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Jerusalem. Widely deployed in the building of mosques and palaces like thefortress of Al-Ukhaidir (775), the pointed arch was found throughout the Middle East, Andalusia (modern day Spain), and Sicily. As architectural critic Jonathan Meades wrote, these early examples were the quintessential architecture of Christendom. As the Pope and Catholic rulers sought to extend the range of Christianity in the Middle Ages through the Crusades, knowledge of Middle Eastern architecture became more common among Europeans.The pointed arch made the Gothic style possible, as it could be used for asymmetrical spaces and to intersect columns at a sharp angle thus displacing the weight into the columns and lightening the walls. The structure also became key to a number of subsequent Gothic innovations, including the lancet arch, creating a high, narrow, and steeply pointed opening; the equilateral arch, widening the arch to allow for more circular forms in stained glass; and the flamboyant arch, primarily used in windows and traceries for decorative effect. The flying buttress was used in a few important and influential Byzantine structures. The buttress employed a massive column or pier, situated away from the buildings wall, and a flyer, an arch that, extending from the wall to the pier, displaced the weight-bearing load from the wall. The Basilica of San Vitale (547) in Ravenna, Italy, pioneered an early use of the flying buttress. The Basilica was famous for its mosaics and was a powerful symbol of the Byzantine Empire and the Roman Empire before it. As a result, it became a model for later architecture. The Emperor Charlemagne, who established the Holy Roman Empire in 799 and was dubbed the father of Europe, designed his Palatine Chapel in Aachen, Germany, after the Basilica of San Vitale. The Basilica of Saint-Denis (1135-1144), near Paris, pioneered the Gothic style. Abbot Suger led the rebuilding of the church, a venerated site where Saint Denis was martyred and where almost every French monarch since the 7th century had been buried. A noted scholar, friend, and advisor to King Louis VI and then Louis VII, Suger was influenced by the works of Pseudo-Dionysius the Aeropagite, a 5th-6th century Christian philosopher and mystic. Pseudo-Dionysius believed that any aspect of earthly light was an aspect of divine light, a belief with which Suger concurred. Suger felt that the new Gothic style would lift up the soul to God. His design envisioned a soaring verticality, and key to this was the use of the pointed arch that allowed for a vaulted ceiling and thinner walls that could contain numerous stained glass windows. The Church of Saint-Denis became the model for the Gothic style of architecture, spreading throughout Europe.Following on and expanding the Romanesque practice, Early Gothic churches also employed sculpture to decorate the building. Religious scenes were carved into the tympanum over the doorways, and the surrounding archivolts and lintels were filled with figures. Secular images were also created, as the Basilica of St. Denis had the signs of the zodiac carved into the sides of the left portal and scenes depicting the agricultural labors of the month on the right. Most noted were the various column statues, depicting Old Testament Kings and Prophets on the portal columns. Beginning around 1200, the High Gothic period developed toward ever-greater verticality by including pinnacles, spires, and emphasizing both the structural and decorative effect of flying buttresses. The rose window was expanded in size, and the tracery, the intervening metal bars between sections of stained glass, was elaborated for decorative effect. Chartres Cathedral (1194-1420), Amiens Cathedral (1220-1269), and Notre Dame de Paris (1163-1345) were all notable examples of High Gothic. The High Gothic period was also marked by the development of two distinct sub styles: the Rayonnant and the Flamboyant. Most Late Gothic architecture employed the Flamboyant Style, which continued into the 1500s.The Virgin and Child from the Sainte-Chapelle (c. 1260-70), a Gothic masterpiece carved in ivory that exhibits the Gothic eras ideal of feminine beauty.