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***Iconoclasm and Iconophilia of Cistercian Art
Cloister Sculpture of Fontfroide, Alcobaça, and Chiaravalle della Colomba***

Strictly speaking, avoidance of figurative representation in early Cistercian art is ascribed to protests against luxury and to attachments to formal purity and simplicity. Certainly, this puritanism of Bernard was not as extreme as the iconoclasm of the Emperor Constantine V. However, one may argue that some of the iconoclastic sensitivities were consonant and, in such a context, fine abstract motifs and simplified vegetal motifs were adopted in Cistercian architecture. However, starting from circa the end of 12th century, figurative representations gradually appeared, not in the church but in the cloister. This paper investigates the appearance of those figurative sculpture in Cistercian cloisters, in particular those of Fontfroide in Occitanie in Southern France, Alcobaça in Portugal, and Chiaravalle della Colomba in Piacentino in Northern Italy. All these sculptures were created roughly between the end of the 12th century and the end of the 13th century. Most of figurative representations of capitals in these Cistercian cloisters do not represent biblical figures such as Jesus, the Virgin Mary, or the saints; instead, the figures are moralistic and partly caricatural. In them, it is possible to indicate consistent profane moralistic notions associated with Cistercian monastic virtue and ethics. Intriguingly, those profane and somewhat strange and bizarre figures might evoke phrases of Saint Bernard, such as those of the famous *Apologia ad Guillelmum abbatem*, which was widely known at the time.