# DOWNLOAD PDF GOTHIC ORNAMENTS OF THE 15TH 16TH CENTURIES.

## Chapter 1 : Gothic Ornament | ClipArt ETC

*Title from spine Each pt. preceded by special illuminated t.p. included in number of plates Late 19th century lithographic reprint of four vols. originally published in the 's Details of antient timber houses of the 15th & 16th centries [i.e., centuries]: selected from those existing at Rouen, Caen, Beauvais, Gisors, Abbeville, Strasbourg, etc. / drawn on the spot and etched by A. Welby.*

The area of modern Germany is rich in finds of prehistoric art , including the Venus of Hohle Fels. This appears to be the oldest undisputed example of Upper Paleolithic art and figurative sculpture of the human form in general, from over 35, years BP, which was only discovered in ; [1] the better-known Venus of Willendorf 24â€”22, BP comes from a little way over the Austrian border. The spectacular finds of Bronze Age golden hats are centred on Germany, as was the "central" form of Urnfield culture , and Hallstatt culture. The German provinces produced art in provincial versions of Roman styles, but centres there, as over the Rhine in France, were large-scale producers of fine Ancient Roman pottery , exported all over the Empire. German medieval art really begins with the Frankish Empire of Charlemagne d. Carolingian art was restricted to a relatively small number of objects produced for a circle around the court and a number of Imperial abbeys they sponsored, but had a huge influence on later Medieval art across Europe. The most common type of object to survive is the illuminated manuscript ; wall paintings were evidently common but, like the buildings that housed them, have nearly all vanished. The earlier centres of illumination were located in modern France, but later Metz in Lorraine and the Abbey of Saint Gall in modern Switzerland came to rival them. The Drogo Sacramentary and Folchard Psalter are among the manuscripts they produced. Early Christian art had not featured monumental sculptures of religious figures as opposed to rulers, as these were strongly associated by the Church Fathers with the cult idols of Ancient Roman religion. Byzantine art and modern Eastern Orthodox religious art have maintained the prohibition to the present day, but Western art was apparently decisively influenced by the example of Charlemagne to abandon it. As Charlemagne himself does not appear to have been very interested in visual art, his political rivalry with the Byzantine Empire , supported by the Papacy , may have contributed to the strong pro-image position expressed in the Libri Carolini , which set out the position on images held with little variation by the Western Church for the rest of the Middle Ages , and beyond. The Reichenau style uses simplified and patterned shapes to create strongly expressive images, far from the classical aspirations of Carolingian art, and looking forward to the Romanesque. The wooden Gero Cross of â€” in Cologne Cathedral is both the oldest and the finest early medieval near life-size crucifix figure; art historians had been reluctant to credit the records giving its date until they were confirmed by dendrochronology in  Germany was a central part of the movement, though German Romanesque architecture made rather less use of sculpture than that of France. With increasing prosperity massive churches were built in cities all over Germany, no longer just those patronized by the Imperial circle. According to Henri Focillon , Gothic allowed German art "to define for the first time certain aspects of its native genius-a vigorous and emphatic conception of life and form, in which theatrical ostentation mingled with vehement emotional frankness. The court of the Holy Roman Emperor , then based in Prague , played an important part in forming the International Gothic style in the late 14th century. Hamburg was one of the cities in the Hanseatic League , then at the height of its prosperity, and Bertram was succeeded in the city by artists such as Master Francke , the Master of the Malchin Altar , Hans Bornemann , Hinrik Funhof and Wilm Dedeke who survived into the Renaissance period. Hanseatic artists painted commissions for Baltic cities in Scandinavia and the modern Baltic states to the east. In the south, the Master of the Bamberg Altar is the first significant painter based in Nuremberg , while the Master of Heiligenkreuz and then Michael Pacher worked in Austria. South German wood sculpture was important in developing new subjects that reflected the intensely emotional devotional life encouraged by movements in late medieval Catholicism such as German mysticism. Indeed "Late Gothic Baroque" is a term sometimes used to describe hyper-decorated and emotional 15th-century art, above all in Germany. Classical ornament had little historical resonance in much of Germany, but in other respects Germany was very quick to follow developments, especially in adopting printing with movable type , a

German invention that remained almost a German monopoly for some decades, and was first brought to most of Europe , including France and Italy, by Germans. He rapidly became famous all over Europe for his energetic and balanced woodcuts and engravings, while also painting. Though retaining a distinctively German style, his work shows strong Italian influence, and is often taken to represent the start of the German Renaissance in visual art, which for the next forty years replaced the Netherlands and France as the area producing the greatest innovation in Northern European art. Martin Luther had objected to much Catholic imagery, but not to imagery itself, and Lucas Cranach the Elder , a close friend of Luther, had painted a number of "Lutheran altarpieces", mostly showing the Last Supper , some with portraits of the leading Protestant divines as the Twelve Apostles. This phase of Lutheran art was over before , probably under the more fiercely aniconic influence of Calvinism , and religious works for public display virtually ceased to be produced in Protestant areas. Presumably largely because of this, the development of German art had virtually ceased by about , but in the preceding decades German artists had been very fertile in developing alternative subjects to replace the gap in their order books. Cranach, apart from portraits, developed a format of thin vertical portraits of provocative nudes, given classical or Biblical titles. It is an intensely emotional work that continues the German Gothic tradition of unrestrained gesture and expression, using Renaissance compositional principles, but all in that most Gothic of forms, the multi-winged triptych. With Altdorfer in the lead, the school produced the first examples of independent landscape art in the West nearly 1, years after China , in both paintings and prints. Hans the Elder was a pioneer and leader in the transformation of German art from the Gothic to the Renaissance style. His son, Hans Holbein the Younger was an important painter of portraits and a few religious works, working mainly in England and Switzerland. The next significant German artists worked in the rather artificial style of Northern Mannerism , which they had to learn in Italy or Flanders. Hans von Aachen and the Netherlandish Bartholomeus Spranger were the leading painters at the Imperial courts in Vienna and Prague, and the productive Netherlandish Sadeler family of engravers spread out across Germany, among other counties. Both produced highly finished cabinet paintings , mostly on copper, with classical themes and landscape backgrounds. A vital element in the effect of German Baroque interiors was the work of the Wessobrunner School , a later term for the stuccoists of the late 17th and 18th centuries. Another manifestation of German sculptural skill was in porcelain ; the most famous modeller is Johann Joachim Kaendler of the Meissen factory in Dresden, but the best work of Franz Anton Bustelli for the Nymphenburg Porcelain Manufactory in Munich is often considered the greatest achievement of 18th-century porcelain. Baroque and Rococo periods saw German art producing mostly works derivative of developments elsewhere, though numbers of skilled artists in various genres were active. The period remains little-known outside Germany, and though it "never made any claim to be among the great schools of painting", its neglect by non-German art history remains striking. Many German painters worked abroad, including Johann Liss who worked mainly in Venice , Joachim von Sandrart and Ludolf Bakhuisen , the leading marine artist of the final years of Dutch Golden Age painting. Mengs was one of the most highly regarded artists of his day, working in Rome, Madrid and elsewhere, and finding an early Neo-Classical style that now seems rather effete, although his portraits are more effective. His paintings and hundreds of prints, book illustrations and political cartoons are an invaluable visual record of the everyday life and the increasingly complex mentality of Enlightenment Germany, and its emerging Nationalism. The Tischbein family dynasty were solid all-rounders who covered most of the 18th century between them, as did the Zick family, initially mainly painters of grand Baroque ceilings, who were still active in the 20th century in the person of the illustrator Alexander Zick. In Germany the uncertain market for art in a country divided into a multitude of small states meant that significant German artists have been to the present day more likely to accept teaching posts in the academies and their successor institutions than their equivalents in England or France have been. In general German academies imposed a particular style less rigidly than was for long the case in Paris, London, Moscow or elsewhere. Goethe had tried to train as an artist, and his landscape sketches show "occasional flashes of emotion in the presence of nature which are quite isolated in the period". In the following century, German universities were the first to teach art history as an academic subject, beginning the leading position that Germany and Austria was to occupy in the study of art history until the dispersal of scholars abroad in the