>High Gothic churches continued to use sculptures, particularly around the portals, but figurative treatments became more naturalistic, as the figures stepped free of the columns that once contained them. Smaller, portable sculptures, like The Virgin and Child from the Sainte-Chappelle (c. 1260-1270), became popular. The small work, though elegant and stylized, is naturalistically sculpted, depicting the s-curve of movement and the realistic flow of draperies. The International Gothic style is the term used for the courtly decorative style of illuminated manuscripts, tapestries, painting, and sculpture that developed around 1375. The style, associated with European courts, has also been called the beautiful style, for its emphasis on elegance, delicate detail, soft facial expressions, and smooth forms. The Holy Roman Emperor Charles IV in Prague, the Valois King of France, and the Visconti of Milan were the most important patrons and competed with each other to create a cultural capital that would attract leading artists. The portability of many of the works created, as well as the system of patronage that led artists to travel to different courts, spread the styles influence throughout Europe.The most important developments in later Gothic architecture were the Rayonnant Style followed by the Flamboyant Style. In painting, the most significant singular style was that of the Italian Sienese School, and the illuminated manuscript painting of the International Gothic Style. Rayonnant is a term used to describe the style of French High Gothic architecture. Architects began to emphasize repetitive decorative motifs, a smaller, more human-scaled building, and a plethora of stained glass. The radiating rays of light that streamed through the glass gave the movement its name. Gothic architect Hugues Libergier first began developing the style in the Abbey church of Saint Nicaise in Reims, France around 1231. Little is known about the architect, except his name and that after his death in 1263 he was buried in the church where his tombstone honored him as a master of architecture. His innovations included a faade that used point gables and emphasized tracery, the molding between small sections of color glass, to create a kind of screen-like effect.A famous early example of the Rayonnant style was Sainte-Chappelle (1242-1248) in Paris. Commissioned by the French King Louis IX to hold his numerous holy relics, most notably the Crown of Thorns, the chapel was also a symbol of royal prestige. Its fifteen large windows created a sense of soaring verticality and lightness, as wall space was almost eliminated and replaced by resplendent images and thin golden ribs. Designed by Pierre de Montreuil, who was dubbed the Master of Sainte-Chappelle, the chapel became the model for similar royal chapels throughout France and Europe. Louis IX played a noted role in promoting the style, which was employed in various noted cathedrals including Bernard de Soissons design of Reims Cathedral (c. 1250), the Church of St. Urbain (1262-1286) in Troyes, France, as well as the high choir of Cologne Cathedral in Germany, which was begun in 1248.As was characteristic in the Gothic era, the Rayonnant style took on regional variations. In England, the style was called the English Decorated Style and emphasized window tracery, as stained glass windows were subdivided into many small parallel panels, and then at the top of the arch broke into curving and branching trefoil and quatrefoil shapes. The French Flamboyant style, developing from the Rayonmant style, emphasized even greater decorative effects by employing more curved shapes. The name comes from the French word flam meaning flame, as the curving ornate lines of edifices were thought to resemble flames. The overall effect was a dynamic and exuberant movement. Its thought by some scholars that the intricate patterns and motifs from illuminated manuscripts were a noted influence.Amboise Havels design for the western faade of the Church of St. Maclou (1436-1521) in Rouen, France, was a noted example of the style employed in religious architecture; however, it was also used for royal commissions, like Guy de Dammartins design for the Palace of the Duc de Berry, Poitiers (1386), and other private residences like the Htel de Cluny, Paris (1485-98). In England, the style was known as the Perpendicular Style, where it was championed by William Ramsey and John Sponlee, the royal architects, and in Germany the style was known as Sondergotik, or special Gothic. The Sienese School, influenced by the developing interest in Humanist ideals among Franciscan and Dominican friars, was the primary force in developing an innovative style of Gothic painting. Coppo di Marcovaldo and Guido da Siena started the School around 1250, though the most noted early leader of the school was Duccio di Buoninsegna, known commonly as Duccio. Dubbed the father of Sienese painting, he combined Byzantine gold backgrounds and religious iconography with a new interest