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About Medieval Wall Paintings. The walls of medieval churches were brightly painted with religious imagery and colourful patterns, and although often shadows of their former selves, these paintings are among the most enigmatic art to survive the Middle Ages. This beautifully illustrated book is an ideal introduction to this fascinating subject.

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Monasteries are among the most intriguing and enduring symbols of England's medieval heritage. Simultaneously places of prayer and spirituality, power and charity, learning and invention, illusion and superstition, they survive today as haunting ruins, great houses and as some of our most important cathedrals and churches. This book examines the growth of monasticism and the different orders of ...

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This is a short book about medieval church wall paintings in England and Wales. It has many illustrations. The author was an expert in this field as both a trained artists and an academic and does a good job explaining the subject. The church paintings were mostly lost in the Reformation; before then, all churches were highly painted inside.

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Mediaeval Wall Paintings (Shire Library) New Paperback Book Paperback: 96 pages Publisher: Shire Publications (10 Feb. 2014) Language: English ISBN-10: 0747812934 ISBN-13: 978-0747812937 Product Dimensions: 15 x 0.7 x 21.1 cm Author: Roger Rosewell. Thank you for looking at our current available product which is brand new and ready for quick despatch.

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What medieval wall paintings remain in English churches tend to be shadows of their former selves – rare fragments of art that have survived not only the Reformation, but successive waves of iconoclastic zeal and unsympathetic restoration. ... Shire Library Series, #767: Pages: 96: Product dimensions: 5.80(w) x 8.20(h) x 0.40(d) About the Author.

Mediaeval Wall Paintings by Roger Rosewell, Paperback ...
Spanish art of the Middle Ages, a period that has been relatively unexplored in the English-speaking world, is examined here in detail. This publication accompanies a major exhibition for which more than 150 sculptures, architectural elements, paintings, textiles, and objects for everyday and ceremonial use have been gathered from museums and private collections in Spain, the United States ...

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The Story of the Recorded Word, a set of four large arched panels by Edward Laning, were executed for the McGraw Rotunda of the New York Public Library Main Branch from 1938 to 1942 as part of a Works Progress Administration (WPA) Project, with supplies furnished by Isaac Phelps Stokes, author of the Iconography of Manhattan Island. Laning depicted the story of the recorded word across each of ...

NYC - New York Public Library Main Building: McGraw ...
The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Art & Architecture Collection, The New York Public Library, (1876). Ornaments for wall paneling.

What medieval wall paintings remain in English churches tend to be shadows of their former selves – rare fragments of art that have survived not only the Reformation, but successive waves of iconoclastic zeal and unsympathetic restoration. The whitewashed walls of most parish churches belie the riot of color and decoration that once adorned them, but the remnants of paintings tucked into corners or rescued from later layers of paint help us to understand the role of art in medieval religion. Roger Rosewell here offers a guide to the role played by medieval wall paintings, as religious, didactic and commemorative works of art, telling the stories of those who created them and those who used them on a daily basis. He also compares and contrasts religious and domestic wall paintings and uses beautiful color photography throughout to illustrate the story.

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Monasteries are among the most intriguing and enduring symbols of Britain's medieval heritage. Simultaneously places of prayer and spirituality, power and charity, learning and invention, they survive today as haunting ruins, great houses and as some of our most important cathedrals and churches. This book examines the growth of monasticism and the different orders of monks; the architecture and administration of monasteries; the daily life of monks and nuns; the art of monasteries and their libraries; their role in caring for the poor and sick; their power and wealth; their decline and suppression; and their ruin and rescue. With beautiful photographs, it illustrates some of Britain's finest surviving monastic buildings such as the cloisters of Gloucester Cathedral and the awe-inspiring ruins of Rievaulx Abbey in North Yorkshire.

The first major illustrated study of this unique medieval art form for almost half a century, surveying the images and iconography that made the medieval church a riot of colour.

Designed to dominate the surrounding area, to house powerful garrisons, offer sumptuous quarters for local nobility, and to discourage and repel enemy attacks, castles dominated England and Wales for more than half a millennium. Though some were built before 1066, the Norman Conquest left a lasting legacy in the form of fortifications ranging from small earthworks now barely discernible, to mighty and dominating stone fortresses. This book examines why castles were so essential to medieval warfare, their importance in domestic politics, and the day-to-day lives of those who lived and worked within them. It also shows how the development of new technologies affected their construction and design, and why they eventually fell into disrepair in the late Middle Ages. Beautifully illustrated with stunning photographs, this is the perfect guide for any castle enthusiast seeking to discover more about medieval fortifications and their inhabitants.

Illuminated manuscripts are among the most beautiful, precious and mysterious works of Western art. Before the printing press was invented, books were produced by hand and their illustration using brightly coloured pigments and gold embellishments was a labour of love and an act of piety in itself. The results are stunning. The works emanating from the scriptoria of monasteries were mainly religious texts, including illuminated bibles, psalters, and works for private devotion known as books of hours. Illuminated Manuscripts describes the origin and history of illumination in the Middle Ages, covering the artists and their techniques, and the patrons who commissioned them. It explains the subject matter found in medieval works, such as saints and Bible stories and the use of ornamental flourishes, and is illustrated with many fine examples of the genre including the Lindisfarne Gospels and the Book of Kells.

The glorious architecture of Victorian Britain gained much of its lustre from the colourful stained glass which embellished the windows of cathedrals, churches and country houses. Inspired by the designs of medieval artisans, leading designers such as A.W.N. Pugin and William Morris used innovative techniques to produce coloured and painted glass that complemented the architectural opulence of the Gothic Revival. These decorative artworks record contemporary beliefs and morals, indicative of the mind set of those who commissioned and executed them. Such was the impact of these new stained-glass patterns that companies mass produced cheaper imitations which were fitted in the doors and windows of offices, public buildings and thousands of middle-class terraced homes. This beautiful book introduces the reader to many wonderful examples of Victorian stained glass and where it can be found. It outlines the development of the craft, the leading designers and manufacturers, how the windows were made and the details which can help identify the date and style of a piece.

In Imago Mortis: Mediating Images of Death in Late Medieval Culture, Ashby Kinch argues that late medieval artists, writers, and patrons creatively adapted conventional death iconography in ways that ultimately affirm their artistic, social and political identities.

The Middle Ages are all around us in Britain. The Tower of London and the castles of Scotland and Wales are mainstays of cultural tourism and an inspiring cross-section of later medieval finds can now be seen on display in museums across England, Scotland, and Wales. Medieval institutions fromParliament and monarchy to universities are familiar to us and we come into contact with the later Middle Ages every day when we drive through a village or town, look up at the castle on the hill, visit a local church or wonder about the earthworks in the fields we see from the window of a train.The Oxford Handbook of Later Medieval Archaeology in Britain provides an overview of the archaeology of the later Middle Ages in Britain between AD 1066 and 1550. 61 entries, divided into 10 thematic sections, cover topics ranging from later medieval objects, human remains, archaeological science,standing buildings, and sites such as castles and monasteries, to the well-preserved rictal landscapes which still survive. This is a rich and exciting period of the past and most of what we have learnt about the material culture of our medieval past has been discovered in the past two generations. This volume provides comprehensive coverage of the latest research and describes the major projects and concepts that are changing our understanding of our medieval heritage.

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