

An impressionistic painting of a forest scene. The composition is dominated by vibrant, textured brushstrokes in shades of blue, green, and yellow. A path or stream winds through the center, leading towards a small, simple house with a white roof and orange-brown walls. The background is filled with dense foliage and trees, rendered with expressive, visible brushwork. The overall mood is bright and airy, capturing the essence of a sunlit forest.

Photography – Fine Arts

# CATALOGUE 2022

PARKSTONE-INTERNATIONAL



















# CATALOG 2022





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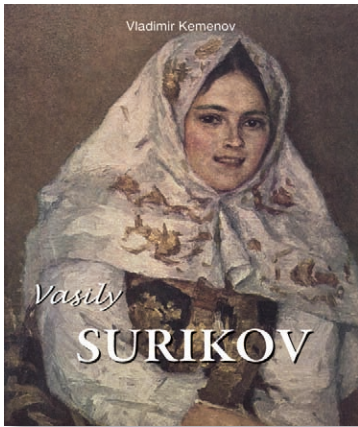
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240 x 290 mm; 9.4 x 11.4 in.

200 pages

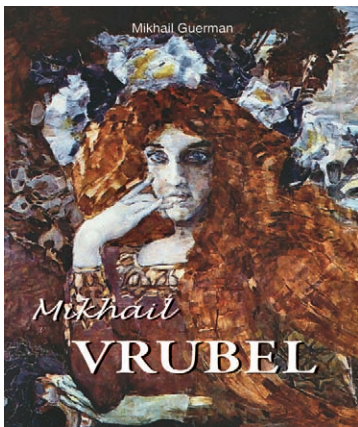
130 illustrations in colour

Hardcover



ISBN: 978-1-64699-790-9

**B**orn in Krasnoiarsk in 1848, Surikov died in Moscow in 1916. He is one of the great masters of history painting, and he occupies a special place in Russian culture. Like Delacroix, he believed that history was not a pretext for nice painting but an inexorable drama with neither culprits nor innocents but rather people driven by invisible forces. He was very knowledgeable about Russian history, and his paintings deal with crucial moments. He sought in historical events the answers to pressing problems of his time. Here is a book about a painter little-known in the West, analysed with understanding by one of the greatest of Russian art critics.



ISBN: 978-1-64699-791-6

**M**ikhail Aleksandrovich Vrubel (1856-1910) was a painter whose art has been described as a Symbolist and Proto-Expressionist. He exerted a tremendous influence on Russian avant-garde painters. After graduating from the Academy of Fine Art in St. Petersburg, Vrubel made many trips to Italy and earned his living restoring medieval art treasures. This greatly influenced Vrubel's choice of subject matter, although he was also heavily influenced by the literature of his own country, which was then in full flower. The magnificent full-colour reproductions in this book of the Russian master, whose work deserves to be far better known in the West, will be a revelation to all who are unfamiliar with his work and a delight to the enthusiast.



ISBN: 978-1-64699-792-3

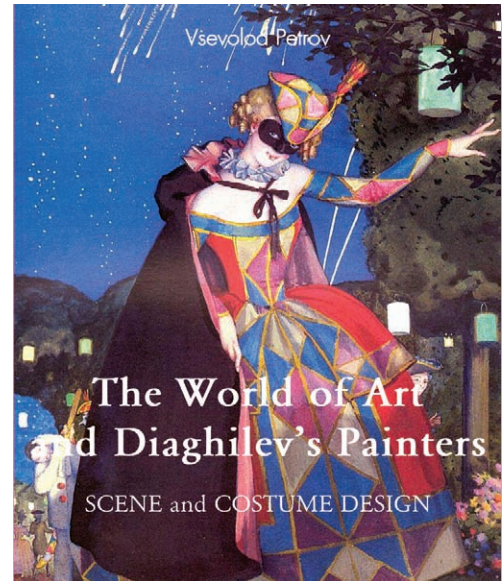
**R**USSIAN WATER PAINTERS recaptures the impressions of water in the works held at the Russian State Museum of Russian Painters, from the 18th century onward. Among the paintings are works by Sylvester Shechedrin, Ivan Aivazovsky, Polenov, Arkhipov and Repin. Sutherland Lyall narrates vividly and elegantly the exciting and varied appearance of water in the world of Russian art. He invites the reader to discover something of the history and customs of this vast country, and provides an insight into Russian painting.

# THE BEST OF RUSSIAN ART

## Specifications

265 x 317 mm; 10.4 x 12.5 in.  
286 pages  
180 illustrations in colour  
Hardcover

ISBN: 978-1-64699-793-0

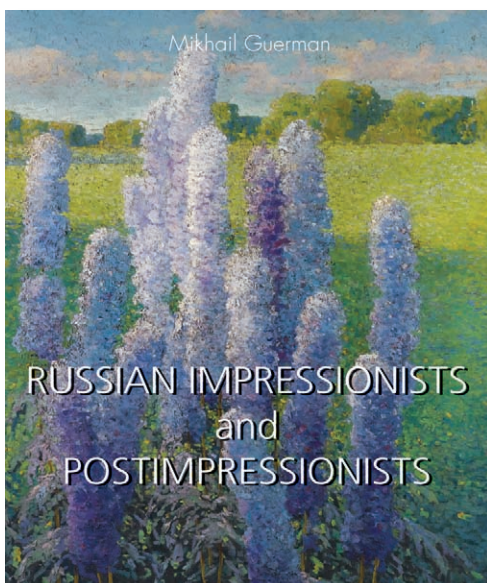


When, almost twenty years ago, we founded *the World of Art*, we had a burning desire to liberate Russian artistic activity from the tutelage of literature, to instil in the society around us a love of the very essence of art, and that was the aim we had when we took the field. We considered enemies all those „who fail to respect art as such”, those who either fasten wings to an old nag or harness Pegasus to the cart of „social ideals”, or reject the idea of Pegasus altogether. For that reason, we addressed ourselves to the artistic world with the slogan „Talents of all directions, unite!” And that is how in our ranks Vrubel immediately appeared alongside Levitan, Bakst alongside Serov, Somov alongside Maliavin.

Alexander Benois

## Specifications

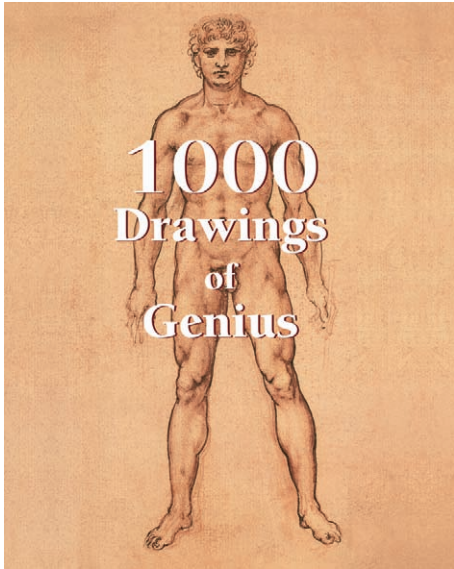
240 x 290 mm; 9.4 x 11.4 in.  
200 pages  
130 illustrations in colour  
Hardcover



The 1860s were marked by a strong realistic movement in Russian painting. Artists became interested in depicting the lives and customs of their fellow countrymen. This new art form was mostly the work of the Itinerants group, who wanted to take art to the people and paint the outdoors. Mikhail Guerman traces the converging lines of Russian and French art in the immensely fertile period of the late 19th and early 20th century.

ISBN: 978-1-64699-794-7

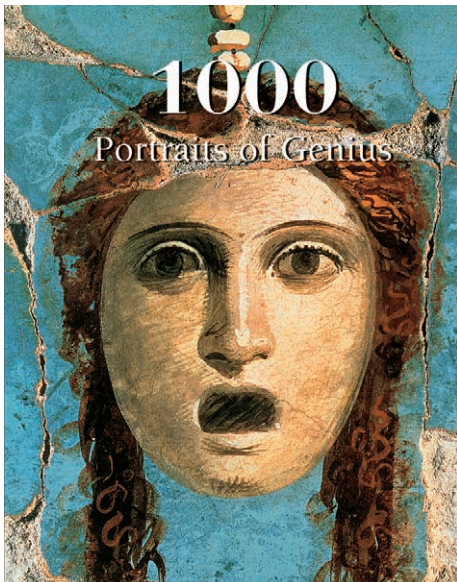
# THE BOOK



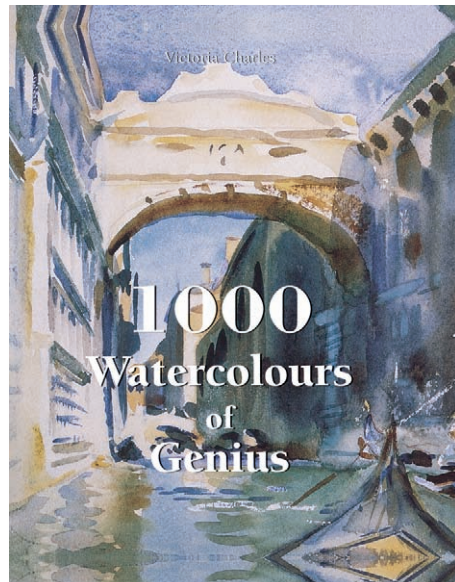
ISBN: 978-1-78160-236-2

## Specifications

165 x 210 mm; 6.5 x 8 in.  
544 pages  
1000 illustrations in colour  
Hardcover with dust jacket  
or softcover

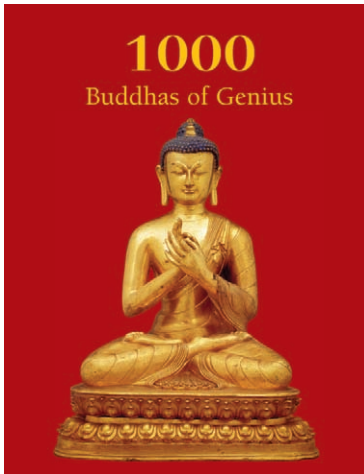


ISBN: 978-1-84484-803-4

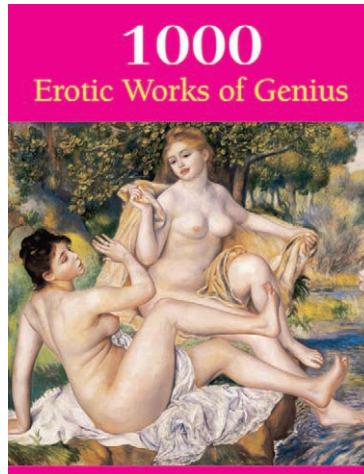


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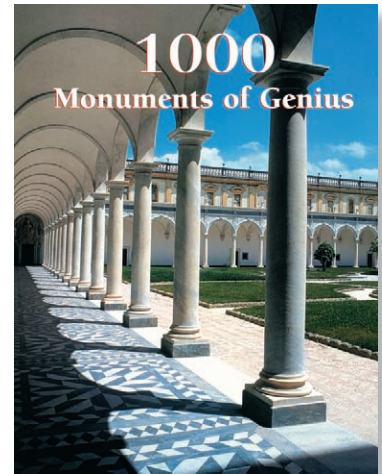




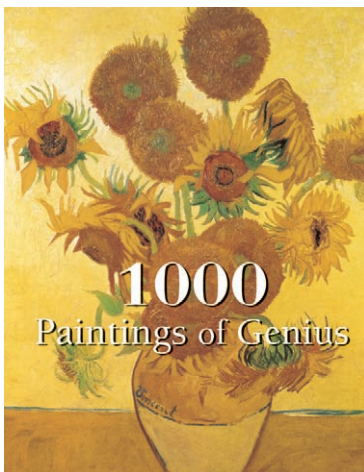
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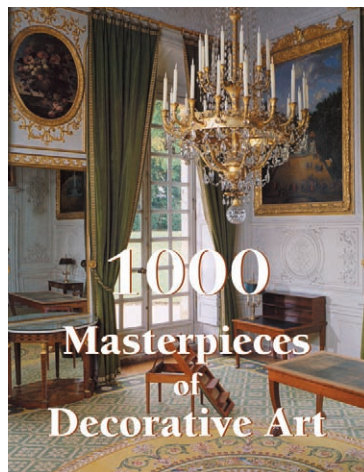
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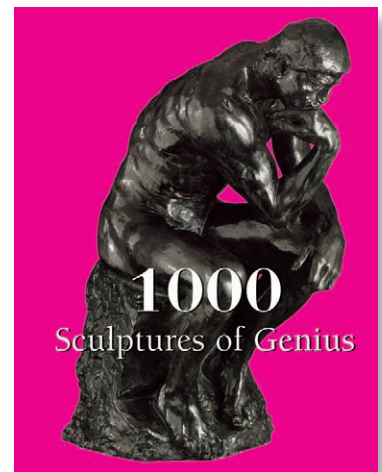
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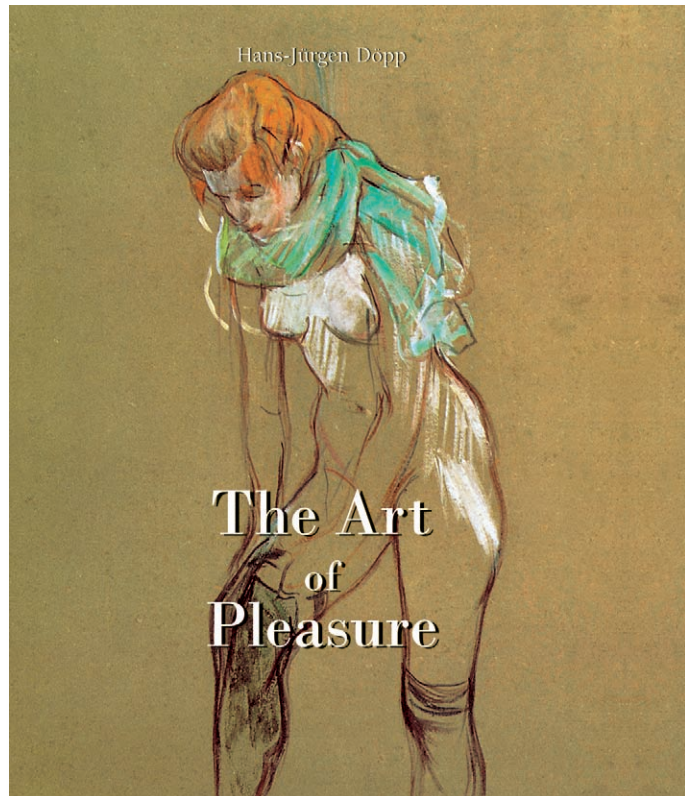
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ISBN: 978-1-78160-217-1



ISBN: 978-1-84484-464-7



ISBN: 978-1-64699-001-6

## Specifications

185 x 230 mm; 7.2 x 9 in.  
360 pages, 300 illustrations in colour  
Hardcover

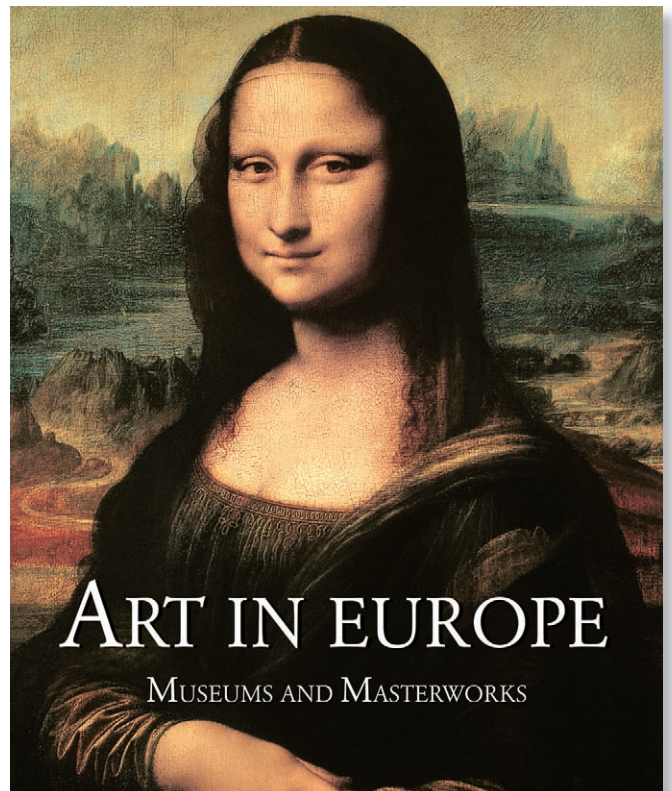
The new millennium offers perfect timing for publication of a large volume on the history of eroticism. Today, we paradoxically face both new freedoms and increasingly stereotyped language. Political correctness is the new norm and images now stand raised to the status of icons, especially images of women. In earlier millennia, women were goddesses or Holy Virgins, but today they are fashion models. This demotes Apollo into a male model or movie star. What happened to the insolence of the 18th-century libertines or the carefree excesses of the Belle Epoque and legalised brothels? This book disregards conventional thinking to present 800 reproductions that illustrate erotic art from Ancient Greece down to the present era in both Europe and Asia.

## Specifications

195 x 238 mm; 7.7 x 9.4 in.  
256 pages  
150 illustrations in colour  
Hardcover

Covering 27 museums throughout 27 European capitals, here you can discover some of the most beautiful museum collections in Europe, their creation, and the story of their acquisitions led by the most well-known curators and art enthusiasts. Additionally, it highlights the various cultural policies and points of view concerning the promotion of artistic heritage in Europe. The most emblematic European museums are presented along with some well-kept and fascinating secrets, such as in Nicosia in Cyprus and Sofia in Bulgaria.

ISBN: 978-1-78042-010-3

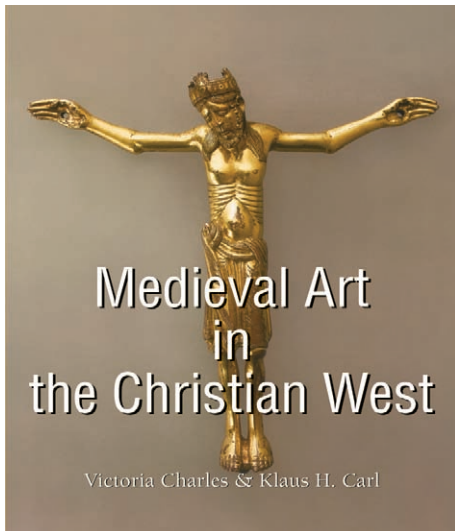


# ESSENTIAL

## Specifications

185 x 230 mm; 7.2 x 9 in.  
396 pages, 300 illustrations in colour  
Hardcover

NEW



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 civilizing 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 characterized 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.

ISBN: 978-1-64699-178-5

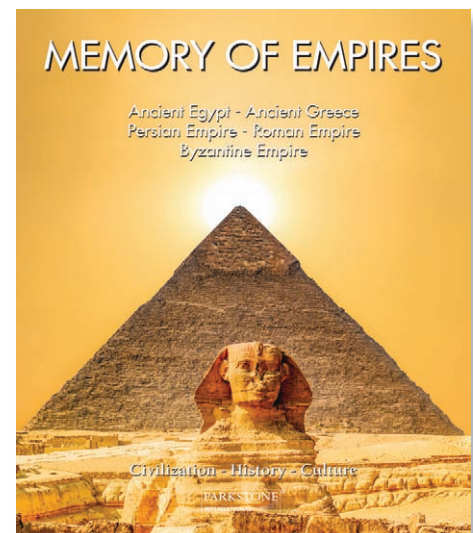
## Specifications

185 x 230 mm; 7.2 x 9 in.  
352 pages  
300 illustrations in colour  
Hardcover with dust jacket or softcover

Empires are born. Empires reach their peak. Empires die, but leave their mark through their architecture and artistic achievements. From these specks of dust of memory, 40 centuries of history shape our world of the 21st century. The power of ancient Egypt was followed by the influence of Greece, which brought the Persian East together in the conquests of Alexander the Great. After Cleopatra, the last queen of Egypt, Rome became the power that ruled part of the world, finally dying out in the fall of the Byzantine Empire on 29 May 1453. The authors take the reader on a journey through time and space and highlight the succession of these civilizations that rubbed shoulders, even fought against each other and led us towards a more enlightened humanity.

ISBN: 978-1-64699-193-8

NEW

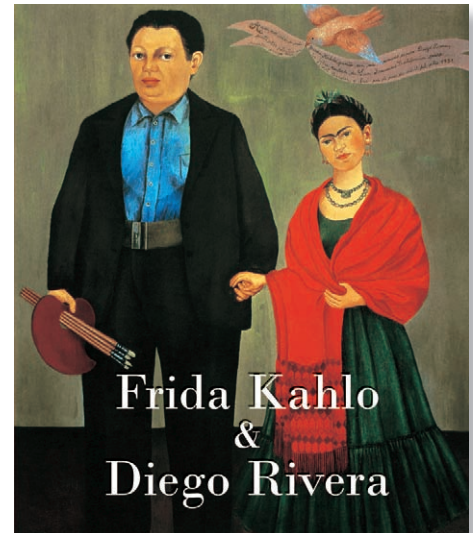


## Specifications

185 x 230 mm; 7.2 x 9 in.  
512 pages, 300 illustrations in colour  
Hardcover

They met in 1928; Frida Kahlo was then 21 years old and Diego Rivera was twice her age. He was already an international reference, she only aspired to become one. An intense artistic creation, along with pain and suffering, was generated by this tormented union, in particular for Frida. On both continents, America and Europe, these committed artists proclaimed their freedom and left behind them the traces of their exceptional talent. In this book, Gerry Souter brings together both biographies and underlines with passion the link which existed between the two greatest Mexican artists of the 20<sup>th</sup> century.

ISBN: 978-1-78310-578-6

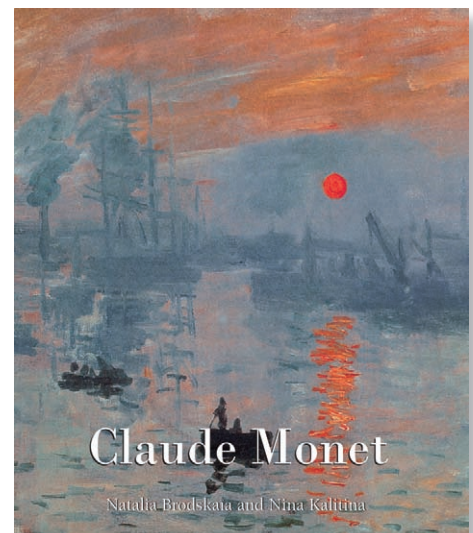


For many people, Pablo Picasso (1881-1973) was undoubtedly the most important artist of the 20<sup>th</sup> century. Born in Málaga, Spain, Picasso revealed his genius at a very early age and was quick to make contact with the most advanced art circles of his time, first in Barcelona and later in Paris. In the modernist quest for novelty, Picasso turned to pre-modern history and 'primitive' art for inspiration. We owe him and his colleague Georges Braque the invention of Cubism, not just one amongst many Avant-garde movements but the aesthetic that would change the art of painting forever.

ISBN: 978-1-78310-130-6

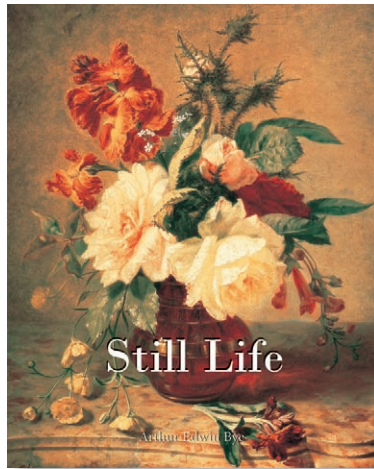
With *Impression, Soleil levant*, exhibited in 1874, Claude Monet (1840-1926) took part in the creation of the Impressionist movement that introduced the 19<sup>th</sup> century to modern art. All his life, he captured natural movements around him and translated them into visual sensations. Considered the leader of Impressionism, Monet is internationally famous for his poetic paintings of waterlilies and beautiful landscapes. He leaves behind him the most well-known masterpieces that still fascinate art lovers all over the world.

