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The book is the second in the *From a Reader's Perspective* series. The *Introduction* (February 1997) is dedicated to the late Dr. William Edwards of the

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Tilman Riemenschneider Master Sculptor Of The Late Middle Ages

Julien Chapuis



Tilman Riemenschneider Master Sculptor Of The Late Middle Ages:

Tilman Riemenschneider Tilman Riemenschneider, 1999 The sculpture of Tilman Riemenschneider stands at the threshold of two eras Solidly anchored in the late Gothic tradition it is also astonishingly daring Riemenschneider who was active in Würzburg from around 1483 until 1531 was one of the first sculptors to abandon polychromy on occasion making a conscious aesthetic decision to leave visible his favored material limewood His sculpture strikes a rare balance between formal elegance and expressive strength and it is among the most appealing work of the late Middle Ages The approximately fifty works documented in this handsome volume offer a fresh look at this great master The book presents a broad survey of Riemenschneider's oeuvre including representative work from all periods of his career Contributors explore the sources for his art his social milieu and the organization of his workshop the critical reception of his work his polychrome and monochrome sculpture Photographs commissioned especially for the book present the great altarpieces in Rothenburg on the Tauber Creglingen and Maidbrunn as well as the large stone sculpture in Würzburg The book is the first publication in English with color reproductions of a significant portion of Riemenschneider's oeuvre *Tilman Riemenschneider : master sculptor of the late Middle Ages ; National Gallery of Art, Washington, [3 October 1999 - 9 January 2000] ; The Metropolitan Museum of Art, New York [7 February - 14 May 2000]* Julien Chapuis, Michael Baxandall, 1999 *Tilman Riemenschneider* Tilman Riemenschneider, Julien Chapuis, Michael Baxandall, National Gallery of Art (U.S.), Metropolitan Museum of Art (New York, N.Y.), 1999 Udstillingskatalog *Tilman Riemenschneider* Julien Chapuis, 1999 *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages*. [Review]. Norbert Jopek, 2000 *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages*, 200? *Tilman Riemenschneider, C. 1460-1531* Julien Chapuis, 2004 Proceedings of a symposium held Dec 3 4 1999 in Washington D C *The Conservation of Medieval Polychrome Wood Sculpture* Michele D. Marincola, Lucretia Kargère, 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 **Riemenschneider in**

Rothenburg Katherine M. Boivin, 2021-02-26 The concept of the medieval city is fixed in the modern imagination conjuring visions of fortified walls towering churches and winding streets In *Riemenschneider in Rothenburg* Katherine M Boivin investigates how medieval urban planning and artistic programming worked together to form dynamic environments demonstrating the agency of objects styles and spaces in mapping the late medieval city Using altarpieces by the famed medieval artist Tilman Riemenschneider as touchstones for her argument Boivin explores how artwork in Germany's preeminent medieval city Rothenburg ob der Tauber deliberately propagated civic ideals She argues that the numerous artistic pieces commissioned by the city's elected council over the course of two centuries built upon one another creating a cohesive structural network that attracted religious pilgrims and furthered the theological ideals of the parish church By contextualizing some of Rothenburg's most significant architectural and artistic works such as St James's Church and Riemenschneider's Altarpiece of the Holy Blood Boivin shows how the city government employed these works to establish a local aesthetic that awed visitors raising Rothenburg's profile and putting it on the pilgrimage map of Europe Carefully documented and convincingly argued this book sheds important new light on the history of one of Germany's major tourist destinations It will be of considerable interest to medieval art historians and scholars working in the fields of cultural and urban history

Polychrome Sculpture Johannes Taubert, 2016-02-15 In the decades since its initial publication in German in 1978 *Polychrome Sculpture* has come to be widely regarded as a watershed text on the making and meaning of European medieval and Baroque painted wood sculpture An early proponent of interdisciplinary research Johannes Taubert played a pioneering role in combining the rigorous scientific analysis of materials with a fuller understanding of form and function an approach that has led to the development of technical art history as practiced today Many of the essays in this volume apply such scientific techniques as microscopic analysis to an art historical understanding of Romanesque and late Gothic wood sculpture revealing that far from serving a merely decorative function the painted surface of these works was intricately connected to their meaning The paint layers on the sculptures for example which the author spent years documenting through close examination and analysis were intended to impart a heightened sense of reality to the life-sized sculptures thereby enhancing the viewer's experience of worship Taubert believed it was crucial for conservators to understand this context before undertaking any treatments No other book offers such a focused subtle and interdisciplinary examination of the subject as *Polychrome Sculpture* This influential work is now available in English for the first time in a meticulous translation enhanced and updated by new color illustrations annotations to the original text and a new introduction

Rural Space in the Middle Ages and Early Modern Age Albrecht Classen, 2012-05-29 Older research on the premodern world limited its focus on the Church the court and more recently on urban space The present volume invites readers to consider the meaning of rural space both in light of ecocritical readings and social historical approaches While previous scholars examined the figure of the peasant in the premodern world the current volume combines a large number of specialized

studies that investigate how the natural environment and the appearance of members of the rural population interacted with the world of the court and of the city The experience in rural space was important already for writers and artists in the premodern era as the large variety of scholarly approaches indicates The present volume signals how much the surprisingly close interaction between members of the aristocratic and of the peasant class determined many literary and art historical works In a surprisingly large number of cases we can even discover elements of utopia hidden in rural space We also observe how much the rural world was a significant element already in early medieval mentality Moreover as many authors point out the impact of natural forces on premodern society was tremendous if not catastrophic *The Grove Encyclopedia of Medieval Art and Architecture* Colum Hourihane, 2012 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