Nazi period. Outside Germany only Caspar David Friedrich is well-known, but there were a number of artists with very individual styles, notably Philipp Otto Runge , who like Friedrich had trained at the Copenhagen Academy and was forgotten after his death until a revival in the 20th century. Friedrich painted almost entirely landscapes, with a distinctive Northern feel, and always a feeling of quasi-religious stillness. Often his figures are seen from behind â€" they like the viewer are lost in contemplation of the landscape. The Nazarene movement , the coinage of a mocking critic, denotes a group of early 19th-century German Romantic painters who aimed to revive honesty and spirituality in Christian art. The principal motivation of the Nazarenes was a reaction against Neoclassicism and the routine art education of the academy system. They hoped to return to art which embodied spiritual values, and sought inspiration in artists of the late Middle Ages and early Renaissance, rejecting what they saw as the superficial virtuosity of later art. Their programme was not dissimilar to that of the English Pre-Raphaelite Brotherhood in the s, although the core group took it as far as wearing special pseudo-medieval clothing. They met up with the Austrian romantic landscape artist Joseph Anton Koch, â€" who became an unofficial tutor to the group. Unlike the strong support given to the Pre-Raphaelites by the dominant art critic of the day, John Ruskin , Goethe was dismissive of the Nazarenes: Biedermeier art appealed to the prosperous middle classes by detailed but polished realism , often celebrating domestic virtues, and came to dominate over French-leaning aristocratic tastes, as well as the yearnings of Romanticism. Carl Spitzweg was a leading German artist in the style. He dramaticised past and contemporary Prussian military successes both in paintings and brilliant wood engravings illustrating books, yet his domestic subjects are intimate and touching. He followed the development of early Impressionism to create a style that he used for depicting grand public occasions, among other subjects like his Studio Wall. The term "Munich school" is used both of German and of Greek painting , after Greeks like Georgios Jakobides studied under him. The group survived until the s, despite splits, and its regular exhibitions helped launch the next two generations of Berlin artists, without imposing a particular style. Perhaps their most important contribution had been the rediscovery of the woodcut as a valid medium for original artistic expression. For Kandinsky, blue is the colour of spiritualityâ€"the darker the blue, the more it awakens human desire for the eternal see his book On the Spiritual in Art. Kandinsky had also titled a painting Der Blaue Reiter see illustration in  The artists of Der Blaue Reiter were less oriented towards intense expression of emotion and more towards theory- a tendency which would lead Kandinsky to pure abstraction. Still, it was the spiritual and symbolic properties of abstract form that were important. Max Ernst led a Dada group in Cologne, where he also practiced collage, but with a greater interest in Gothic fantasy than in overt political contentâ€"this hastened his transition into surrealism , of which he became the leading German practitioner. It is thus post-expressionist and applied to works of visual art as well as literature, music, and architecture. It describes the stripped-down, simplified building style of the Bauhaus and the Weissenhof Settlement , the urban planning and public housing projects of Bruno Taut and Ernst May , and the industrialization of the household typified by the Frankfurt kitchen. Unlike some of the other groupings, the Neue Sachlichkeit was never a formal group, and its artists were associated with other groups; the term was invented by a sympathetic curator, and "Magic Realism" by an art critic. Lucian Bernhard was a leading figure. Den macht uns keiner nach , by George Grosz , drawn in pen , photo-lithograph  Nazi art The Nazi regime banned modern art , which they condemned as degenerate art from the German: According to Nazi ideology, modern art deviated from the prescribed norm of classical beauty. While the s to s are considered the heyday of modern art movements, there were conflicting nationalistic movements that resented abstract art, and Germany was no exception. Avant-garde German artists were now branded both enemies of the state and a threat to the German nation. Many went into exile, with relatively few returning after World War II. Dix was one who remained, being conscripted into the Volkssturm Home Guard militia; Pechstein kept his head down in rural Pomerania. Nolde also stayed, creating his "unpainted pictures" in secret after being forbidden to paint. The show was intended as an official condemnation of modern art, and included over paintings, sculptures, prints, and books from the collections of thirty two German museums. Expressionism, which had its origins in Germany, had the largest proportion of paintings represented. Simultaneously, and with much pageantry, the Nazis presented the Grosse deutsche Kunstausstellung Great German art exhibition at the palatial Haus der deutschen Kunst House of German Art. This exhibition

displayed the work of officially approved artists such as Arno Breker and Adolf Wissel. At the end of four months Entartete Kunst had attracted over two million visitors, nearly three and a half times the number that visited the nearby Grosse deutsche Kunstausstellung.

## Chapter 2 : Gothic Altarpieces (th century)

*Gothic Ornaments of the 15th & 16th Centuries [A. Welby Pugin] on theinnatdunvilla.com *FREE* shipping on qualifying offers.*