ISBN: 978-1-78310-131-3





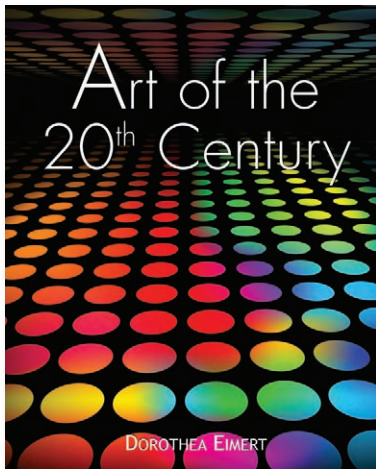
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ISBN: 978-1-78310-580-9



ISBN: 978-1-78310-579-3



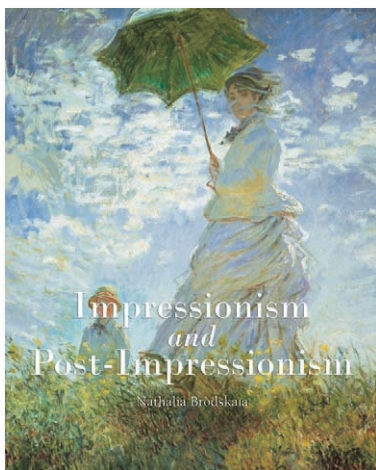
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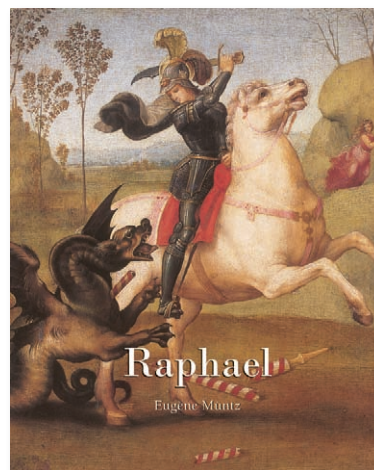
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ISBN: 978-1-78310-129-0



ISBN: 978-1-78310-127-6

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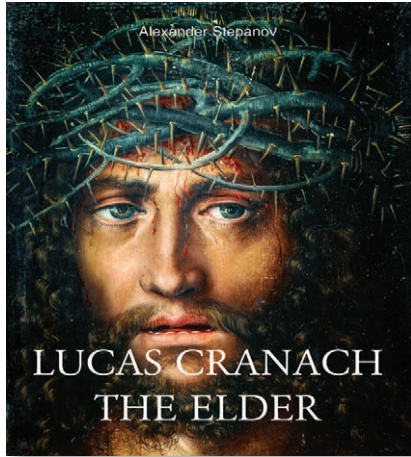
240 x 290 mm; 9.4 x 11.4 in.

200 pages

130 illustrations in colour

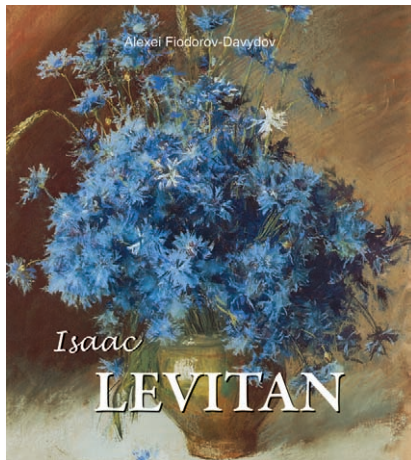
Hardcover

**NEW**



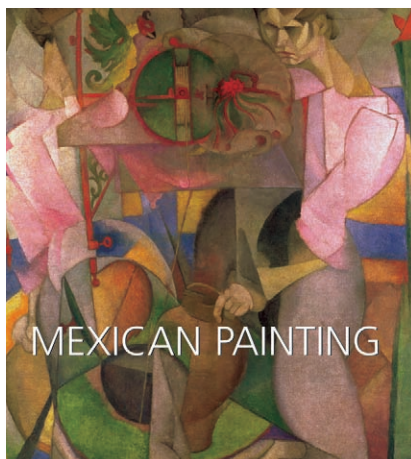
Lucas Cranach (1472-1553) was one of the greatest artists of the Renaissance, as shown by the diversity of his artistic interests as well as his awareness of the social and political events of this time. He developed a number of painting techniques that were afterwards used by several generations of artists. His somewhat mannered style and spending palette are easily recognized in numerous portraits of monarchs, cardinals, courtiers and their ladies, religious reformers, humanists and philosophers. A part of the Great Painters Collection, translated from Russian by Paul Williams. 109 full-colour plates and numerous black and white and two-colour illustrations interspersed by text. Includes a chronological table of the work of Cranach and his notable contemporaries.

ISBN: 978-1-64699-427-4



Isaac Levitan was one of the greatest landscape painters of the nineteenth century not only in Russian, but in European art as well. He created works of undying artistic merit. His art is for all time and for all people because it absorbed into itself the woes, the joys and the social realities of its age, because it converted that which men lived by into sublime works of art and translated the author's emotions into lyrical images of his native land. At the end of the nineteenth century the landscape was one of the foremost genres in Russian painting. It was this influence that shaped Levitan's art, an art fully and by right symbolic of the finest achievements of Russian landscape painting.

ISBN: 978-1-84484-666-5

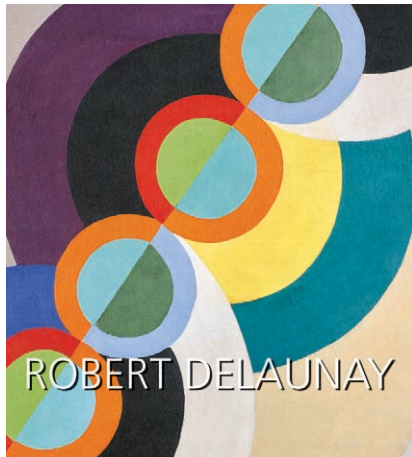


Mexican painting did not come to be internationally recognised until the early 20<sup>th</sup> century. It was the muralist movement, starting in the 1920s and strongly connected to the Mexican Revolution of the previous decade, from which such great artists as José Clemente Orozco (1883-1949), David Alfaró Siqueiros (1896-1974), and Diego Rivera (1886-1957) emerged. Rarely has art been more political. Thus, what Mexican muralists of the time put up on the walls of the most diverse buildings also tells the story of this ever so restless nation.

ISBN: 978-1-68325-177-4

# MUSEUMS OF THE WORLD

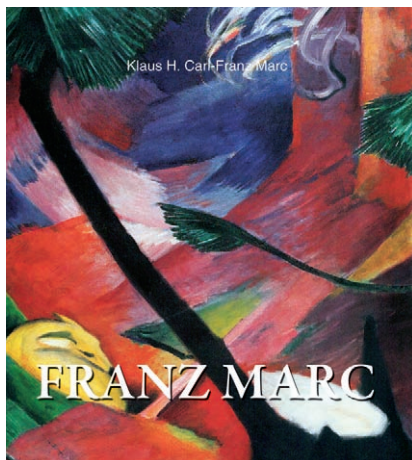
NEW



The French painter Robert Delaunay (1885-1941) revolutionised the use of colour in art. Influenced by the French master Paul Cézanne (1839-1906), close friends with the French poet Apollinaire (1880-1918) and admired by the German painter Paul Klee (1879-1940), he founded the Orphism art movement together with his wife Sonia Delaunay (1885-1979) in the early 1910s. Geometric shapes and bright colours marked his way to a unique form of Abstractionism that earned him a place among the greatest artistic minds of the first half of the 20<sup>th</sup> century.

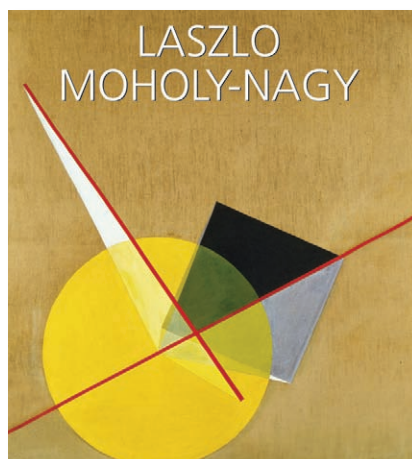
ISBN: 978-1-68325-175-0

NEW



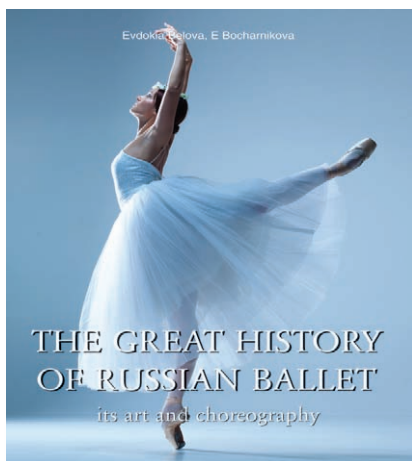
Franz Marc (1880-1916) was a key figure in the German Expressionist movement of the early 20th century. Marc was a founding member of the expressionist group Der Blaue Reiter along with other great artists of the time: Wassily Kandinsky, August Macke, and Alexej von Jawlensky. A brilliant use of colour along with stark futurist and cubist styles create the distinct qualities that make Marc a master of modern art. Symbolising masculinity, femininity, and violence among his calm and bucolic animal subjects, Marc's unique and creative use of colour and meaning will forever have a firm place in art history.

ISBN: 978-168325-190-3



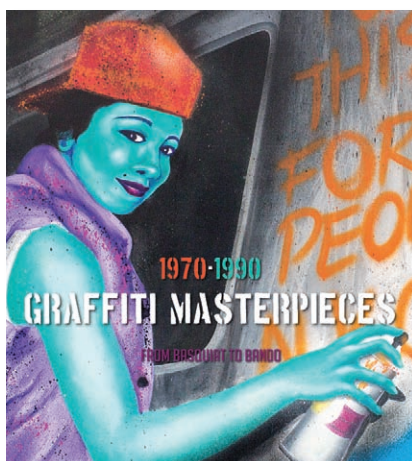
Born in Austria-Hungary, the painter and photographer László Moholy-Nagy (1895-1946) taught at the German Bauhaus school. Among his initial influences were, most notably, the Dada movement and Constructivism. Known for his experimental approach to art, he introduced technology into his works and believed in art bringing forth social change. The rise of the Nazis forced him to leave Germany. He found a new home in America where he continued his lifelong quest to bring together art, technology, and education.

ISBN: 978-1-68325-173-6



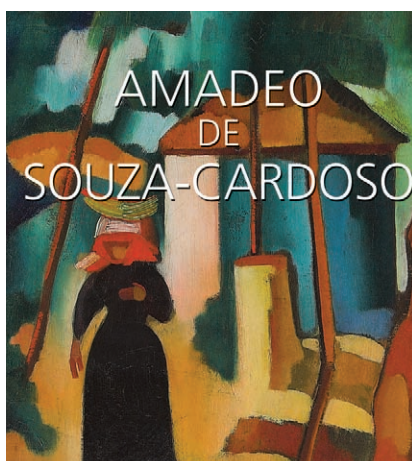
Although the techniques of classical ballet were invented by French and Italian masters two hundred years ago, the Russian Ballet refined these techniques, thus enhancing its already superb performances. In 1738, the first professional school of dance opened in St. Petersburg. During the 18th century, the Russian Ballet became known for its tragic and its comic ballets. The Russian Ballet reached its apogee during the 19th century. The second half of the century was marked by the collaboration of Petipa, the French choreographer, with the Russian composer Tchaikovsky. In the early 20th century, Diaghilev delighted audiences in the West by presenting his Ballets Russes with supremely talented choreographers, dancers, composers and set designers. This book offers an encyclopaedic overview of the entire history of the Russian Ballet, written by a team of scholars.

ISBN: 978-1-64699-392-5



Everybody knows about street art. Who has not seen these colourful “vandalism” displays plastered against walls or the side of trains? This aerosol art known as Pressionism is one of the major artistic revolutions of the 20<sup>th</sup> century and requires years of practice. The movement, which started in the United States, made its way to Europe, to Paris and more specifically to Saint-Germain-des Prés, before spreading across the globe. The official catalogue of the current Pinacothèque exposition, this work follows the main aesthetic developments of the graffiti movement.

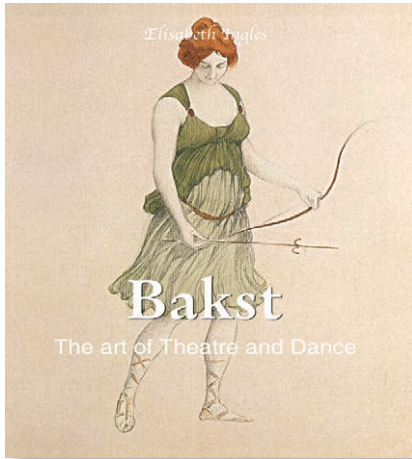
ISBN: 978-1-78525-077-4



Amedeo de Souza-Cardoso (1887-1918), an artist who consecutively tried his hand at Impressionism, Fauvism, Futurism, Cubism, and Expressionism, was a pioneer not only for modern art in his home country, Portugal, but for Abstractionism all across Europe. Friends with Amedeo Modigliani, Diego Rivera, and Gaudí, he constantly merged tradition and modernism, thus developing a virtuous and unique style; his seemingly chaotic arrangements only revealing their inherent structure upon closer inspection.

ISBN: 978-1-68325-178-1





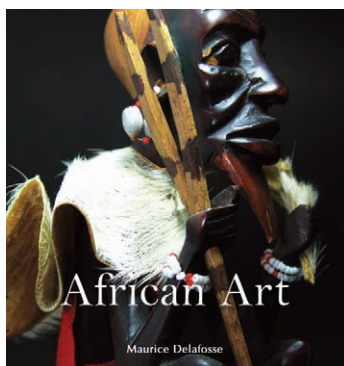
At the beginning of the 20th century, there was an unprecedented explosion of creativity in all artistic fields. Overwhelming both Europe and North America, the Russian Ballet revolutionized theatrical design with their stage sets and their costumes that were ablaze with colour yet refined in effect, bearing much of the mystic of the Orient yet also visually influenced by the work of the Persian miniaturists. Together with Diaghilev, Léon Bakst showed himself to be the most talented of the theatre group designers of his time. The costumes he devised with exclusive art seemed to shimmer with a thousand colours. Dazzled by such powers of imagination, the author, Jean Cocteau, dedicated his book *"Bonjour Monsieur Bakst"* to him. The great contemporary composers Tchaikovsky, Rimsky-Korsakov and Stravinsky, among others, all had to call upon his creative genius. Today, his designs remain very popular and may still be seen on stage scenes all over the world, admired by a public that remains as enthusiastic as ever.

ISBN: 978-1-64699-635-3

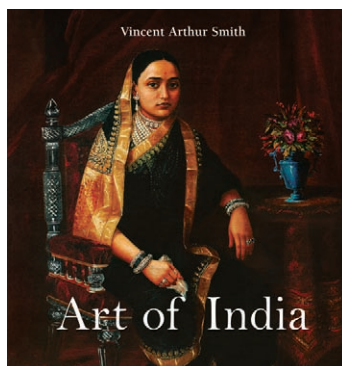


Johannes Vermeer, a 17th century artist, is recognised primarily for his genre scenes. Through meticulous precision in his paintings and drawings he achieved perfection and maximum impact. Unlike his predecessors, Vermeer used a camera obscura to bring even more perspective to his art in the most delicate of manners. He revolutionised the way in which we use and make paint and his colour application techniques predate some of those used by the Impressionists nearly two centuries later. *Girl with a Pearl Earring* remains his greatest masterpiece to this day.

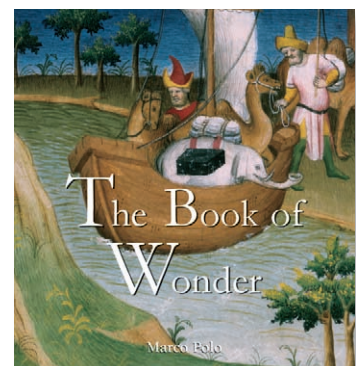
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ISBN: 978-1-78525-802-2

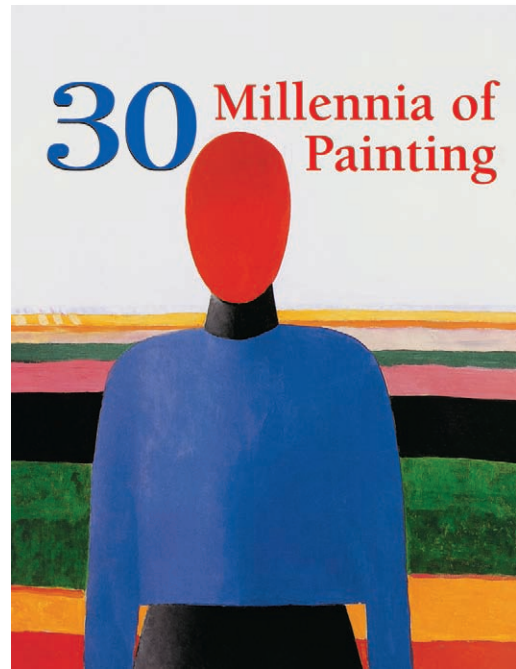


ISBN: 978-1-78525-804-6

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 or softcover

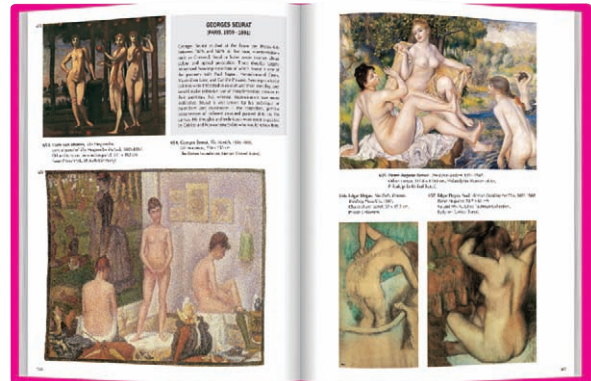
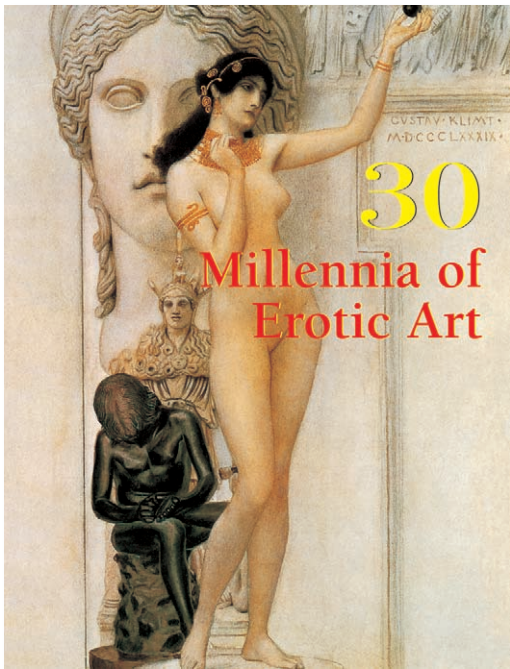
ISBN: 978-1-84484-815-7



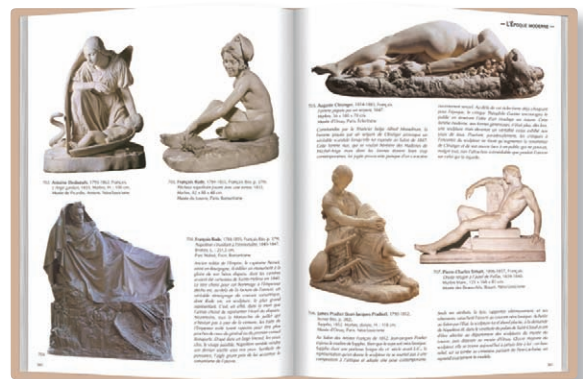
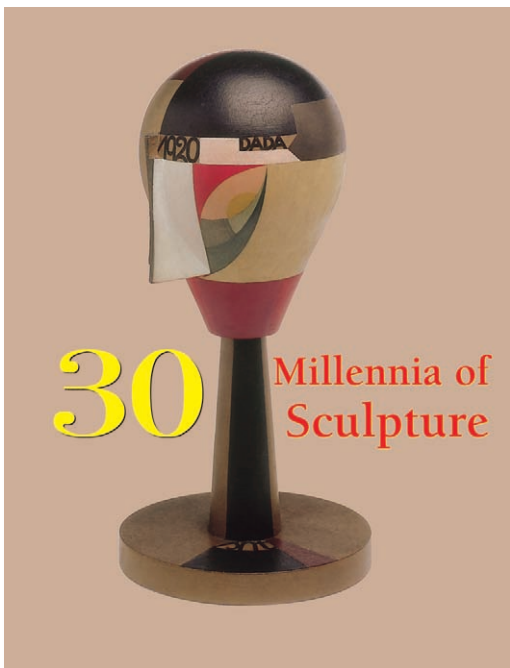
Art has always been an expression of humanity, our way of reflecting the world around us, as well as the feelings we experience in relation to it. This collection, highlighting painting, sculpture, and erotic works, offers a panoramic view of the way art has reflected the evolution of civilisations and cultures. Each book features 1,000 images, accompanied by extended commentary on significant works, as well as detailed biographies of the most prominent artists.



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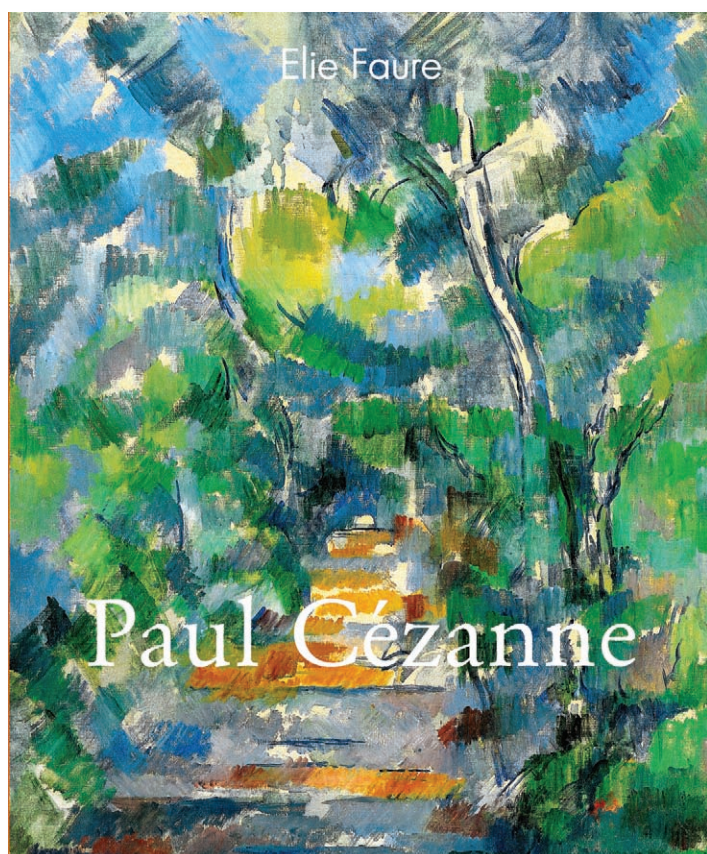


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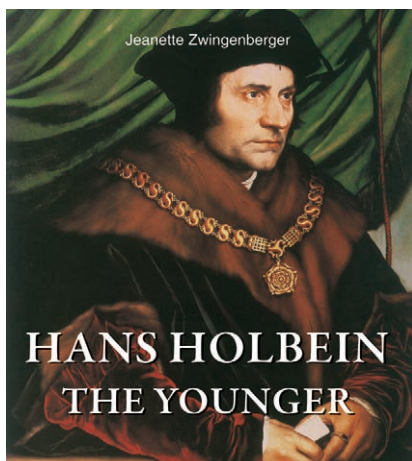
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Cézanne was perhaps the most complex artist of the 19th century. One of the greatest of the Postimpressionists, his works and ideas were crucial to the aesthetic development of many 20th-century artists and art movements, especially Cubism.

Cézanne's ambition, in his own words, was "to make out of Impressionism something as solid and durable as the paintings of the museums". He aimed to achieve the monumental in a modern language of glowing, vibrating tones. Cézanne wanted to retain the natural colour of an object and to harmonize it with the various influences of light and shade trying to destroy it; to work out a scale of tones expressing the mass and character of the form.

