

Late Antique Early Christian And Medieval Art Sele

Early Christian Art. An Outline of the Evolution of Style and Iconography in Sculpture and Painting from Antiquity to the Eighth Century. [With Plates.] Charles Rufus MOREY.1942

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.

The Beginnings of Christian Art David Talbot Rice.1957 Here in brief compass is a survey of early Christian and early Medieval art as a whole with illustrations.

The Routledge Handbook of Early Christian Art Robin M. Jensen, Mark D. Ellison.2018-05-20 The Routledge Handbook of Early Christian Art surveys a broad spectrum of Christian art produced from the late second to the sixth centuries. The first part of the book opens with a general survey of the subject and then presents fifteen essays that discuss specific media of visual art—catacomb paintings, sculpture, mosaics, gold glass, gems, reliquaries, ceramics, icons, ivories, textiles, silver, and illuminated manuscripts. Each is written by a noted expert in the field. The second part of the book takes up themes relevant to the study of early Christian art. These seven chapters consider the ritual practices in decorated spaces, the emergence of images of Christ's Passion and miracles, the functions of Christian secular portraits, the exemplary mosaics of Ravenna, the early modern history of Christian art and archaeology studies, and further reflection on this field called "early Christian art." Each of the volume's chapters includes photographs of many of the objects discussed, plus bibliographic notes and recommendations for further reading. The result is an invaluable introduction to and appraisal of the art that developed out of the spread of Christianity through the late antique world. Undergraduate and graduate students of late classical, early Christian, and Byzantine culture, religion, or art will find it an accessible and insightful orientation to the field. Additionally, professional academics, archivists, and curators working in these areas will also find it valuable as a resource for their own research, as well as a textbook or reference work for their students.

Europe in the Middle Ages Metropolitan Museum of Art (New York, N.Y.).1987 This volume offers a broad selection of the arts of the medieval world, all drawn from the rich collections of the Metropolitan Museum of Art. This is one of a series that covers practically all the world's cultures from the earliest times to the present. In total, some 1500 objects drawn from every department of The Metropolitan Museum of Art are reproduced, most in full color and many with details and multiple views. -- Provided by publisher.

Early Christian Dress Kristi Upson-Saia.2012-02-16 Early Christian Dress is the first full-length monograph on the subject of dress in early Christianity. It pays attention to the ways in which dress expressed and shaped Christian identity, the role dress played in Christians' rivalries with pagan neighbours, and especially to the ways in which notions of gender were culled and revised in the process. Although many scholars have argued

that gender in late antiquity was a performed and embodied category, few have paid attention to the ways in which dress and physical appearances were implicated in the understanding of femininity and masculinity. This study addresses that gap, revealing the amount of sartorial work necessary to secure stable gender categories in the worlds of early Imperial pagans and late ancient Christians. This study analyzes several vigorous discussions and debates that arose over Christian women's dress. It examines how Christians interpreted their dress—especially the dress of female ascetics—as evidence of Christianity's advanced morality and piety, a morality and piety that was coded masculine. Yet even Christian leaders who championed ascetic women's ability to achieve a degree of virility in terms of their virtue and spiritual status were troubled when ascetics' dress threatened to materially dissolve gender categories, difference, and hierarchies. In the end, the study enables us to gain a broader view of how gender was constructed, perceived, and contested in early Christianity.

Allegories of the Virtues and Vices in Medieval Art Adolf Katzenellenbogen.1977

Mediaeval Art Charles Rufus Morey .1942

Age of Spirituality Hans-Georg Beck, Metropolitan Museum of Art (New York, N.Y.).1980

The Eerdmans Encyclopedia of Early Christian Art and Archaeology Paul Corby Finney.2017 This title draws on archaeological and epigraphic evidence to provide a basic introduction to early Christian architecture, sculpture, painting, mosaic, and portable artifacts created roughly between AD 200 and 600 in Africa, Asia, and Europe. It includes color illustrations and maps to enhance the understanding of this work on late antique and early Christian art, archaeology, and history.

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.

