulacrum in religious lay and travel literature this study explores the subjective and intuitive potential inherent in thirteenth and fourteenth century sculpture It addresses a range of works from the oeuvre of the so called Naumburg Master through Freiburg im Breisgau to the imperial art of Vienna and Prague As living simulacra the sculptures offer themselves to the imaginative horizons of their viewers as factual presences that substitute for the real In perceiving Gothic sculpture as a conscious alternative to the sacred imago the book offers a new understanding of the function production and use of three dimensional images in late medieval Germany By blurring the boundaries between viewers and works of art between the imaginary and the real the sculptures invite the speculations of their viewers and in this way produce an unstable meaning perpetually mutable and alive The book constitutes the first art historical attempt to theorize the idiosyncratic character of German Gothic sculpture much of which has never been fully documented and provides the first English language survey of the historiography of these works

The Cloisters Cloisters (Museum), Peter Barnet, Nancy Y. Wu, 2005 By surveying these elaborate tapestries delicate carvings and other objects in roughly the historical sequence in which they were created we glimpse the evolving styles and artistic traditions of the Middle Ages and gain a more meaningful understanding of the contexts in which many of them appeared Among the masterpieces on display at The Cloisters are the famed Unicorn Tapestries the richly carved twelfth century ivory cross associated with the abbey of Bury St Edmunds known as the Cloisters Cross the exquisite Annunciation triptych by the Netherlandish painter Robert Campin and many fine examples of manuscript illumination enameling metalwork and stained glass Complete with digital color photography map floor plan and glossary this book is a contemporary guide that will reward students and enthusiasts of the Middle Ages as well as visitors seeing the Museum for the first time

BOOK JACKET Medieval Art in Motion Mariah Proctor-Tiffany, 2019-01-22 In this visually rich volume Mariah Proctor Tiffany reconstructs the art collection and material culture of the fourteenth century French queen Clémence de Hongrie illuminating the way the royal widow gave objects as part of a deliberate strategy to create a lasting legacy for herself and her family in medieval Paris After the sudden death of her husband King Louis X and the loss of her promised income young Clémence fought for her high social status by harnessing the visual power of possessions displaying them and offering her luxurious objects as gifts Clémence adeptly performed the role of queen making a powerful argument for her place at court and her income as she adorned her body the altars of her chapels and her dining tables with sculptures paintings extravagant textiles manuscripts and jewelry the exclusive accoutrements of royalty Proctor Tiffany analyzes the queen's collection maps the geographic trajectories of her gifts of art and interprets Clémence's generosity using anthropological theories of exchange and gift giving Engaging with the art inventory of a medieval French woman this lavishly illustrated microhistory sheds light on the material and social culture of the late Middle Ages Scholars and students of medieval art women's studies digital mapping and the anthropology of ritual and gift giving especially will welcome Proctor Tiffany's meticulous research

