

Ad Quadratum The Practical Application Of Geometry In Medieval Architecture

Is the display of number and geometry in medieval religious architecture evidence of intended symbolism? This book offers a new perspective in the retrieval of meaning from architecture in the Greek East and the Latin West, and challenges the view that geometry was merely an outcome of practical procedures by masons. Instead, it attributes intellectual meaning to it as understood by Christian Platonist thought and provides compelling evidence that the symbolism was often intended. In so doing, the book serves as a companion volume to *The Wise Master Builder* by the same author, which found the same system implicit in plans of cathedrals and abbeys. The present book explains how the architectural symbolism proposed could have been understood at the time, as supported by medieval texts and its context, since it is context that can confer specific meaning. The introduction locates the study in its critical context and summarizes Christian Platonism as it determined the meaning of number and geometry. The investigation opens with the recurrent symbolism of the dome and the cube as heaven and earth in the Byzantine world and moves to the duality of the temple and the body in the East and West as reflections of Plato's universal macrocosm and human microcosm. The study then examines each of the figures of Platonic geometry in the architecture of the West against the background of their mathematics and metaphysics, before proceeding to their synthesis with the circle, as seen in circular and polygonal structures, the divisions of circles in Christian art, and their display in window tracery, culminating in the rose window. In view of the multivalency of the symbolism, the investigation establishes systematic occurrences of it, which strongly suggest patterns of thought underlying systems of design. The book concludes with a series of test cases, which show the after-life of the same symbolism as it overlapped with the Renaissance.

The Harbour of All This Sea and Realm offers an overview of the Lusignan, Genoese and Venetian history of the main port city of Cyprus, a Mediterranean crossroads. The essays contribute to the understanding of Famagusta's social and administrative structure, as well as the influences on its architectural, artisan, and art historical heritage from the thirteenth to sixteenth centuries. We read of crusader bishops from central France, metalworkers from Asia Minor, mercenaries from Genoa, refugees from Acre, and traders from Venice. The themes of the city's diasporas and cultural hybridity permeate and unify the essays in this collaborative effort. Some of the studies use archival sources to reconstruct the early stages of appearances of various buildings. Such research is of vital importance, given the threat to Famagusta's medieval and early modern heritage by its use as a military base since 1974.

The Lithic Garden offers innovative perspectives on the role of ornament in medieval church design. Focusing on the foliate friezes articulating iconic French monuments such as Amiens Cathedral, it demonstrates that church builders strategically used organic motifs to integrate the interior and exterior of their structures, thus reinforcing the connections and distinctions between the entirety of the sacred edifice and the profane world beyond its boundaries. With this exquisitely illustrated monograph, Mailan S. Doquang argues that, contrary to widespread belief, monumental flora was not just an extravagant embellishment or secondary byproduct, but a semantically-charged, critical design component that inflected the stratified spaces of churches in myriad ways. By situating the proliferation of foliate friezes within the context of the Crusades, *The Lithic Garden* provides insights into the networks of exchange between France, Byzantium, and the Levant, contributing to the "global turn" in art and architectural History.

The twelve papers written for this volume reflect the wide scope of Annemarie Weyl Carr's interests and the equally wide impact of her work. The concepts linking the essays include the examination of form and meaning, the relationship between original and copy, and reception and cultural identity in medieval art and architecture. Carr's work focuses on the object but considers the audience, looks at the copy for retention or rejection of the original form and meaning, and always seeks to understand the relationship between intent and perception. She examines the elusive nature of 'center' and 'periphery', expanding and enriching the discourse of manuscript production, icons and their copies, and the dissemination of style and meaning. Her body of work is impressive in its chronological scope and geographical extent, as is her ability to tie together aspects of patronage, production and influence across the medieval Mediterranean. The volume opens with an overview of Carr's career at Southern Methodist University, by Bonnie Wheeler. Kathleen Maxwell, Justine Andrews and Pamela Patton contribute chapters in which they examine workshops, subgroups and influences in manuscript production and reception. Diliانا Angelova, Lynn Jones and Ida Sinkevic offer explorations of intent and reception, focusing on imperial patronage, relics and reliquaries. Cypriot studies are represented by Michele Bacci and Maria Vassilaki, who examine aspects of form and style in architecture and icons. The final chapters, by Jaroslav Folda, Anthony Cutler, Rossitza Schroeder and Ann Driscoll, are linked by their focus on the nature of copies, and tease out the ways in which meaning is retained or altered, and the role that is played by intent and reception.

