The Gothic Cathedral Christopher Wilson

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The Gothic Enterprise
Water from a Deep Well
Renaissance Theory
Architecture as Cosmology
Exploring the Middle Ages
The Temple Church in London
The Architecture of Paris
Disciplined Exuberance
The Medieval Cathedral of Trondheim
The Gothic Cathedral
The Gothic Cathedral
The Portfolio of Villard de Honnecourt (Paris, Bibliothèque Nationale de France, MS Fr 19093)
Architecture and Interpretation
Plotting Gothic
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Art and Violence in the Middle Ages and the Renaissance
This Is My Body
Body and Sacred Place in Medieval Europe, 1100–1389
Jesus Christ in World History
Technology, Skills and the Pre-Modern Economy in the East and the West
Arthurian Literature XI
Gothic Europe 1200-1450
Proceedings of the Newcastle Upon Tyne Conference, 1989
New Approaches to Medieval Architecture
Artistic Integration in Gothic Buildings
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A Companion to Medieval Art
Embodying the Spirit
Medieval and Renaissance Spirituality
Thirteenth-century Wall Painting of Salisbury Cathedral
The Splendor of English Gothic Architecture
Colours and Contrast

First published in 1995, Medieval France: An Encyclopedia is the first single-volume reference work on the history and culture of medieval France. It covers the political, intellectual, literary, and musical history of the country from the early fifth to the late fifteenth century. The shorter entries offer succinct summaries of the lives of individuals, events, works, cities, monuments, and other important subjects, followed by essential bibliographies. Longer essay-length articles provide interpretive comments about significant institutions and important periods or events. The Encyclopedia is thoroughly cross-referenced and includes a generous selection of illustrations, maps, charts, and genealogies. It is especially strong in its coverage of economic issues, women, music, religion and literature. This comprehensive work of over 2,400 entries will be of key interest to students and scholars, as well as general readers.
Church, from its foundation in the twelfth century to the Second World War. A fully updated and comprehensive companion to Romanesque and Gothic art history. This definitive reference brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history. The volume comprises original theoretical, historical, and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub-disciplinary perspectives. Part of the Blackwell Companions to Art History, A Companion to Medieval Art, Second Edition features an international and ambitious range of contributions covering reception, formalism, Gregory the Great, pilgrimage art, gender, patronage, marginalized images, the concept of spolia, manuscript illumination, stained glass, Cistercian architecture, art of the crusader states, and more. Newly revised edition of a highly successful companion, including 11 new articles. Comprehensive coverage ranging from vision, materiality, and the artist through to architecture, sculpture, and painting. Contains full-color illustrations throughout, plus notes on the book's many distinguished contributors. A Companion to Medieval Art: Romanesque and Gothic in Northern Europe, Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art. This book by Carl Barnes presents the first high-quality colour facsimile of a key manuscript of Gothic art and architecture and medieval scientific thought, the 'Portfolio' of Villard de Honnecourt, and gives the first complete codicological and palaeographical analysis of the text. Barnes clearly identifies what is and what is not known about Villard himself and the drawings and text in the manuscript, so removing many of the multiple layers of speculation that have clouded study of the work. The book is completed by an extensive bibliography of studies relating to Villard. This collection of essays explores the intersection of art and violence in the Middle Ages and the Renaissance. It will appeal primarily to students and scholars in the fields of Medieval and Renaissance Studies, and will also be of interest to readers with an interest in medieval and early modern art history. Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art, and the links between Renaissance art and contemporary art and theory. This is the first discussion of its kind, involving not only questions within Renaissance scholarship, but issues of concern to art historians and critics in all fields. Organized as a virtual roundtable discussion, the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the
last thirty years who have sought to reconceptualize the period. They then turn to the issue of the relation between modern art and the Renaissance: Why do modern art historians and critics so seldom refer to the Renaissance? Is the Renaissance our indispensable heritage, or are we cut off from it by the revolution of modernism? The volume includes an introduction by Rebecca Zorach and two final, synoptic essays, as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell, Michael Cole, Frederika Jakobs, Claire Farago, and Matt Kavaler.