In this copy the decorative colored initials were hand-lettered separately by a scribe. Typography, type-founding and typeface design began as closely related crafts in midth-century Europe with the introduction of movable type printing at the junction of the medieval era and the Renaissance. The scribal letter known as textur or textualis, produced by the strong gothic spirit of blackletter from the hands of German area scribes, served as the model for the first text types. A second typeface of about characters designed for the line Bible c. Bastarda , fraktur , rotunda , and Schwabacher. The rapid spread of movable type printing across Europe produced additional Gothic, half-Gothic and Gothic-to-Roman transitional types. The half-Gothic Rotunda type of Erhard Ratdolt c. The early printers of Spain were Germans who began by printing in up-to-date roman types but soon gave these up and adopted Gothic typefaces based on the letterforms of Spanish manuscripts. Valencia in the Kingdom of Aragon was the location of the first press, established in  From there printers moved to other cities to set up presses. Roman types were used by the printers of Salamanca for their editions of classical authors. Printing in Portuguese began at Lisbon in the first book printed in Portugal was a Hebrew book printed in  The inscriptional capitals on Roman buildings and monuments were structured on a euclidean geometric scheme and the discrete component-based model of classical architecture. Their structurally perfect design, near-perfect execution in stone, balanced angled stressing, contrasting thick and thin strokes, and incised serifs became the typographic ideal for western civilization. In their enthusiastic revival of classical culture , Italian scribes and humanist scholars of the early 15th century searched for ancient lower case letters to match the Roman inscriptional capitals. Practically all of the available manuscripts of classical writers had been rewritten during the Carolingian Renaissance , and with a lapse of three hundred years since the widespread use of this style, the humanist scribes mistook Carolingian minuscule as the authentic writing style of the ancients. Dubbing it lettera antica, they began by copying the minuscule hand almost exactly, combining it with Roman capitals in the same manner as the manuscripts they were copying. By the time moveable type reached Italy several decades later, the humanistic writing had evolved into a consistent model known as humanistic minuscule , which served as the basis for type style we know today as Venetian. The sequence of appearance and production dates for types used by these printers have yet to be established with certainty; all four are known to have printed with types ranging from textur Gothic to fully developed romans inspired by the earlier humanistic writing, and within a few years the center of printing in Italy shifted from Rome to Venice. Some time before in Venice, Johann and Wendelin issued material printed with a half-Gothic-half-roman type known as "Gotico-antiqua". This design paired simplified Gothic capitals with a rationalized humanistic minuscule letter set, itself combining Gothic minuscule forms with elements of Carolingian, in a one step forward, half step back blending of styles. Around the same time in Rome, Pannartz and Sweynheim were using another typeface that closely mimicked humanistic minuscule, known as "Lactantius". The Lactantius a departed from both the Carolingian and Gothic models; a vertical backstem and right-angled top replaced the diagonal Carolingian structure, and a continuous curved stroke replaced the fractured Gothic bowl element. For details on the evolution of lower case letterforms from Latin capitals, see Latin alphabet. Development of roman type[ edit ] Nicolas Jenson began printing in Venice with his original roman font from  The Jenson roman was an explicitly typographic letter designed on its own terms that declined to imitate the appearance of hand-lettering. Its effect is one of a unified cohesive whole, a seamless fusion of style with structure, and the successful convergence of the long progression of preceding letter styles. Jenson adapted the structural unity and component-based modular integration of Roman capitals to humanistic minuscule forms by masterful abstract stylization. The carefully modelled serifs follow an artful logic of asymmetry. The ratio of extender lengths to letter bodies and the distance between lines results in balanced, harmonious body of type. Jenson also mirrors the ideal expressed in renaissance painting of carving up space typographic "white space" with figures letters to articulate the

relationship between the two and make the white space dynamic. Later "old style" or Venetian book romans such as Aldines , and much later Bembo , were closely based on Jenson. The name "roman" is customarily applied uncapitalized to distinguish early Jenson and Aldine-derived types from classical Roman letters of antiquity. Some parts of Europe call roman "antiqua" from its connection with the humanistic "lettera antica"; "medieval" and "old-style" are also employed to indicate roman types dating from the late 15th century, especially those used by Aldus Manutius Italian: Roman faces based on those of Speyer and Jenson are also called Venetian. Italic type[ edit ] The humanist spirit driving the Renaissance produced its own unique style of formal writing, known as "cursiva humanistica". This slanted and rapidly written letter evolved from humanistic minuscule and the remaining Gothic current cursive hands in Italy, served as the model for cursive or italic typefaces. As books printed with early roman types forced humanistic minuscule out of use, cursiva humanistica gained favor as a manuscript hand for the purpose of writing. The popularity of cursive writing itself may have created some demand for a type of this style. The more decisive catalyst was probably the printing of pocket editions of Latin classics by Aldus Manutius. The "Aldino" italic type, commissioned by Manutius and cut by Francesco Griffo in , was a closely spaced condensed type. The fame of Aldus Manutius and his editions made the Griffo italic widely copied and influential, although it was not the finest of the pioneer italics. The "Aldino" style quickly became known as "italic" from its Italian origin. Around the Vatican chancellery scribe Ludovico Arrighi designed a superior italic type and had the punches cut by Lauticio di Bartolomeo dei Rotelli. Its slightly taller roman capitals, a gentler slant angle, taller ascenders and wider separation of lines gave the elegant effect of refined handwriting. Italic type designed by Ludovico Arrighi, c. This elegant design inspired later French italic types. Surviving examples of 16th-century Italian books indicate the bulk of them were printed with italic types. By mid-century the popularity of italic types for sustained text setting began to decline until they were used only for in-line citations, block quotes, preliminary text, emphasis, and abbreviations. Italic types from the 20th century up to the present are much indebted to Arrighi and his influence on French designers. Swiss art historian Jakob Burckhardt described the classically inspired Renaissance modello of dual case roman and cursive italic types as "The model and ideal for the whole western world". Venetian pre-eminence in type design was brought to an end by the political and economic turmoil that concluded the Renaissance in Italy with the sack of Rome in  Renaissance Germany and Switzerland[ edit ] Soon after , roman typefaces began to gain popularity north of the Alps for printing of Latin literature. By using these large faces, Froben developed the title page as a fully organized artistic whole. These Swiss books are the first to have been designed in every detail as printed artifacts rather than as adaptations of manuscript technique. Towards the end of the 16th century, the Wechel family of Frankfurt , previously based in Paris, was producing fine books which used French typefaces in conjunction with heavy but resplendent woodcut ornaments to achieve a splendid page effect; but soon after there was a general, marked decline in the quality of both skill and materials, from which German printing did not recover until the 20th century. Gothic types dominated in France until the end of the 15th century, when they were gradually supplanted by roman designs. Printing with undeveloped Roman and half-Gothic types, the French pair were too occupied meeting the demand for Humanistic and classical texts to design any original types of their own. French books nonetheless began to follow the format established by Italian printers, and Lyon and Paris became the new centers of activity. Eventually, the French government fixed a standard height for all type, to ensure that different batches could be used together. The required phonetic and orthographic changes to French language hindered the evolution of type design in France until the late s. At the end of this period roman types introduced by Robert Estienne , Simon de Colines and Antoine Augereau began a phase of type design with a distinctly French character. Robert Estienne carried on the establishment of his father Henri Estienne, who had died in  Narrower forms and tighter letter fit; a with low angled bowl; elevated triangular stem serifs on i, j, m, n and r; flattened baseline serifs, delicately modeled ascender serifs and graceful, fluid lines characterize the French style. The craftsmen who cut the punches for the romans used by Estienne and de Colines remain unidentified. Garamond type revival by Robert Slimbach. The svelte French style reached its fullest refinement in the roman types attributed to the best-known figure of French typographyâ€” Claude Garamond also Garamont. In Robert Estienne , printer to the king, helped Garamond obtain commissions to

