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Sketches of the History of Christian Art

Alexander Lindsay (1812–80) was the head of an aristocratic family who owned vast coalfields in Lancashire, generating enormous wealth. Educated at Eton and Trinity College, Cambridge, he spent the majority of his time travelling in Italy, collecting, and writing on a variety of subjects, including art, the Indo-Aryan race and the Etruscans. This important work, published in three volumes in 1847, surveys Christian painting and sculpture. Addressing Romance literature of the Middle Ages, iconography and legends of the saints, the book's historical narrative is infused with the author's strong moral approach to the subject. Volume 2 covers Gothic architecture; the art of the Lombards; Pisano and Giotto, and their schools and followers. Though derided by John Ruskin, the work strongly influenced aristocratic collecting, and remains relevant to readers interested in the Victorian construction of morals and artistic taste.

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VOLUME 2

ALEXANDER LINDSAY



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CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town,
Singapore, São Paulo, Delhi, Mexico City

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9781108051965

© in this compilation Cambridge University Press 2012

This edition first published 1847
This digitally printed version 2012

ISBN 978-1-108-05196-5 Paperback

This book reproduces the text of the original edition. The content and language reflect the beliefs, practices and terminology of their time, and have not been updated.

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VOLUME II.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.

1847.

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London : Printed by WILLIAM CLOWES and SONS, Stamford Street.

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Page 33, line 2, *lege* 'Fra Sisto.'—P. 71, l. 20, *l.* 'volume of his history.'—P. 76, l. 8 from bottom, *l.* 'came down.'—P. 92, l. 4, and p. 119, l. 22, *l.* 'Masuccio.'—P. 139, l. 8, *l.* 'distinguishing.'—P. 190, l. 24, *l.* 'the Bargello.'—P. 235, l. 3 from bottom, *l.* 'destruction.'—P. 340, l. 4 from bottom, *l.* 'S. James the Greater.'—P. 350, l. 20, *l.* 'caricatured. With these.