Realigns representational practices in the early Middle Ages with current debates on representation.

In this collaborative work seventeen international scholars use contemporary methodologies to address the ways in which we understand Gothic church buildings today. Artistic Integration in Gothic Buildings discusses major monuments that have traditionally stood at the core of medieval art-historical studies: the cathedrals of Durham, Wells, Chartres, Reims, Poitiers, Strasbourg, and Naumburg, the abbey of Saint-Denis, and the Sainte-Chapelle of Paris. The contributors approach the subject from different specialties and methodologies within the field of art history, as well as from the disciplines of history, liturgical studies, and theology. Willibald Sauer's overview acknowledges that since the early nineteenth century scholars have been confronted with monuments that no longer perform their original functions. The moment of the creation of these great cages of stone, filled with images in metal, paint, glass, stone, and textiles, has passed as surely as Villon's `snows of yesteryear.' Artistic intentions shifted continuously over the centuries as these great buildings were adapted to new situations, historical, cultural, and religious. Once the settings for complex and diversified rituals of religious, social, and political dimensions, the buildings today stand in a completely different time frame and are experienced by a different audience. This volume addresses the hermeneutics of the development of scholarship concerning the Gothic church, reviewing the variable, but largely exclusive, agendas from the early nineteenth century to the present, including those of Viollet-le-Duc, Lefêvre-Pontalis, Mâle, Sedlmayr, Von Simson, Panofsky, Grodecki, and Bony. The conclusion is that there is no way to return to the original Gothic cathedral or the original audience. Artistic Integration in Gothic Buildings reassesses the traditional canon through a new pluralism of approaches and presents the Gothic church as an intricate and complex living monument that has been evolving over eight centuries and more.

Architecture as Cosmology examines the precedents, interpretations, and influences of the architecture of one of the great buildings in the history of architecture, Lincoln Cathedral. It analyzes the origin and development of its architectural forms, which were to a
great extent unprecedented and were very influential in the development of English Gothic architecture and in conceptions of architecture to the present day. Architecture as Cosmology emphasizes the relation of the architectural forms to medieval philosophy, focusing on the writings of Robert Grosseteste, Bishop of Lincoln (1235-53). The architecture is seen as a text of the philosophy, cosmology, and theology of medieval English culture. This book should be useful to anyone interested in architecture, architectural history, architectural theory, Gothic architecture, and medieval philosophy.

In Colours and Contrast Clarence Eng covers the social history of architectural ceramics in China, their development both aesthetically (as ornament) and technically (as durable, protective components) in ancient Chinese architecture from palaces and temples to pagodas and screen walls. Revisionist study of the wall-paintings of Salisbury Cathedral, setting them in the context of thirteenth-century religious reform. This uniquely ambitious history offers an account of all aspects of cultural activity and production throughout the world of Latin Christendom 1200-1450. Beginning with a detailed description of the political and economic circumstances that allowed the 'Gothic Moment' to flourish, the body of the book is both a celebration of the Gothic cultural achievement - in cathedral-building, in manuscript illumination, in chivalric love-romance, in stained glass and in many other arts - and an investigation of its social origins and systems of production.