As surveyor of the King's Works, Inigo Jones was responsible for the visual aspects of the masques performed at the various royal palaces, and both he and his pupil John Webb designed a number of regular theatres at Court. This book gathers together all of the drawings for playhouses which they prepared for the drama proper, excluding the more specialised designs for the Court masque. The designs are close to the mainstream of theatre development in the seventeenth century, ranging from the Cockpit in Drury Lane, 1616, to the Hall Theatre at Whitehall half a century later. Some of the designs are newly identified; others are reinterpreted, and many individual drawings are reassigned. As a result Jones and Webb are established as clearly the most effective London theatre builders of the seventeenth century, at least as influential in the architecture of playhouses and stages as they were in the more painterly traditions of scene design.

Villard's Legacy is in memory of the celebrated iconoclastic historian, Jean Gimpel, and represents a fundamental contribution to the new AVISTA series with Ashgate Publishing. AVISTA was the brainchild of Gimpel, a genius at making the right people meet to advance knowledge through a confluence of ideas drawn equally from the practical and scholarly domains. Sixteen papers and a tribute to Gimpel underscore this confluence of technology, science and art within medieval culture. Appropriately, six papers offer new interpretations on aspects of Villard de Honnecourt's portfolio, which Gimpel rightly recognized and promoted as a unique and precious record of pre-modern technology and culture. This thirteenth-century manuscript is now known to a wider public as the earliest testimony left by a master builder in Gothic Europe. Of particular significance, for the first time in eight centuries, a *Compagnon du Devoir*, initiated in the same oral tradition as Villard, opens the door to interpreting these remarkable drawings. Three papers address previously ignored aspects in the construction of French and English Gothic churches, from the engineering of aerodynamic spires, to the elastic materials of vault webbing, to the social conventions of formal design. Three other contributors treat essential elements of a broader technological culture, such as the horse harness and the minting of coins, as well as the applicability of medieval technology to the modern world, in particular third world countries, a project pioneered by Gimpel. Four papers conclude the volume by treating the sciences of measure and their cultural expression in medieval Europe, embracing both the concepts of space and time, geometry as a mathematical discipline, and the graphic expression of scientific data. These interdisciplinary studies are comprehensive in chronological and geographic range, extending from the 8th to 15th centuries, from Ireland across Europe.

In the last two decades, research on spatial paradigms and practices has gained momentum across disciplines and vastly different periods, including the field of medieval studies. Responding to this 'spatial turn' in the humanities, the essays collected here generate new ideas about how medieval space was defined, constructed, and practiced in Europe, particularly in France. Essays are grouped thematically and in three parts, from specific sites, through the broader shaping of territory by means of socially constructed networks, to the larger geographical realm. The resulting collection builds on existing

scholarship but brings new insight, situating medieval constructions of space in relation to contemporary conceptions of the subject.

Contains primary source material.

The purpose of the project is to provide the most up-to-date survey on issues dealing with practical geometry and how it might have been applied in the design of medieval architecture. Chronologically, the topics cover a wide span - from early Medieval through Late Gothic. Geographically, the monuments under discussion range from Early Medieval Florence through Carolingian Germany, Crusader Cyprus, Romanesque France and Gothic England. The applications of both geometry and metrology are considered in this volume, often with illustrations generated by computer-assisted design (CAD) software. The project therefore offers recent scholarship in the field, as well as cutting-edge technology which helps propel the pursuit of such studies. To this end, the project is the first of its kind both in terms of its focus and its comprehensiveness. Such a project is sorely needed to introduce this highly specialized discipline to other historians of art, history, and science of the Middle Ages, as well as historians in most humanistic areas.

Traditional histories of medieval art and architecture often privilege the moment of a work's creation, yet surviving works designated as "medieval" have long and expansive lives. Many have extended prehistories emerging from their sites and contexts of creation, and most have undergone a variety of interventions, including adaptations and restorations, since coming into being. The lives of these works have been further extended through historiography, museum exhibitions, and digital media. Inspired by the literary category of biography and the methods of *longue durée* historians, the introduction and seventeen chapters of this volume provide an extended meditation on the longevity of medieval works of art and the aspect of time as a factor in shaping our interpretations of them. While the metaphor of "lives" invokes associations with the origin of the discipline of art history, focus is shifted away from temporal constraints of a single human lifespan or generation to consider the continued lives of medieval works even into our present moment. Chapters on works from the modern countries of Italy, France, England, Spain, and Germany are drawn together here by the thematic threads of essence and continuity, transformation, memory and oblivion, and restoration. Together, they tell an object-oriented history of art and architecture that is necessarily entangled with numerous individuals and institutions.