in modeling the human form. Painted primarily in tempera on wood, his works included delicate details, elements of human emotion, and architectural settings, while also conveying an elegant otherworldly effect, as seen in his Rucellai Madonna (1285). A noted teacher, Duccio trained and influenced Simone Martini, the subsequent leading painter of the Sienese School, as well as the brothers Pietro and Ambrogio Lorenzetti. Martinis works, employing an elegant sense of line and refined decorative effect, as seen in his Maest (1315), influenced the International Gothic Style. Les Tres Riches Heures du Duc de Berry (1412-1416) shows the Duke of Berry in patterned blue robes on the right at a New Years gathering exchanging gifts.>Illuminated manuscripts, combining religious texts with painted illustrations, became a noted feature of the International Gothic style, centered around the University of Paris. Influenced by Simone Martini of the Sienese School and by Giotto and Duccios work that he had encountered on a trip to Italy, Jean Pucelles Belleville Breviary (1326) and his acclaimed Hours of Jeanne d'Evreux (1324-28) exemplified the style. Pucelles naturalistic treatment included three-dimensional space, sculptural modeling of the human figure, and precisely observed details.The royal courts in Bourges and Paris commissioned many small prayer books, called Books of Hours. Though centered in France, many of the artists were from the Netherlands, where they had been trained in the painting of miniatures, and included Jacquemart de Hesdin, Jean Pucelle, the artist known as The Bourcicaut Master, and the Limbourg brothers. The Limbourg brothers Les Tres Riches Heures du Duc de Berry (1412-1416) became the most famous masterpiece of the International Gothic style. A vivid color palette and realistic scenes of ordinary life marked the Tres Riches Heures, celebrating secular life as much as fulfilling a religious purpose.The Gothic era in general ended with the rise of the Renaissance, but its end was not uniform, as architecture continued to occasionally use the style, as seen in King Henry VIIs Chapel, built in the early 1500s, and the Gothic Basilica of San Patronino in Bologna, Italy, completed in 1658. In painting, the works of Giotto had a noted influence on both Italian Renaissance painters, including Masaccio and Michelangelo, and Northern European illuminated manuscripts and printmaking. Sculptors like Claus Sluter influenced artists of the Northern European Renaissance including Roger Van der Weyden and Albrecht Drer.Strawberry Hill House near London was built by Horace Walpole, fourth Earl of Orford, in 1749, but which he continued to work on and enhance until his death almost 50 years later.>During the Romantic era, artists began to value the medieval arts and picturesque ruins, and the Gothic style saw a revival. Known as the Neo-Gothic, the revival began in England in the mid-1700s, and Horace Walpoles Strawberry Hill House (1749) near London is a noted early example. The style spread throughout England and its colonies, as well as the United States. As art historian Kenneth Clark wrote of the Gothic Revival, It changed the face of England, building and restoring churches all over the countryside, and filling our towns with Gothic banks and grocers, Gothic lodging houses and insurance companies, Gothic everything from a town hall to a slum public house. Subsequently, Gothic art and architecture influenced both the Pre-Raphaelite Brotherhood and the Arts and Crafts movement, as medieval values and craftsmanship were seen as a positive antidote to the industrialism of the 1800s. The ideas of noted architect A.W. N. Pugin, who designed the interior of Westminster Palace (1840-1876) and the art critic John Ruskin made the Gothic Revival style dominant in the Victorian era.In France, the government commissioned the noted architectEugne Viollet-le-Duc to evaluate the condition of pre-existent Gothic buildings, which led to his restoring and also completing a number of French Gothic cathedrals in the 1840s. New churches in the Neo-Gothic style were also built like Saint Clotilde Basilica (1857) in Paris.Ever since the Gothic Revival, contemporary architecture continues to draw upon the Gothic style, as elements of the design are incorporated into modern buildings or their renovations, as in the Hof van Busleyden(2013), the Market Hall in Ghent (2011-2012), both in Belgium, and Drents Archief(2010-2012) in The Netherlands.

How is the castle of otranto gothic. Gothic elements in the castle of otranto.

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