Learn about the history and civilization of the Middle Ages. Technology, Skills and the Pre-Modern Economy investigates, through regional studies and paired comparisons, how technological skills and knowledge were reproduced and disseminated in the advanced agrarian societies of China, India, Russia and Europe in the centuries before the Industrial Revolution. Over 300 buildings of the last 2000 years are presented. Displays the theology and spirituality of the Middle Ages and Renaissance in the three major western religious traditions, Judaism, Christianity, and Islam. The great Gothic cathedrals of Europe are among the most astonishing achievements of Western culture. Evoking feelings of awe and humility, they make us want to understand what inspired the people who had the audacity to build them. This engrossing book surveys an era that has fired the historical imagination for centuries. In it Robert A. Scott explores why medieval people built Gothic cathedrals, how they built them, what conception of the divine lay behind their creation, and how religious and secular leaders used cathedrals for social and political purposes. As a traveler’s companion or a rich source of knowledge for the armchair enthusiast, The Gothic Enterprise helps us understand how ordinary people managed such tremendous feats of physical and creative energy at a time when technology was rudimentary, famine and disease were rampant,
the climate was often harsh, and communal life was unstable and incessantly violent. While most books about Gothic cathedrals focus on a particular building or on the cathedrals of a specific region, The Gothic Enterprise considers the idea of the cathedral as a humanly created space. Scott discusses why an impoverished people would commit so many social and personal resources to building something so physically stupendous and what this says about their ideas of the sacred, especially the vital role they ascribed to the divine as a protector against the dangers of everyday life. Scott’s narrative offers a wealth of fascinating details concerning daily life during medieval times. The author describes the difficulties master-builders faced in scheduling construction that wouldn’t be completed during their own lifetimes, how they managed without adequate numeric systems or paper on which to make detailed drawings, and how climate, natural disasters, wars, variations in the hours of daylight throughout the year, and the celebration of holy days affected the pace and timing of work. Scott also explains such things as the role of relics, the quarrying and transporting of stone, and the incessant conflict cathedral-building projects caused within their communities. Finally, by drawing comparisons between Gothic cathedrals and other monumental building projects, such as Stonehenge, Scott expands our understanding of the human impulses that shape our landscape. A comprehensive introduction to architecture and architectural history and exceptional in its approach, this book explores architecture as a current practice in relation to history and in relation to the wider context of cultures, conservation and the environment. This new edition brings in the new emphasis on sustainability, urbanism, urban regeneration and cultural identity, in order to take a holistic approach to the subject of architecture. Highly illustrated, this book enables the reader to make sense of the experience of architecture and the built environment by understanding more about the form, construction, meaning and history of the subject. Based on the author's thesis (Th.D.)--Leiden University, 1971. Latest work on Arthur by respected scholars. A distinctive exposition of the main elements of the study of Christian spirituality that also underlines the essentially socially transformative nature of the Christian spiritual tradition. The author documents photographically more than eighty Romanesque and Gothic vaults from medieval churches, cathedrals, and basilicas. Offers a look into the practices and stories of believers from the past who have shaped the way Christian faith is practiced today, helping Christians discover that old ways can bring new life to their own spirituality. The contributors to this book are among those at the forefront of the emergence of new critical perspectives and new technologies. Several of the essays present dramatic reinterpretations of canonical monuments;
consider broader methodological issues such as the applications of geometry, workshop practice, and the shaping of historical narratives; and others demonstrate how high-tech scanning and visualization methods can enhance our understanding of construction methods and the behavior of buildings. Jeanne Halgren Kilde's survey of church architecture is unlike any other. Her main concern is not the buildings themselves, but rather the dynamic character of Christianity and how church buildings shape and influence the religion. Kilde argues that a primary function of church buildings is to represent and reify three different types of power: divine power, or ideas about God; personal empowerment as manifested in the individual's perceived relationship to the divine; and social power, meaning the relationships between groups such as clergy and laity. Each type intersects with notions of Christian creed, cult, and code, and is represented spatially and materially in church buildings. Kilde explores these categories chronologically, from the early church to the twentieth