Early Christian and Byzantine Art John Beckwith, Richard Krautheimer, Slobodan Ćurčić.1986-01-01 Focusing on mosaics, sculpture, paintings, jewelry, and silk, the author examines this artistic style as an expression of religious thought

Pottery, Pavements, and Paradise Annewies van den Hoek, John J. Herrmann (Jr.).2013 These essays on late antiquity traverse a territory in which Christian and pagan imagery and practices compete, coexist, and intermingle. The iconography of the most significant late antique ceramic, African red slip ware, is an important and relatively unexploited vehicle for documenting the diversity and interpenetration of late antique cultures. Literary texts and art in other media, particularly mosaics, provide imagery that complement and enhance the messages of the ceramics. Popular entertainments, pagan cults, mythic heroes, beasts, monsters, and biblical visions are themes dealt with on the patrician and popular levels. With interpretive supplements from these diverse realms, it is possible to achieve greater insight into the life, attitudes, and thought of Late Antiquity.--

The Iconography of the Sarcophagus of Junius Bassus Elizabeth Struthers Malbon.2014-07 Carved for a Roman city prefect who was a newly baptized Christian at his death, the sarcophagus of Junius Bassus is not only a magnificent example of the fine style of mid-fourth-century sculpture but also a treasury of early Christian iconography clearly indicating the Christianization of Rome--and the Romanization of Christianity. Whereas most previous scholarship has focused on the style of the sarcophagus, Elizabeth Struthers Malbon explores the perplexing elements of its iconography in their fourth-century context. In so doing she reveals the distinction between pagan and Christian images to be less rigid than sometimes thought. Against the background of earlier and contemporary art and religious literature, Malbon explicates the relationship of the facade's two levels of scenes depicting stories from the Old and New Testaments, the connection between the scenes on the facade with those on the lid and ends of the sarcophagus, and the integration of pagan elements within a Christian work. What emerges is a carefully constructed

iconographic program shedding light on the development of early Christian art within late antique culture. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Studies in Byzantine and Medieval Western Art John Beckwith.1989 This volume bring together John Beckwith's papers on medieval and Byzantine art. They focus on those subjects which the author made his own, Coptic and Byzantine textiles, Western European and Constantinopolitan ivory carving, and Byzantine metalwork. A final section includes a number of studies on cultural diffusion, from Islam and Byzantium to Western Europe, in the early Middle Ages.

Early Christian Art Charles Rufus Morey.1953

Early Christian to Medieval Painting Carlo Volpe.1963

Age of Spirituality Margaret English Frazer.1977

Medieval Art in the Christian West Victoria Charles,Klaus H. Carl.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.

Early Christian and Byzantine Art Irmgard Hutter.1971

History of Ancient, Early Christian, and Mediæval Painting Alfred Friedrich Gottfried Albert Woltmann.1906

Early Christian Art André Grabar.1969 The beginnings of any historical movement are bound to be mysterious. So it is with Christianity, and so it is with Christian art. Into the ordered world of late classicism came the arresting voice and disturbing gaze of men heavy with conscience for whom art was only a medium for higher truth. André Grabar traces the emergence of this art from its pagan background and shows the social and spiritual forces that governed its growth. Early Christian Art covers a vast area (from Spain to Syria) and a vast theme (since content and meaning are inseparable from expression). Chapters are devoted to painting and sculpture during the persecutions, to the great Roman basilicas and Old St. Peter's, to the mosaics of Saint Costanza and to the haunting and still too little known sarcophaguses of the 4th century. The book also includes a section of ancient texts relating to art, a chronological table and a glossary-index, and the whole work is the fruition of a great scholar's life-work. -- From publisher's description.

[Early Christian & Byzantine Art](#) John Lowden.1997-04-24 An authoritative account of early Christian and Byzantine art.

The Visual Rhetoric of the Married Laity in Late Antiquity Mark D. Ellison.2023-12-11 This study examines third- and fourth-century portraits of married Christians and associated images, reading them as visual rhetoric in early Christian conversations about marriage and celibacy, and recovering lay perspectives underrepresented or missing in literary sources. Historians of early Christianity have grown increasingly aware that written sources display an enthusiasm for asceticism and sexual renunciation that was far from representative of the lives of most early Christians. Often called a “silent majority,” the married laity in fact left behind a significant body of work in the material record. Particularly in and around Rome, they commissioned and used such objects as sarcophagi, paintings, glass vessels, finger rings, luxury silver, other jewellery items, gems, and seals that bore their portraits and other iconographic forms of self-representation. This study is the first to undertake a sustained exploration of these material sources in the context of early Christian discourses and practices related to marriage, sexuality, and celibacy. Reading this visual evidence increases understanding of the population who created it, the religious commitments they asserted, and the comparatively moderate forms of piety they set forth as meritorious alternatives to the ascetic ideal. In their visual rhetoric, these artifacts and images comprise additional voices in Late Antique conversations about idealized ways of Christian life, and ultimately provide a fuller picture of the early Christian world. Plentifully illustrated with photographs and drawings, this volume provides readers access to primary material evidence. Such evidence, like textual sources, require critical interpretation; this study sets forth a careful methodology for iconographic analysis and applies it to identify the potential intentions of patrons and artists and the perceptions of viewers. It compares iconography to literary sources and ritual practices as part of the interpretive process, clarifying the ways images had a rhetorical edge and contributed to larger conversations. Accessibly written, *The Visual Rhetoric of the Married Laity in Late Antiquity* is of interest to students and scholars working on Late Antiquity, early Christian and late Roman social history, marriage and celibacy in early Christianity, and early Christian, Roman, and Byzantine art.

