



Willibald
Sauerländer

Gothic Sculpture in France 1140-1270

Photographs by
Max Hirmer

THAMES AND HUDSON

Gothic Sculpture In France 1140 1270

Willibald Sauerländer



Gothic Sculpture In France 1140 1270:

Gothic Sculpture in France, 1140-1270 Willibald Sauerländer, 1973 This is the first comprehensive fully documented and fully illustrated study of French cathedral sculpture during the period 1140 1270 Jacket *Gothic Sculpture in France, 1140-1270*, 1971 **Gothic Sculpture in France, 1140-1270** Willibald Sauerländer, 1972 *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 Sauerländer'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 Lefèvre 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 *Gothic Sculpture in France 1140-1270. With Photo. by Max Hirmer; Translated (From the German) by Janet Sondheim* Willibald Sauerländer, 1972 Early Gothic Column-Figure Sculpture in France Janet E. Snyder, 2017-07-05 Richly illustrated Early Gothic Column Figure Sculpture in France is a comprehensive investigation of church portal sculpture installed between the 1130s and the 1170s At more than twenty great churches beginning at the Royal Abbey of Saint Denis and extending around Paris from Provins in the east south to Bourges and Dijon and west to Chartres and Angers larger than life size statues of human figures were arranged along portal jambs many carved as if wearing the dress of the highest ranks of French society This study takes a close look at twelfth century human figure sculpture describing represented clothing defining the language of textiles and dress that would have been legible in the twelfth century and investigating rationale and significance The concepts conveyed through these extraordinary visual documents and the possible motivations of the patrons of portal

programs with column figures are examined through contemporaneous historical textual and visual evidence in various media Appendices include analysis of sculpture production and the transportation and fabrication in limestone from Paris Janet Snyder s new study considers how patrons used sculpture to express and shape perceived reality employing images of textiles and clothing that had political economic and social significances Gotische Skulptur in Frankreich, 1140-1270. Gothic Sculpture in France, 1140-1270 ... With Photographs by Max Hirmer. Translated by Janet Sondheimer Willibald SAUERLAENDER,1972 **The Template-makers of the Paris Basin** John James,1989 The 12th and 13th century early Gothic churches from the region around Paris which form the basis of this study were large scale undertakings Dr James draws on evidence which suggests that work proceeded in a series of projects when funding technical problems for example slow setting mortar and the work of other trades such as roofing and centring allowed Within each project there were generally a number of separately organised phases or campaigns and it is from close study of these campaigns that the author proceeds to an identification of the characteristics of the individual master masons the template makers **The Catholic Rubens** Willibald Sauerlander,2014-04-15 The art of Rubens is rooted in an era darkened by the long shadow of devastating wars between Protestants and Catholics In the wake of this profound schism the Catholic Church decided to cease using force to propagate the faith Like Gian Lorenzo Bernini Peter Paul Rubens 1577 1640 sought to persuade his spectators to return to the true faith through the beauty of his art While Rubens is praised for the baroque passion in his depictions of cruelty and sensuous abandon nowhere did he kindle such emotional fire as in his religious subjects Their color warmth and majesty but also their turmoil and lamentation were calculated to arouse devout and ethical emotions This fresh consideration of the images of saints and martyrs Rubens created for the churches of Flanders and the Holy Roman Empire offers a masterly demonstration of Rubens s achievements liberating their message from the secular misunderstandings of the postreligious age and showing them in their intended light The New Cambridge History of the Bible: Volume 2, From 600 to 1450 Richard Marsden,E. Ann Matter,2012-04-26 This volume examines the development and use of the Bible from late Antiquity to the Reformation tracing both its geographical and its intellectual journeys from its homelands throughout the Middle East and Mediterranean and into northern Europe Richard Marsden and E Ann Matter s volume provides a balanced treatment of eastern and western biblical traditions highlighting processes of transmission and modes of exegesis among Roman and Orthodox Christians Jews and Muslims and illuminating the role of the Bible in medieval inter religious dialogue Translations into Ethiopic Slavic Armenian and Georgian vernaculars as well as Romance and Germanic are treated in detail along with the theme of allegorized spirituality and established forms of glossing The chapters take the study of Bible history beyond the cloisters of medieval monasteries and ecclesiastical schools to consider the influence of biblical texts on vernacular poetry prose drama law and the visual arts of East and West **The Routledge Companion to Art and Disability** Keri Watson,Timothy W. Hiles,2022-03-30 The Routledge Companion to Art and Disability explores disability in

visual culture to uncover the ways in which bodily and cognitive differences are articulated physically and theoretically and to demonstrate the ways in which disability is culturally constructed This companion is organized thematically and includes artists from across historical periods and cultures in order to demonstrate the ways in which disability is historically and culturally contingent The book engages with questions such as How are people with disabilities represented in art How are notions of disability articulated in relation to ideas of normality hybridity and anomaly How do artists use visual culture to affirm or subvert notions of the normative body Contributors consider the changing role of disability in visual culture the place of representations in society and the ways in which disability studies engages with and critiques intersectional notions of gender race ethnicity class and sexuality This book will be particularly useful for scholars in art history disability studies visual culture and museum studies

