

The Brummer Collection of Medieval Art

DUKE UNIVERSITY MUSEUM OF ART

Caroline Bruzelius with Jill Meredith



The Brummer Collection Of Medieval Art Duke University Museum Of Art

**Metropolitan Museum of Art (New
York, N.Y.), Lisbeth Castelnovo-
Tedesco, Jack Souldanian**

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The Brummer Collection of Medieval Art Duke University. Museum of Art, Caroline Astrid Bruzelius, Jill Meredith, 1991
The Brummer Collection of Medieval Art in the Duke University Museum of Art is one of the finest to be found in any American university museum. It is remarkable for its breadth and the variety of objects represented with works varying in scale from monumental stone pieces to small scale objects in wood, ivory or metal and ranging from the seventh to eighth centuries through the sixteenth century. This fine catalog makes available for the first time this rich but little known collection. Five studies by leading art scholars focus on key works in the collection and contribute to a new understanding of the origins of many of the pieces. Two introductory essays comment on the character of the collection as a whole, its acquisition by Duke University and its conservation. Finally, the catalog section discusses the more important pieces in the collection and is followed by a checklist of entries and smaller photographs of all other objects. Contributors: Ilene H. Forsyth, Jean M. French, Dorothy F. Glass, Dieter Kimpel, Jill Meredith, Linda S. Roundhill. **Caroline Bruzelius and Jill Meredith, Eds. The Brummer Collection of Medieval Art, The Duke University Museum of Art. [Review].** Paul Williamson, 1992

A Companion to Medieval Art Conrad Rudolph, 2019-05-07. A fully updated and comprehensive companion to Romanesque and Gothic art history. This definitive reference brings together cutting edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history. The volume comprises original theoretical, historical and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub-disciplinary perspectives. Part of the Blackwell Companions to Art History. **A Companion to Medieval Art** Second Edition features an international and ambitious range of contributions covering reception, formalism, Gregory the Great, pilgrimage, art, gender, patronage, marginalized images, the concept of spolia, manuscript illumination, stained glass, Cistercian architecture, art of the crusader states and more. Newly revised edition of a highly successful companion including 11 new articles. Comprehensive coverage ranging from vision, materiality and the artist through to architecture, sculpture and painting. Contains full color illustrations throughout plus notes on the book's many distinguished contributors. **A Companion to Medieval Art: Romanesque and Gothic in Northern Europe** Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art. **The Brummer Galleries, Paris and New York**, 2023-05-08. This is the first thorough investigation of the Brummer brothers' remarkable career as dealers in antiques, curiosities and modernism in Paris and New York over six decades. 1906-1964. A dozen specialists aggregate their expertise to explore extant dealer records and museum archives, parse the wide-ranging Brummer stock and assess how objects were sourced, marketed, labelled, restored and displayed. The research provides insights into emerging collecting fields as they crystallised at the crossroads between market and museum. It questions the trope of the tastemaker, the translocation of material culture and the dealers' prolific

relationships with illustrious collectors curators scholars artists and fellow dealers *Italian Medieval Sculpture in the Metropolitan Museum of Art and the Cloisters* Metropolitan Museum of Art (New York, N.Y.), Lisbeth Castelnovo-Tedesco, Jack Soltanian, 2010 The collection of Italian medieval sculpture in The Metropolitan Museum of Art and The Cloisters began with the acquisition in 1908 of a Romanesque column statue today the Museum's holdings comprise more than seventy works dating from the ninth to the late fifteenth century The birthplaces of these works range from Sicily to Venice some typify local styles others illustrate the intense artistic exchanges taking place within Italy and between Italy and the wider world Technological advances of the last decades have made it possible to determine more precisely the materials and techniques from which works of art are made the history of their alteration and the mechanisms of their deterioration Using such techniques scholars have been able to ascertain for example that sculptures previously thought to be modern works carved in the medieval manner were in fact completely authentic This innovative volume represents a watershed in the study of sculpture a collaborative dialogue between an art historian and a conservator between art history and art science that deepens our understanding of the object we see while illuminating its elusive enigmatic history From publisher's description **Collectors, Commissioners, Curators** Elina Gertsman, 2023-05-08 This volume celebrates the storied career of Stephen N. Fliegel the former Robert Bergman Curator of Medieval Art at the Cleveland Museum of Art CMA Authors of these essays all leading curators in their fields offer insights into curatorial practices by highlighting key objects in some of the most important medieval collections in North America and Europe Metropolitan Museum of Art The Louvre the British Museum Victoria Albert Museum the Getty the Groeningemuseum The Morgan Library Vienna's Kunsthistorisches Museum and of course the CMA offering perspectives on the histories of collecting and display artistic identity and patronage with special foci on Burgundian art acquisition histories and objects in the CMA 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