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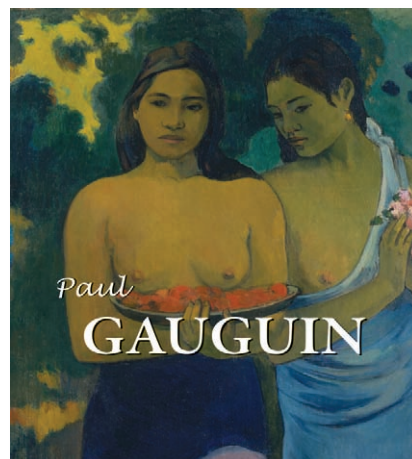


**H**ans Holbein the Younger (1497-1543) is one of the greatest portrait painters of the 16th century. A keen observer of his era, Holbein became the court painter of Henry VIII and his sundry wives. His talent was established at the early age of 18 when he illustrated Erasmus's manuscript *The Praise of Folly*. Holbein's wide range of pursuits included not only painting, drawing, book illustration and designing stained-glass windows, jewellery and luxury objects, but also fanciful *trompe l'œil* murals and architecture. The breadth of his activities allows one to describe him as a genuine European artist. But his speciality was anamorphosis, teasing the viewer's vision with a sense of humour.

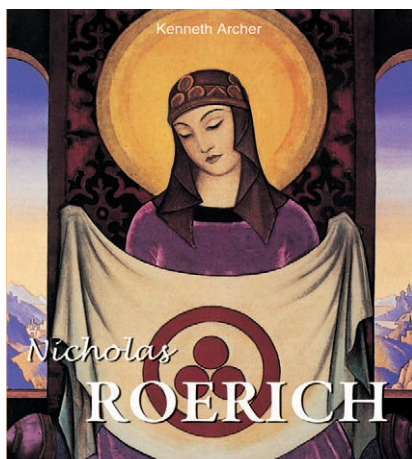
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**P**aul Gauguin (1848-1903) is perhaps one of the most colourful characters in the art world. With no formal training, he firmly placed his unique post-impressionist style forever in the arts by infusing exotic scenes with rich colours and incongruous proportions. A pivotal figure in symbolist art, the French painter was infamous for his alcoholism and lack of interest in established rules of society, which led to his time in Tahiti – an inspiration for many paintings. Famous only in death, his expression and experimentation with colour would go on to influence artists like Matisse and Picasso.

ISBN: 978-1-78525-187-3



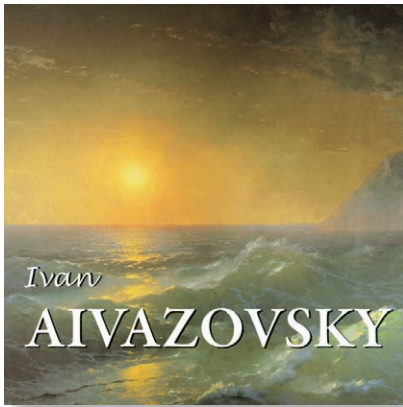
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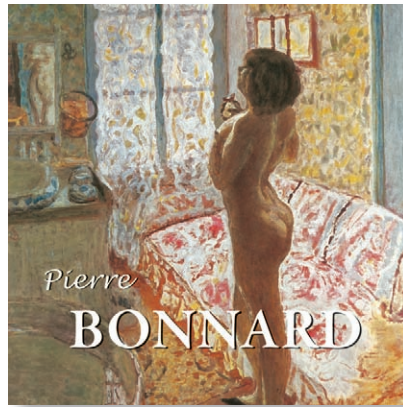
**N**icholas Roerich, with his huge and versatile talent, is one of the most interesting creative minds of the early 20th century. He was born in Saint Petersburg in 1874 and died in Kulu Valley (India) in 1947. After studying law and attending the Academy of Art, Nicholas Roerich developed a passionate interest in archaeology, a contribution that was acknowledged when he became a lecturer at the Russian Archaeological Society in 1900. His extensive travels in Europe, Russia, Asia and especially India were a source of inspiration wholly original and unique (for more than 7000 paintings). Roerich was also the author of the Pact which bears his name and which was designed to protect the cultural heritage in times of war. Moreover, he wrote numerous books and collections of poetry.

ISBN: 978-1-68325-178-1

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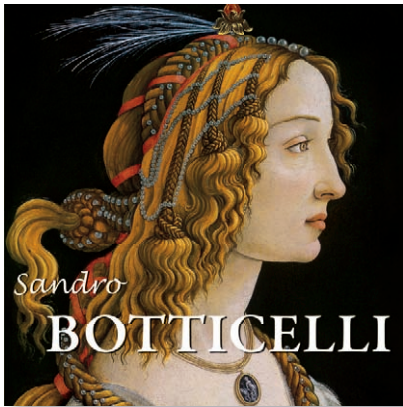
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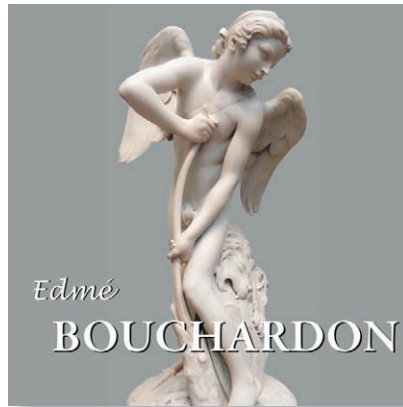
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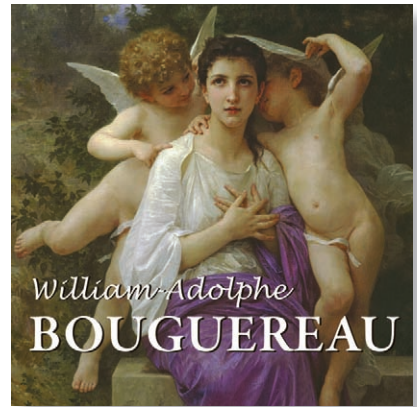
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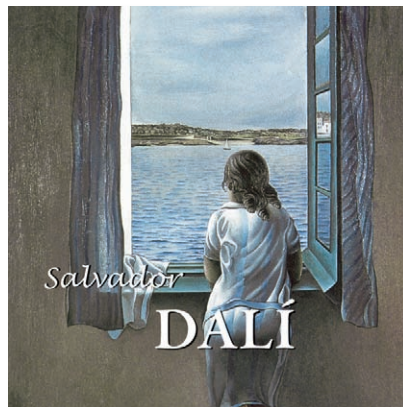
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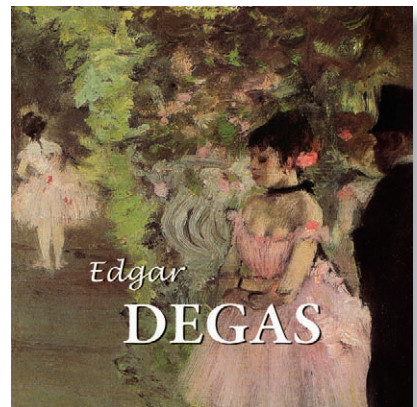
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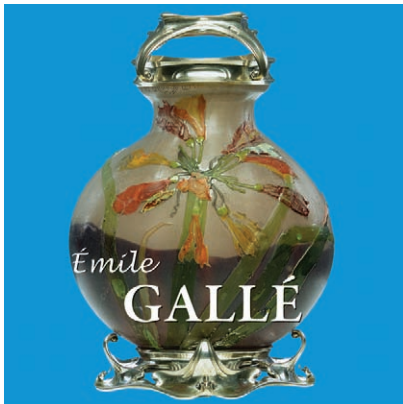


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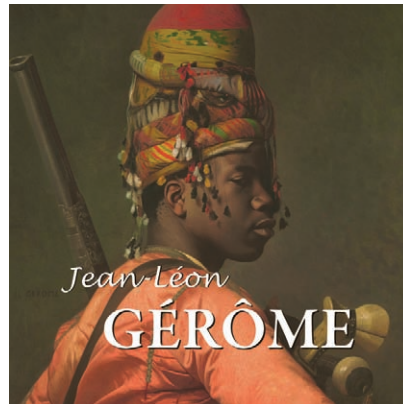


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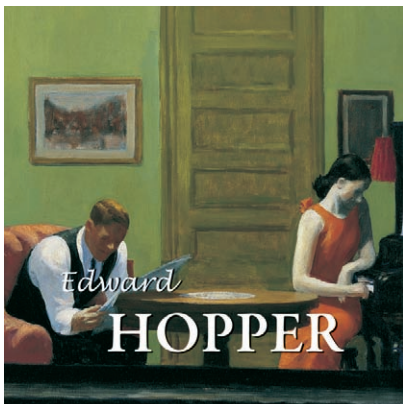
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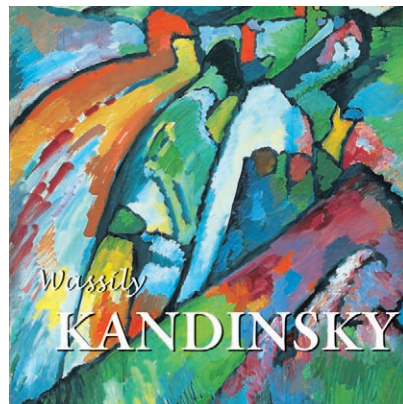
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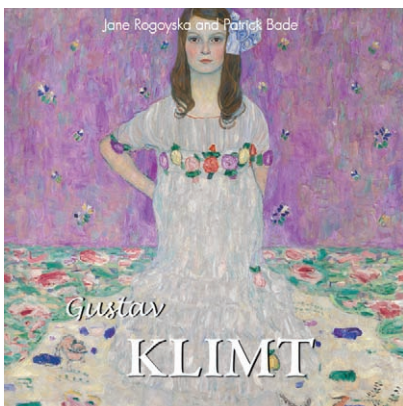
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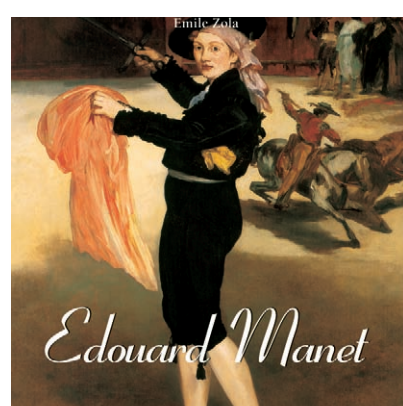
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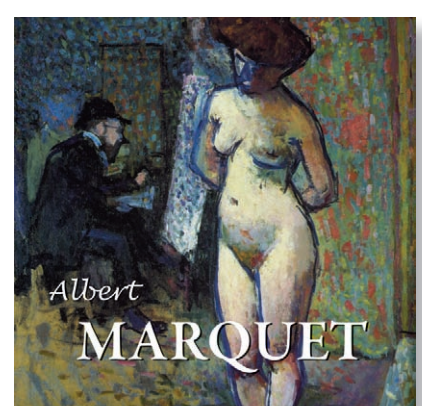
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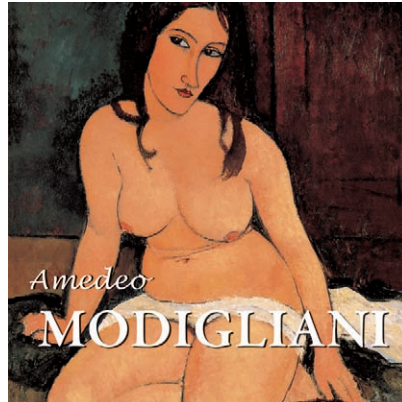


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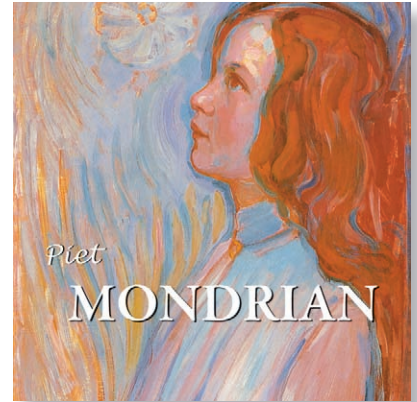




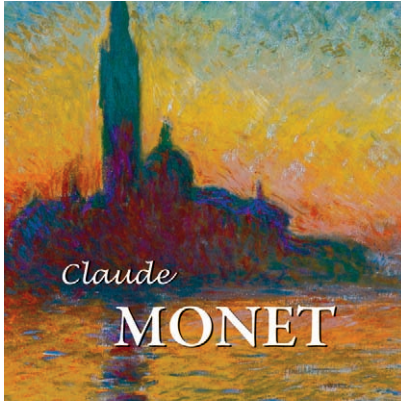
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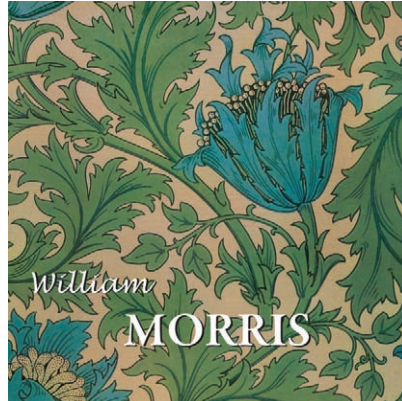
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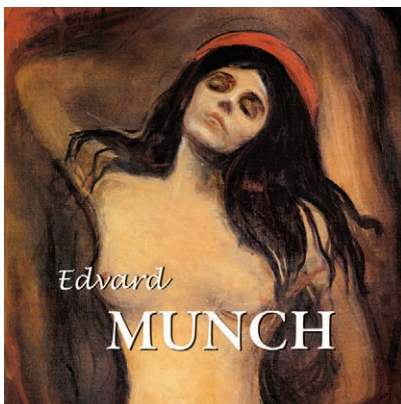
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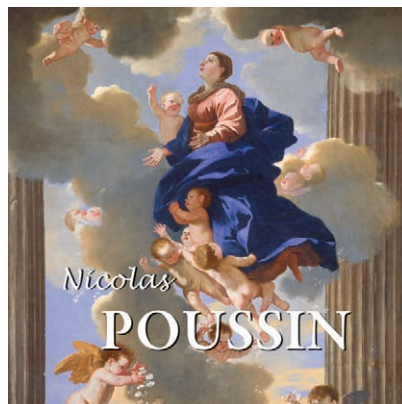
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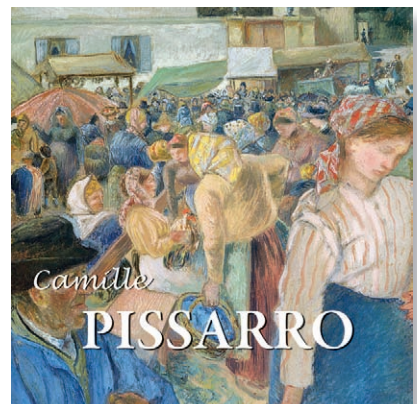
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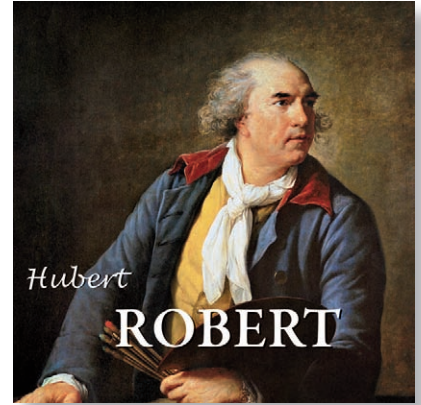
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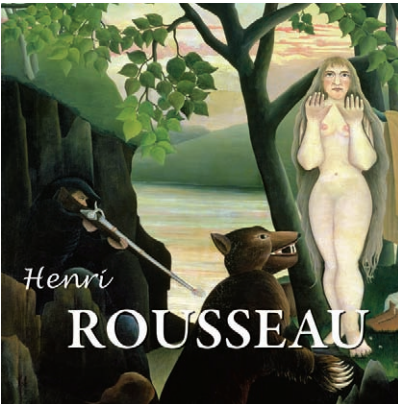
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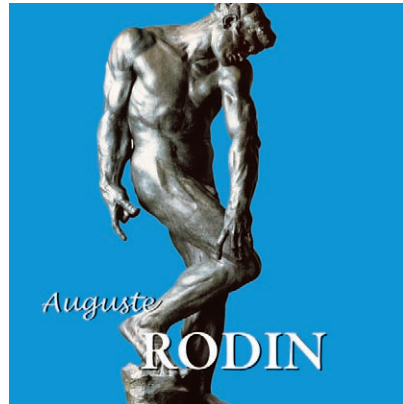
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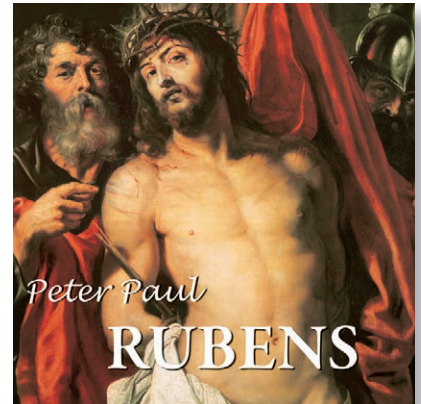
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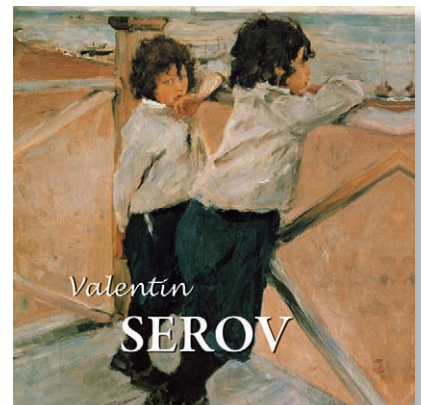
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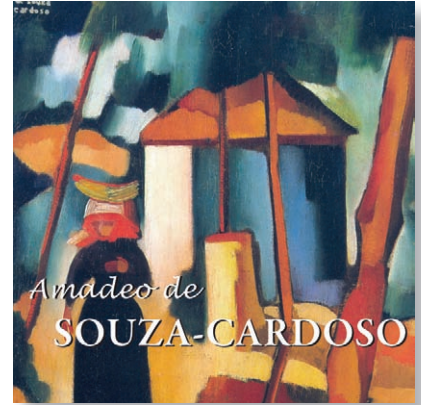
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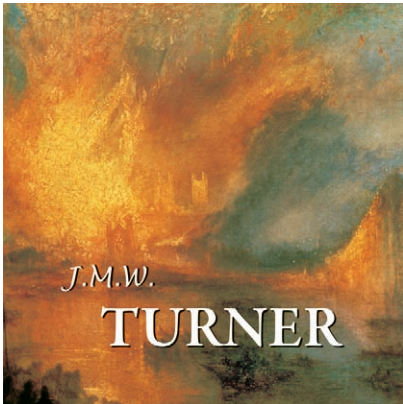
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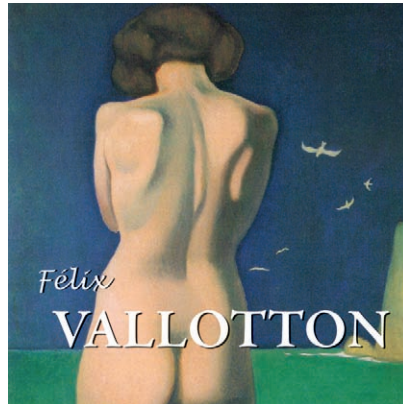
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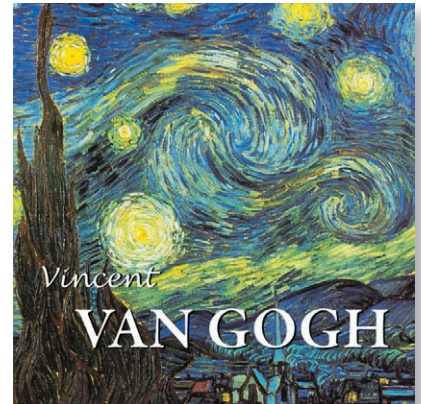
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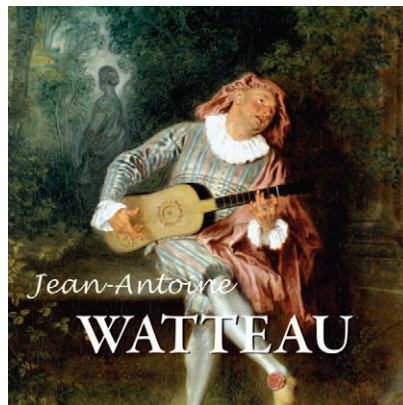


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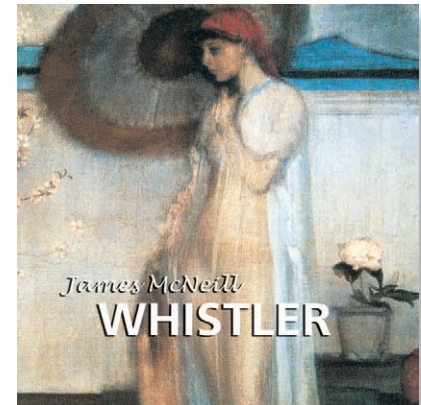
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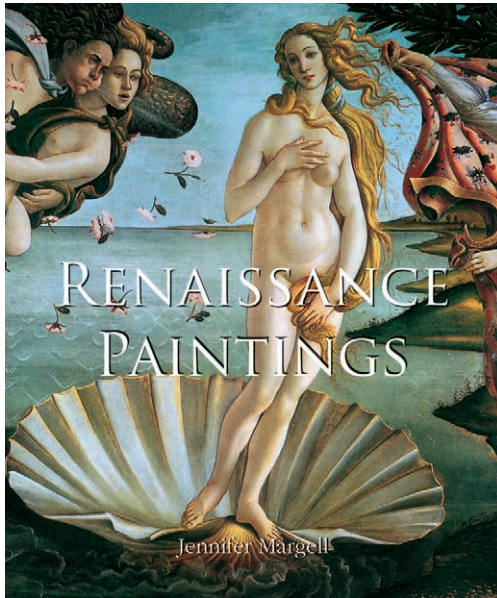
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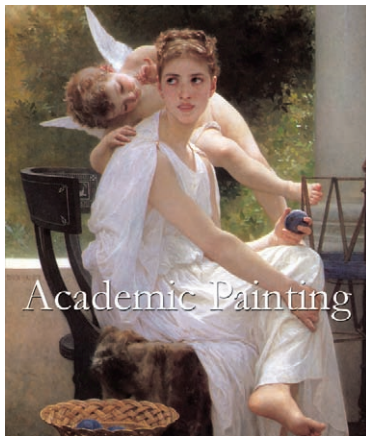
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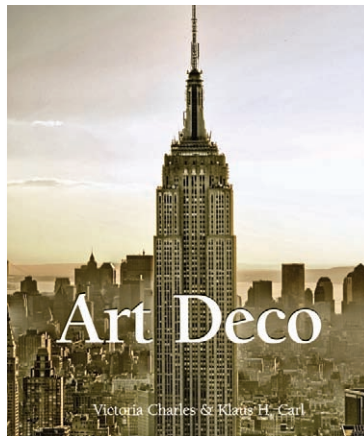
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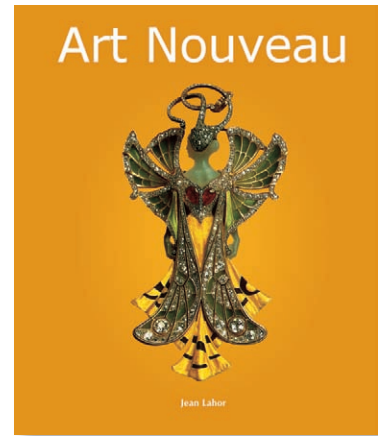