German Paintings in the Metropolitan Museum of Art, 1350-1600 Maryan W. Ainsworth, Joshua P. Waterman, Dorothy Mahon, Metropolitan Museum of Art (New York, N.Y.), 2013 Paintings by Renaissance masters Lucas Cranach the Elder Albrecht Durer and Hans Holbein the Younger are among the works featured in this lavish volume the first to comprehensively study the largest collection of early German paintings in America These works created in the 14th through 16th centuries in the region that comprises present day Germany Austria and Switzerland include religious images such as Virgin and Child with Saint Anne by Durer and the double sided altarpiece The Dormition of the Virgin by Hans Schaufelein as well as remarkable portraits by Holbein and the iconic Judgment of Paris by Cranach In all more than 70 works are thoroughly discussed and analyzed making this volume an incomparable resource for the study of this rich artistic period

Mary's Mother Virginia Nixon, 2004 Saint Anne the mother of Mary is not a biblical figure She first appears in a 2nd century apocryphal infancy gospel as part of the story of the saviour's birth and maternal ancestry Mary's Mother is about the remarkable rise of Anne as a figure of devotion among medieval Christians who found solace in her closeness to Jesus and Mary

Philippe de Montebello and the Metropolitan Museum of Art James R. Houghton, Metropolitan Museum of Art (New York, N.Y.), 2009

Funerary Arts and Tomb Cult Suzanne Glover Lindsay, 2017-07-05 Even before the upheaval of the Revolution France sought a new formal language for a regenerated nation Nowhere is this clearer than in its tombs some among its most famous modern sculpture rarely discussed as funerary projects Unlike other art historical studies of tombs this one frames sculptural examples within the full spectrum of the material funerary arts of the period along with architecture and landscape This book further widens the standard scope to shed new and needed light on the interplay of the funerary arts tomb cult and the mentalities that shaped them in France over a period famous for profound and often violent change Suzanne Glover Lindsay also brings the abundant recent work on

the body to the funerary arts and tomb cult for the first time confronting cultural and aesthetic issues through her examination of a celebrated sculptural type the recumbent effigy of the deceased in death Using many unfamiliar period sources this study reinterprets several famous tombs and funerals and introduces significant enterprises that are little known today to suggest the prominent place held by tomb cult in nineteenth century France Images of the tombs complement the text to underline sculpture s unique formal power in funerary mode **Funerary Arts and Tomb Cult** Suzanne G. Lindsay,2012 This book sheds new light on the interplay of the funerary arts tomb cult and the mentalities that shaped them in France over a period famous for profound and often violent change Using previously untouched archival sources and period published material this study proposes new and vital contexts for nineteenth century France s celebrated funerary projects often profoundly reinterpreting them and brings to light significant enterprises that are little known today

Federal Register ,1997 *European Art of the Fifteenth Century* Stefano Zuffi,2005 Influenced by a revival of interest in Greco Roman ideals and sponsored by a newly prosperous merchant class fifteenth century artists produced works of astonishingly innovative content and technique The International Gothic style of painting still popular at the beginning of the century was giving way to the influence of Early Netherlandish Flemish masters such as Jan van Eyck who emphasized narrative and the complex use of light for symbolic meaning Patrons favored paintings in oil and on wooden panels for works ranging from large hinged altarpieces to small increasingly lifelike portraits In the Italian city states of Florence Venice and Mantua artists and architects alike perfected existing techniques and developed new ones The painter Masaccio mastered linear perspective the sculptor Donatello produced anatomically correct but idealized figures such as his bronze nude of David and the brilliant architect and engineer Brunelleschi integrated Gothic and Renaissance elements to build the self supporting dome of the Florence Cathedral This beautifully illustrated guide analyzes the most important people places and concepts of this early Renaissance period whose explosion of creativity was to spread throughout Europe in the sixteenth century The Oxford Dictionary of the Christian Church Frank Leslie Cross,Elizabeth A. Livingstone,2005 Uniquely authoritative and wide ranging in its scope The Oxford Dictionary of the Christian Church is the indispensable one volume reference work on all aspects of the Christian Church It contains over 6 000 cross referenced A Z entries and offers unrivalled coverage of all aspects of this vast and often complex subject including theology churches and denominations patristic scholarship the bible the church calendar and its organization popes archbishops saints and mystics In this revision innumerable small changes have been made to take into account shifts in scholarly opinion recent developments such as the Church of England s new prayer book Common Worship RC canonizations ecumenical advances and mergers and where possible statistics A number of existing articles have been rewritten to reflect new evidence or understanding for example the Holy Sepulchre entry and there are a few new articles Perhaps most significantly a great number of the bibliographies have been updated Established since its first appearance in 1957 as an essential resource for ordinands clergy and members

of religious orders ODCC is an invaluable tool for academics teachers and students of church history and theology as well as for the general reader

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