The Invention of the American Art Museum Kathleen Curran, 2016-07-01 American art museums share a mission and format that differ from those of their European counterparts which often have origins in aristocratic collections This groundbreaking work recounts the fascinating story of the invention of the modern American art museum starting with its roots in the 1870s in the craft museum type which was based on London s South Kensington now the Victoria and Albert Museum At the turn of the twentieth century American planners grew enthusiastic about a new type of museum and presentation that was developed in Northern Europe particularly in Germany Switzerland and Scandinavia Called Kulturgeschichte cultural history museums they were evocative displays of regional history American trustees museum directors and curators found that the Kulturgeschichte approach offered a variety of transformational options in planning museums classifying and displaying objects and broadening collecting categories including American art and the decorative arts Leading institutions including the Museum of Fine Arts Boston and the Metropolitan Museum of Art in New York adopted and developed crucial aspects of the Kulturgeschichte model By the 1930s such museum plans and exhibition techniques had become standard practice at museums across the country

American Gothic: Reflections on Gothic Architectural Scholarship in America, 1925-2025 , 2025-08-04 This book chronicles the contributions of American scholars to the study of European Gothic architecture It traces this history through a series of biographical case studies of major figures ranging from Arthur Kingsley Porter to Robert Branner and Jean Bony to Caroline Bruzelius calling attention to their influence as mentors and to the character of their professional networks These biographical chapters are supplemented by thematic essays and a roundtable discussion of current issues in the field Altogether the book explains how working from overseas presents both significant challenges and valuable perspectives allowing American scholars to enrich dialog in the field Contributors are Robert Bork Caroline Bruzelius Meredith Cohen S Diane Daussy Jennifer M Feltman Erin Hulbert Maile Hutterer Matthew Reeve Lisa Reilly Rebecca Smith Zachary Stewart Kyle Sweeney Kristine Tanton Sarah Thompson Arnaud Timbert and Joseph Williams

Mirror of the Medieval World Barbara Drake Boehm, Metropolitan Museum of Art (New York, N.Y.), 1999 The publication of this comprehensive catalogue celebrates the distinguished career of William D Wixom at the Metropolitan Highlighted in these pages are more than three hundred purchases and gifts the great majority of which have been on view but many of which have remained unpublished until now Metropolitan Museum of Art website

The Meanings of Nudity in Medieval Art Sherry C. M. Lindquist, 2012 Addressing a strangely neglected key issue in the history of art this volume engages the variety and complexity of medieval representations of the unclothed human body The Meanings of Nudity in Medieval Art breaks ground by offering a variety of approaches to explore the meanings of both male

and female nudity in European painting manuscripts and sculpture ranging from the late antique era to the fifteenth century

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

Working with Limestone Vibeke Olson, 2017-05-15 This new volume in the AVISTA series focuses on the study of medieval limestone As the principal building material in the Middle Ages and a prized medium for architectural sculpture limestone played a significant role in medieval artistic manufacture The choice of material inherently informed the final product thus understanding the material and its uses gives insight into the medieval creative process and the production driven choices that were made by masons and sculptors Quality limestone was a highly sought after commodity that was often shipped across great distances yet in other instances masons made do with locally available resources Through an intensive study of medium many broader topics can be addressed for instance the economics of medieval construction the artistic process or the application of modern technology in understanding and preserving medieval buildings and sculpture The papers collected in this volume present the depth and scope of recent scholarship in the field through a wide ranging overview of the state of the discipline of medieval stone studies They address such methodological approaches to the study of limestone as the use of neutron activation analysis to determine quarries of origin issues of labor and transportation as well as issues faced in the cleaning and conservation of limestone This volume is the first comprehensive study in English that investigates limestone as an essential component of large scale medieval artistic production and as such it is a valuable resource for both students and scholars in the field

