



# *A*rtistic Integration in Gothic Buildings

EDITED BY

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# Artistic Integration In Gothic Churches

**J Rink**



## **Artistic Integration In Gothic Churches:**

Artistic Integration in Gothic Buildings Virginia Chieffo Raguin, Kathryn Brush, Peter Draper, 1995-01-01 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 Sauerl nder 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 Lef vre Pontalis M le 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

**Lateness and Modernity in Medieval Architecture** ,2023-05-08 How have the concepts of lateness and modernity inflected the study of medieval and early modern architecture This volume seeks to re situate monuments from the 14th 16th centuries that are indebted to medieval building practices and designs within the more established narratives of art and architectural history Drawing on case studies from Cyprus to the Dominican Republic the book explores historiographical methodological and theoretical concerns related to the study of medieval architecture bringing to the fore the meanings and functions of the Gothic in specific contexts of use and display The development of local styles relative to competing traditions and instances of coexistence and hybridization are considered in relation to workshop practices and design theory the role of ornament the circulation of people and knowledge spatial experiences as well as notions of old and new Contributors are Jakub Adamski Flaminia Bardati Costanza Beltrami Robert Bork Jana Gajdo ov Maile S Hutterer Jacqueline Jung Alice Klima Abby McGehee Paul Niell Michalis Olympios Zachary Stewart Alice Isabella Sullivan Kyle G Sweeney and Marek Walczak

*Medieval Architecture* Nicola Coldstream, 2002 Medieval architecture comprises much more than the traditional image of Gothic cathedrals and the castles of chivalry A great variety of buildings synagogues

halls and barns testify to the diverse communities and interests in western Europe in the centuries between 1150 and 1550. This book looks at their architecture from an entirely fresh perspective shifting the emphasis away from such areas as France towards the creativity of other regions including central Europe and Spain. Treating the subject thematically, Coldstream seeks out what all buildings both religious and secular have in common and how they reflect the material and spiritual concerns of the people who built and used them. Furthermore, the author considers how and why, after four centuries of shaping the landscapes and urban patterns of Europe, medieval styles were superseded by classicism.

**Art, Architecture, and the Moving Viewer, c. 300-1500 CE**, 2022-04-19. Premodern architecture and built environments were fluid spaces whose configurations and meanings were constantly adapting and changing. The production of transitory meaning transpired whenever a body or object moved through these dynamic spaces. Whether spanning the short duration of a procession or the centuries of a building's longue duree, a body or object in motion created in the moment narratives that unfolded through time and space. The authors in this volume forge new approaches to architectural studies by focusing on the interaction between monuments, artworks, and their viewers at different points in space and time. Contributors are Christopher A. Born, Elizabeth Carson Pastan, Nicole Corrigan, Gillian B. Elliott, Barbara Franz, Anne Heath, Philip Jacks, Divya Kumar Dumas, Brigitte Kurmann Schwarz, Ashley J. Laverock, Susan Leibacher, Ward Elodie Leschot, Meghan Mattsson McGinnis, Michael Sizer, Kelly Thor, and Laura J. Whatley.

*The Grove Encyclopedia of Medieval Art and Architecture*, Colum Hourihane, 2012. This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries, it offers students, researchers, and the general public a reliable, up-to-date, and convenient resource covering this field of major importance in the development of Western history and international art and architecture.

**Investigations in Medieval Stained Glass**, 2019-06-07. With many excellent books on medieval stained glass available, the reader of this anthology may well ask what is the contribution of this collection. In this book, we have chosen to step away from national, chronological, and regional models. Instead, we started with scholars doing interesting work in stained glass and called upon colleagues to contribute studies that represent the diversity of approaches to the medium, as well as up-to-date bibliographies for work in the field. Contributors are Wojciech Balus, Karine Boulanger, Sarah Brown, Elizabeth Carson Pastan, Madeline H. Caviness, Michael W. Cothren, Francesca Dell'Acqua, Uwe Gast, Françoise Gatouillat, Anne Granboulan, Anne F. Harris, Christine Hediger, Michel H. Rold, Timothy B. Husband, Alyce A. Jordan, Herbert L. Kessler, David King, Brigitte Kurmann Schwarz, Claudine Lautier, Ashley J. Laverock, Meredith P. Lillich, Isabelle Pallot, Frossard Hartmut Scholz, Mary B. Shepard, Ellen M. Shortell, Nancy M. Thompson.