cut the sequence of Greek fonts for King Francis I of France , known as the " grecs du roi ". Robert Granjon worked in the second half of the 16th century, mainly at Lyon, but was also recorded at Paris, Rome and Antwerp. His main contribution was an italic type known as "Parangon de Granjon". Italic type design had apparently become corrupted since the Arrighi and Aldine models. These qualities and its contrasting thick and thin strokes gave it a dazzling appearance that made it difficult to read. It was nevertheless the main influence for italic type design until the Arrighi model was revived in  Contrast between thick and thin strokes increased. Tilted stressing transformed into vertical stressing; full rounds were compressed. Blunt bracketed serifs grew sharp and delicate until they were fine straight lines. Detail became clean and precise. Transitional roman types combined the classical features of lettera antiqua with the vertical stressing and higher contrast between thick and thin strokes characteristic of the true modern romans to come. The roman types used c. From midth century until the end of the 17th, interference with printing by the British Crown thwarted the development of type founding in Englandâ€”most type used by 17th-century English printers was of Dutch origin. The so-named Fell types, presumed to be the work of Dutch punchcutter Dirck Voskens, mark a noticeable jump from previous designs, with considerably shorter extenders, higher stroke contrast, narrowing of round letters, and flattened serifs on the baseline and descenders. The design retained a retrogressive old-style irregularity, smooth modeling from vertical to horizontal, and angled stressing of rounds except a vertically stressed o. Fell capitals were condensed, even-width, with wide flattened serifs; all characteristics of the definitive modern romans of the late 18th century. Fell italic types were distinguished by high contrast matching the Fell romans; wider ovals; a split-branching stroke from the stems of m n r and u; and long, flat serifsâ€”prefiguring modern. They repeated the non-uniform slant of French models, and the capitals included swash J and Q forms. An open-source digitisation of the Fell Types has been released by designer and engineer Igino Marini. Compare against the Fell type. The first major figure in English typography is reckoned by type historians to have ended the monopoly of Dutch type founding almost single-handedly. The complete canon included roman, italic, Greek, Hebrew, Arabic etc. Caslon type and its imitations were used throughout the expanding British empire. It was the dominant type in the American colonies for the second half of the 18th century. Caslon marks the rise of England as the center of typographic activity. He found employment with Dutch type founders in Holland and settled there c. Some time after he produced a distinguished roman designâ€”related to the preceding transitional types but departing from them. It prefigured modern romans with sparse transaxial modeling joining the vertical stressing to hairline thins, and ball-ends. Fleischmann was held in great esteem by his contemporaries, his designs exerting a decisive influence in the last quarter of the 18th century. Like Baskerville, his italics were inspired by handwriting and the engraved lettering known as copperplate hand. Fournier also published a two volume Manuel Typographique, in which he recorded much European typographic history, and introduced the first standardized system of type size measurementâ€”the "point". Baskerville[ edit ] The Baskerville typeface designed by John Baskerville.

## Chapter 3 : Pin by Agata Kurowska on 15th century furniture | Pinterest | Gothic furniture, Gothic and Armo

*English Gothic architecture and ornament of the 14th, 15th and 16th centuries: Together with French Gothic ornament of the same period, Unknown Binding -*

This altarpiece - two wings of which are in the collection of the Hungarian National Gallery - carries on in function the tradition of the house altar of Queen Elizabeth. At the same time when it was produced, Flemish realism found its followers in Central Europe. As the soft style was fairly popular, the change in style took place rather slowly. The first more realistic works of less delicate drapery are altar fragments. There were also triptychs at the time, some of which have survived. Catherine on them refer to the s. The inclination to naturalism known from architecture can be traced in fine arts in the second half of 15th century, too. In large scale altarpieces of the period, painting and sculpture are merged, triptychs of high standard with architecture producing the illusion of space became more widespread. At the same time, a new expectation appeared: From the s onwards, the prevailing altar type was a casket with statues in it. The great effect of the altar is reflected by its imitations the high altar in St. Michael Church, Eperjes, and the altar of St. The high altar of St. The wish to visualise and narrate is best demonstrated by the Coffin of Christ from Garamszentbenedek. The tomb which is used during religious ceremonies at Easter is surrounded by figures of the apostles. A movable corpse of Christ was placed into it after it had been removed from the cross. The late Gothic style in painting very often appeared together with and substituted court art influenced by Italian quattrocento which was particularly popular with citizens. The late Gothic style reached its peak at the turn of the 15th century. Netherlandish painting served as a style to be imitated until the turn of the 15th century when German masters of late Gothic became more dominant. It appears to be quite certain that he learnt his art in the workshop of Veit Stoss in Cracow, whose works he considered as his models. His most significant work is the high altar in the St. Due to his sons, the style of Veit Stoss came as far as Transylvania the St. In these works late Gothic dynamism is accompanied by wide forms of figures, and elements of late Gothic and Renaissance are present in the structure of ornaments. Pictures of the St. As opposed to his statues slender and somewhat nervous, roundish figures of the high altar in the St. The collection of the Hungarian National Gallery presents an overview of the winged altarpieces in Hungary from the 14thth century.

## Chapter 4 : History of Western typography - Wikipedia

*Ornaments of the 15th and 16th centuries drawn and etched by A.W.N. Pugin Details of antient timber houses of the 15th & 16th cent[u]ries Gothic.*

Egypt Beds, stools, throne chairs, and boxes were the chief forms of furniture in ancient Egypt. Although only a few important examples of actual furniture survive, stone carvings, fresco paintings, and models made as funerary offerings present rich documentary evidence. The bed may have been the earliest form; it was constructed of wood and consisted of a simple framework supported on four legs. A flax cord, plaited, was lashed to the sides of the framework. The cords were woven together from opposite sides of the framework to form a springy surface for the sleeper. In the 18th dynasty c. The great beds found in the tomb of Tutankhamen were put together with bronze hooks and staples so that they could be dismantled or folded to facilitate storage and transportation; furniture existed in small quantities and when the pharaohs toured their lands, they took their beds with them. In the same tomb was a folding wooden bed with bronze hinges. Instead of pillows, wooden or ivory headrests were used. These were so essentially individual, being made to the measure of the owner, that they were often placed in tombs to be used by the dead man on his arrival in the land of eternity. Folding headrests were probably for the use of travellers. Early stools for ceremonial purposes were merely squared blocks of stone. When made of wood, the stool had a flint seat later shaped concavely covered with a soft cushion. In time the stool developed into the chair by the addition of a back and arms. Such throne chairs were reserved for use by personages of great importance. Footstools were of wood. The royal footstool was painted with the figures of traditional enemies of Egypt so that the pharaoh might symbolically tread his enemies under his feet. Carvings of animal feet on straight chair legs were common, as were legs shaped like those of animals. Boxes, often elaborately painted, or baskets were used for keeping clothes or other objects. Tables were almost unknown; a pottery or wooden stand supporting a flat basketwork tray held dishes for a meal, and wooden stands held great pottery jars containing water, wine, or beer. The Egyptians used thin veneers of wood glued together for coffin cases; this gave great durability. Egyptian furniture in general was light and easily transportable; its decoration was usually derived from religious symbols, and stylistic change was very slow. Mesopotamia The furniture of Mesopotamia and neighbouring ancient civilizations of the Middle East had beds, stools, chairs, and boxes as principal forms. Documentary evidence is provided chiefly by relief carvings. The forms were constructed in the same manner as Egyptian furniture except that members were heavier, curves were less frequent, and joints were more abrupt. Ornament was richly applied in the form of cast-bronze and carved-bone finials crowning ornaments, usually foliated and studs, many of which survive in museums. Mesopotamia originated three features that were to persist in Classical furniture in Greece and Italy and thus were transmitted to other Western civilizations. First was the decoration of furniture legs with sharply profiled metal rings, one above another, like many bracelets on an arm; this was the origin of the turned wooden legs so frequent in later styles. Second was the use of heavy fringes on furniture covers, blending the design of frame and cushion into one effect; this was much lightened by Classical taste but was revived in Neoclassicism. Third was the typical furniture grouping that survived intact into the Dark Ages of Europe: From this old hierarchy of furniture derived the cumbersome court regulations concerning who may sit and on what, that persisted for centuries in the palaces and ceremonies of monarchs. Greece Principal furniture forms were couches, chairs with and without arms , stools, tables, chests, and boxes. From extant examples, the depiction of furniture on vases and in relief carvings, and literary descriptions, much more is known about Greek furniture than about Egyptian. At Knossos, a built-in throne of stucco, much restored, is often considered to represent pre-Hellenic furniture in the Aegean area. Primitive Aegean pottery shows rounded chair forms, perhaps indicating basketry models, and Bronze Age sculpture shows complex-membered chair frames. In ancient Greek homes, the couch , used for reclining by day and as a bed by night, held an important place. The earliest couches probably resembled Egyptian beds in structure and possibly in style. The legs occasionally imitated those of animals with claw feet or hoofs, but usually they were either turned on the lathe and ornamented with moldings or cut from a flat slab of wood sharply