Routledge Revivals: Medieval France (1995) William W. Kibler, Grover A. Zinn, 2017-07-05 First published in 1995 Medieval France An Encyclopedia is the first single volume reference work on the history and culture of medieval France It covers the political intellectual literary and musical history of the country from the early fifth to the late fifteenth century The shorter entries offer succinct summaries of the lives of individuals events works cities monuments and other important subjects followed by essential bibliographies Longer essay length articles provide interpretive comments about significant institutions and important periods or events The Encyclopedia is thoroughly cross referenced and includes a generous selection of illustrations maps charts and genealogies It is especially strong in its coverage of economic issues women music religion and literature This comprehensive work of over 2 400 entries will be of key interest to students and scholars as well as general readers

The Armor of Light Meredith Parsons Lillich, 2023-12-22 This landmark study is the first to look closely at the stained glass produced between 1250 and 1325 in western France during the late Capetian era Generously illustrated with a wealth of color and black and white images never before published including many from French churches now closed to the public Lillich greatly expands our knowledge of both the art and the society from which it emerged The period Lillich chronicles begins with the region's new vitality following the knights return from the crusades and ends with the onset of economic uncertainty and unrest that preceded the Hundred Years War She reveals that the stained glass of this 75 year span is forceful and uninhibited dramatic and dazzling characteristic of what we now term expressionism Lillich tracks and identifies painters glazing shops working methods models and sources to argue that the stained glass is a major style with its own developmental evolution and character putting to rest the notion that this art is merely transitional and provincial This landmark study is the first to look closely at the stained glass produced between 1250 and 1325 in western France during the late Capetian era Generously illustrated with a wealth of color and black and white images never before published including

[The North Transept of Reims Cathedral](#) Jennifer M. Feltman, 2016-07-15 This interdisciplinary volume in the AVISTA series is the first book to focus solely on the north transept of Reims Cathedral the portion of the gothic building that served as the canons primary entrance to the

cathedral from their adjoining cloister in the thirteenth century Despite the importance of its sculpture and stained glass as well as its ritual use by the canons the north transept remains one of the least understood portions of the cathedral in part because its sequence of construction is so complex even improvised Until recently important archaeological evidence of the transept's substructures was unavailable This is however no longer the case The current volume presents this new subterranean evidence alongside careful studies of the stones above ground analysis of the geometry used in the transept's design iconographic and stylistic studies of its sculpture and glass and extant medieval documents which record events bearing upon its construction Essays by international specialists of the cathedral's archaeology architecture sculpture and stained glass address issues of the north transept's evolving design and visual programs thereby significantly clarifying and revising the building's chronology Essays also consider the meaning of its visual programs in light of architectural adaptation and contemporary socio-historical events whether royal coronations or the infamous revolts of the local burghers In addition to presenting a readily accessible state of the research on the north transept the volume also provides a model for interdisciplinary and international collaboration in the study of medieval buildings **Capetian Women** K.

Nolan, 2016-04-30 Never before have the women of the Capetian royal dynasty in France been the subject of a study in their own right The new research in *Capetian Women* challenges old paradigms about the restricted roles of royal women uncovering their influence in social religious cultural and even political spheres The scholars in the volume consider medieval chroniclers' responses to the independent actions of royal women as well as modern historians' use of them as vehicles for constructing the past The essays also delineate the creation of regional identity through cultural practices such as religious patronage and the commissioning of manuscripts tomb sculpture and personal seals **Body and Sacred Place in**

Medieval Europe, 1100-1389 Dawn Marie Hayes, 2004-11-23 *Body and Sacred Place in Medieval Europe* investigates the medieval understanding of sacred place arguing for the centrality of bodies and bodily metaphors to the establishment function use and power of medieval churches Questioning the traditional division of sacred and profane jurisdictions this book identifies the need to consider non-devotional uses of churches in the Middle Ages Dawn Marie Hayes examines idealized visions of medieval sacred places in contrast with the mundane and profane uses of these buildings She argues that by the later Middle Ages as loyalties were torn by emerging political economic and social groups the Church suffered a loss of security that was reflected in the uses of sacred spaces which became more restricted as identities shifted and Europeans ordered the ambiguity of the medieval world *Picturing the 'Pregnant' Magdalene in Northern Art, 1430-1550* Penny