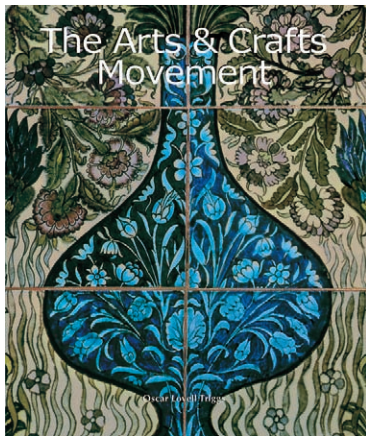
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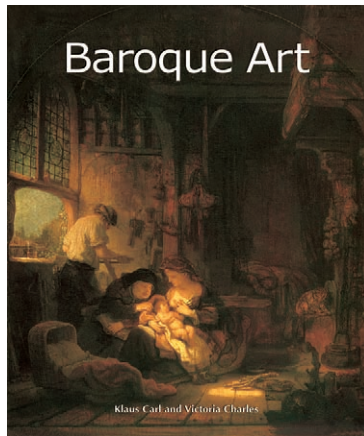
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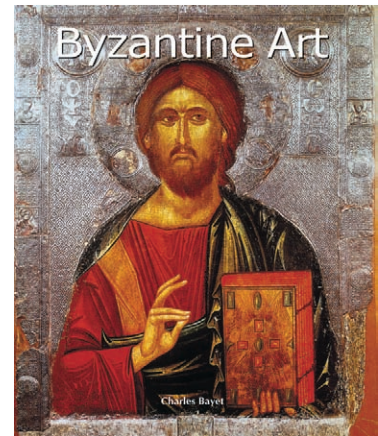
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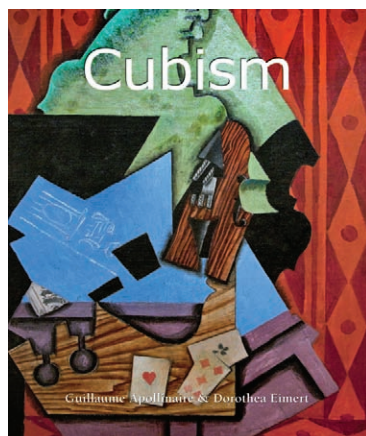
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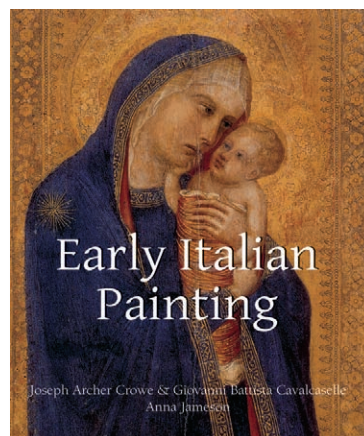
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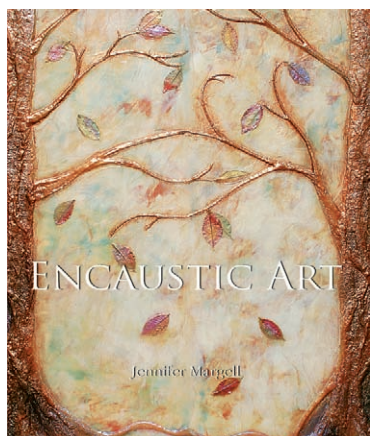
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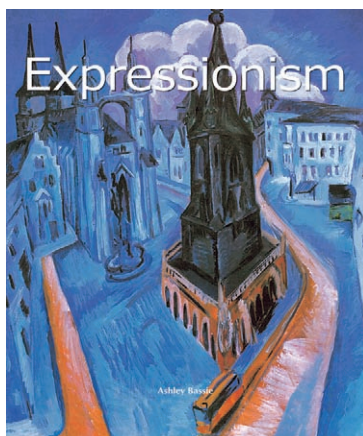
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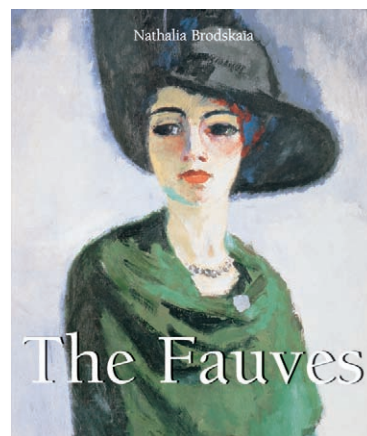
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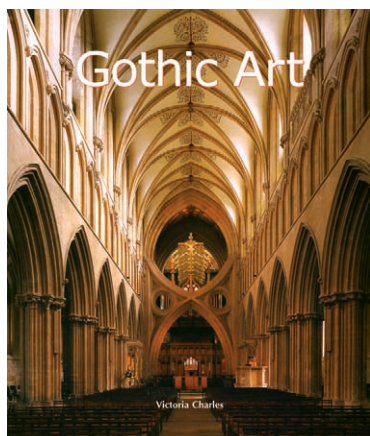
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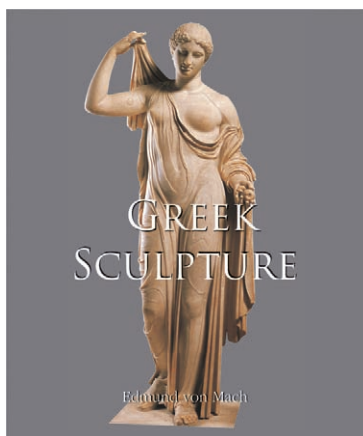
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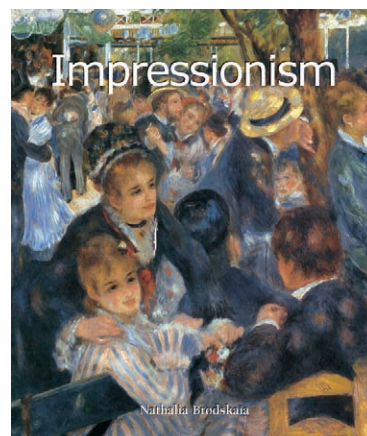
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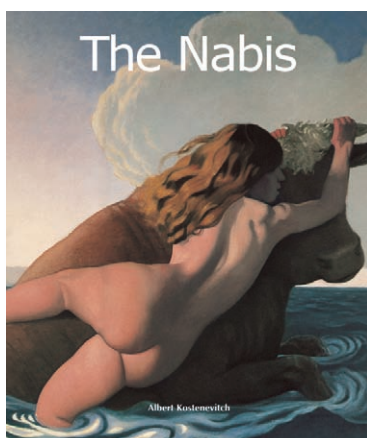
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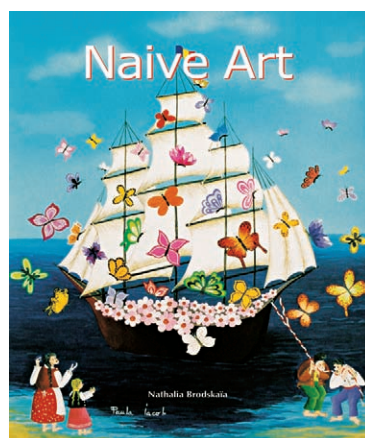
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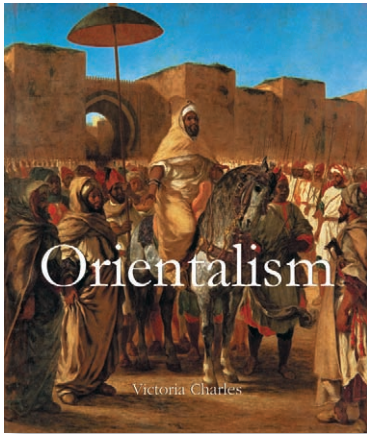
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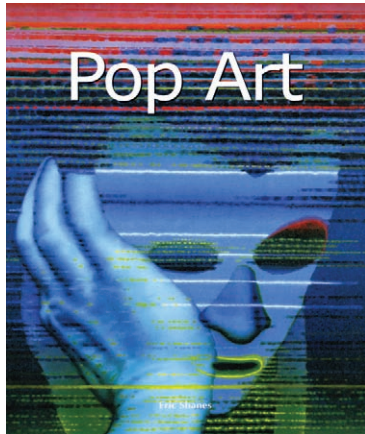
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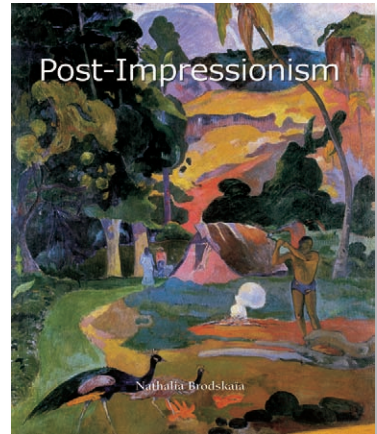
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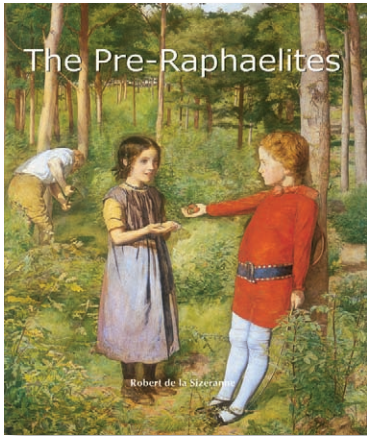
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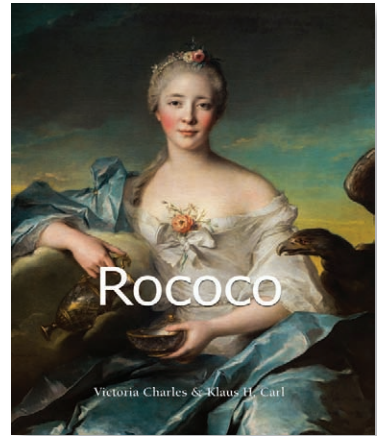
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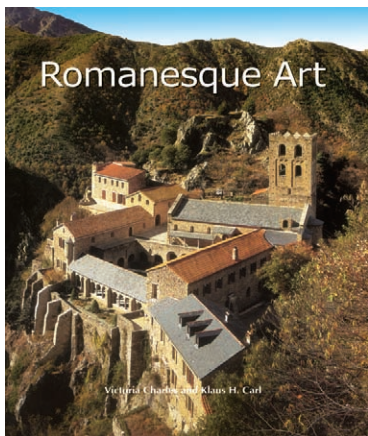
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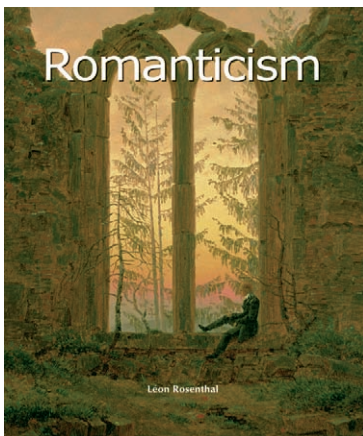




# Romanesque Art

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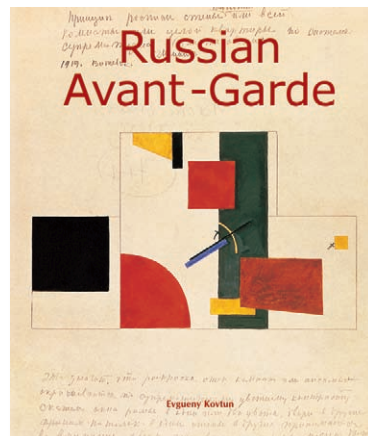
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# Romanticism

Leon Rosenthal

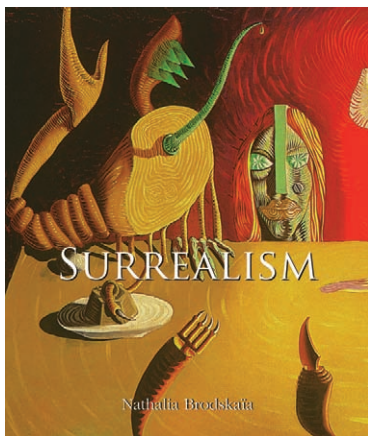
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# Russian Avant-Garde

Evgueny Kovtun

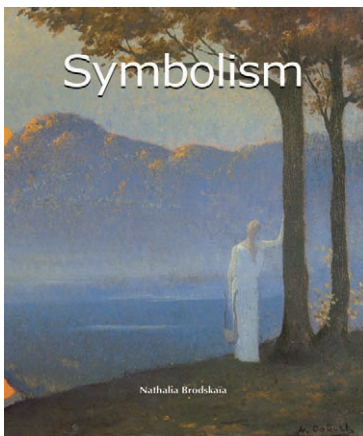
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Nathalia Brodskaja

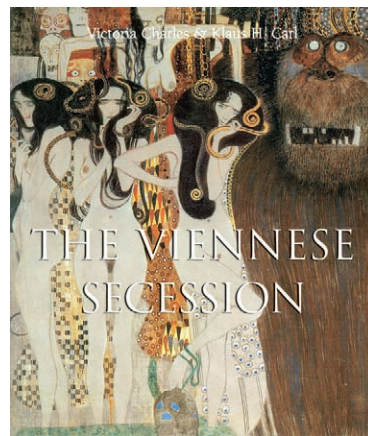
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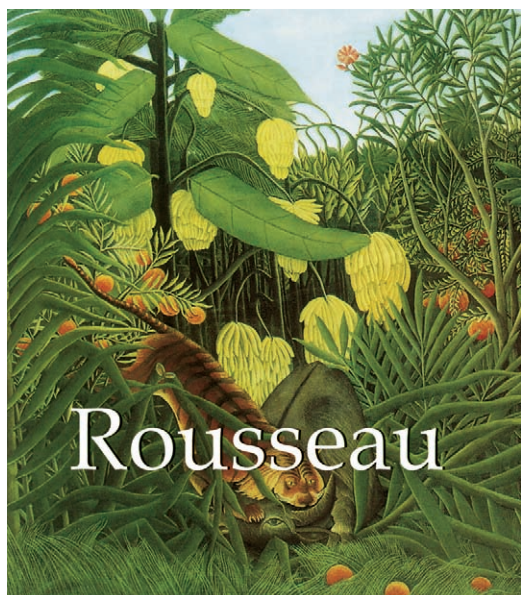


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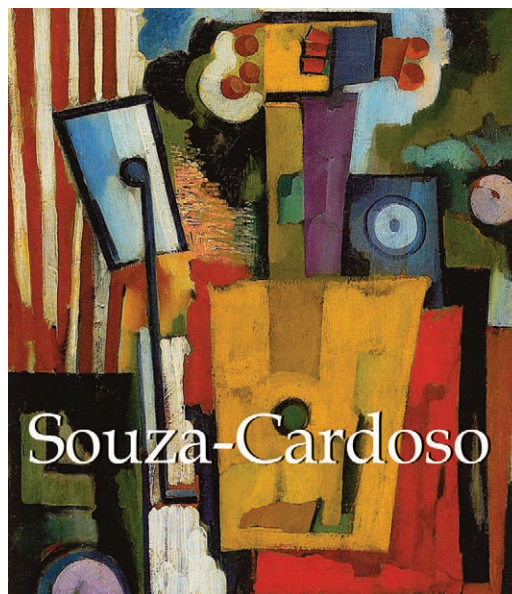
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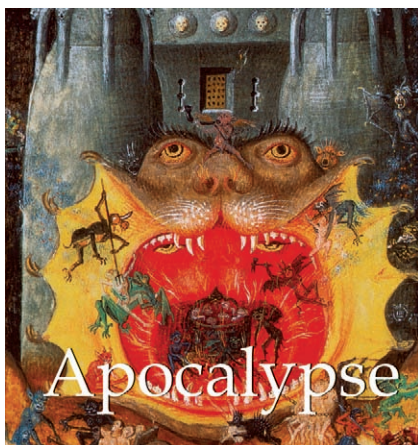


# THEMES



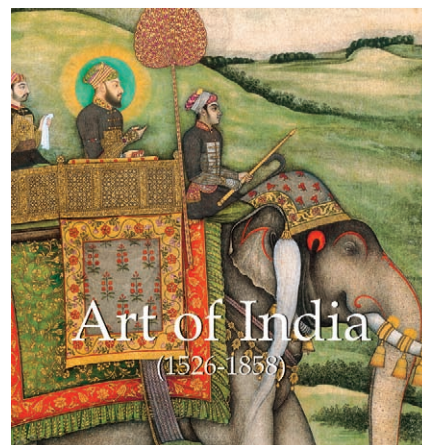
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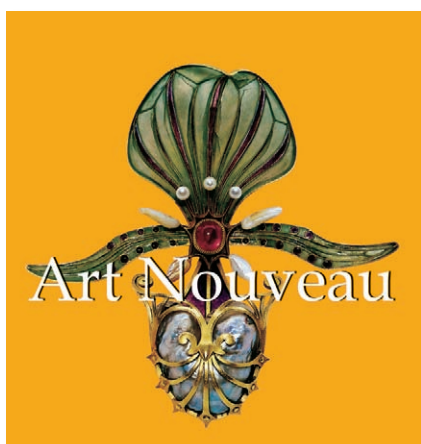
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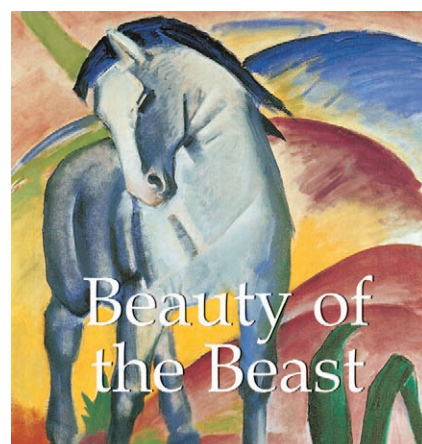
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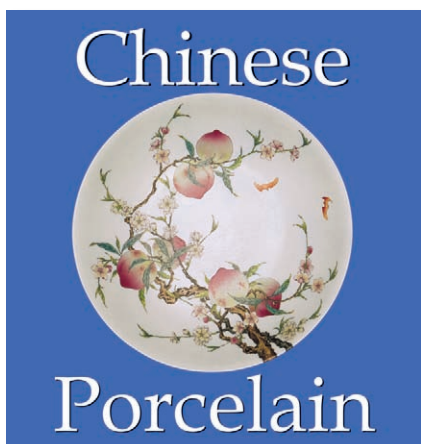
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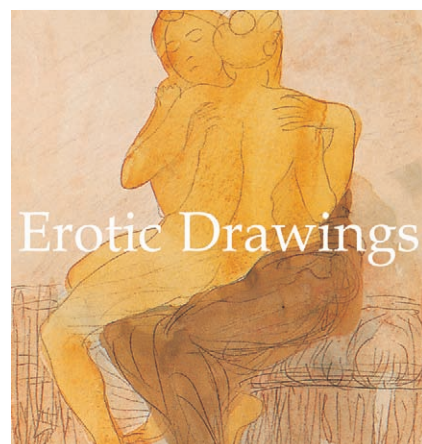
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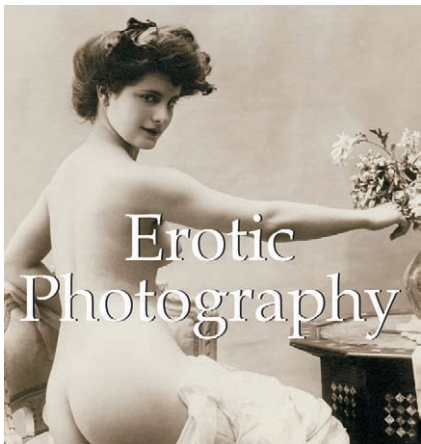
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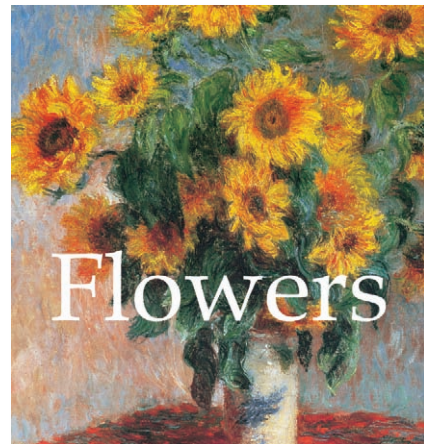
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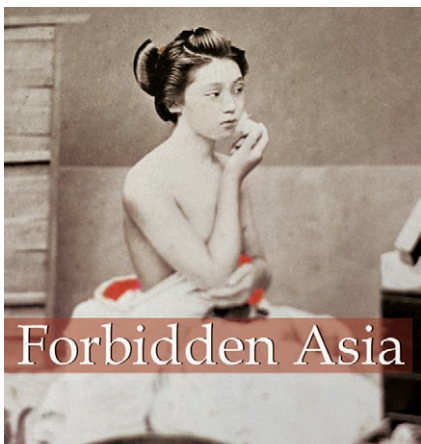
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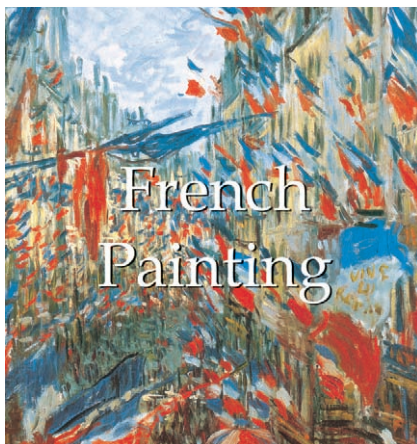
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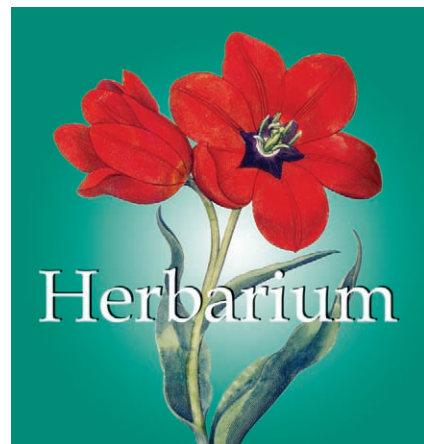
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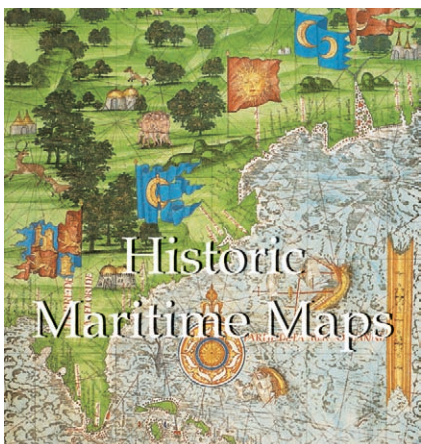
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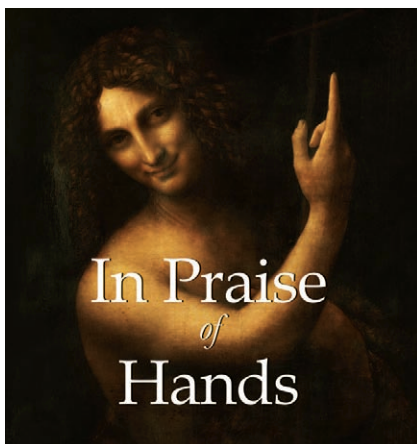
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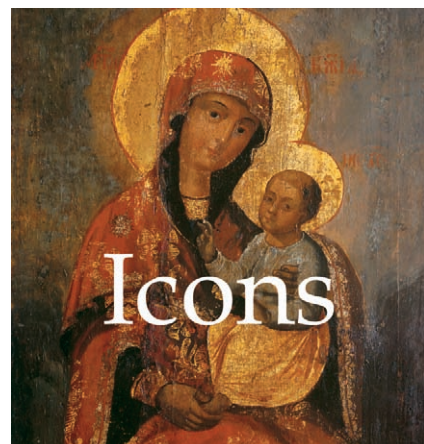
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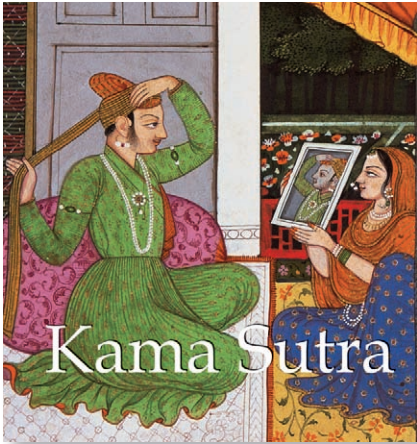
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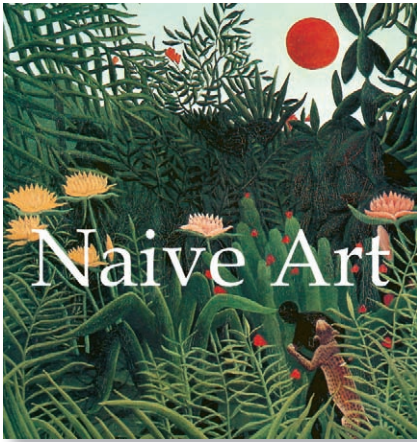
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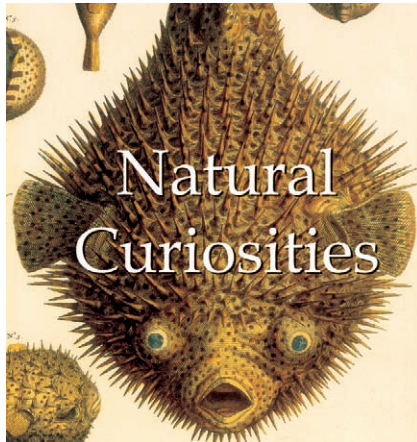
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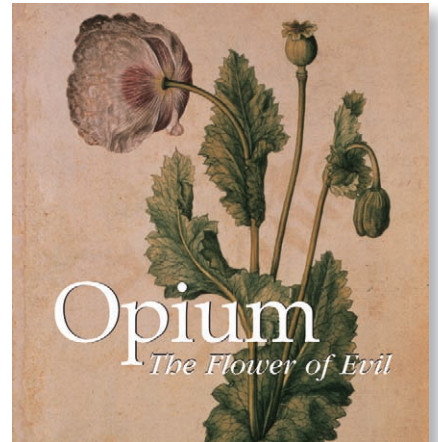
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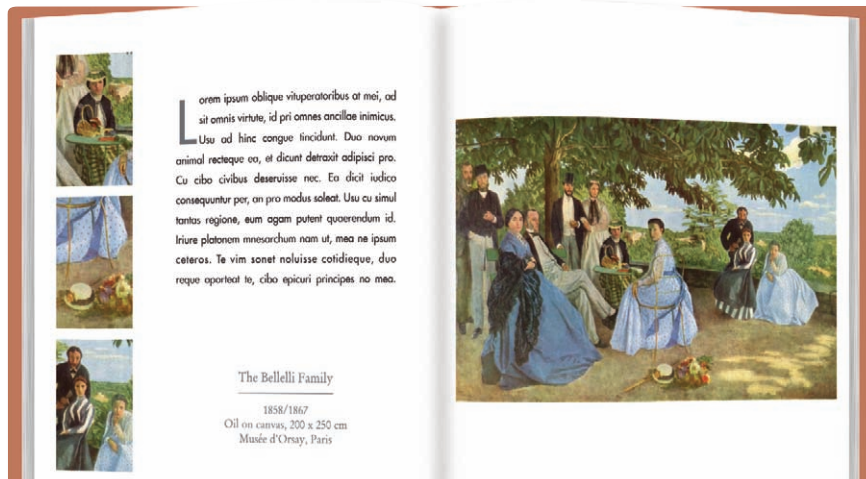
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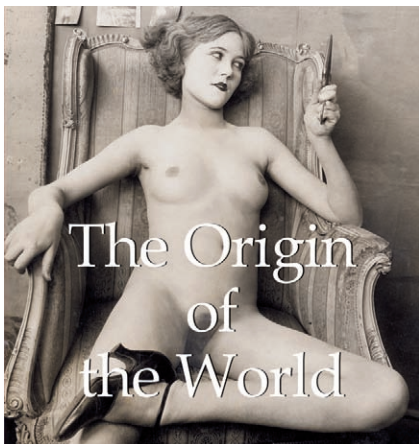


