

The background of the slide is a photograph of the interior of a French Gothic cathedral. The image shows the nave with its high, ribbed vaulted ceiling and the triforium level with its series of arches. Light enters through tall, narrow windows in the clerestory, creating a warm, golden-brown atmosphere. The architecture is characterized by its verticality and the use of pointed arches.

French Gothic Architecture of the 12th & 13th Centuries

JEAN BONY

French Gothic Architecture Of The 12th And 13th Centuries

John James



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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 Confronting the Borders of Medieval Art ,2011-06-22 This volume approaches the problem of the canonical center by looking at art and architecture on the borders of the medieval world from China to Armenia Sweden and Spain Seven contributors engage three distinct yet related problems margins frontiers and cross cultural encounters While not displaying a unified methodology or privileging specific theoretical constructs the essays emphasize how strategies of representation articulated ownership and identity within contested arenas What is contested is both medieval the material evidence itself and modern the scholarly traditions in which the evidence has or has not been embedded An introduction by the editors places the essays within historiographic and pedagogical frameworks Contributors J Caskey K Kogman Appel C Maranci J Purtle C Robinson N Wicker and E S Wolper A Global History of Architecture Mark M. Jarzombek, Vikramaditya Prakash, 2011-10-04 Praise for the First Edition Because of its exceptionally wide perspective even architectural historians who do not teach general survey courses are likely to enjoy and appreciate it Annali d architettura Not only does A Global History of Architecture own the territory of world architecture it pulls off this audacious task with panache intelligence and for the most part grace Journal of the Society of Architectural Historians Revised and updated the compelling history of the world s great architectural achievements Organized along a global timeline A Global History of Architecture Second Edition has been updated and revised throughout to reflect current scholarship Spanning from 3 500 b c e to the present this unique guide is written by an all star team of architectural experts in their fields who emphasize the connections contrasts and influences of architectural movements throughout history The architectural history of the world comes to life through a unified framework for interpreting and understanding architecture supplemented by rich drawings from the renowned Frank Ching as well as brilliant photographs This new Second Edition Delivers more coverage of non Western areas particularly Africa South Asia South East Asia and Pre Columbian America Is completely re designed with full color illustrations throughout Incorporates additional drawings by Professor Ching including new maps with more information and color Meets the requirements set by the National Architectural Accrediting Board NAAB for non Western architecture in history education Offers new connections to a companion Web site including Google EarthTM coordinates for ease of finding sites Architecture and art enthusiasts will find A Global History of Architecture Second Edition perpetually at their fingertips **A History of the Church in the Middle Ages** F Donald Logan, 2012-10-02 In this fascinating survey F Donald Logan introduces the reader to the Christian church from the conversion of the Celtic and Germanic peoples through to the discovery of the New World 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.

The Medieval Chantry in England Julian M. Luxford, 2024-11-01. Chantries were religious institutions endowed with land, goods, and money. At their heart was the performance of a daily mass for the spiritual benefit of their founders and the souls of all faithful dead. To Church reformers, they exemplified some of medieval Catholicism's most egregious errors, but to the orthodox, they offered opportunities to influence what occurred in an unknowable afterlife. The eleven essays presented here lead the reader through the earliest manifestations of the chantry, the origins and development of stone-chapel chapels, royal patronage of commemorative art and architecture, the chantry in the late medieval parish, the provision of music and textiles, and a series of specific chantries created for William of Wykeham, Edmund Audley, Thomas Spring, and Abbot Islip, to the eventual history and the cultural consequences of their suppression in the mid-16th century.

Abbot Suger of St-Denis Lindy Grant, David Bates, 2016-02-04. Based on a fresh reading of primary sources, Lindy Grant's comprehensive biography of Abbot Suger (1081-1151) provides a reassessment of a key figure of the twelfth century. Active in secular and religious affairs alike, Suger was Regent of France and also abbot of one of the most important abbeys in Europe during the time of the Gregorian reforms. But he is primarily remembered as a great artistic patron whose commissions included buildings in the new Gothic style. Lindy Grant reviews him in all these roles and offers a corrective to the current tendency to exaggerate his role as architect of both French royal power and the new gothic form.

The Massacre of the Innocents Warren Carter, 2023-01-30. In *The Massacre of the Innocents: Studies in the Cultural Afterlife of a Gospel Scene*, Warren Carter examines some fifty instances of the interpretation of the Matthean Massacre of the Innocents (Matt 2:16-18). He emphasizes the agency of interpreters who in their particular contexts and media think with the shocking Matthean scene to address the often tragic circumstances of their audiences. He argues throughout that the structure of the Gospel scene facilitates this thinking. The scene is structured as a triad of power relations with a tyrant (Herod), victims (infants and parents), and violent means of tyranny (the massacre). Interpreters use this triad of power relations to identify tyrant's victims and means of tyranny in their own

situations Carter illustrates the use of this triad of power relations across two millennia in numerous socio political contexts and media as diverse as sermons images poems and hymns dramas and festivals films novels Christmas carols and Children s Bibles Rhetoric Beyond Words Mary Carruthers,2010-04-08 This book analyses collaborative activities across the visual arts to show the power of non verbal rhetoric in the Middle Ages Medieval Allegory and the Building of the New Jerusalem Ann Raftery Meyer,2003 The chantry movement in late medieval England is situated in this context and leads to a demonstration of the movement s associations with the highly wrought poem Pearl and its companion poems the book analyses Pearl as medieval architecture offering fresh perspectives on its elaborate construction and historical context BOOK JACKET Medieval Panorama Robert Bartlett,2001 This book also includes biographies of key personalities from Charlemagne to Wycliffe timelines maps glossary gazetteer and bibliography BOOK JACKET **Islamesque** Diana Darke,2024-11-14 Who really built Europe s finest Romanesque monuments Abbots and bishops presiding over holy sites receive mentions aplenty throughout history while their highly skilled creators remain anonymous But the buildings speak for themselves In this groundbreaking book Middle East cultural historian Diana Darke explores the evidence embedded in medieval monasteries churches and castles across Europe from Mont Saint Michel and the Leaning Tower of Pisa to Durham Cathedral and the Basilica of Santiago de Compostela Tracing the origins of key decorative and architectural innovations during this pre Gothic period acknowledged as the essential foundation of all future European construction styles she sheds new light on the mystery masons carpenters and sculptors behind these masterpieces Her discoveries are dramatic At a time when Christendom lacked such expertise Muslim craftsmen with their advanced understanding of geometry and complex ornamentation styles dominated the high end construction industry in Islamic Spain Sicily and North Africa spreading their knowledge and techniques across Western Europe Challenging Euro centric assumptions about the continent s built heritage Darke uncovers the profound influence of the Islamic world in Christian Europe and argues that Romanesque architecture a fiction first invented by nineteenth century French art historians should be recognised as what it truly is Islamesque

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