silhouetted and decorated in various waysâ€”with incised designs or with volutes, rosettes, and other patterns in high relief. From about the 6th century bce, the legs projected above the couch frame; these projections became headboards and footboards, the latter eventually made lower than the headboards. In Hellenistic times headrests and footrests were carved and decorated with bronze medallions carrying busts of children, satyrs, or heads of birds and animals in high relief. Turned legs largely replaced rectangular ones. Although a bronze bed of the 2nd century bce has been found at Priene and marble couches sometimes occur in tombs, the usual material was wood. The legs often terminated in metal feet and sometimes were encased in bronze moldings, and the rails also were sometimes covered with bronze sheathing. From the Greek Archaic period onward many varieties of individual seats are known, the most imposing, perhaps, being elaborately adorned, high-backed ceremonial chairs of wood or marble. Like the couches, they were supported on turned legs, legs cut from a rectangular piece of wood, or legs with animal feet; they frequently had arm rails. Another type of boxlike seat with no feet and with or without a back is also found. The klismos chair was lighter and had a curved back and plain, sharply curved legs, indicating a great mastery of wood-working. The diphros was a stool standing on four crossed, turned legs, sometimes connected by stretcher bars and sometimes terminating in hoofs or claw feet. The convenience of folding stools was realized at an early date, and the diphros was popular. Greek tables were usually small and easily portable. An interesting type had an oblong top supported by three legs, two at one end and one at the other. These legs usually tapered from the top and terminated in claw feet, and the bronze and stone examples which are occasionally found show carved flutings on the front of the legs and scroll ornament at the side below the table tops. Rectangular tables with four legs were also used, as were round tops. Rome Principal furniture forms were couches, chairs with and without arms, stools, tables, chests, and boxes. Excellent documentary evidence is found in mural paintings, relief carvings, and literary descriptions. Extant examples are more common than those of the ancient Near East: As in Greece, the couch was a principal furniture form. At Pompeii couches with bronze frames closely resembled Greek examples. Gold, silver, tortoiseshell, bone, and ivory were used for decoration, with veneer of rare woods. Later couches, found in Italy and in distant parts of the empire, were characterized by the high back and sides. Roman chairs developed from Greek models. The Greek throne chair evolved into a small armchair with solid rounded back made in one piece with sides set on a rectangular or semicircular base. This armchair was often of wickerwork , wood, or stone. The Greek klismos chair was given heavier structural members by the Romans and was called the cathedra. The Romans developed a decorative type of stool, often made in bronze. This was supported by four curved legs, ornamented with scrolls. The folding stool, with cross legs sometimes connected by stretcher bars, was used both by Roman officials and in households. Remains of folding stools are known from sites such as those at Ostia, Italy, and barrows in Britainâ€”on the Essex-Cambridgeshire border, and in Kent. This developed into a stool that had more solid double curved legs; examples were found at Pompeii. An example in iron with bronze decorations, even heavier in form, was found at Nijmegen, in the Netherlands. Tables with round and rectangular tops and three and four legs were common. Tables with round tops and three legs of animal form became increasingly popular from the 4th century bce onward. This type of table seems to have been popular throughout the Roman empire, as it often appears on tombstones depicting funerary banquets. It is known that citrus wood and Kimeridgian shale were favourite materials. Several complete tables found at Pompeii and Herculaneum , usually in gardens or open courts, are made of marble and decorated with beautifully carved heads of lions and panthers. Another type of smaller table is round or rectangular with only one central leg. Also found are pairs of solid slabs ornamented in high relief, carrying carved tops of marble or wood. Pompeian wall paintings show that plain, undecorated wooden tables and benches were used in kitchens and workshops, and some household possessions were kept in cupboards with panelled doors. Rectangular footstools, sometimes with claw feet, were used with the high chairs and couches. Small bronze tripods and stands were also items of Roman furniture. Clothes and money were stored in large wooden chests with panelled sides, standing on square or claw feet. Roman treasure chests were covered with bronze plates or bound with iron and provided with strong locks. Jewelry and personal belongings were kept in caskets, in small round or square boxes, or even in baskets. Early Middle Ages With the collapse of the Roman Empire during the 4thâ€”5th centuries, Europe sank into a period in which little furniture, except the

most basic, was used: Several centuries were to pass before the invading Teutonic peoples evolved forms of furniture that approached the Roman standard of domestic equipment. Comparatively little furniture of the medieval period in Europe has survived, and only a handful of these pieces date from before the end of the 13th century. One reason for this is the perishable nature of wood, but more important is the fact that furniture was made in relatively small quantities until the Renaissance. Much of the earlier history of furniture has to be drawn from contemporary literature, illuminated manuscripts, Romanesque and Gothic sculpture, and later inventory descriptions. There is evidence that certain ancient traditions of furniture making, particularly that of turnery , influenced early medieval craftsmen. Turnery was used in making chairs, stools, and couches in Byzantium, and it seems that this technique was known across Europe as far north as Scandinavia. The Anglo-Saxon epic poem Beowulf , which gives some glimpses of the domestic economy of western Europe in about the 7th century, mentions no furniture other than benches and some kind of seat or throne for the overlord. Later Middle Ages In the 14th and 15th centuries there were many developments both in construction and design of furniture throughout Europe; a range of new types, among them cupboards, boxes with compartments, and various sorts of desks, evolved slowly. Most of the furniture produced was such that it could be easily transported. A nobleman who owned more than one dwelling place usually had only one set of furnishings that he carried with him from house to house. Anything that could be moved, and this frequently included the locks on the doors and the window fittings, was carried away and used to furnish the next house en route. Furniture was so scarce that it was quite usual for a visitor to bring his own bed and other necessities with him. These conditions had a double effect on medieval furniture, not only making it difficult for men to possess more than the basic types of furniture but also affecting the design of the furniture itself. Folding chairs and stools, trestle tables with removable tops, and beds with collapsible frameworks were usual. The religious houses were an exception to this in that they enjoyed a certain security denied to the outside world.