This book examines the Synagoga-Ecclesia motif in the thirteenth century and argues that the figures conveyed a political message of Christian ascendancy and Jewish submission.

The very first collection of essays written about the role of trees in early medieval England, bringing together established specialists and new voices to present an interdisciplinary insight into the complex relationship between the early English and their woodlands.

Drawing Imagining Building focuses on the history of hand-drawing practices to capture some of the most crucial and overlooked parts of the process. Using 80 black and white images to illustrate the examples, it examines architectural drawing practices to elucidate the ways drawing advances the architect's imagination. Emmons considers drawing practices in the Renaissance and up to the first half of the twentieth century. Combining systematic analysis across time with historical explication presents the development of hand-drawing, while also grounding early modern practices in their historical milieu. Each of the illustrated chapters considers formative aspects of architectural drawing practice, such as upright elevations, flowing lines and occult lines, and drawing scales to identify their roots in an embodied approach to show how hand-drawing contributes to the architect's productive imagination. By documenting some of the ways of thinking through practices of architectural handdrawing, it describes how practices can enrich the ethical imagination of the architect. This book would be beneficial for academics, practitioners, and students of architecture, particularly those who are interested in the history and significance of hand-drawing and technical drawing.

Despite its undoubted importance, there has never been a volume dedicated entirely to studies of the historic city of Famagusta in the years which followed the siege of 1571. *City of Empires: Ottoman and British Famagusta* takes an important first step in redressing this imbalance. The four centuries which followed the conflict, as the contributions gathered here demonstrate, are rich research seams for scholars of history, urban design, photography, art history, literature, drama, military history and the post-war mandates. *City of Empires* also places emphasis on the tangible heritage of Famagusta – twice listed as endangered by World Monuments Fund and now the recipient of an increasing number of international efforts to protect it.

Measurement is all around us—from the circumference of a pizza to the square footage of an apartment, from the length of a newborn baby to the number of miles between neighboring towns. Whether inches or miles, centimeters or kilometers, measures of distance stand at the very foundation of everything we do, so much so that we take them for granted. Yet, this has not always been the case. This book reaches back to medieval Italy to speak of a time when measurements were displayed in the open, showing how such a deceptively simple innovation triggered a chain of cultural transformations whose consequences are visible today on a global scale. Drawing from literary works and frescoes, architectural surveys and legal compilations, Emanuele Lugli offers a history of material practices widely overlooked by historians. He argues that the public display of measurements in Italy's newly formed city republics not only laid the foundation for now centuries-old practices of making, but also helped to legitimize local governments and shore up church power, buttressing fantasies of exactitude and certainty that linger to this day. This ambitious, truly interdisciplinary book explains how measurements, rather than being mere descriptors of the real, themselves work as powerful molds of ideas, affecting our notions of what we consider similar, accurate, and truthful.

Surviving fragments of information about Pythagoras (born ca. 570 BCE) gave rise to a growing set of legends about this famous sage and his followers, whose reputations throughout Antiquity and the Middle Ages have never before been studied systematically. This book is the first to examine the unified concepts of harmony, proportion, form, and order that were attributed to Pythagoras in the millennium after his death and the important developments to which they led in art, architecture, mathematics, astronomy, music, medicine, morals, religion, law, alchemy, and the occult sciences. In this profusely illustrated book, Christiane L. Joost-Gaugier sets out the panorama of Pythagoras's influence and that of Christian and Jewish thinkers who followed his ideas in the Greek, Roman, early Christian, and medieval worlds. In illuminating this tradition of thought, Joost-Gaugier shows how the influence of Pythagoreanism was far broader than is usually realized, and that it affected the development of ancient and medieval art and architecture from Greek and Roman temples to Gothic cathedrals. Joost-Gaugier demonstrates that Pythagoreanism—centered on the dim memory of a single person that endured for centuries and grew ever-greater—inspired a new language for artists and architects, enabling them to be "modern."

