

Artistic Integration in Gothic Buildings

In this collaborative work seventeen international scholars use contemporary methodologies to explore 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 in 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 studied monuments that no longer perform their original functions. Once the settings for complex and diversified rituals with religious, social, and political dimensions, these great cages of stone, filled with images in metal, paint, glass, stone, and textiles, have been adapted over the centuries to ever-changing historical, cultural, and religious contexts. Artistic intentions as well as the nature of the audience for these structures have shifted continuously over time. This volume addresses the development of scholarship on 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, Mâle, Sedlmayr, von Simson, Panofsky, Grodecki, and Bony. *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 more than eight centuries.

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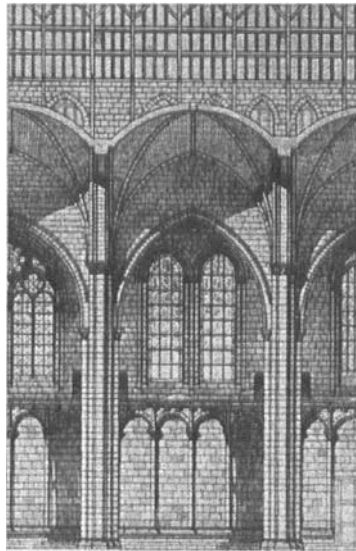
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