Howell Jolly, 2016-12-05 Examining innovations in Mary Magdalene imagery in northern art 1430 to 1550 Penny Jolly explores how the saint's widespread popularity drew upon her ability to embody oppositions and embrace a range of paradoxical roles sinner prostitute and saint erotic seductress and holy prophet Analyzing paintings by Rogier van der Weyden Quentin Massys and others Jolly investigates artists and audiences' responses to increasing religious tensions

expanding art markets and changing roles for women Using cultural ideas concerning the gendered and pregnant body Jolly reveals how dress confirms the Magdalene s multivalent nature In some paintings her gown s opening laces betray her wantonness yet simultaneously mark her as Christ s spiritually pregnant Bride elsewhere undress reconfirms her erotic nature while paradoxically marking her penitence in still other works exotic finery expresses her sanctity while celebrating Antwerp s textile industry New image types arise as when the saint appears as a lovesick musician playing a lute or as a melancholic contemplative longing for Christ Some depictions emphasize her intercessory role through innovative pictorial strategies that invite performative viewing or relate her to the mythological Pandora and Italian Renaissance Neoplatonism Throughout the Magdalene s ambiguities destabilize readings of her imagery while engaging audiences across a broad social and religious spectrum

Manet Paints Monet Willibald Sauerlander,2014-11-01 Manet Paints Monet focuses on an auspicious moment in the history of art In the summer of 1874 douard Manet 1832 1883 and Claude Monet 1840 1926 two outstanding painters of the nascent Impressionist movement spent their holidays together in Argenteuil on the Seine River Their growing friendship is expressed in their artwork culminating in Manet s marvelous portrait of Monet painting on a boat The boat was the ideal site for Monet to execute his new plein air paintings enabling him to depict nature water and the play of light Similarly Argenteuil was the perfect place for Manet the great painter of contemporary life to observe Parisian society at leisure His portrait brings all the elements together Manet s own eye for the effect of social conventions and boredom on vacationers and Monet s eye for nature but these qualities remain markedly distinct With this book esteemed art historian Willibald Sauerl nder describes how Manet in one instant created a defining image of an entire epoch capturing the artistic tendencies of the time in a masterpiece that is both graceful and profound

Moving Women Moving Objects (400-1500) Tracy Chapman Hamilton,Mariah Proctor-Tiffany,2019-08-12 This collection forges new ground in the discussion of aristocratic and royal women their relationships with their objects and medieval geography It explores how women s geographic and familial networks spread well beyond the borders that defined men s sense of region and how the movement of their belongings can reveal essential information about how women navigated these often disparate spaces Beginning in early medieval Scandinavia ranging from Byzantium to Rus and multiple lands in Western Europe up to 1500 the essays span a great spatio temporal range Moreover the types of objects extend from traditionally studied works like manuscripts and sculpture to liturgical and secular ceremonial instruments icons and articles of personal adornment such as textiles and jewelry even including shoes

Creation John-Paul Stonard,2021-10-14 SELECTED AS A BEST ART BOOK OF THE YEAR BY THE SUNDAY TIMES Stonard traverses the sweep of human history moving between cultures and hemispheres His book consists of myriad flashes of brilliance and inventiveness LITERARY REVIEW A worthy and richly illustrated successor to Ernst Gombrich s fabled The Story of Art SUNDAY TIMES This bountifully illustrated book is a history of connections Lucid and thoughtful COUNTRY LIFE

A fully illustrated panoramic world history of art from

ancient civilisation to the present day exploring the remarkable endurance of humankind's creative impulse Fifty thousand years ago on an island in Indonesia an early human used red ochre pigment to capture the likeness of a pig on a limestone cave wall Around the same time in Europe another human retrieved a lump of charcoal from a fire and sketched four galloping horses It was like a light turning on in the human mind Our instinct to produce images in response to nature allowed the earliest Homo sapiens to understand the world around them and to thrive Now art historian John Paul Stonard has travelled across continents to take us on a panoramic journey through the history of art from ancient Anatolian standing stones to a Qing Dynasty ink handscroll from a drawing by a Kiowa artist on America's Great Plains to a post independence Congolese painting and on to Rachel Whiteread's House Brilliantly illustrated throughout with a mixture of black and white and full colour images Stonard's Creation is an ambitious thrilling and landmark work that leads us from Benin to Belgium China to Constantinople Mexico to Mesopotamia Journeying from pre history to the present day it explores the remarkable endurance of humankind's creative impulse and asks how and why we create

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