Annually published since 1930, the International bibliography of Historical Sciences (IBOHS) is an international bibliography of the most important historical monographs and periodical articles published throughout the world, which deal with history from the earliest to the most recent times. The works are arranged systematically according to period, region or historical discipline, and within this classification alphabetically. The bibliography contains a geographical index and indexes of persons and authors.

Medieval churches are one of the most remarkable creative and technical achievements in architectural history. The complex vaults spanning their vast interiors have fascinated both visitors and worshippers alike for over 900 years, prompting many to ask: 'How did they do that?' Yet very few original texts or drawings survive to explain the processes behind their design or construction. This book presents a ground-breaking new approach for analysing medieval vaulting using advanced digital technologies. Focusing on the intricately patterned rib vaulting of thirteenth and fourteenth century England, the authors re-examine a series of key sites within the history of Romanesque and Gothic Architecture, using extensive digital surveys to examine the geometries of the vaults and provide new insights into the design and construction practices of medieval masons. From the simple surfaces of eleventh-century groin vaults to the gravity-defying pendant vaults of the sixteenth century, they explore a wide range of questions including: How were medieval vaults conceived and constructed? How were ideas transferred between sites? What factors led to innovations? How can digital methods be used to enhance our understanding of medieval architectural design? Featuring over 200 high quality illustrations that bring the material and the methods used to life, *Digital Analysis of Vaults in English Medieval Architecture* is ideal reading for students, researchers and anyone with an interest in medieval architecture, construction history, architectural history and design, medieval geometry or digital heritage.

The flowering of Gothic architecture depended to a striking extent on the use of drawing as a tool of design. By drawing precise "blueprints" with simple tools such as the compass and straightedge, Gothic draftsmen were able to develop a linearized architecture of unprecedented complexity and sophistication. Examination of their surviving drawings can provide valuable and remarkably intimate information about the Gothic design process. Gothic drawings include compass pricks, uninked construction lines, and other telltale traces of the draftsman's geometrically based working method. The proportions of the drawings, moreover, are those actually intended by the designer, uncompromised by errors introduced in the construction process. All of these features make these drawings ideal subjects for the study of Gothic design practice, but their geometry has to date received little systematic attention. This book offers a new perspective on Gothic architectural creativity. It shows, in a series of rigorous geometrical case studies, how Gothic design evolved over time, in two senses: in the hours of the draftsman's labor, and across the centuries of the late Middle Ages. In each case study, a series of computer graphics show in unprecedented detail how a medieval designer could have developed his architectural concept step by step, using only basic geometrical operations. Taken together, these analyses demonstrate both remarkable methodological continuity across the Gothic era, and the progressive development of new and sophisticated permutations on venerable design themes. This rich tradition ultimately gave way in the Renaissance not because of any inherent problem with Gothic architecture, but because the visual language of Classicism appealed more directly to the pretensions of Humanist princes than the more abstract geometrical order of Gothic design, as the book's final chapter demonstrates.

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.

Building Knowledge, Constructing Histories brings together the papers presented at the Sixth International Congress on Construction History (6ICCH, Brussels, Belgium, 9-13 July 2018). The contributions present the latest research in the field of construction history, covering themes such as: - Building actors - Building materials - The process of building - Structural theory and analysis - Building services and techniques - Socio-cultural aspects - Knowledge transfer - The discipline of Construction History The papers cover various types of buildings and structures, from ancient times to the 21st century, from all over the world. In addition, thematic papers address specific themes and highlight new directions in construction history research, fostering transnational and interdisciplinary collaboration. *Building Knowledge, Constructing Histories* is a must-have for academics, scientists, building conservators, architects, historians, engineers, designers, contractors and other professionals involved or interested in the field of construction history. This is volume 1 of the book set.

How technical drawings shaped early engineering practice. Technical drawings by the architects and engineers of the Renaissance made use of a range of new methods of graphic representation. These drawings—among them Leonardo da Vinci's famous drawings of mechanical devices—have long been studied for their aesthetic qualities and technological ingenuity, but their significance for the architects and engineers themselves is seldom considered. The essays in *Picturing Machines 1400–1700* take this alternate perspective and look at how drawing shaped the practice of early modern engineering. They do so through detailed investigations of specific images, looking at over 100 that range from sketches to perspective views to thoroughly constructed projections. In early modern engineering practice, drawings were not merely visualizations of ideas but acted as models that shaped ideas. *Picturing Machines* establishes basic categories for the origins, purposes, functions, and contexts of early modern engineering illustrations, then treats a series of topics that not only focus on the way drawings became an indispensable means of engineering but also reflect the main stages in their historical development. The authors examine the social interaction conveyed by early machine images and their function as communication between practitioners; the knowledge either conveyed or presupposed by technical drawings, as seen in those of Giorgio Martini and Leonardo; drawings that required familiarity with geometry or geometric optics, including the development of architectural plans; and technical illustrations that bridged the gap between practical and theoretical mechanics.