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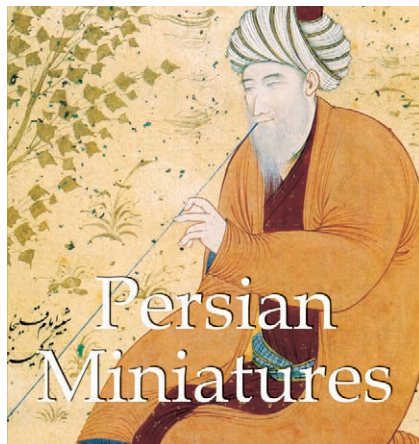


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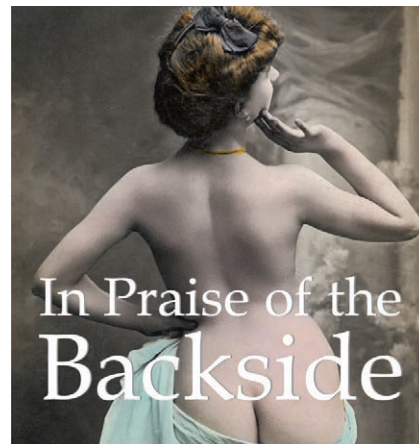




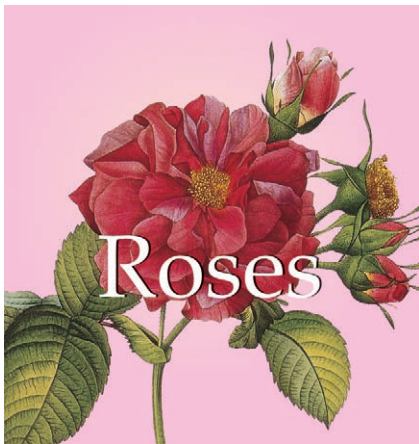
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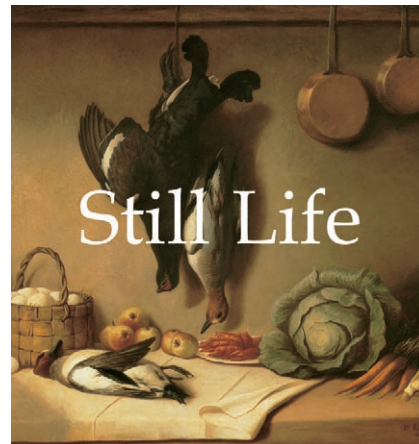
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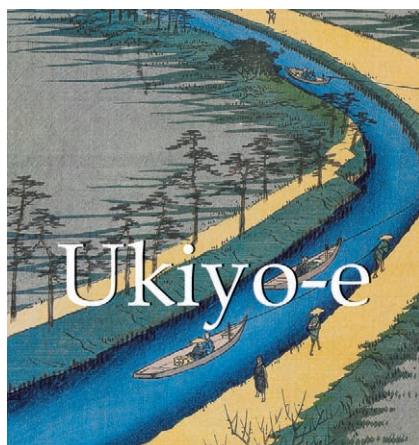
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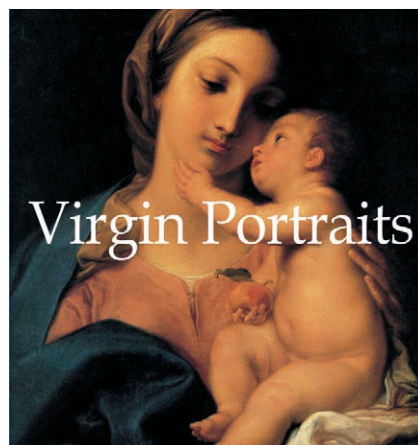
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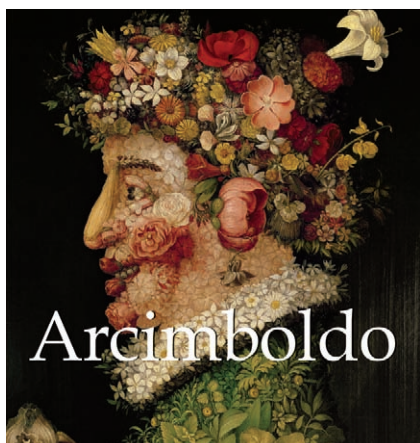


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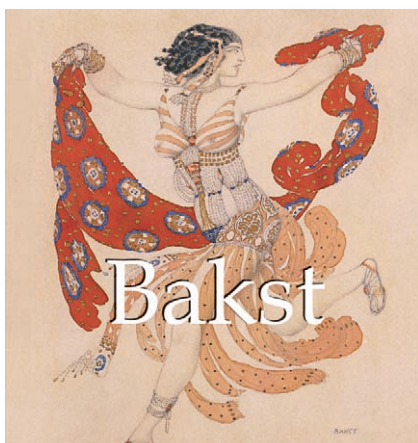
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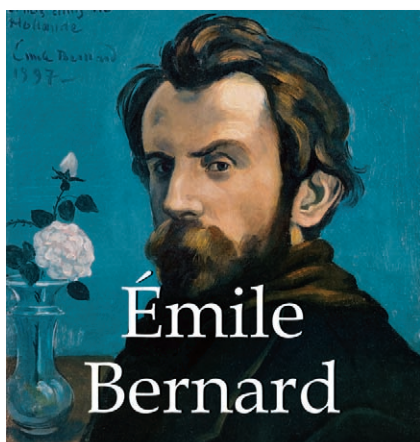
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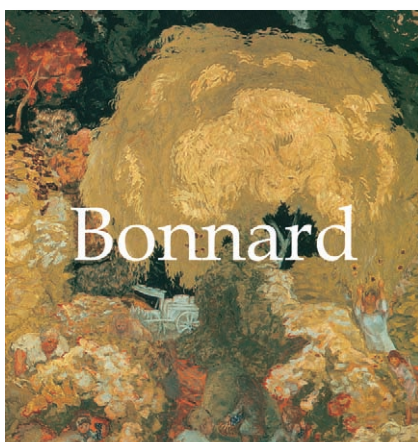
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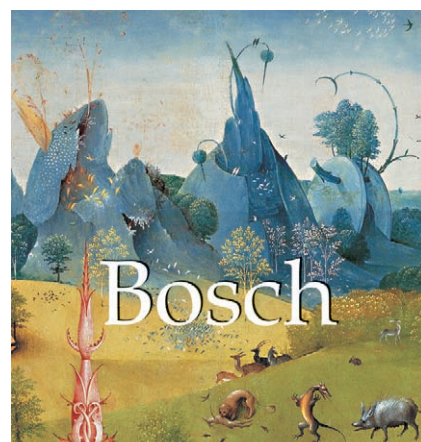
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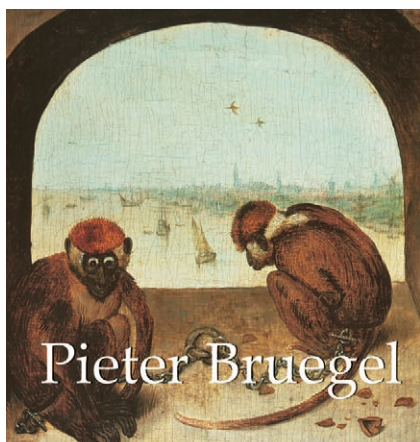
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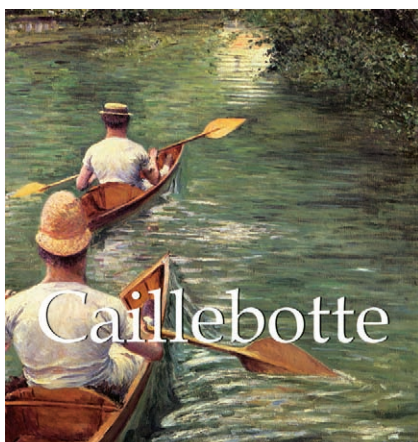
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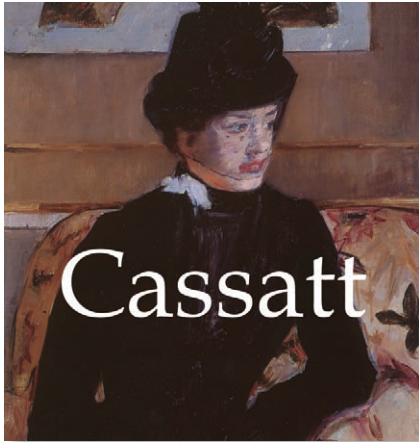
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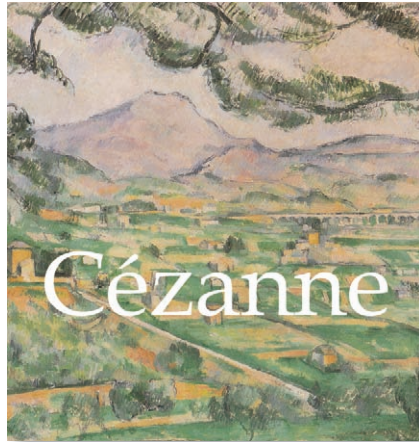
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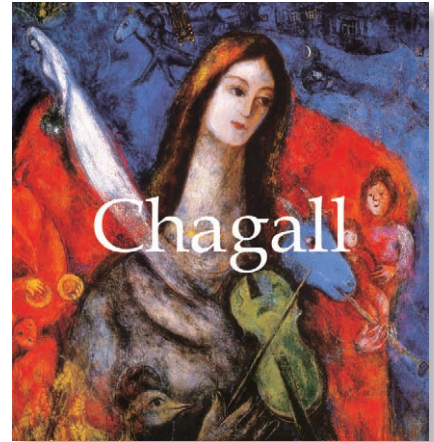




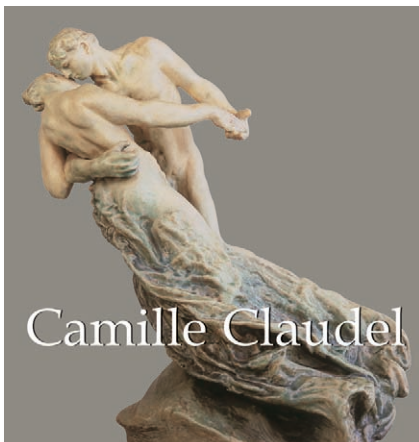
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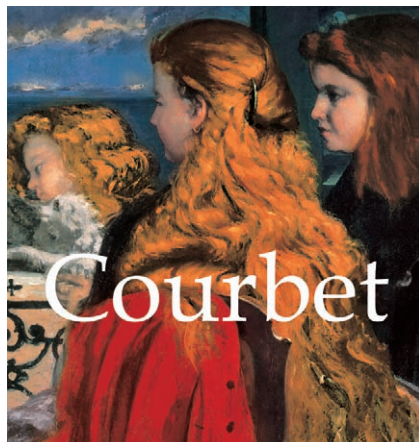
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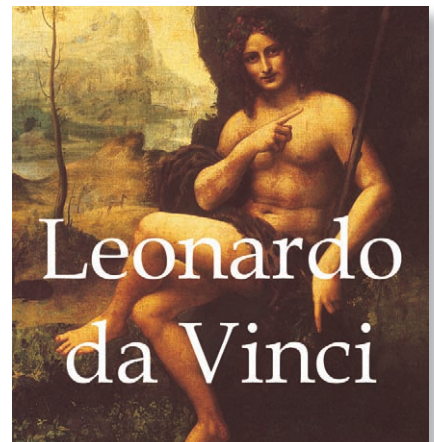
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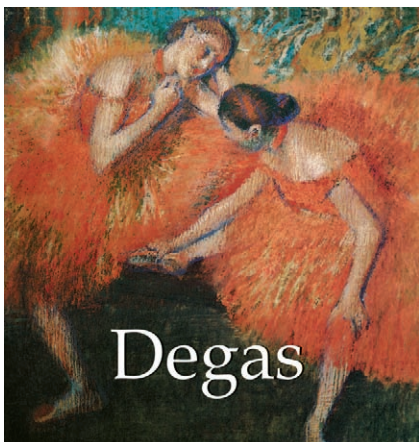
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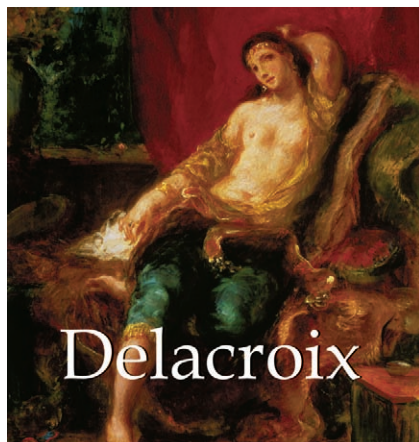
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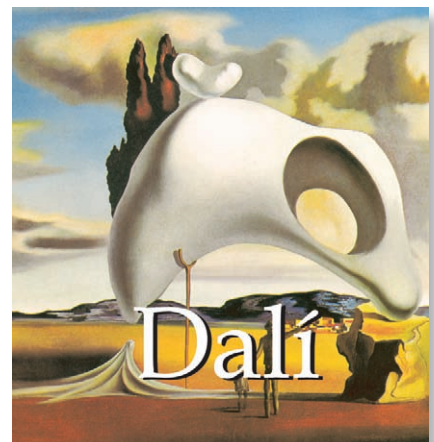
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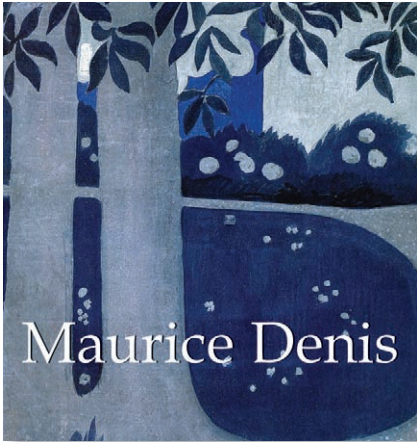
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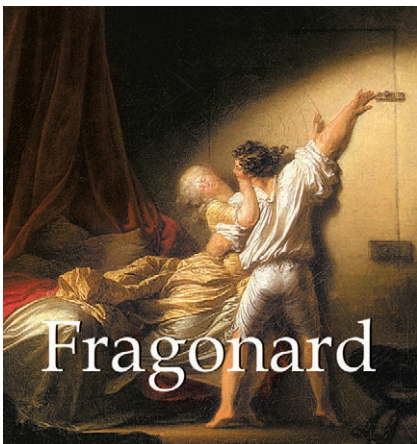
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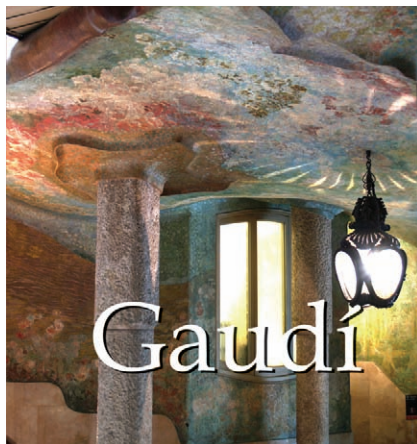
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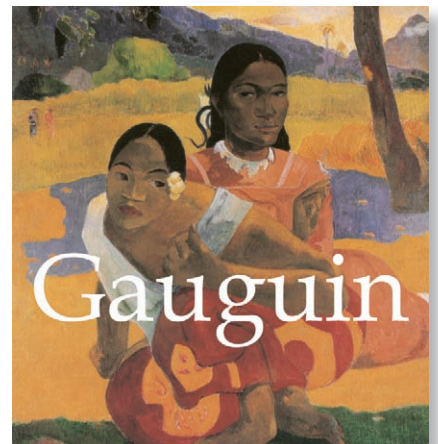
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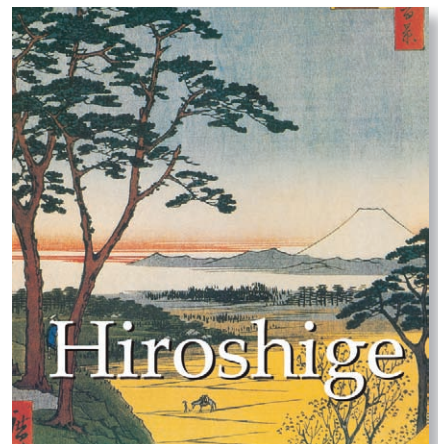
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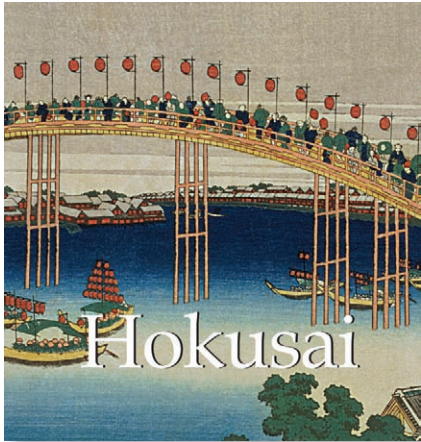
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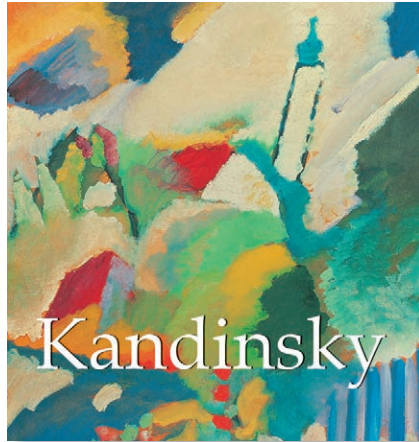
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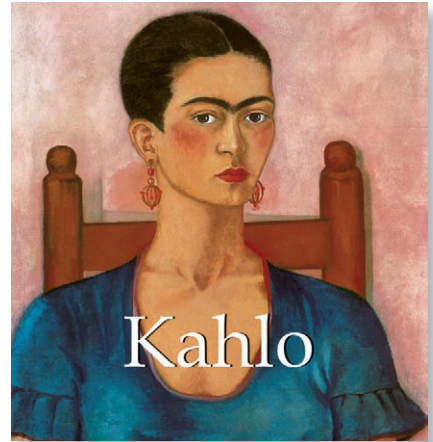
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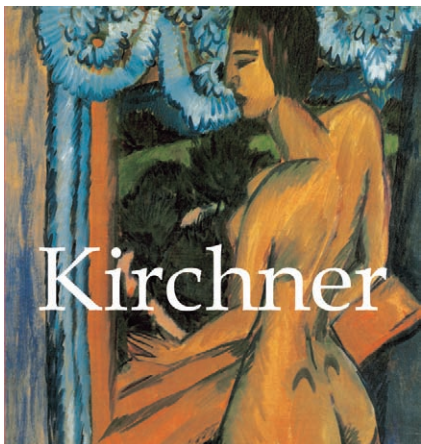
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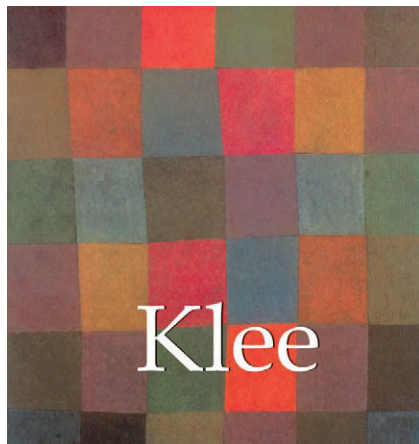
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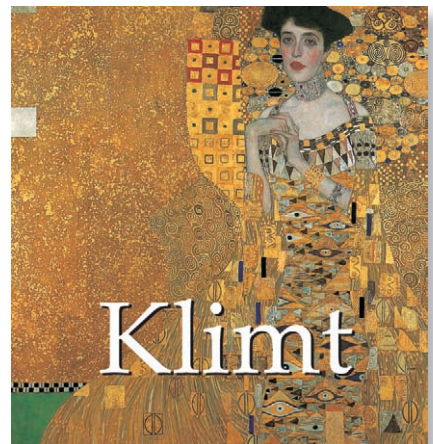
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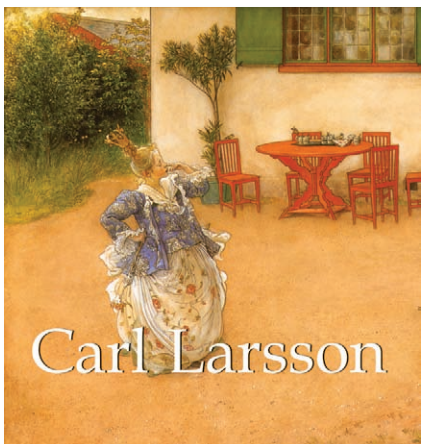
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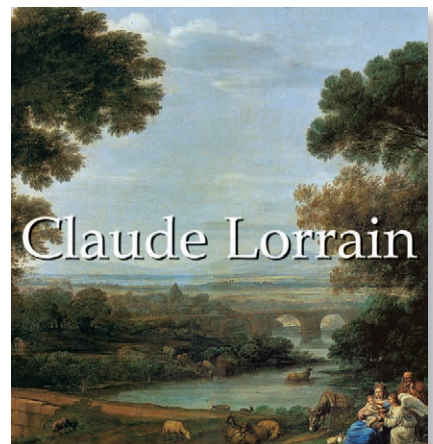
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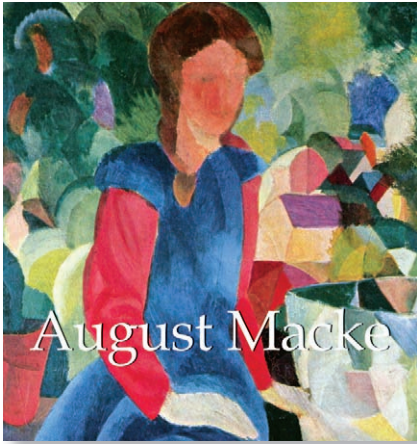
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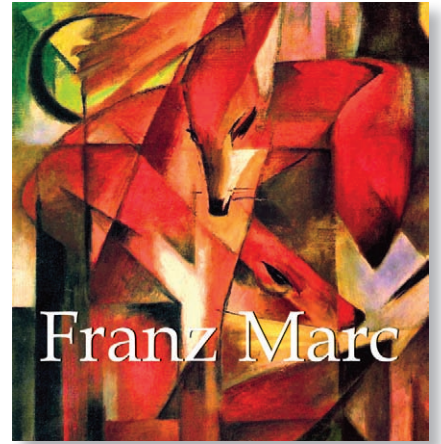
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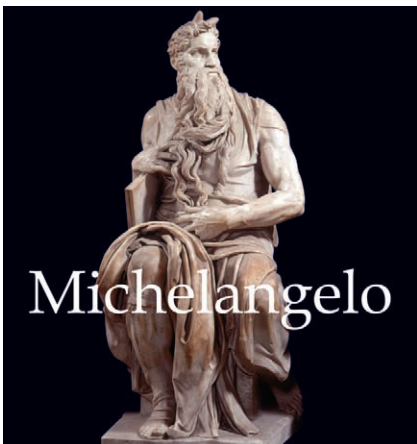
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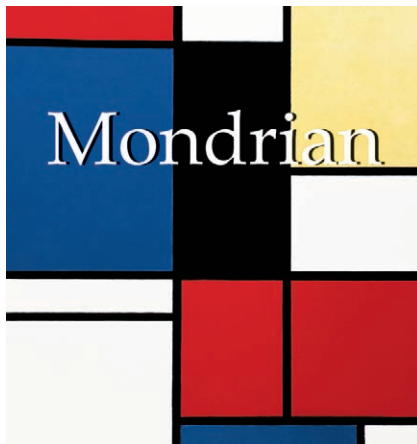
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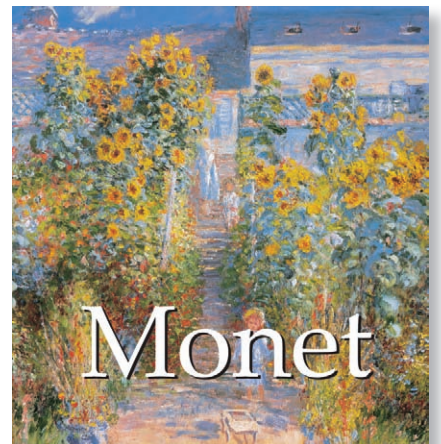
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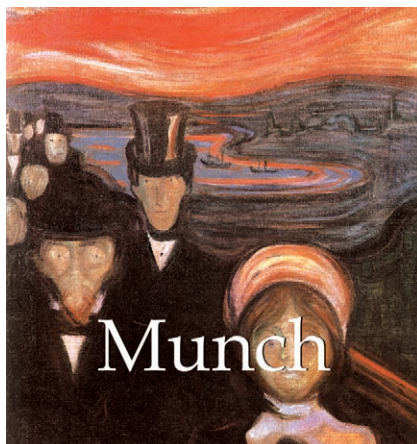
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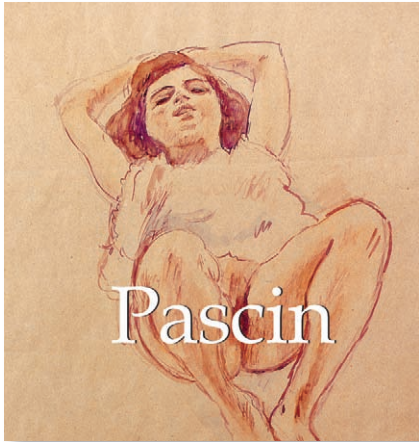
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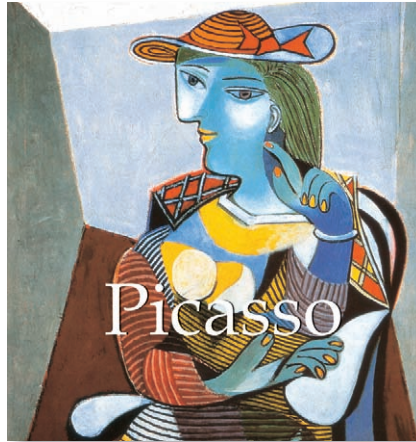