Age of Spirituality Kurt Weitzmann.1979

Carolingian Art Roger Packman Hinks.1962

Age of Spirituality Kurt Weitzmann,Margaret English Frazer.1977

An Introduction to Early Christian Symbolism William Palmer.1900

Studies in Early Christian, Medieval, and Renaissance Art Richard Krautheimer.1969 Includes translations of papers originally published in German and Italian.

Late Antique Portraits and Early Christian Icons Andrew Paterson.2022-06-30 This book focuses on the earliest surviving Christian icons, dated to the sixth and seventh centuries, which bear many resemblances to three other well-established genres of ‘sacred portrait’ also produced during late antiquity, namely Roman imperial portraiture, Graeco-Egyptian funerary portraiture and panel paintings depicting non-Christian deities. Andrew Paterson addresses two fundamental questions about devotional portraiture – both Christian and non-Christian – in the late antique period. Firstly, how did artists visualise and construct these images of divine or sanctified figures? And secondly, how did their intended viewers look at, respond to, and even interact with these images? Paterson argues that a key factor of many of these portrait images is the emphasis given to the depicted gaze, which invites an intensified form of personal encounter with the portrait’s subject. The book will be of interest to scholars working in art history, theology, religion and classical studies.

Sacred Meaning in the Christian Art of the Middle Ages Stephen N. Fliegel.2004 With absorbing prose and detailed images, Stephen Fliegel unlocks the secrets of these sacred objects and portrays medieval Christian believers as souls kindred to us-humans striving in their own time to discern and preserve religious meaning and decorum. Fliegel provides a rich understanding of the allegorical images that helped the church to communicate to

the faithful through visual narrative and also provides a rich, textured understanding of sacred art and architecture.

Late Antique, Early Christian and Medieval Art Meyer Schapiro.1979

Late Antique, Early Christian and Mediaeval Art Meyer Schapiro.1979 Applies ideas drawn from the history of secular life, judicial and political history, social customs, religious psychology, linguistics, and folklore to works of art spanning the period from the end of antiquity to the late Middle Ages.

A Higher Contemplation Stephen N. Fliegel.2012 Sacred Meaning in the Christian Art of the Middle Ages. .

Roman Art Franz Wickhoff.1900

The Genesis of Early Christian Art Yukako Suzawa.2008 In this wide-ranging study of the beginnings of Christian art, the author takes as her starting point the question of positive assimilation between Christian and non-Christian images in early Christian art. This study attempts to determine whether the theological term of syncretism can be appropriate to the study of early Christian art. During her study of the genesis of early Christian art, the author became aware that her attitude toward the notion of syncretism differs from most of the existing literature on early Christian art history and architecture. Some scholars have avoided using the notion of syncretism, and some have used it pejoratively to describe a mish-mash of religions, perhaps taking their cue from the doctrinal discussion of the term by the Church itself. In contrast, in the literature of the history of Japanese religions and art, religious synthesis has been referred to as 'syncretism,' and the term in that literature is defined as a blending of the ideas or practices of different religions that results in a unity of deities.

Devotion & Splendor Art Institute of Chicago.2004 This striking publication features important works of medieval art ranging from the early Christian era to the later Middle Ages, from both Western Europe and Byzantium. An introductory essay by Christina Nielsen focuses on the Art Institute's history of

Christian Iconography; Or, the History of Christian Art in the Middle Ages Adolphe Napoléon Didron.1896

Early christian art Charles Rufus Morey.1953

Understanding Early Christian Art Robin M. Jensen.2013-04-15 Understanding Early Christian Art is designed for students of both religion and of art history. It makes the critical tools of art historians accessible to students of religion, to help them understand better the visual representations of Christianity. It will also aid art historians in comprehending the complex theology, history and context of Christian art. This interdisciplinary and boundary-breaking approach will enable students in several fields to further their understanding and knowledge of the art of the early Christian era. Understanding Early Christian Art contains over fifty images with parallel text.

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Late Antique Early Christian And Medieval Art Sele Introduction

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