A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history. The volume comprises original theoretical, historical, and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub-disciplinary perspectives. Part of the Blackwell Companions to Art History, *A Companion to Medieval Art, Second Edition* features an international and ambitious range of contributions covering reception, formalism, Gregory the Great, pilgrimage art, gender, patronage, marginalized images, the concept of spolia, manuscript illumination, stained glass, Cistercian architecture, art of the crusader states, and more. Newly revised edition of a highly successful companion, including 11 new articles Comprehensive coverage ranging from vision, materiality, and the artist through to architecture, sculpture, and painting Contains full-color illustrations throughout, plus notes on the book's many distinguished contributors A

Companion to Medieval Art: Romanesque and Gothic in Northern Europe, Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art. The touchstones of Gothic monumental art in France - the abbey church of Saint-Denis and the cathedrals of Chartres, Reims, and Bourges - form the core of this collection dedicated to the memory of Anne Prache. The essays reflect the impact of Prache's career, both as a scholar of wide-ranging interests and as a builder of bridges between the French and American academic communities. Thus the authors include scholars in France and the United States, both academics and museum professionals, while the thematic matrix of the book, divided into architecture, stained glass, and sculpture, reflects the multiple media explored by Prache during her long career. The essays employ a varied range of methodologies to explore Gothic monuments. The chapters in the architectural section include an intensive archeological analysis of the foundations of Reims Cathedral, the close reading of a late medieval literary text for a symbolic understanding of Paris, and essays that explore the medieval use of practical geometry in designing entire buildings and their components. Saint-Denis, Reims, and Chartres, all monuments studied by Prache, are discussed in the next part, on stained glass. These chapters demonstrate how old problems can be clarified by new evidence, whether from the accessibility of previously unknown archival information, for Reims, or through revelations that arise from restoration, at Chartres. These essays also include a study showing the complexity of making attributions for the storied glass of Saint-Denis. The final set of essays likewise takes different approaches to sculpture, whether constructing links to the liturgy at Reims, or discussing the meaning of a sculptural ensemble studied by Prache early in her career, the cloister of Notre-Dame-en-Vaux in Châlons-en-Champagne, or scrupulously examining the façade sculpture at Bourges Cathedral for insights into the design process. As a whole, the volume provides a window onto key directions in the study of

The Symbolism of Medieval Churches: An Introduction explores the ways in which the medieval church building and key features of it were used as symbols, particularly to represent different relationships within the Church and the virtues of the Christian life. This book introduces the reader to the definition, form, and use of medieval symbols, and the significance that they held and still hold for some people, exploring the context in which church symbolism developed, and examining the major influences that shaped it. Among the topics discussed are allegory, typology, moral interpretation, and anagogy. Further chapters also consider the work of key figures, including Hugh and Richard of St Victor and Abbot Suger at St-Denis. Finally, the book contrasts the Eastern world with the Western world, taking a look at the late Middle Ages and what happened to church symbolism once Aristotle had ousted Plato from the schools. Entering into the medieval mind and placing church symbolism in its context, The Symbolism of Medieval Churches will be of great interest to upper-level undergraduates, postgraduates, and scholars working on Architectural History, Medieval Art, Church History, and Medieval History more widely.

During the long thirteenth century, the cities of northern Italy engendered a vital and distinctive civic culture despite constant political upheaval. In The Italian Piazza Transformed, Areli Marina examines the radical transformation of Parma's urban center in this tumultuous period by reconstructing the city's two most significant public spaces: its cathedral and communal squares. Treating the space of these piazzas as attentively as the buildings that shape their perimeters, she documents and discusses the evolution of each site from 1196, tracing their construction by opposing political factions within the city's ruling elite. By the early fourteenth century, Parma's patrons and builders had imposed strict geometric order on formerly inchoate sites, achieving a formal coherence attained by few other cities. Moreover, Marina establishes that the piazzas' orderly contours, dramatic open spaces, and monumental buildings were more than grand backdrops to civic ritual. Parma's squares were also agents in the production of the city-state's mechanisms of control. They deployed brick, marble, and mortar according to both ancient Roman and contemporary courtly modes to create a physical embodiment of the modern, syncretic authority of the city's leaders. By weaving together traditional formal and iconographic approaches with newer concepts of the symbolic, social, and political meanings of urban space, Marina reframes the complex relationship between late medieval Italy's civic culture and the carefully crafted piazzas from which it emerged.