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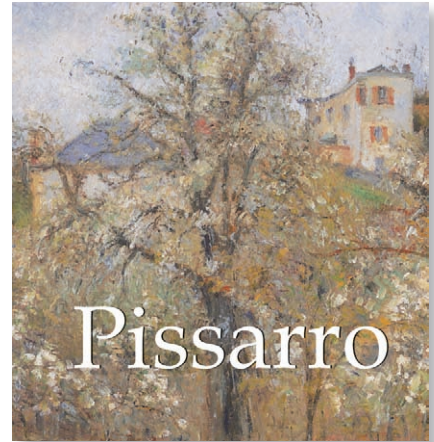
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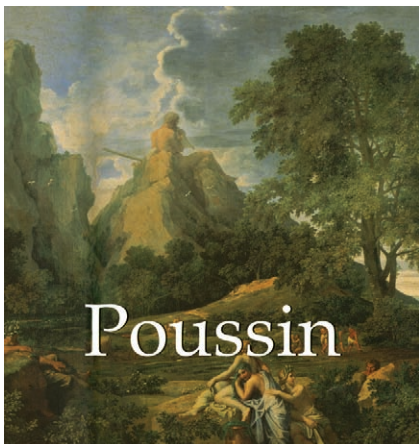
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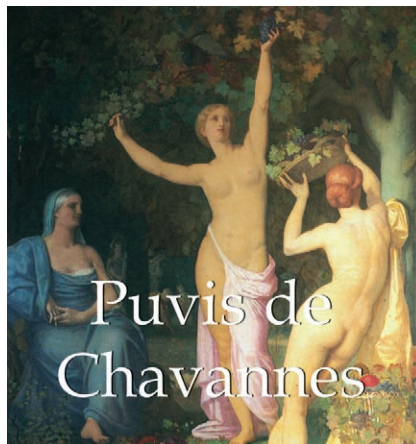
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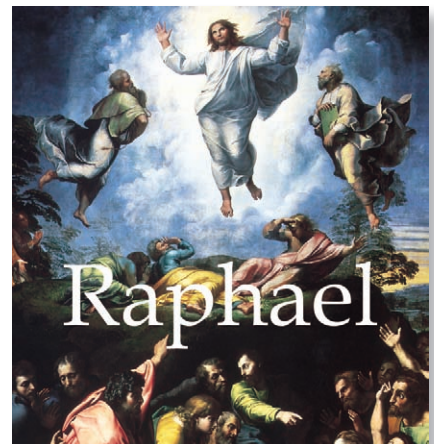
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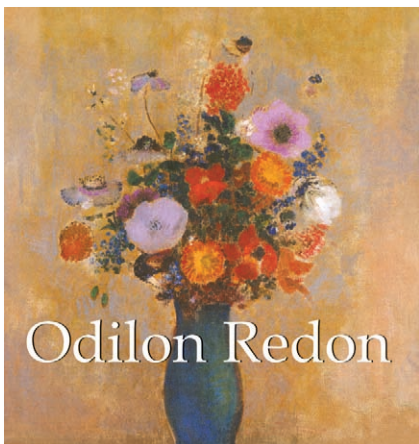
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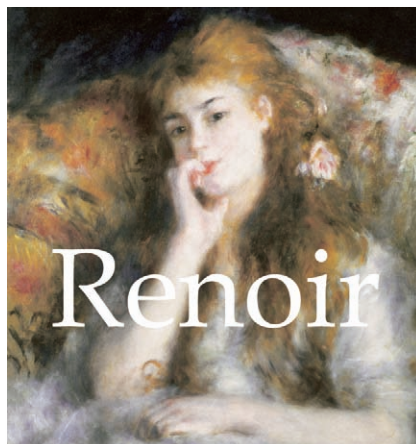
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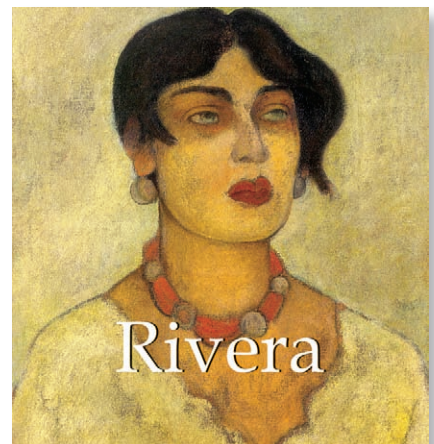
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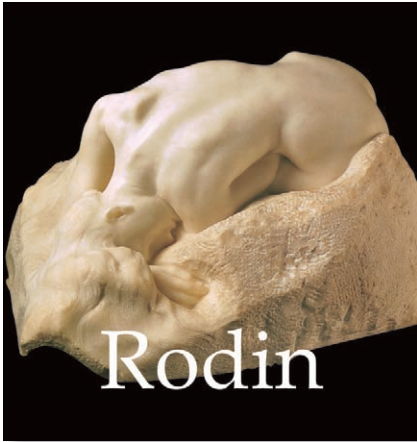
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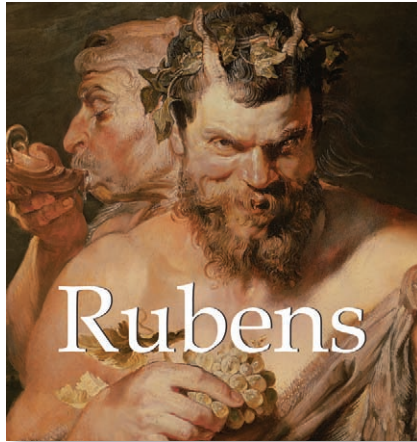


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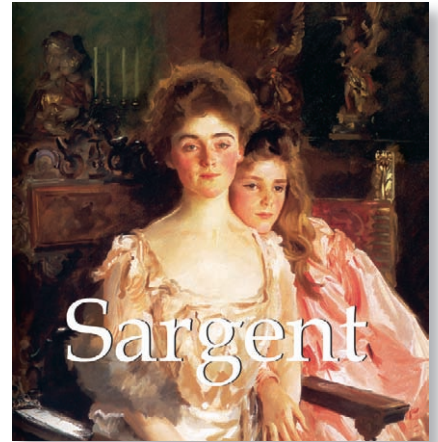
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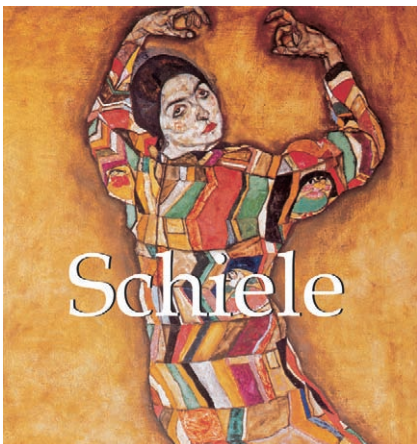
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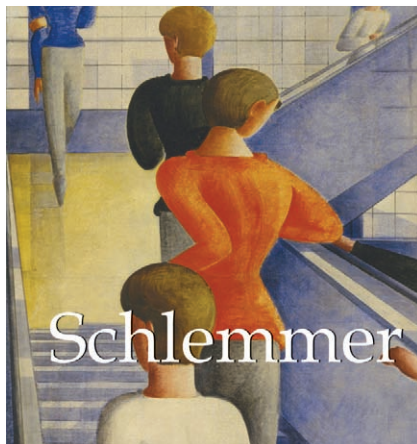
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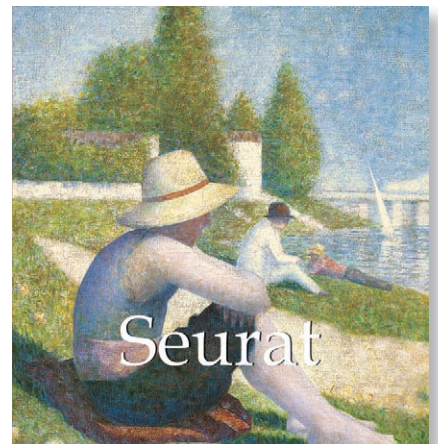
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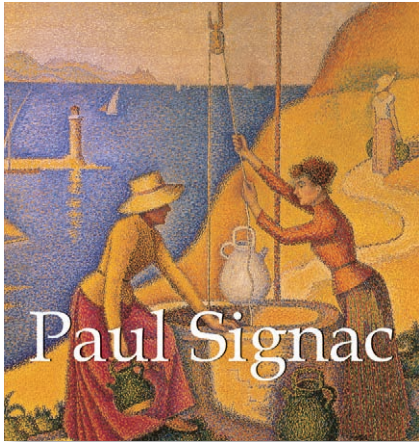
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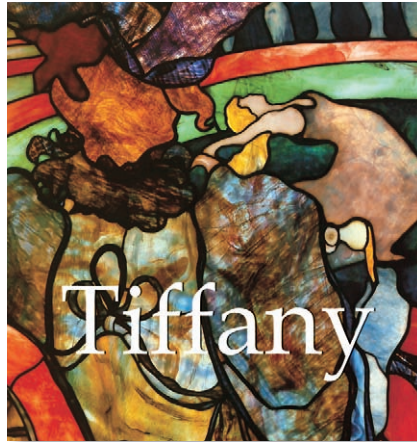
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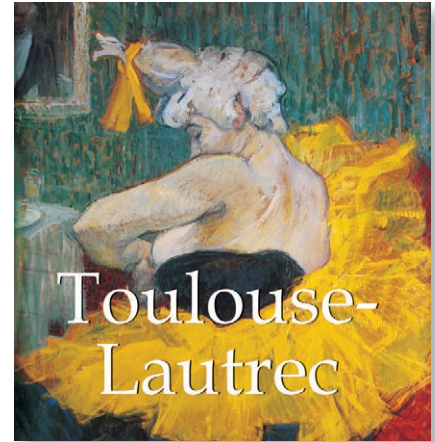
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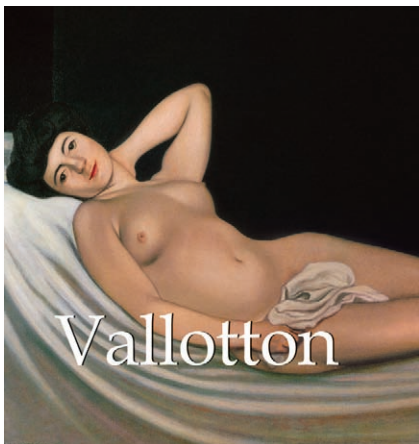
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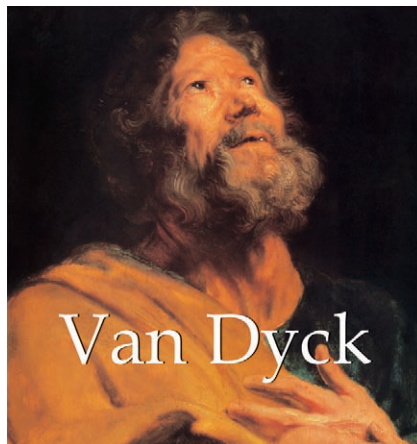
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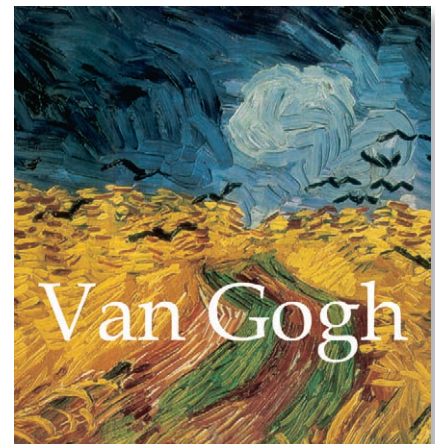
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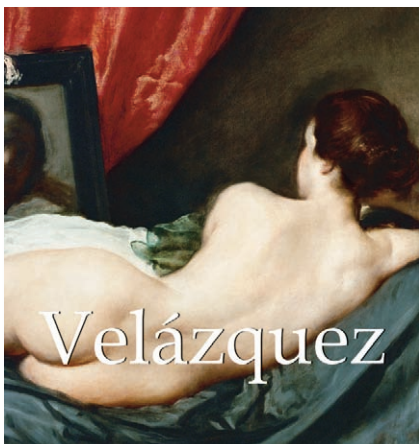
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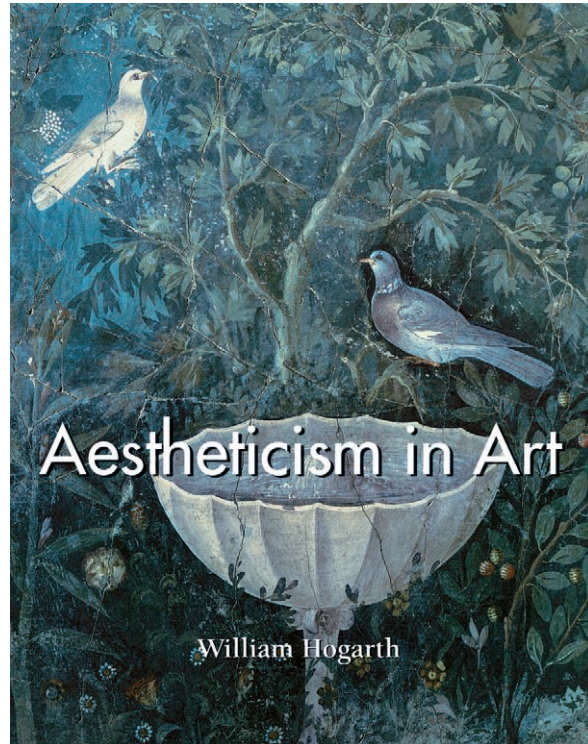
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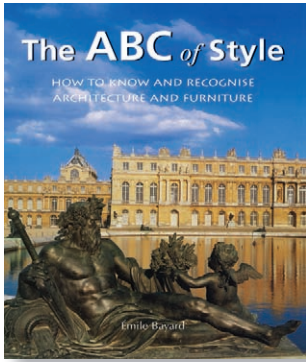
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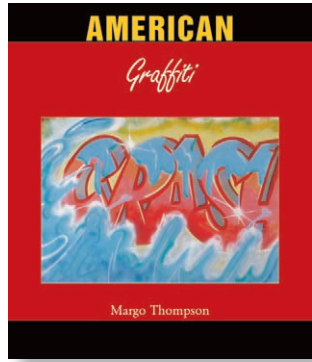
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**W**illiam Hogarth wrote his *Analysis of Beauty* in 1753, during the Age of Enlightenment. Through this captivating text, he tends to define the notion of beauty in painting and states that it is linked, per se, to the use of the serpentine lines in pictorial compositions. He calls it the “line of beauty”. His essay is thus dedicated to the study of the composition of paintings, depending on the correct use of the pictorial lines, light, colour, and the figure’s attitudes. These timeless concepts have been applied by several artists through the centuries. Paintings from every period have been chosen for this book to support this demonstration. They allow us to explore the various manners in which beauty can be expressed in painting.