## Chapter 5 : German art - Wikipedia

*Late 19th century lithographic reprint of four vols. originally published in the 'theinnatdunvilla.com pt. preceded by special illuminated t.p. included in number of theinnatdunvilla.com from theinnatdunvilla.coms of antient timber houses of the 15th & 16th centries [i.e., centuries]: selected from those existing at Rouen.*

See Article History Stained glass, in the arts, the coloured glass used for making decorative windows and other objects through which light passes. The singular colour harmonies of the stained-glass window are due less to any special glass-colouring technique itself, however, than to the exploitation of certain properties of transmitted light and the light-adaptive behaviour of human vision. And much as these advances undoubtedly contributed to the delicacy and refinement of the stained glass of the later Middle Ages , not only were they unable to arrest the decline of the art, they may rather have hastened it to the extent that they tempted the stained-glass artist to vie with the fresco and easel painter in the naturalistic rendition of his subjects. Neither painting on stained glass nor its assembly with grooved strips of leading is an indispensable feature of the art. Indeed, the leaded window may well have been preceded by windows employing wooden or other forms of assembly such as the cement tracery that has long been traditional in Islamic architecture; and the single most important technical innovation in 20th-century stained glass, slab glass and concrete , is a variation on the earlier masonry technique. It is bound not only by the many light-modulating factors that affect its appearance but also by comparatively cumbersome, purely structural demands. And yet no other art seems so little earthbound, so alive, so intrinsically beguiling in its effect. This is because stained glass, far more directly and intensively than other media, exploits the interaction between two highly dynamic phenomena, the one physical and the other organic. The physical factor is light and all of the myriad changes in the general light level and the location and intensity of particular light sources that occur as a matter of course not only from moment to moment but from place to placeâ€”a prairie to a forest, a greenhouse to a dungeon. The other phenomenon is the spontaneous light-adaptive process of vision, which seeks to maintain orientation in all luminous environments. Architecture , by determining the apparent brightness value of the light seen through its window openings, always establishes a definite scale of brightness values with which the stained-glass artist must work. Because the light that penetrated the interior of the 12th- and early 13th-century church took on a brilliance, even harshness, in contrast to the surrounding darkness, the artisans of the period logically composed their windows with a palette of deep, rich colours. When for doctrinal or economic reasons only clear glass could be used, it was decorated with a fine opaque mesh of grisaille , or monochromatically painted ornament, that effectively broke up and softened the light. Later, as the walls of the churches were opened up to admit more and more light, the difference between the interior and exterior light levels was no longer great enough to illuminate the dense, saturated rubies and blues of the earlier period. In the 14th and 15th centuries, generally higher keyed, drier, and more muted colour harmonies were developed. This reflected a growing preference for lighter, less awesome effects and an actual limitation that the architecture of the time imposed upon the medium of stained glass. The static elements of the glass and its architectural setting are modified by the element of change inherent in natural light. A seemingly endless spectrum of changes in the appearance of stained glass is a result of the changes in the intensity, disposition , atmospheric diffusion , and colour of natural daylight. The luminous life of stained glass, therefore, can best be observed by watching the organic effect of light on the window through the course of a day. If one were to enter the Cathedral of Chartres just after sunrise on the morning of a clear day, it would be to the east windows, especially those in the clerestory, that his eyes would first be drawn. They alone will have come fully to life and all of the others will still seem to half-exist in a kind of hushed twilight. Gradually, as the sun rises in the sky, these windows will become more luminous. Then the east windows will begin to lose their earlier brilliance to those all along the south flank of the cathedral, which by midday will be fairly aglow from the direct rays of the sun. The light streaming through the south windows, however, will have raised the light level inside the north windows opposite them sufficiently to create a distinct, though by no means unpleasant, muting of the radiance of the latter. If the sun at this point disappears behind a cloud and the sky becomes generally overcast, the

appearance of all of the windows is immediately and dramatically altered. Because the light, now diffused, comes more or less equally from all directions, the south windows will lose some of their earlier brilliance and vivacity and the north windows will recover theirs. The overall atmosphere of the cathedral is distinctly cooler and graver in its effect, and more than ever before one begins to become aware of absolute differences in the tonality of the various windows themselves. If, late in the afternoon, the sun reappears, the viewer is treated to an extraordinary spectacle as the blues in the west windows, by far the most intense in the cathedral, are further emblazoned by the direct rays of the sun. Should the main doors of the cathedral be opened, the direct rays of the late afternoon sun, streaming halfway down the nave of the cathedral, will cast a blinding pall over all the windows within their vicinity until the doors are closed once more. Then as the sky begins to redden with the setting sun, the intense 12th-century blues in the west windows lose their former intensity, and the warmer colours, especially the rubies, become so fiery and assertive that they seem almost to have displaced the blues as the predominant colour in the windows. Finally, when the sun is gone the whole cathedral is plunged once more into a deep twilight, which gradually diminishes until there is no light at all. Insofar as stained glass may be considered an art of painting, it must be considered an art of painting with light. Whatever techniques or materials it may employ, its own most unique and indispensable effects are always the product of colouring, refracting, obscuring, and fragmenting light. Materials and techniques Contrary to popular belief, the glassmaker and the stained-glass artist could seldom have been the same person even in the earliest times; in fact, the two arts were rarely practiced at the same location. The glassmaking works was most readily set up at the edge of a forest, where the tremendous quantities of firewood, ash, and sand that were necessary for the making of glass could be found, whereas the stained-glass-window-making studios were normally set up near the major building sites. The stained-glass artist, thus, has always been dependent upon the glassmaker for his primary material. Coloured with metallic oxides while in a molten stateâ€”copper for ruby, cobalt for blue, manganese for purple, antimony for yellow, iron for greenâ€”sheets of medieval glass were produced by blowing a bubble of glass, manipulating it into a tubular shape, cutting away the ends to form a cylinder, slitting the cylinder lengthwise down one side, and flattening it into a sheet while the glass was still red hot and in a pliable state. It was then allowed to cool very slowly in a kiln so that it would be properly annealed and not too difficult to cut up into whatever shapes might be required for the design. Since these sheets of glass, with the exception of a type known as flashed glass, were intrinsically coloured with one basic colour throughout, changes from one colour to another in the design of a window could be effected only by introducing separate pieces of glass in each of the requisite colours. Whether by accident or by deliberate intent, the glass made in the 12th and 13th centuries had almost the ideal combination of crudity and refinement for stained glass. With the progress of glass technology in the Middle Ages and Renaissance came the ability to produce larger, thinner, and flatter sheets of glass in a considerably larger range of colours than had been possible in the 13th century. At each distinguishable stage in this development, however, the glass became less visually interesting as an aesthetic element in its own right. The Gothic Revivalists later recognized this effect, and in the midth century they initiated a return to the earlier methods of producing glass. Traditional techniques The art of stained glass is the translucent offspring of such earlier art forms as mosaic and enamelling. From the mosaicist came the conception of composing monumental images out of many separate pieces of coloured glass. From the enamellers must also have come the near-black vitreous enamel made from rust powder and ground glass that was mixed with a mild water-based glue to form a paint. This could be used to render more or less opaquely onto glass the details of figures, ornaments, and inscriptions. The technique of making stained-glass windows is first described in the Schedula diversarum artium, a compendium of craft information probably written between and by the monk Theophilus tentatively identified as the 12th-century goldsmith Rugerus of Helmarshausen. First, a full-sized cartoon, or line drawing, of the window was painted directly onto the top of a whitewashed table , showing the division of the various colour areas into individual pieces of glass. Next, sheets of glass of the appropriate colours were selected and from these pieces were cut, or, more accurately, cracked away with a red hot iron. By applying the hot iron to the edge of the sheet it was possible to start a crack that could then be guided more or less in the direction in which the iron was moved, thus enabling the glazier to break away from the sheet of glass a piece