This volume explores the mathematical character of architectural practice in diverse pre- and early modern contexts. It takes an explicitly interdisciplinary approach, which unites scholarship in early modern architecture with recent work in the history of science, in particular, on the role of practice in the "scientific revolution". As a contribution to architectural history, the volume contextualizes design and construction in terms of contemporary mathematical knowledge, attendant forms of mathematical practice, and relevant social distinctions between the mathematical professions. As a contribution to the history of science, the volume presents a series of micro-historical studies that highlight issues of process, materiality, and knowledge production in specific, situated, practical contexts. Our approach sees the designer's studio, the stone-yard, the drawing floor, and construction site not merely as places where the architectural object takes shape, but where mathematical knowledge itself is deployed, exchanged, and amplified among various participants in the building process.

The 6th International Congress on Construction History (6ICCH) will be organised in Brussels, following previous editions in Madrid (2003), Cambridge (2006), Cottbus (2009), Paris (2012) and Chicago (2015). This year's program will consist of a broad range of discussions on topics related to Construction History. The congress focusses on the history of building construction and the cross-over with other disciplines is strongly stimulated. For the first time, general open sessions as well as special thematic sessions will be organized. The main aim of the conference is to discuss latest themes, approaches and directions in construction history research, and foster transnational and interdisciplinary collaboration and discussion on burning issues.

Mindful of already existing publications, the editors determined to foreground scholarly expertise and approaches to stained glass, as well as up-to-date bibliographies.

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

Discusses the techniques, uses, and aesthetics of medieval drawings; and reproduces work from more than fifty manuscripts produced between the ninth and early fourteenth century.

The first English-language overview of the contributions to Renaissance architectural culture of northern Italian architect Vincenzo Scamozzi (1548-1616), this book introduces Anglophone architects and historians to a little-known figure from a period that is recognized as one of the most productive and influential in the Western architectural tradition. Ann Marie Borys presents Vincenzo Scamozzi as a traveler and an observer, the first Western architect to respond to the changing shape of the world in the Age of Discovery. Pointing out his familiarity with the expansion of knowledge in both natural history and geography, she highlights that his truly unique contribution was to make geography and cartography central to the knowledge of the architect. In so doing, she argues that he articulated the first fully realized theory of place. Showing how geographic thinking influences his output, Borys demonstrates that although Scamozzi's work was conceived within an established tradition, it was also influenced by major cultural changes occurring in the late 16th century.

Notre-Dame of Amiens is one of the great Gothic cathedrals. Its construction began in 1220, and artistic production in the Gothic mode lasted well into the sixteenth century. In this magisterial chronicle, Stephen Murray invites readers to see the cathedral as more than just a thing of the past: it is a living document of medieval Christian society that endures in our own time. Murray tells the cathedral's story from the overlapping perspectives of the social groups connected to it, exploring the ways that the layfolk who visit the cathedral occasionally, the clergy who use it daily, and the artisans who created it have interacted with the building over the centuries. He considers the cycles of human activity around the cathedral and shows how groups of makers and

users have been inextricably intertwined in collaboration and, occasionally, conflict. The book travels around and through the spaces of the cathedral, allowing us to re-create similar passages by our medieval predecessors. Murray reveals the many worlds of the cathedral and brings them together in the architectural triumph of its central space. A beautifully illustrated account of a grand, historically and religiously important building from a variety of perspectives and in a variety of time periods, this book offers readers a memorable tour of Notre-Dame of Amiens that celebrates the cathedral's eight hundredth anniversary. Notre-Dame of Amiens is enhanced by high-resolution images, liturgical music, and animations embedded in an innovative website. Though long recognized as one of the most beautiful works from the second half of the thirteenth century, the magnificent sculptural program of the reverse facade at Reims Cathedral has received little in the way of scholarly attention. Interpreting the iconography in the light of Latin texts associated with the building, its history and its ceremonial use, Donna Sadler assesses the significance of the reverse facade in light of other thirteenth-century visual programs associated with the court of Louis IX. The book's chapters deal with the history of the cathedral and its architectural antecedents; the iconographic message of the visual program, the meaning of the reverse facade and how it intersects with the overall iconography; the function of the verso and how it is enhanced by the marriage of form and content; and a consideration of contemporary works linked to the court of Saint Louis, concluding with a brief look at the new roles sculpture assumes as it migrates inside cathedrals. Ultimately this book reveals how the imagery on the reverse facade not only conforms to a system of memory and mode of medieval narratology, but also articulates a dominant ideological position regarding the interdependence of ecclesiastical and royal powers.