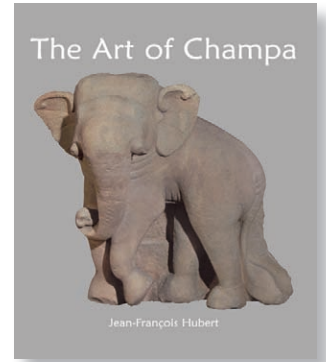
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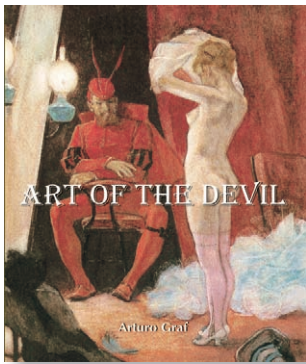
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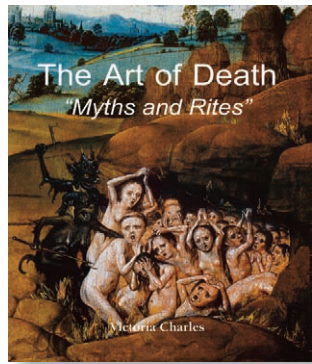
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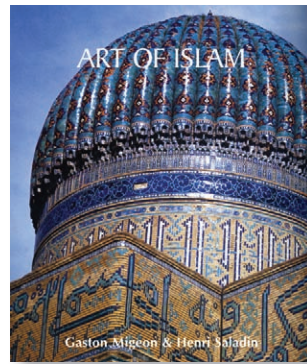
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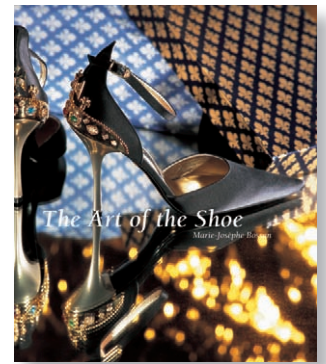
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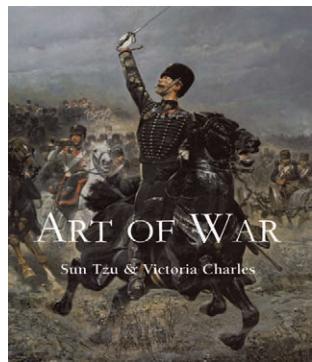
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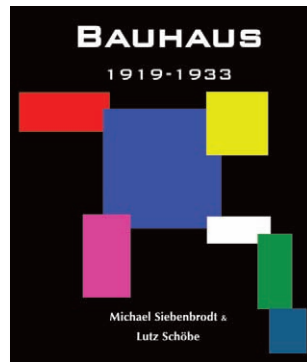
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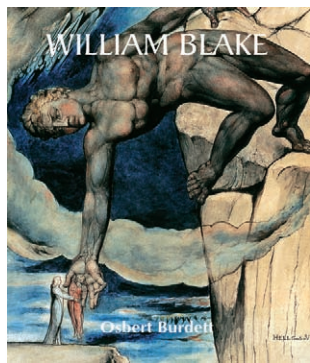
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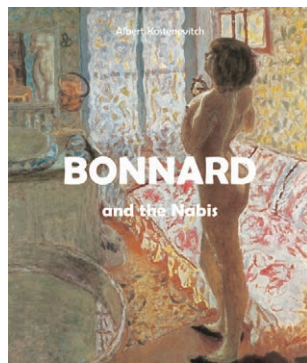
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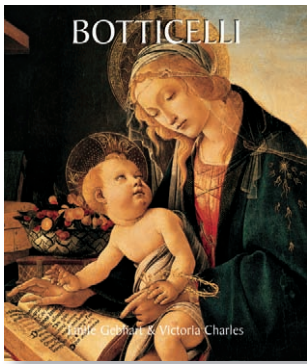
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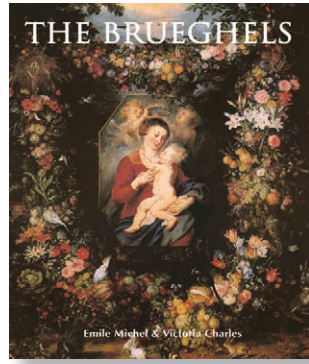
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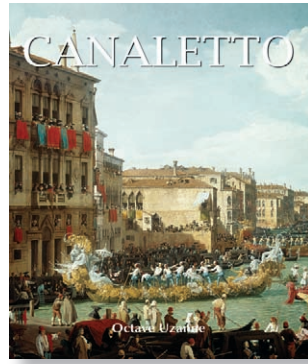
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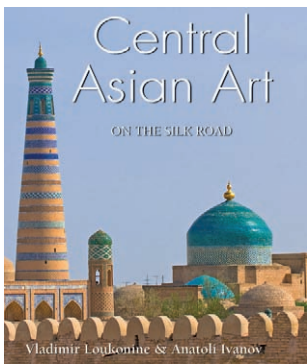
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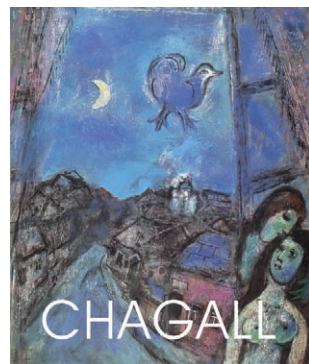
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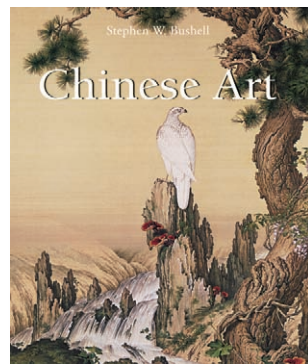
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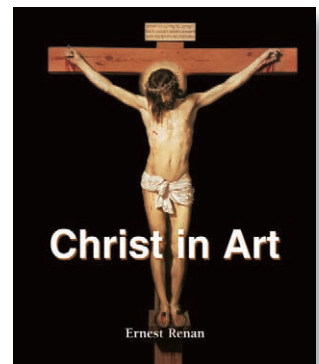
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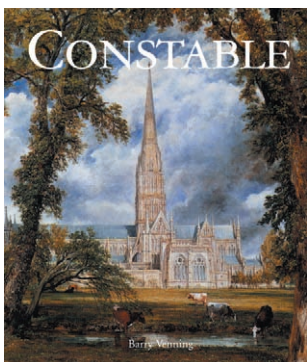
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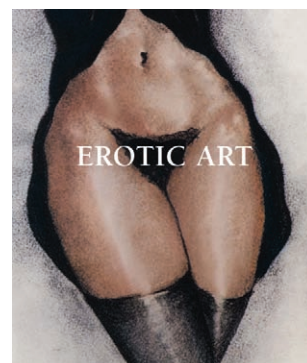
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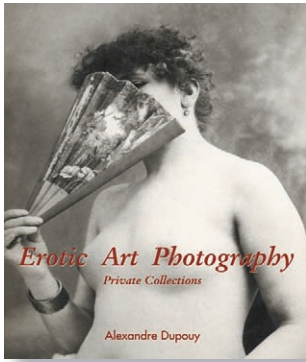
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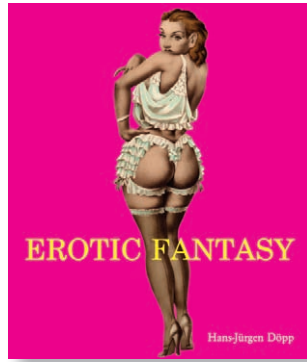
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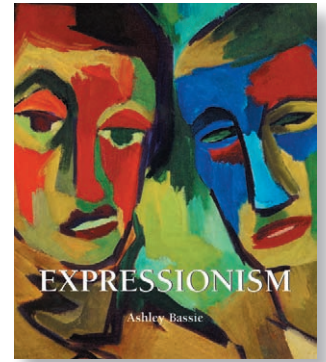
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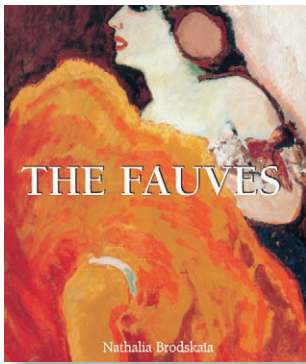
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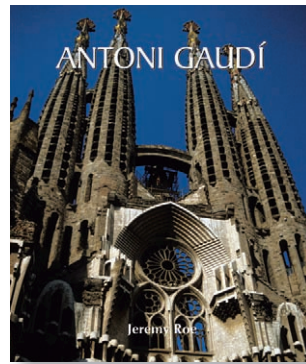
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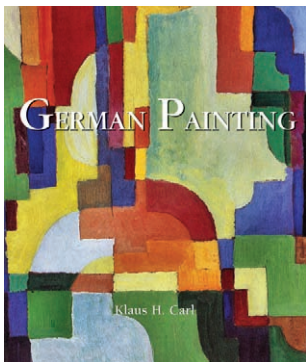
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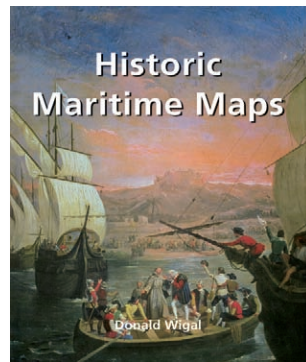
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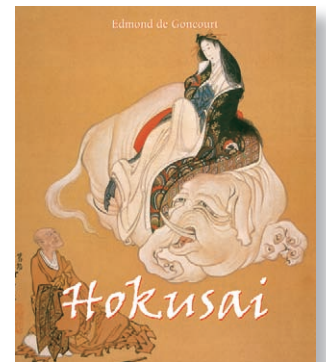
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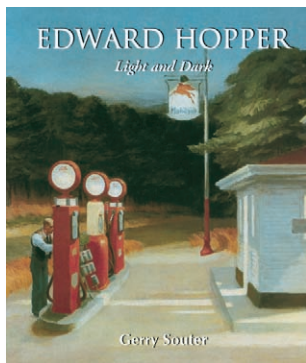
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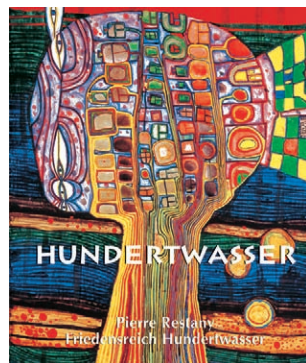
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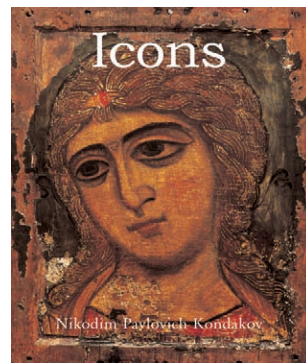
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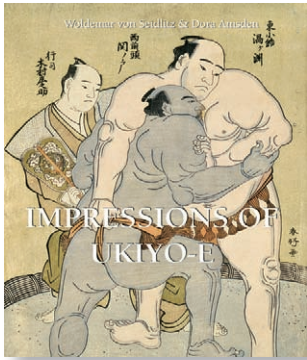
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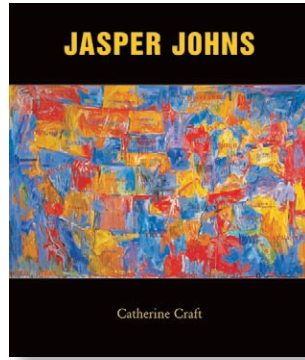
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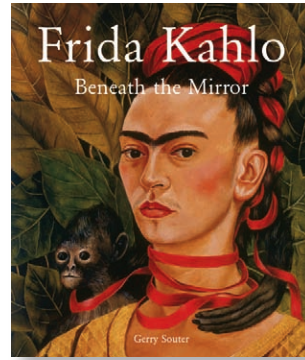
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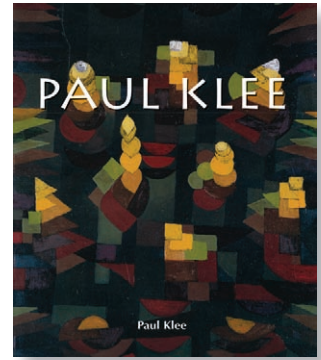
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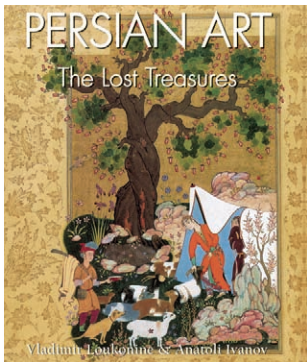
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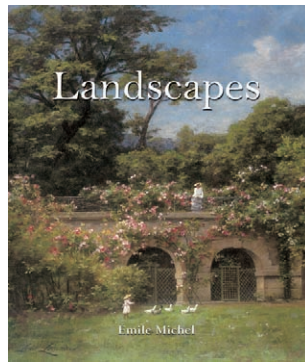
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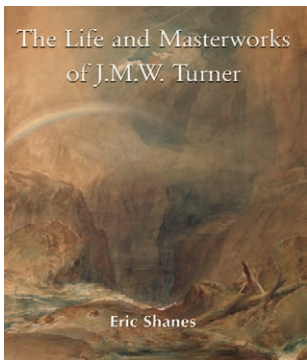
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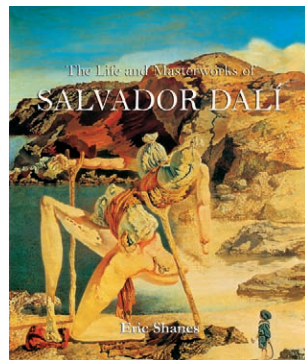
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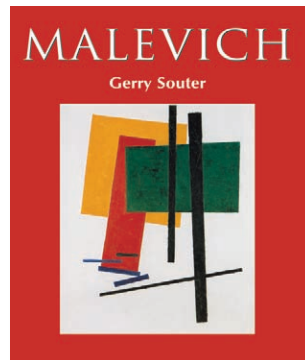
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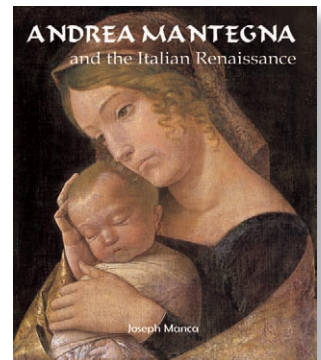
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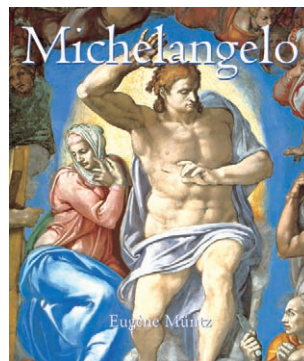
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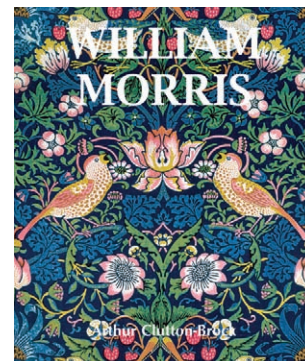
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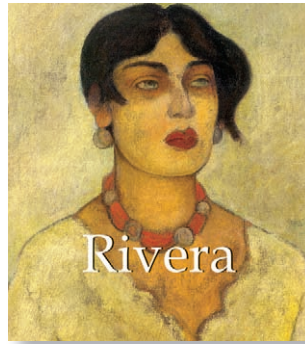
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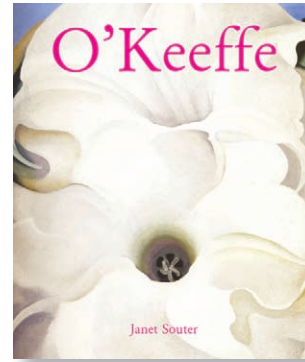
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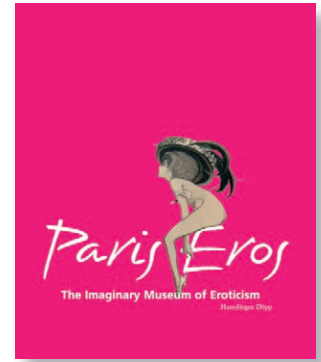
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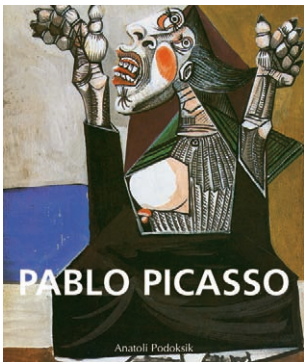
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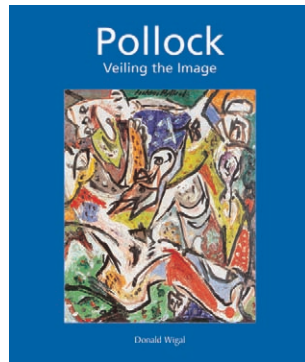
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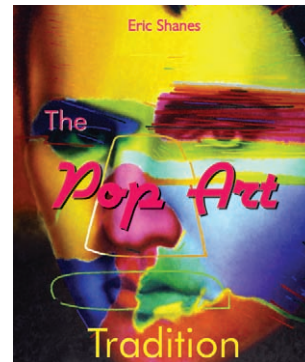
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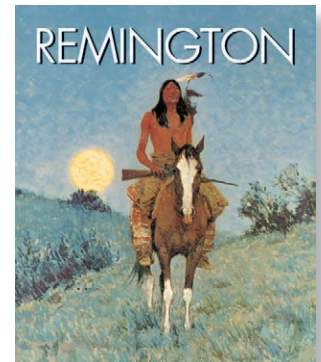
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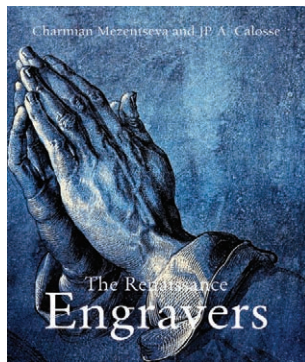
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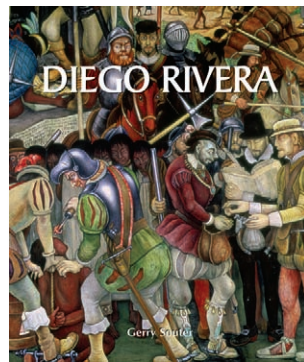
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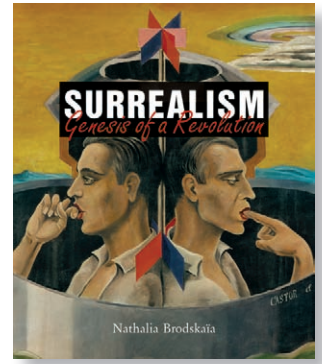
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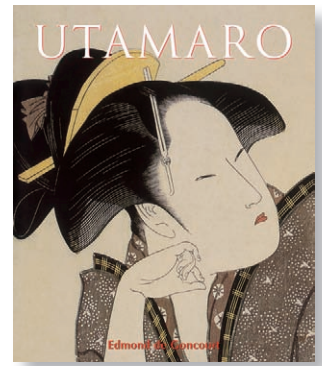
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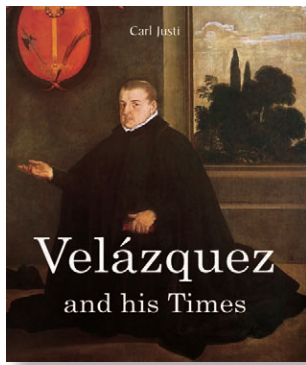
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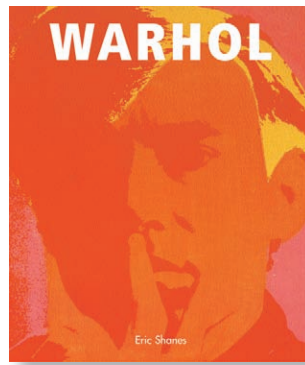
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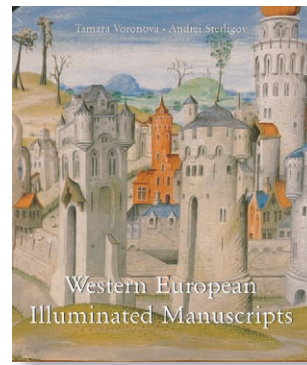
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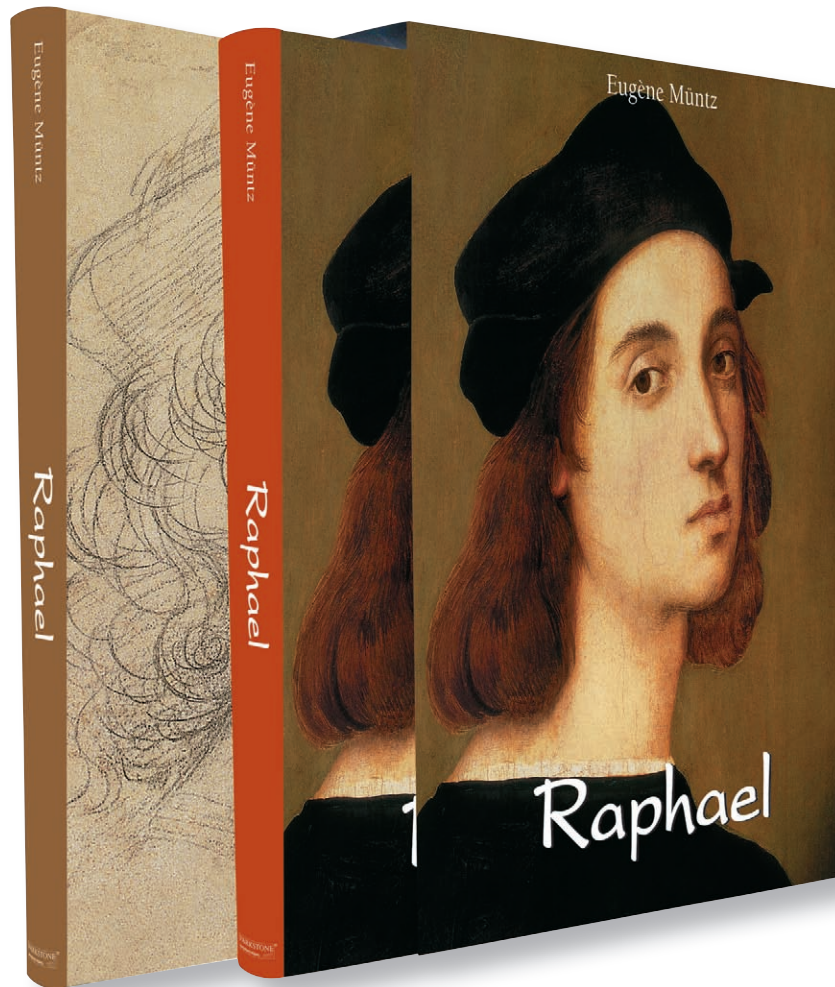
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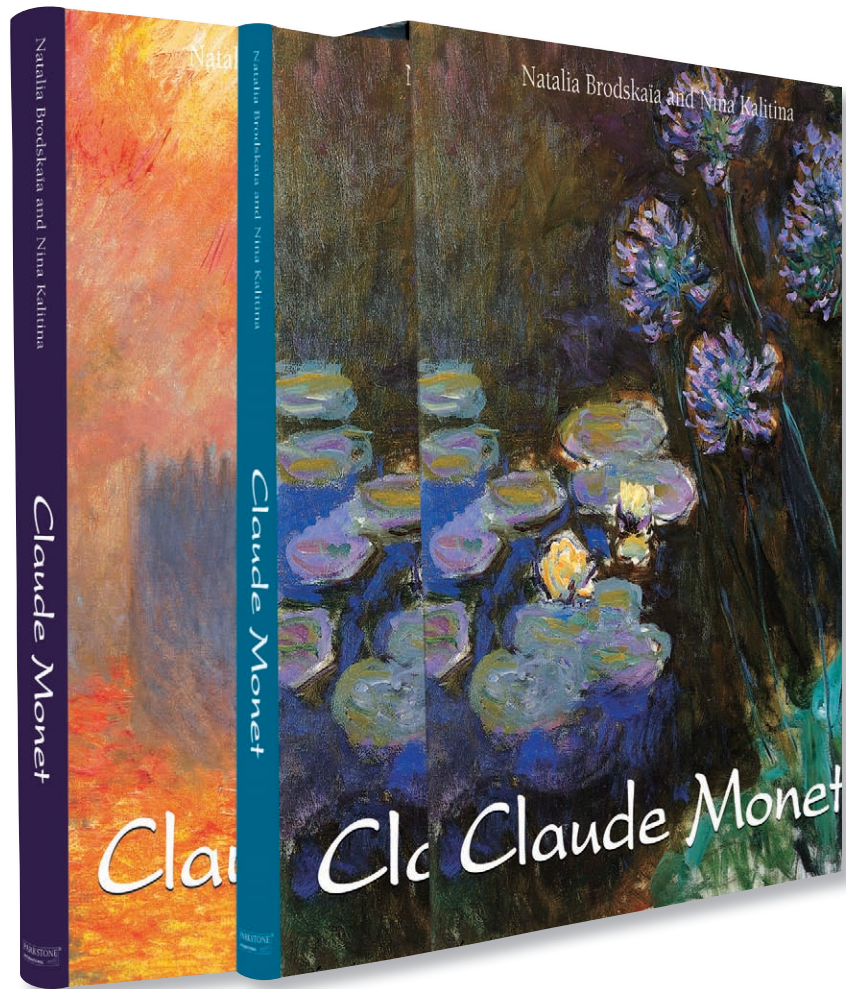


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**R**aphael (1483-1520), the Italian painter and architect of the High Renaissance, was both ahead of his time and a genius in his time. Together with Michelangelo and Leonardo da Vinci, he formed the classical trinity of this era. As one of the great masters of the Renaissance and artist to European royalty and the Papal Court in Rome, his works comprise various themes of theology and philosophy, including but not limited to famous images of the Madonna. His surroundings and experience gave rise to his propensity to combine the ideals of humanism with those of religion, and firmly established in him a conviction that art is a necessary medium to reveal the beauty of nature.