Samson and Delilah in Medieval Insular French Catherine Léglu, 2018-08-24 Samson and Delilah in Medieval Insular French investigates several different adaptations of the story of Samson that enabled it to move from a strictly religious sphere into vernacular and secular artworks Catherine L glu explores the narrative s translation into French in medieval England examining the multiple versions of the Samson narrative via its many adaptations into verse prose visual art and musical Utilizing a multidisciplinary approach this text draws together examples from several genres and media focusing on the importance of book learning to secular works In analysing this Biblical narrative L glu reveals the importance of the Samson and Delilah story as a point of entry into a fuller understanding of medieval translations and adaptations of the Bible

Catalogue of the Sculpture in the Dumbarton Oaks Collection from the Ptolemaic Period to the Renaissance Dumbarton Oaks, Gary Vikan, 1995 These sculptures reflect the Blisses wide ranging tastes and extraordinary connoisseurship About a quarter are Greco Roman nearly two thirds of the rest are Late Antique mostly limestone carvings from Early Byzantine Egypt Sculpture from the Middle Byzantine period is very rare making the four pieces in this collection

especially significant A Renaissance Treasury Laurie Winters, Joseph R. Bliss, Charles Avery, Russell Bowman, Montgomery Museum of Fine Arts, Milwaukee Art Museum, 1999 Winters introduces Richard Flagg and Erma Flagg's collection of some hundred objects made during 1450 to 1900 Most of the beautifully crafted highly decorative yet functional pieces are examples of Renaissance and Baroque marvels they include clocks a particularly varied and sumptuous collection sculpture inlaid boxes china and glassware tankards metalwork and furniture Each of the 77 individual chefs d'oeuvres documented in this catalog celebrating the gift of the Flaggs to the Milwaukee Art Museum are exceptional examples of artistry combined with technical achievement Such is the case with a 15th century Cassone from Florence replete with intarsia and coat of arms signaling a marital alliance between the nobility Another magnificent piece highlighted through an individual entry in the catalog is a 15th century limestone tympanum possibly from the Burgundy region of France showing the enthroned Virgin and Child The physical properties of this volume are as elaborate as the objects it defines lavish full page color plates illustrate the pieces lengthy catalog entries provide detailed information and the whole is supplemented with appendixes consisting of checklist and glossary 69 colour 29 b/w illustrations

Women Medievalists and the Academy Jane Chance, 2005 Pioneering An important and timely collection that profiles the lives and professional careers of women medievalists in the last centuries Maureen Mazzaoui University of Wisconsin Madison

THE CLOISTERS. Elizabeth C. Parker, 1992

The Marvellous and the Monstrous in the Sculpture of Twelfth-century Europe Kirk Ambrose, 2013 Richly illustrated consideration of the meaning of the carvings of non human beings from centaurs to eagles found in ecclesiastical settings Representations of monsters and the monstrous are common in medieval art and architecture from the grotesques in the borders of illuminated manuscripts to the symbol of the green man widespread in churches and cathedrals These mysterious depictions are frequently interpreted as embodying or mitigating the fears symptomatic of a dark age This book however considers an alternative scenario in what ways did monsters in twelfth century sculpture help audiences envision perhaps even achieve various ambitions Using examples of Romanesque sculpture from across Europe with a focus on France and northern Portugal the author suggests that medieval representations of monsters could service ideals whether intellectual political religious and social even as they could simultaneously articulate fears he argues that their material presence energizes works of art in paradoxical even contradictory ways In this way Romanesque monsters resist containment within modern interpretive categories and offer testimony to the density and nuance of the medieval imagination KIRK AMBROSE is Associate Professor Chair Department of Art and Art History University of Colorado Boulder

Telling Images V. A. Kolve, 2009 Telling Images is a study of Chaucer's narrative art and its use of symbolic images in the visual arts of his time

Embark on a transformative journey with is captivating work, **The Brummer Collection Of Medieval Art Duke University Museum Of Art** . This enlightening ebook, available for download in a convenient PDF format PDF Size: , invites you to explore a world of boundless knowledge. Unleash your intellectual curiosity and discover the power of words as you dive into this riveting creation. Download now and elevate your reading experience to new heights .

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