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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

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among the most

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enduring symbols of
England's medieval
heritage.

Simultaneously places
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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

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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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both a trained artists
and an academic and
does a

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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

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of iconoclastic zeal
and unsympathetic
restoration. ... Shire
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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

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Paintings, paintings,
elements, paintings,
textiles, and objects
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for everyday and
ceremonial use have
been gathered from
museums and private
collections in Spain,
the United States ...

The Art of Medieval
Spain, A.D.
500–1200 |
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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
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Administration (WPA)

Project, with supplies

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Phelps Stokes, author
of the Iconography of
Manhattan Island.

Laning depicted the
story of the recorded
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for wall paneling.

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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

believe the riot of color

and decoration that

once adorned them,

but the remnants of

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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

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Paintings of Shire

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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.

The medieval wall

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Paintings that remain
in English churches
are for the most part
shadows of their
former selves – the
rare fragments of this
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Reformation but also
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whitewashed walls of

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Paintings Churches
Library

most parish churches belie the riot of colour 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

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played by medieval
wall paintings, as
religious, didactic and
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works of art, telling
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contrasts religious
and domestic wall
paintings, using
beautiful colour

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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.

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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

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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

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Paintings 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

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awe-inspiring ruins of
Rievaulx Abbey in
North Yorkshire.

The medieval wall paintings that remain in English churches are for the most part shadows of their former selves – the rare fragments of this beautiful art to have survived not only the Reformation but also

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Successive waves of
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Rosewell here offers a
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the stories of those
who created them
and those who used
them on a daily basis.

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He also compares and contrasts religious and domestic wall paintings, using beautiful colour photography throughout.

Designed to dominate the surrounding area, to house powerful garrisons, offer sumptuous quarters for local nobility, and

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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

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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

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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.

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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

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Gargoyles are an architectural feature designed to throw rainwater clear of the walls of a building. Widely used on medieval churches, these water spouts were often richly decorated, and fashioned as serpents' heads and other

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fanciful shapes.

Today, the term

gargoyle is also

popularly applied to

any carved decorative

head or creature high

up on a building and

this book is an

exploration of all of

these enchanting

features. Written by

an academic and

stonecarver, it is the

perfect introduction

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Library
to this fascinating
subject. Gargoyles

aims to provide a

concise introduction

to the stone carvings

often found on

religious and secular

buildings in Britain

from the medieval

period to the modern.

It will explore the

typical imagery, some

of the theories put

forward to explain

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them, as well as
consider the carvings
within their
architectural and
social contexts.

Incorporating recent
and current research,
the book will
nevertheless be
accessible to the
general reader.

The Middle Ages are
all around us in

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Paintings Shrine
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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

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from Parliament 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

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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

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objects, human
remains,
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science, standing
buildings, and sites
such as castles and
monasteries, to the
well-preserved relict
landscapes which still
survive. This is a rich
and exciting period of
the past and most of
what we have learnt
about the material

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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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For centuries carved writings and artworks in churches lay largely unnoticed. So archaeologist Matthew Champion started a nationwide survey to gather the best examples. In this book he shines a spotlight on a forgotten world of ships, prayers for

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good fortune, satirical
cartoons, charms,
curses, windmills,
word puzzles,
architectural plans
and heraldic designs.
Drawing on examples
from surviving
medieval churches in
England, the author
gives a voice to the
secret graffiti artists:
from the lord of the
manor and the parish

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priest to the people

who built the church

itself. Here are

strange medieval

beasts, knights

battling unseen

dragons, ships sailing

across lime-washed

oceans and demons

who stalk the walls.

Latin prayers for the

dead jostle with

medieval curses,

builders ' accounts

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Library
and slanderous
comments concerning
a long-dead

archdeacon. Strange
and complex

geometric designs,
created to ward off
the ' evil eye ' and

thwart the works of
the devil, share

church pillars with
the heraldic shields of
England ' s medieval
nobility.

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