**The Four Modes of Seeing**, Elizabeth Carson Pastan, 2017-07-05. Borrowing its title from Madeline Harrison Caviness's influential work on the modes of seeing articulated by the twelfth-century cleric Richard of Saint Victor, this interdisciplinary collection brings together the work of thirty scholars from England, France, Germany, Italy, Switzerland,

and the United States Each author has contributed an original article that engages with ideas formulated in Caviness's wide ranging scholarship The historiographic introduction discusses themes in Caviness's publications and their importance for art historical and medieval studies today The book's thematic matrix groups together essays concerned with The Material Object Documentary Reconstruction Post Disciplinary Approaches Multiple Readings Gender and Reception Performativity Text and Image Collecting and Consumption and Politics and Ideology The contributors include curators art historians historians and literary scholars Their subjects range from medieval stained glass to the nineteenth century Gothic Revival the *Sachsenspiegel* and Mel Gibson's *The Passion of the Christ* Many foreground issues of gender reception and textuality which have permeated Caviness's scholarship Some also present approaches to sites that have been the subject of important studies by Caviness including Canterbury Chartres Reims Saint Denis Sens and Troyes The volume offers a broad range of methodological approaches to key topics in the study of medieval imagery and thus highlights the vitality of the field today

*Art in the Medieval West and Its Audience* Madeline Harrison Caviness, 2001 In this highly illustrated volume Madeline H Caviness explores a set of issues that have concerned art historians in relation to medieval works of art questions of patronage and viewing community formal and aesthetic codes and modern reception history Two studies examine ways in which Neoplatonic and Aristotelian tenets informed different modes of representation and the visionary mode is later addressed in the context of the works of Hildegard of Bingen Hildegard's authorship and patronage is also the focus of two essays in a section dealing with women's roles in the arts of the high middle ages especially as book owners Revisionist pieces include four articles on the aesthetic and political factors that impacted on the modern formation of a canon of medieval works in Europe and the United States while another evaluates selected medieval works in relation to modern definitions of obscenity A number of these studies represent important steps toward Caviness's current feminist readings of medieval culture

**Bibliographie D'histoire de L'art**, 1997 **Churches in Early Medieval Ireland** Tomás Ó Carragáin, 2010 This is the first book devoted to churches in Ireland dating from the arrival of Christianity in the fifth century to the early stages of the Romanesque around 1100 including those built to house treasures of the golden age of Irish art such as the Book of Kells and the Ardagh chalice Carragáin's comprehensive survey of the surviving examples forms the basis for a far reaching analysis of why these buildings looked as they did and what they meant in the context of early Irish society Carragáin also identifies a clear political and ideological context for the first Romanesque churches in Ireland and shows that to a considerable extent the Irish Romanesque represents the perpetuation of a long established architectural tradition

**Monastic Spaces and Their Meanings** Megan Cassidy-Welch, 2001 The author focuses on the Cistercian abbeys of northern England during the period 1132-1400 and supplies a microhistory of cultural textual personnel and architectural comparisons *Reading Gothic Architecture* Matthew M. Reeve, 2008 The gothic style is now one of the supreme products of medieval and renaissance visual culture Subject to multiple readings and re-interpretations from c 1500 to the present

gothic stands as one of two dominant languages of European historical architecture This volume explores methods of reading and interpreting the gothic from the twelfth through the sixteenth century Following the editor s introduction it contains ten essays written by leading scholars from Canada the United States and Great Britain In challenging the traditional parameters of gothic the papers explore medieval and renaissance manifestations of the gothic and they consider material ranging geographically from Ireland to Poland and from Paris to Sicily Each paper explores ways in which gothic was or could be read by the contemporary viewers for which it was designed and by post modern commentators In placing the act of reading at the centre of their investigations the papers offer significant new insights into the forms and meanings of the gothic

Matthew Reeve teaches visual culture in later medieval Europe at the Department of History Goldsmith s College University of London

**The Late Gothic Abbey Church of Saint-Riquier** Rebecca Mary Price-Wilkin,1997

**The Liturgy of the Medieval Church** E. Ann Matter,Thomas J. Heffernan,2005 Addresses the needs of teachers and advanced students who are preparing classes on the Middle Ages or who find themselves confounded in their studies by reference to the various liturgies that were fundamental to the lives of medieval peoples

*The Encyclopædia Britannica: Evangelical Church-Francis Joseph*,1910

Journal of the Society of Architectural Historians Society of Architectural Historians,2005 Includes special issues

**Americanized Encyclopaedia Britannica** ,1895

**The Encyclopædia Britannica** ,1910

**Understanding Art: Renaissance art-Baroque art. Index** M. E. Sharpe,2000 Presents illustrated overviews of the architecture sculpture and painting of the Renaissance and Baroque periods also includes a glossary and a bibliography

**The Art of Gothic** Rolf Toman,1999 Gift of the FLORENCE R HALLAM MEMORIAL FUND 1999

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