This collection of essays presents the exciting and innovative work being done in the field of medieval architectural history by scholars affiliated with AVISTA, one of the most active sponsors of such research in the Anglo-American scholarly community. These studies constitute a snapshot of the range of new interpretive strategies being deployed by researchers in the reassessment of previous scholarship and identification of new modes of inquiry. In recent years, the study of medieval architecture has been transformed by the emergence of new critical perspectives and new technologies. The contributors to this book are among those at the forefront of these developments. Several of the essays present dramatic reinterpretations of canonical monuments including the Abbey of Saint-Denis, Beauvais Cathedral and Notre-Dame in Paris. Others consider broader methodological issues such as the applications of geometry, workshop practice, and the shaping of historical narratives. Still others demonstrate how high-tech scanning and visualization methods can enhance our understanding of construction methods and the behavior of buildings. The publication of this collection of pioneering essays should foster further exploration by clarifying the state of research, by establishing specific historical arguments, and by providing models of inquiry to inspire emerging scholars.

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.

Identifying and critically discussing the key terms, techniques, methodologies and habits that comprise our understanding of fieldwork in architectural education, research and practice, this book collates contributions by established and emerging international scholars. It will be of interest to critical practitioners, researchers, scholars and students of architecture. A selection of critical historiographies, theoretical strategies and reflective design practices challenge us to think seriously about our knowledge, experience and application of fieldwork in architecture.

The Assembly of Ladies is a fifteenth-century secular love poem in Middle English that adheres closely to conventional poetic structures, but throws these conventions into relief as it presents the narrative from a woman's point of view, a rare occurrence for poetry of this period. Who wrote it, for whom and why, are questions about which we can speculate, but never ultimately answer--the poem itself gives us few clues. Yet the poem has had a remarkable shelf-life; in subsequent centuries the poem has continued to be noticed, read, and debated, as a small but significant artefact from fifteenth-century England. This book examines how fifteenth-century English social conventions impact upon gender relations in The Assembly of Ladies. By drawing on contemporary (and clearly influential) texts from the fifteenth century as a comparison, Marshall shows how The Assembly of Ladies has integrated social conventions into its themes and structure, elevating for the reader the ways that social and literary conventions impact on women in the production and consumption of literature.

This book offers a novel perspective on one of the most important monuments of French Gothic architecture, the Sainte-Chapelle, constructed in Paris by King Louis IX of France between 1239 and 1248 especially to hold and to celebrate Christ's Crown of Thorns. Meredith Cohen argues that the chapel's architecture, decoration, and use conveyed the notion of sacral kingship to its audience in Paris and in greater Europe, thereby implicitly elevating the French king to the level of suzerain, and establishing an early visual precedent for the political theories of royal sovereignty and French absolutism. By setting the chapel within its broader urban and royal contexts, this book offers new insight into royal representation and the rise of Paris as a political and cultural capital in the thirteenth century.

Every age and every culture has relied on the incorporation of mathematics in their works of architecture to imbue the built environment with meaning and order. Mathematics is also central to the production of architecture, to its methods of measurement, fabrication and analysis. This two-volume edited collection presents a detailed portrait of the ways in which two seemingly different disciplines are interconnected. Over almost 100 chapters it illustrates and examines the relationship between architecture and mathematics. Contributors of these chapters come from a wide range of disciplines and backgrounds: architects, mathematicians, historians, theoreticians, scientists and educators. Through this work, architecture may be seen and understood in a

new light, by professionals as well as non-professionals. Volume I covers architecture from antiquity through Egyptian, Mayan, Greek, Roman, Medieval, Inkan, Gothic and early Renaissance eras and styles. The themes that are covered range from symbolism and proportion to measurement and structural stability. From Europe to Africa, Asia and South America, the chapters span different countries, cultures and practices.

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