of approximately the right shape and size. When all of the pieces were thus accurately cut to shape, with due allowance between pieces for the leads that would join them together, the details of the design were painted onto the glass wherever necessary with vitreous enamel. The pieces were then placed in a kiln and fired at a temperature just hot enough to fuse the enamel to the glass. This done, the windows were ready for assembly with grooved strips of lead that look in cross section like the letter H. The glazier would begin by butting together on his workbench two long strips of lead, to form a corner of the panel. He would then set the corner piece of glass in place between these two leads and cut another strip of lead just long enough to surround the rest of the piece. Against this lead he would then be able to set the next piece of glass, and so on across the panel, until it was completely assembled on the glazing bench. The joints between the leads were then soldered, the panel was waterproofed by rubbing a putty compound under the leads, and it was ready for installation. Because of the flexibility of the leading it was found necessary to divide all but the very smallest windows into a series of separate leaded panels and to insert iron framing members, or armatures, between the panels. In the earliest single-figure lancet windows, such as the Prophets in Augsburg Cathedral, the divisions tend to be purely functional. Very soon, however, more ambitious windows became much too large to be handled in this manner. Whereas the Augsburg Prophets measure only about 12 square feet 1. A much more elaborate system of subdivisions in the window opening, consisting of vertical as well as horizontal members, was developed. These systems of supports often formed a geometric pattern that was incorporated in the overall design of the window. In fact, it was the ingenious conversion of this structural necessity into a positive design element that set the stage for the creation of the medallion windows of the great Gothic cathedrals. By utilizing these armatures to delineate the principal ornamental subdivisions of the windows, as in the Chartres Good Samaritan, the glass painters were able to fuse a complex didactic imagery and an austere architecture into one of the most compelling artistic unities of Western art. At the same time, particularly in the upper levels of a church, stone mullions began to be employed for the same purpose. The most spectacular examples are the great rose windows , in which masonry is so literally dissolved into fenestration, and the individual window opening so completely absorbed into the overall pattern, as to defy any meaningful distinction between window and wall. This perfect fusion of image, ornament, and structure, with each deriving strengths from the others that none would ever have alone, was one of the most significant turning points in the history of stained glass. From this point on the relation between stained glass and architecture begins to decline. The aims, techniques, and achievements of the stained-glass artist begin to resemble those of the fresco and easel painters, and it is by the standards applicable to the latter that the stained glass of the 14th, 15th, and 16th centuries must be judged. Glass in a range of previously unavailable secondary coloursâ€”smoky ambers, moss greens, and violetâ€”becomes generally available for the first time. The technique of staining glass yellow by painting it with silver salts is discovered. The glass painters also begin to develop a number of techniques for shading or modelling forms with vitreous enamel by applying translucent matts of halftone to the whole surface of the window and delicately brushing it away where highlights are desired. Darker shading is sometimes reinforced by painting on the outer as well as the inner surface of the glass. The uses of line also become increasingly refined and versatile, especially in the 15th century. To these refinements of the craft was added one wholly new technique, the abrasion of flashed glass. Ruby glass , whose unique composition made this technique possible, was a laminated glass, although it appears to be coloured intrinsically throughout like all of the other glass in the early windows. Because the metallic agent used to produce its colour was so dense, all but the thinnest films of ruby were opaque. To these colours could now also be added the silver salts stain in tones of yellow ranging from the palest canary tint to a deep fiery amber, depending on how heavily the stain was applied and how thoroughly it was fired. The whole gamut of more or less translucent tonalities that could be created with vitreous enamel were also used. The technique of grinding flashed glass was first practiced in the late 13th and early 14th centuries; one of the earliest extant examples is in the church at Mussy-sur-Seine in France , where the windows have a blue groundwork covered all over, or diapered, with ruby roses with white centres, each rose being a single piece of glass. This type of work, however, was not common until the 15th and 16th centuries. Later developments At the end of the 15th century a whole new range of vitreous enamels was developed, and by the middle of the 16th century the

technique of painting in enamel colours on glass began to be of major importance. In this method, granulated coloured glass of the desired colour is mixed with a flux of clear ground glass and fired onto the surface of the glass. Enamel painting was not altogether successful either technically or aesthetically, since the colours thus created were translucent rather than transparent, generally pallid, and of uncertain durability. Political disturbances in the midth century created a scarcity of coloured glass throughout Europe, and gradually the traditional use of coloured glass was replaced by the new technique. Between the 16th and 20th centuries the developments in the craft of making stained-glass windows were purely utilitarian. In the 16th century the diamond glass cutter was invented, and in the 18th century hydrofluoric acid was introduced as a means of etching flashed glass. In the 19th and 20th centuries, gas and electric kilns and soldering irons were used, as were plate-glass easels upon which stained-glass panels could be temporarily mounted for painting before they were leaded. The largest palette of glassâ€"the widest range of colours, textures, and thicknesses that the art has ever knownâ€"was also developed in the 20th century. Contemporary technical innovations include the slab glass and concrete windows developed in France about , where glass set in concrete provides an alternative to leading. In the midth century such experimental techniques as bonding glass to glass with transparent resin glues were developed. Measured purely by technical standards, contemporary stained glass has never been rivalled in its versatility as an instrument of artistic expression. Page 1 of 2.