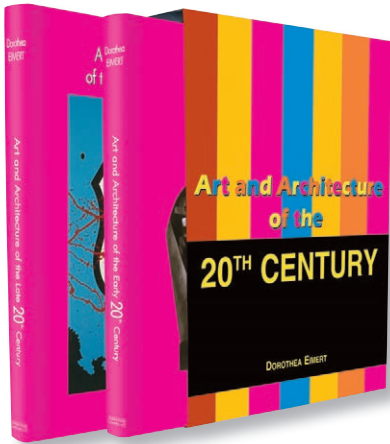


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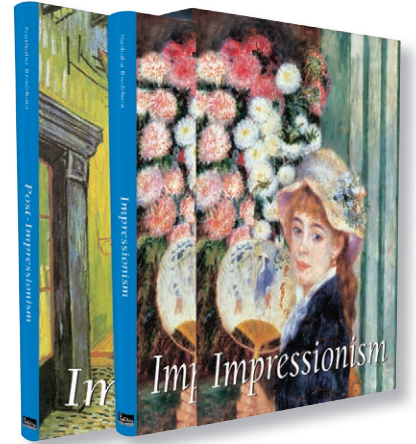
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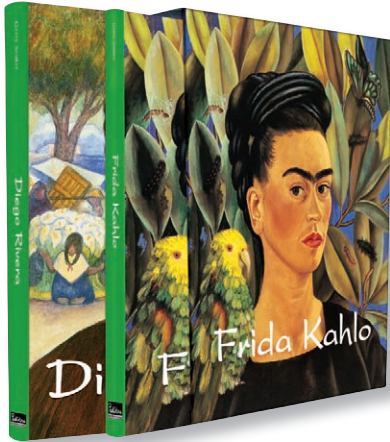
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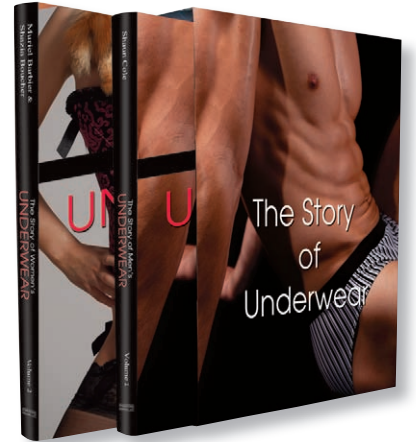
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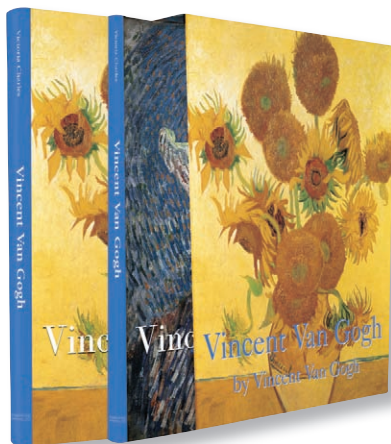
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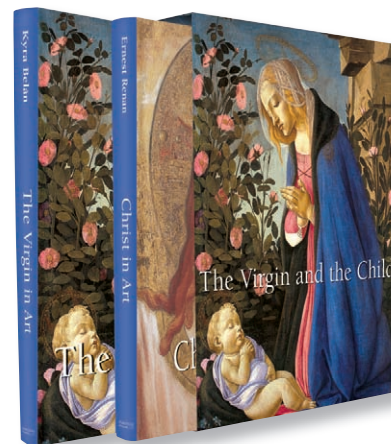
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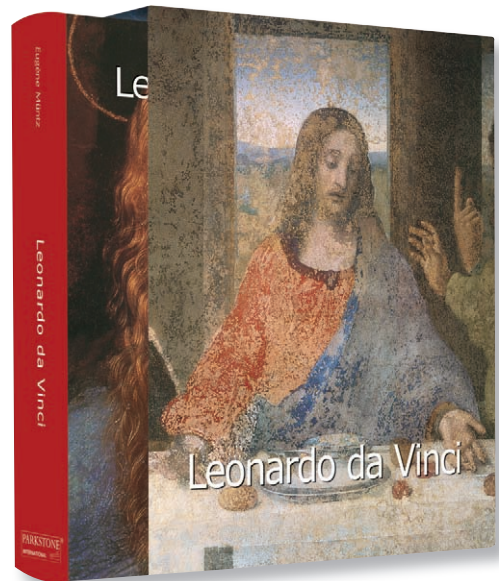
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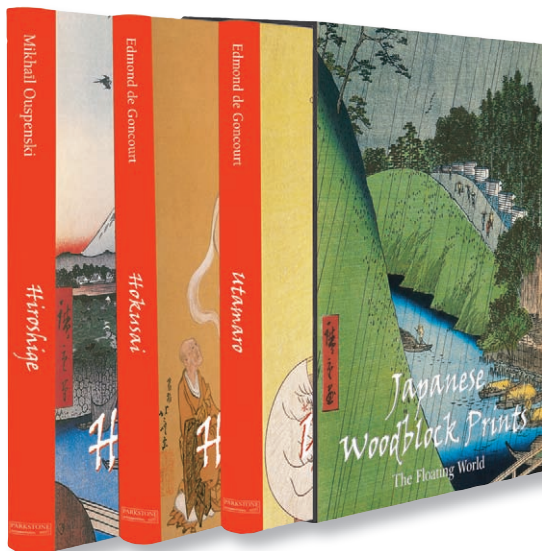
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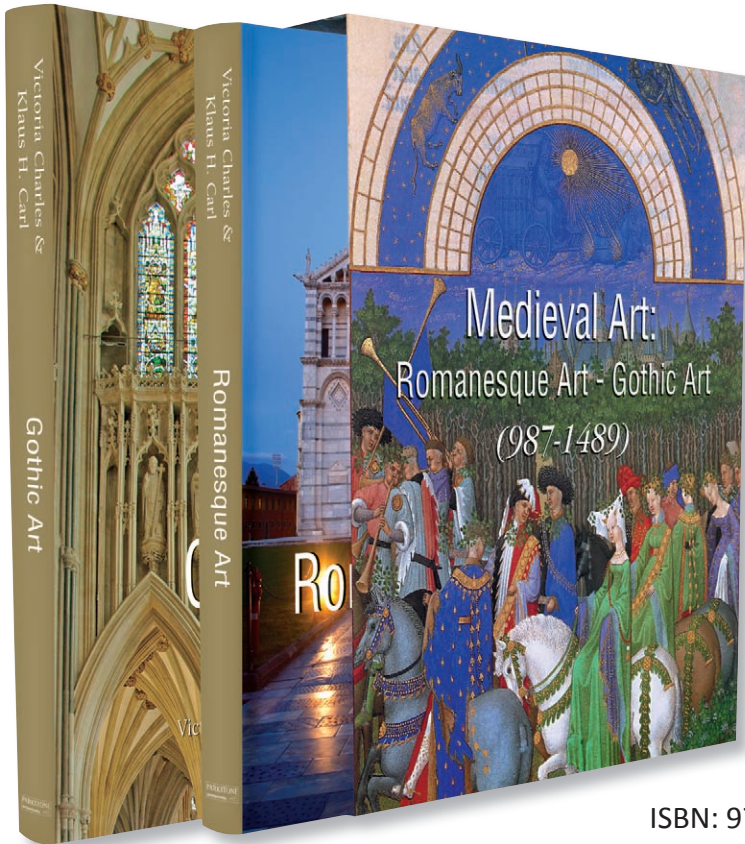


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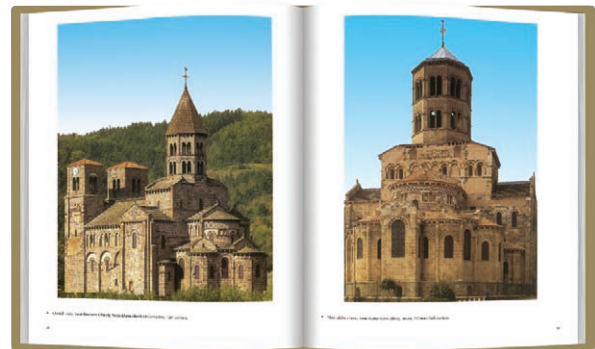
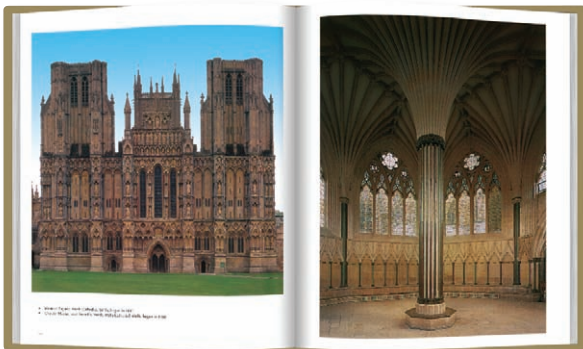
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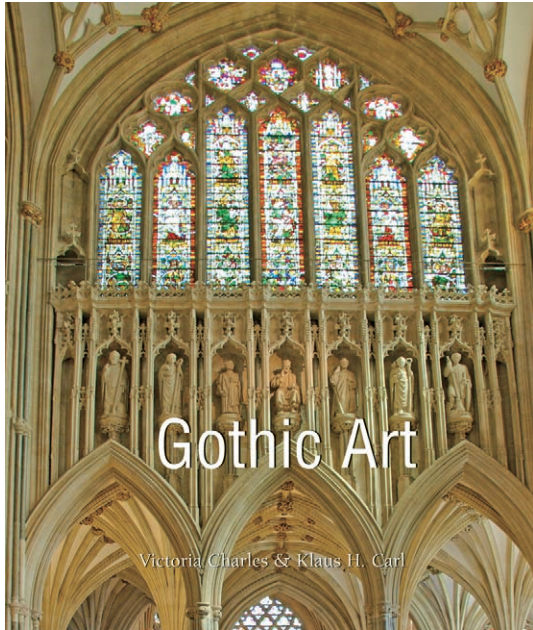
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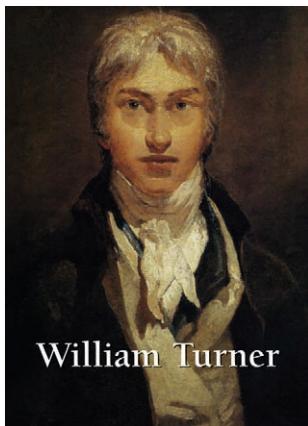
THE MUST

**I**n art history, the term Romanesque art refers to the period between the beginning of the 11<sup>th</sup> and the end of the 12<sup>th</sup> 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.

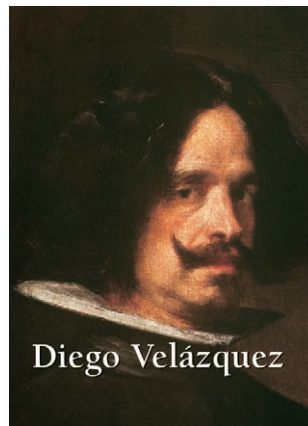
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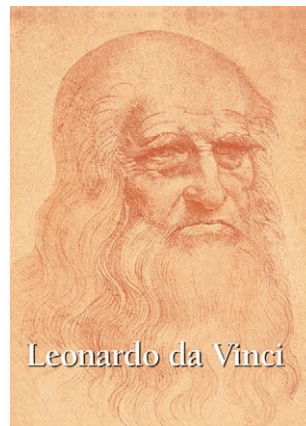
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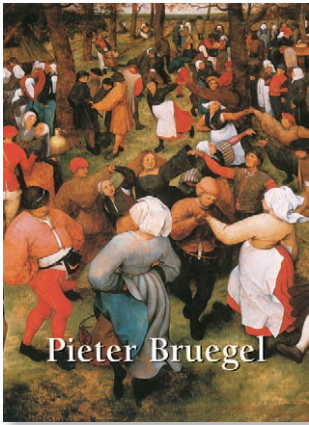
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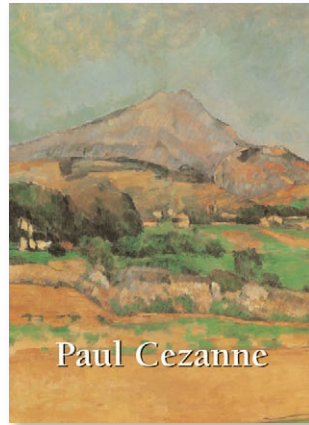
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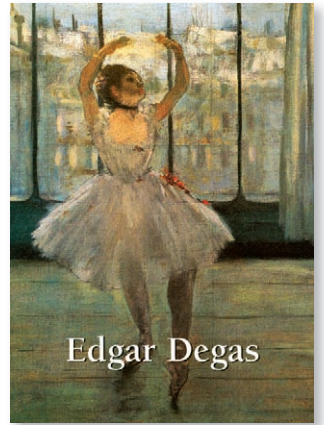
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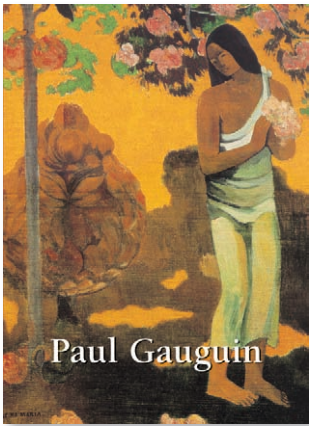
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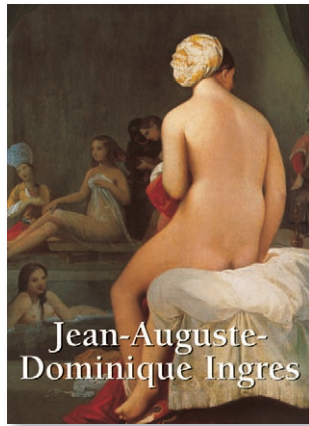
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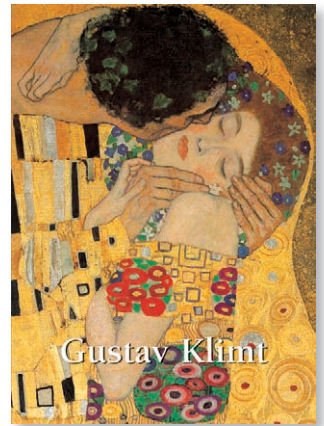
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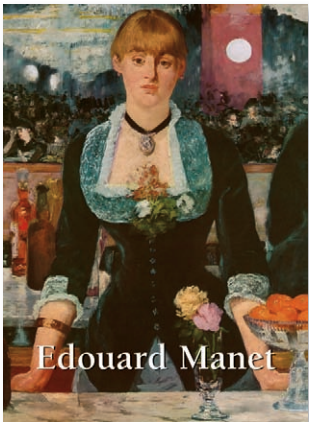
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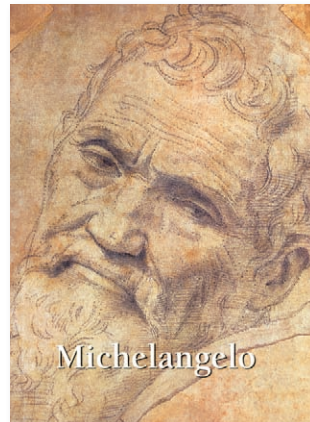
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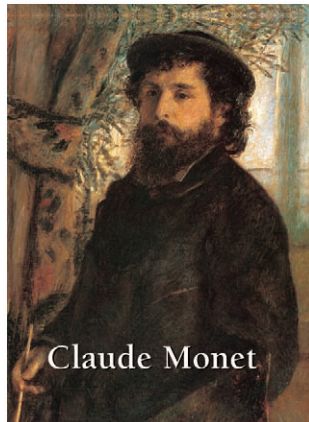
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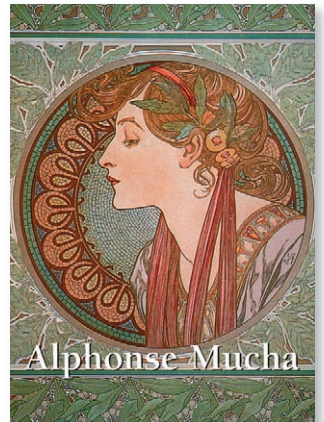
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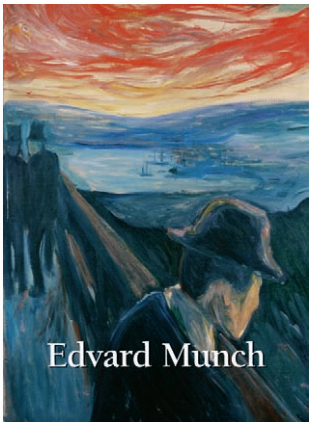
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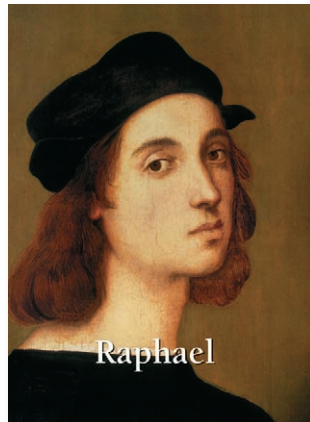
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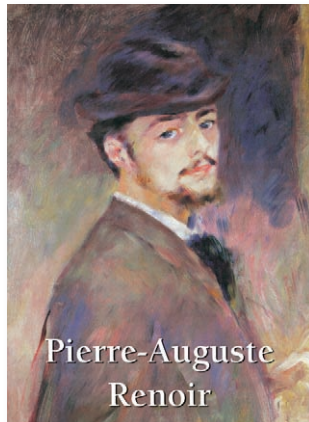
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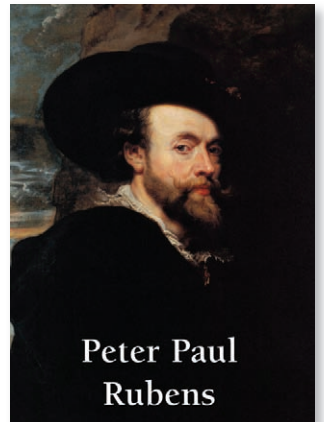
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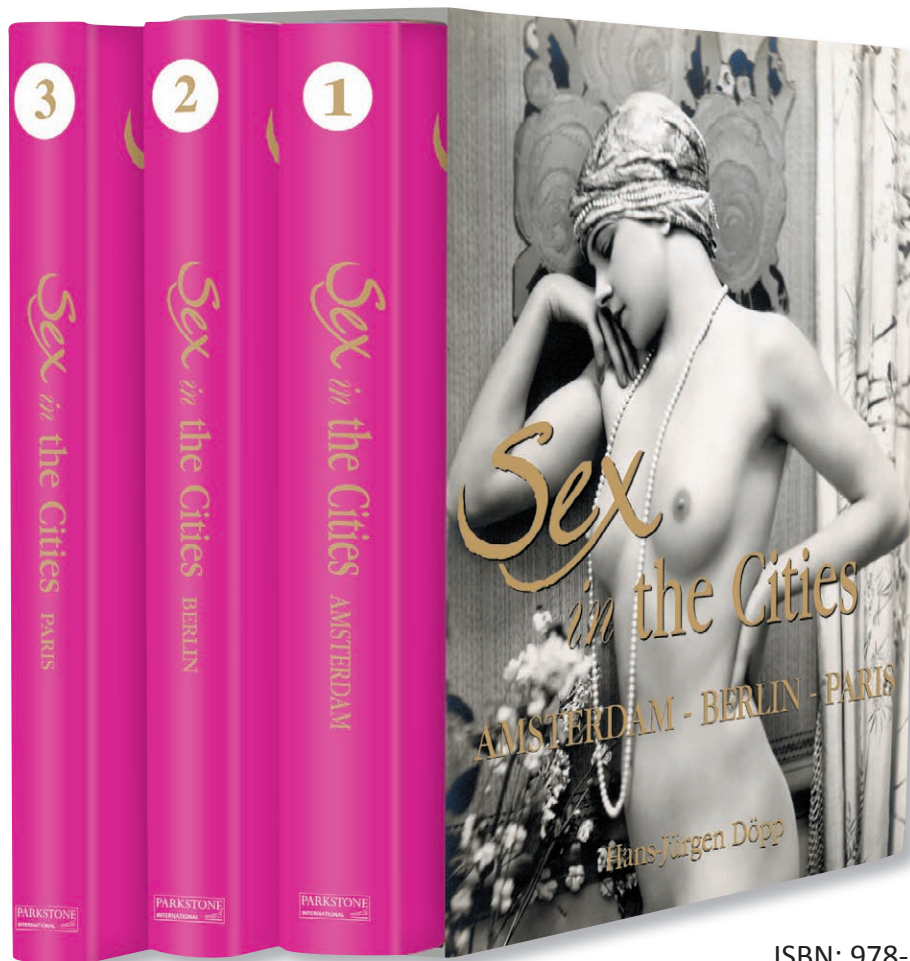
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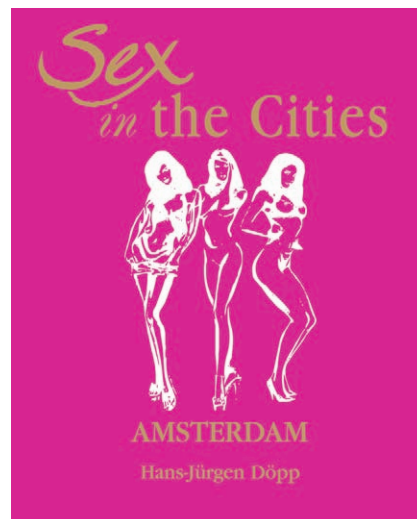


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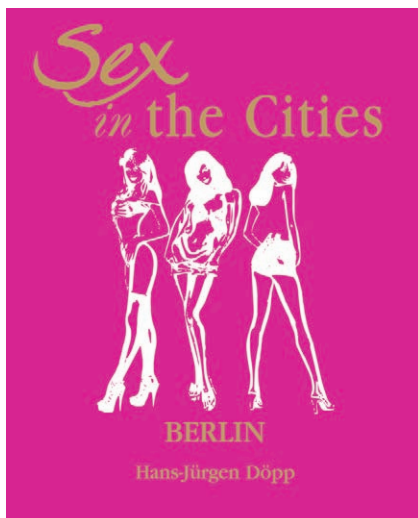
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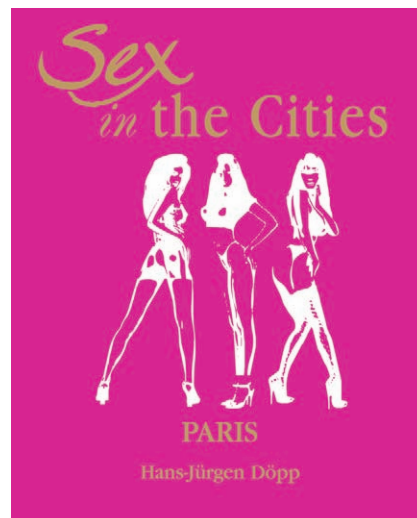
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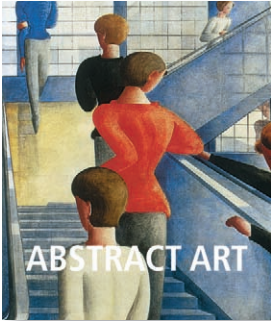
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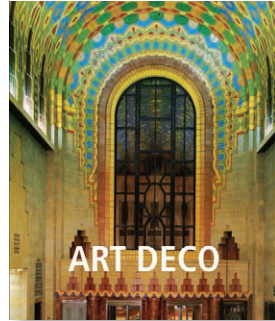
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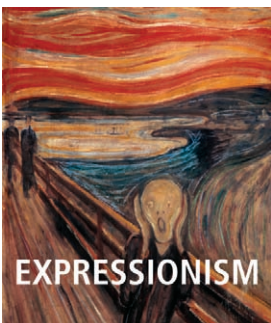
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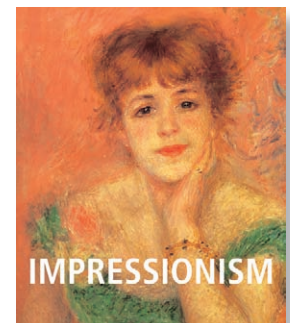
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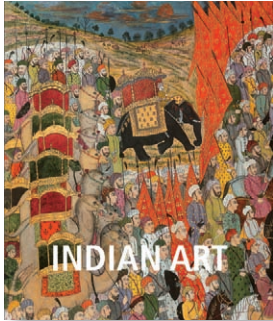


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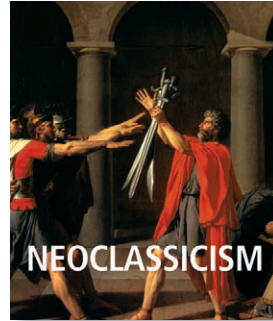
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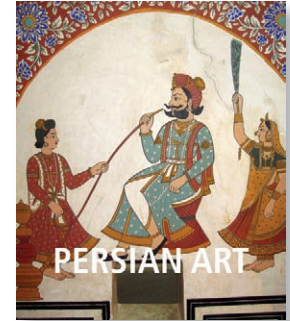
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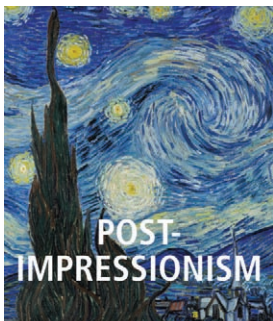
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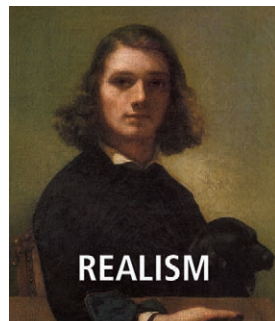
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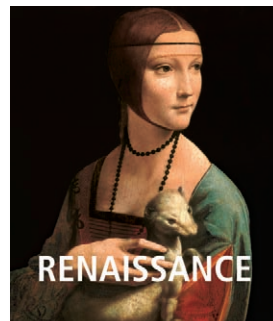
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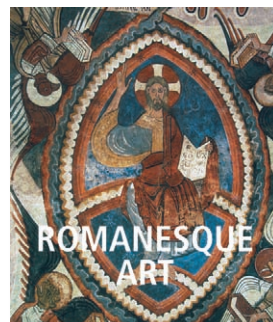
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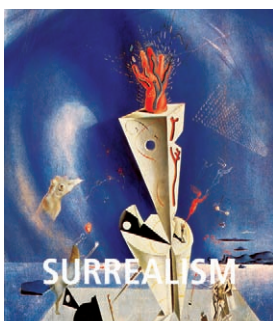
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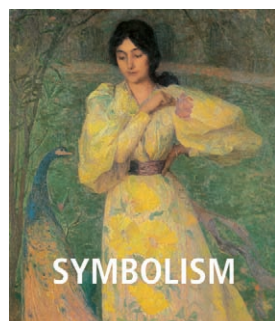
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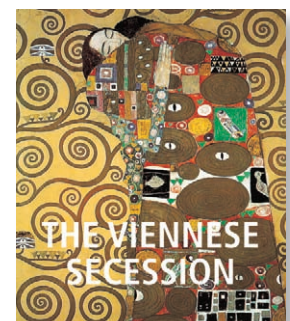
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