A Cultural History of Gardens in the

Medieval Age Michael Leslie, 2015-04-02 The Middle Ages was a time of great upheaval the period between the seventh and fourteenth centuries saw great social political and economic change The radically distinct cultures of the Christian West Byzantium Persian influenced Islam and al Andalus resulted in different responses to the garden arts of antiquity and different attitudes to the natural world and its artful manipulation Yet these cultures interacted and communicated trading plants myths and texts By the fifteenth century the garden as a cultural phenomenon was immensely sophisticated and a vital element in the way society saw itself and its relation to nature A Cultural History of Gardens in the Medieval Age presents an overview of the period with essays on issues of design types of gardens planting use and reception issues of meaning verbal and visual representation of gardens and the relationship of gardens to the larger landscape **A Merchant of Ivory in 16th-Century Paris: The Estate Inventory of Chicart Bailly** Katherine Baker, 2023-04-24 While we sometimes think about the past as distant and dusty portals that can shoot through centuries exist The estate inventory of Chicart Bailly is one of those gateways and through its many pages we are transported back into an entirely different material culture Paris at the turn of the 16th century Chicart whose death in June 1533 led to the creation of the document was part of a legacy of working with ivory bone and precious woods as a tabletier This transcription and annotated translation of the inventory provides a key for new insights into this previously understudied profession the objects made the varied media used and the world of the Paris tabletiers [Illuminating the Roman D'Alexandre](#) Mark Cruse, 2011 Survey of one of the most important surviving medieval manuscripts reveals much of its contemporary cultural literary and social milieu Oxford Bodleian Library MS Bodley 264 is one of the most famous and most sumptuous illuminated manuscripts of the entire Middle Ages Completed in 1344 in Tournai in what is now Belgium the manuscript preserves the fullest version of the interpolated Old French Roman d'Alexandre Romance of Alexander the Great and some of the most vivid illustrations of any medieval romance ranking amongst the greatest achievements of the illuminator's art its borders in particular offering a panorama of medieval society and imagination A celebration of courtliness a commemoration of urban chivalry a mirror for the prince instructing in the arts of rule and a meditation on crusade it manifests the extraordinary richness and creativity of late medieval manuscript culture This study examines the manuscript as a monumental expression of the beliefs and social practices of its day placing it in its historical and artistic context it also analyzes its later reception in England where the addition of a Middle English Alexander poem and of Marco Polo's Voyages reflects changing concepts of language historiography and geography Mark Cruse is Assistant Professor of French School of International Letters and Cultures Arizona State University [To Inspire and Instruct](#) Christina Nielsen, 2021-02-03 This collection of essays which derive from a symposium held at the Art Institute of Chicago in 2005 tells the story of how medieval art was collected by both individuals and institutions in the American Midwest This book will appeal to both medievalists and scholars of nineteenth and twentieth century American history In addition it will also appeal to scholars who are interested in museum studies and the history of collecting The essays in the

first section Collecting and Displaying Medieval Art consider the formation of medieval art collections at influential cultural institutions in three of the most important centers of industry and culture in the Midwest Chicago Detroit and Cleveland The second section Medieval Art as Inspiration and Education examines the motives of both private donors and museum professionals in forming collections and establishing period rooms and cloistered spaces at museums in Toledo Kansas City and St Louis among others At the opposite end of the spectrum was a new trend in curatorial practice beginning in the 1930s that favored the dismantling of period rooms and espoused displaying historical works of art in more distinctly modern settings a theme that pervades section three Medieval Art and Modernism An essay on medieval art in Midwestern university art museums and another one that considers the impact of works from medieval collections in special exhibitions serve as a remarkable coda to the rest of the volume Two appendices follow this one that provides an overview of medieval art collections in Midwestern university museums and another which provides a biographical sketch of prominent dealers of medieval art from 1900 1950

Byzantine Art and Italian Panel Painting Jaroslav Folda, 2015-07-28 Jaroslav Folda traces the appropriation of the Byzantine Virgin and Child Hodegetria icon by thirteenth century Crusader and central Italian painters and explores its transformation by the introduction of chrysography on the figure of the Virgin in the Crusader Levant and in Italy

Lost Artefacts from Medieval England and France Katherine Baker, 2022 Contemporary descriptions of objects no longer extant examined to reconstruct these lost treasures Surviving accounts of the material culture of medieval Europe including buildings boats reliquaries wall paintings textiles ivory mirror cases book bindings and much more present a tantalising glimpse of medieval life hinting at the material richness of that era However students and scholars of the period will be all too familiar with the frustration of trying to piece together a picture of the past from a handful of fragments The material turn has put art architecture and other artefacts at the forefront of historical and cultural studies and the resulting spotlight on the material culture of the past has been illuminating for researchers in many fields Nevertheless the loss of so much of the physical remnants of the Middle Ages continues to thwart our understanding of the period and much of the knowledge we often take for granted is based on a series of arbitrary survivals The twelve essays in this book draw on a wide array of sources and disciplines to explore how textual records from the chronicles of John of Worcester and Matthew Paris and inventories of monastic treasuries and noble women to Beowulf and early English riddles when combined with archaeological and art historical evidence can expand our awareness of artistic and cultural environments Touching on a broad range of issues around how we imaginatively reconstruct the medieval past and a variety of objects both precious and ephemeral this volume will be of fundamental interest to medieval scholars whatever their disciplinary field Contributors Katherine Baker Marian Bleeke Deirdre Carter Laura Cleaver Judith Collard Joshua Davies Kathryn Gerry Karl Kinsella Katherine A Rush Katherine Weikert Beth Whalley Victoria Yuskaitis

NEH Exhibitions Today National Endowment for the Humanities. Humanities Projects in Museums and Historical Organizations, 1997

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