## Chapter 6 : Mudejar Gothic | Archipaedia- archive

*Gothic ornaments of the 15th & 16th centuries Pugin, Augustus Welby Northmore, - Pugin's Gothic Ornament. Book. Seller Inventory # BBS*

It was mainly a method of building: Gothic characteristics appeared first in architecture. Gothic cathedrals are tall, their arches soar heavenward, and rays of sunlight pour through high, stained-glass windows and bathe the wood, masonry, and marble. Walls, columns, entrances, and doors are carved with figures and scenes from the Bible. Not only great cathedrals and abbeys but hundreds of smaller churches were built in the style. The Gothic style became popular throughout Europe. It spread to houses and castles and then to painting, sculpture, and the decorative arts. Although it had a spirit of its own, Gothic architecture was in many ways based on the earlier style known as Romanesque. Romanesque architecture had preserved much of the style of Roman times. Little by little the plans of Roman public buildings were changed to suit the needs of the Christian religion. The result of these changes was Romanesque architecture. The people who made Gothic art did not call it by that name. The term "Gothic" was first used during the Renaissance period, which followed the Middle Ages. For some time the Gothic style was described as modern, in contrast to the classical Roman, which was called antique. But to provide it with a name of its own, people of the Renaissance took the word "Gothic" from the Goths, the people who had overrun the Roman Empire. Renaissance people thought, quite wrongly, that the Goths had brought this style with them. Backgrounds of the Gothic Three architectural features are typical of the Gothic. These are the pointed arch, the ribbed vault, and the flying buttress. It is the pointed arch that most clearly makes Gothic building look different from Roman and Romanesque work. In the older style the semicircular, round arch was used everywhere. But Gothic architects did not invent the pointed arch. It had been used much earlier in the Near East. It was used by Muslim artists in Asia, Africa, and even in parts of southern Europe. The use of the pointed arch in Europe started very soon after the First Crusade , when Jerusalem was captured from the Muslims. Thousands of crusaders from Western Europe saw buildings and works of art entirely different from those that they were used to. Though they did not believe in the Muslim religion, there was no reason why they should not imitate the art that pleased them. This explains the arrival of the pointed arch in Europe. The Europeans used the pointed arch in a new way. Medieval buildings were constructed with vaults--ceilings made by continuous arches of heavy columns. Architects of the late Romanesque period had experimented with the ribbed vault, which allowed them to build much higher churches. The plan of the church was divided into square sections called bays. At each corner a pier large pillar was built. Diagonally from corner pier to corner pier, round arches were built. Because the diagonal of a square is longer than its side, round arches on the sides of a bay would not be as high as the round arches that spanned the bay diagonally. It was found that pointed arches at the sides and round arches at the diagonals would all reach the same height. This system of building is called ribbed vaulting. The weight of the vaults on the walls tended to force the walls outward. This is called thrust. To support the walls, structures called buttresses were built against the outside of the walls. As ribbed vaulting enabled the construction of higher buildings, it became more difficult to resist the thrust from the arches. To support the additional weight of a higher building, buttresses had to be taller and to project more and more from the wall. Architects discovered that a fairly low buttress could be used to support the taller walls by means of a sloping arch, reaching up from the buttress and pressing against the outside of a higher wall. This kind of buttress is called a flying buttress. When the flying buttress had been added to the ribbed vault and the pointed arch, all the main parts of Gothic architecture were there. As far as we know, all three were first used together at Durham Cathedral, in the north of England, about the year  In spite of this, Durham Cathedral was not yet Gothic in style, for round arches were still used in the cathedral. The First Gothic Within a very few years, probably between and , a new church was built at the abbey of St. This church is the first existing example of the Gothic style. It was a royal abbey, where the kings of France were buried in tombs that can still be seen. At that time the abbey was ruled by a great abbot named Suger, who was greatly interested in art of every kind. Suger wanted to make his church the finest and the most beautifully decorated in the Christian world. Suger was fond of people--from

the king to the beggar--and wanted them all to come to the services at his church. He insisted on rebuilding the much older St. Denis Church, which was small and old-fashioned. Suger would not let any difficulty stand in his way. He arranged for the stone to be quarried--dug from the ground. He needed long wooden beams for the roof but was told such great timbers were not to be had; so he went out himself and searched in the forests until he found trees big enough to supply the beams he wanted. In the end he succeeded in getting the church built. The Spread of Gothic King Louis liked what he saw, and his approval must have been one of the chief reasons for the rapid spread of the new fashion in building. Within five years after the dedication of St. Denis, an addition was made to the old west front of the cathedral of Chartres, about 50 miles 80 kilometers from Paris. The work must have been done by the same artists who had worked for Abbot Suger. One of them even signed his name, Rogerus, behind one of the carved statues at Chartres. He was probably the chief of the masons, or stonecutters. Today we would call him the architect of the cathedral. He is the earliest Gothic architect whose name we know. Within a few years great churches in the new style were being built all over northeastern France. In Paris the Cathedral of Notre Dame was begun in  It was completed around  During the second half of the 12th century, the abbey at Pontoise and the abbeys of St. Martin-des-Champs, in Paris, and St. These early Gothic buildings still looked Romanesque in many ways. It was not until near the year that Gothic architecture became completely different from Romanesque. The pure Gothic can be seen in France at Bourges Cathedral, begun about , and in England at Lincoln Cathedral, built from to  Slender piers pillars and buttresses were used, and great windows were decorated with stained glass to color the light as it poured into the churches. The International Gothic By the 13th century the Gothic was the only style of building throughout northwestern Europe. The designs of vaulting, buttresses, and windows first produced by Gothic architects were imitated by other artists. The pointed arch is found again and again as a frame for paintings and ivory carvings. It is stamped on book covers and worked in metal for caskets and shrines. As time went on, the details of Gothic style developed and changed, first in the greater buildings and later in the smaller works of art. The earliest Gothic windows had been narrow, but with a pointed instead of a round top. Then they became so large that it was necessary to put stone supports inside them to hold the glass firmly. These supports formed smaller pointed arches, circles, cloverleafs, and more complicated shapes. The stone patternwork inside each window is known as tracery. Reims Cathedral was the church where the coronations of French kings took place. It was this important royal connection that gave the new window tracery of Reims its great prestige. While Reims Cathedral was being built it was visited by many architects. Impressed by the beauty of the new Gothic tracery, they made sketches of it. Among these architects was Villard de Honnecourt, whose sketchbook can still be seen in the National Library in Paris. Honnecourt thought that the Reims windows were the most beautiful he had seen anywhere--and he had traveled across Europe through Switzerland and Germany and as far as Hungary. Other architects at the time were making sketches too, and the idea of tracery spread to many distant places. He used tracery for the windows of Westminster Abbey, which he designed in  Here the kings of England were to be crowned and buried. The new fashion was approved by the English king and was quickly adopted across the country. In France traceried windows like those at Reims were called the style rayonnant "radiant style". This term was used to describe a style of decorative art that was based on tracery. It referred, however, to decorative objects as well as to windows. Many people think that it represents the highest development of Gothic style. To this flowering of the Gothic belong the famous French cathedrals of Reims, Amiens, and Beauvais, in the north, while the same style was carried down to the south, through Limoges and Rodez to Narbonne.

## Chapter 7 : When was Augustus Pugin born

*Gothic Ornament This ClipArt gallery offers 42 illustrations of several types of gothic style ornaments and decorations. Gothic style is defined as the style noted from the 12th to 16th century, originating in France.*

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