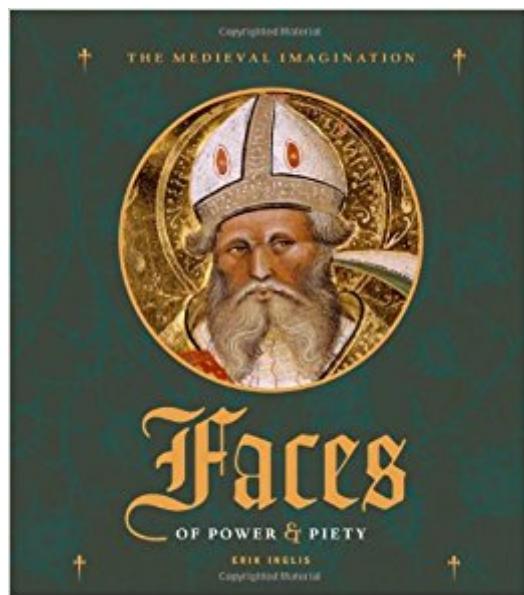


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Faces Of Power And Piety (Medieval Imagination)



Synopsis

Faces of Power and Piety is the second in the Medieval Imagination series of small, affordable books that draw on manuscript illuminations in the collections of the J. Paul Getty Museum and the British Library. Each volume focuses on a particular theme to provide an accessible introduction to the imagination of the medieval world. The faces featured in this volume include portraits of both illustrious historical figures and celebrated contemporaries. They reveal that medieval artists often disregarded their subject's physical appearance in favor of emphasizing qualities such as power and piety. Faces of Power and Piety also looks at the development of portraiture in the modern sense during the Renaissance, when likeness became an important component of portrait painting.

Book Information

Series: Medieval Imagination

Hardcover: 96 pages

Publisher: J. Paul Getty Museum; 1 edition (September 8, 2008)

Language: English

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Product Dimensions: 7 x 0.5 x 9 inches

Shipping Weight: 1 pounds (View shipping rates and policies)

Average Customer Review: 4.3 out of 5 stars 3 customer reviews

Best Sellers Rank: #2,191,144 in Books (See Top 100 in Books) #73 in Books > Arts & Photography > Other Media > Illuminations #435 in Books > Arts & Photography > History & Criticism > Themes > Portraits #443 in Books > Arts & Photography > Painting > Portraits

Customer Reviews

"This is a charming book, accessible to readers of all ages, whether for the pictures alone or the wonderful stories told through them." •The Bloomsbury Review
"Recommended as an art history resource for middle and high-school students." •SchoolArts Magazine

Erik Inglis teaches medieval art history at Oberlin College in Ohio.

A bit limited in the verity of faces and the illustrations don't clearly show the brush strokes.

great addition to my scribal library

Erik Inglis is a scholar of the first rate. This book is accessible to anyone with even a passing interest in medieval manuscripts; but more importantly, it is *rewarding* to anyone with an interest in art history in general. Inglis is a gifted teacher, and this comes through in each line of the writing; he knows how to communicate the importance of the material, even to an audience that may not know the finer points of medieval politics, illumination techniques, etc. If you have even a passing interest in this material, the sumptuous reproductions and scholarly acumen exhibited here should be more than enough to purchase this book.

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