century. She considers the form, organization, and use of worship rooms; the location of churches; and the interaction between churches and the wider culture. Church buildings have been integral to Christianity, and Kilde's important study sheds new light on the way they impact all aspects of the religion. Neither mere witnesses to transformations of religious thought or nor simple backgrounds for religious practice, church buildings are, in Kilde's view, dynamic participants in religious change and goldmines of information on Christianity itself. "This book will appeal to scholars and students of popular religion as well as to general readers interested in the subject." --BOOK JACKET. This book explains and celebrates the richness of English churches and cathedrals, which have a major place in medieval architecture. The English Gothic style developed somewhat later than in France, but rapidly developed its own architectural and ornamental codes. The author, John Shannon Hendrix, classifies English Gothic architecture in four principal stages: the early English Gothic, the decorated, the curvilinear, and the perpendicular Gothic. Several photographs of these architectural testimonies allow us to understand the whole originality of Britain during the Gothic era: in Canterbury, Wells, Lincoln, York, and Salisbury. The English Gothic architecture is a poetic one, speaking both to the senses and spirit. Churches and cathedrals, which have a major place in medieval architecture. The English Gothic style developed somewhat later than in France, but rapidly developed its own architectural and ornamental codes. The author, John Shannon Hendrix, classifies English Gothic architecture in four principal stages: the early English Gothic, the decorated, the curvilinear, and the perpendicular Gothic. Several photographs of these architectural testimonies allow us to understand the whole originality of Britain
during the Gothic era: in Canterbury, Wells, Lincoln, York, and Salisbury. The English Gothic architecture is a poetic one, speaking both to the senses and spirit. Thirteen papers from the 1989 Newcastle-upon-Tyne conference. Body and Sacred Place in Medieval Europe investigates the medieval understanding of sacred place, arguing for the centrality of bodies and bodily metaphors to the establishment, function, use, and power of medieval churches. Questioning the traditional division of sacred and profane jurisdictions, this book identifies the need to consider non-devotional uses of churches in the Middle Ages. Dawn Marie Hayes examines idealized visions of medieval sacred places in contrast with the mundane and profane uses of these buildings. She argues that by the later Middle Ages—as loyalties were torn by emerging political, economic, and social groups—the Church suffered a loss of security that was reflected in the uses of sacred spaces, which became more restricted as identities shifted and Europeans ordered the ambiguity of the medieval world. Essays centred on the methods, pleasures, and pitfalls of architectural interpretation. Looks at the interaction between design and the requirements of patrons, follows the creative processes of architects, and discusses chronology, structural techniques, and stylistic developments. "Three eyewitnesses of Gothic. Villard de Honnecourt: ymagier and interlocutor; Possessing Villard; The role of the interlocutor in the Villard enterprise; Animating the artifact; Animating the beholder; Controlling the artifact; Conclusion: deceit and desire in the Villard enterprise; Gervase of Canterbury: chronicus and logistics man; Storytelling; Mnemonics: remembering the old; The means of production: controlling the new; Old and new reconciled; Apocryphal storytelling: a building that "speaks"; Conclusion: signs, miracles, and illusionism; Suger, abbot of S-Denis, and the rhetoric of persuasion: manipulating reality and producing meaning; Rhetorical structure of de consecratione: manipulated dialectic; Production of the text: from oral to written; Making connections; Production of the new church, production of salvation; Apocryphal stories; Conclusion: the abbot who spoke the building -- Staking out the plot. Interlocutor and monument; Material contexts: the means of production; How on earth did they do that?; Economic means; Reading the signs: construction history; The production of meaning; Similitude to nature; local roots; Similitude to other buildings; Modernism and reason; An image of heaven; Conclusion -- Animating the plot. Picturing the three agents of construction; The cathedral as object of desire; Triangulating desire; The gap between vision and realization; Compression and expansion: plotting; My desire; Conclusion: Gothic plots' synchronic, diachronic, and spatial." This masterful six-volume encyclopedia provides...
comprehensive, global coverage of religion, emphasizing larger religious communities without neglecting the world's smaller religious outposts. • Coverage of the religions of more than 240 countries, including all of the larger religious communities, denominations, and sects • Detailed statistical information on the major religious communities in each country • 100+ entries on famous and important religious sites and places of pilgrimage • Biographies of the 100 most influential religious leaders in history • More than 150 photographs, plus maps and illustrations for each nation • A bibliography for each entry

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