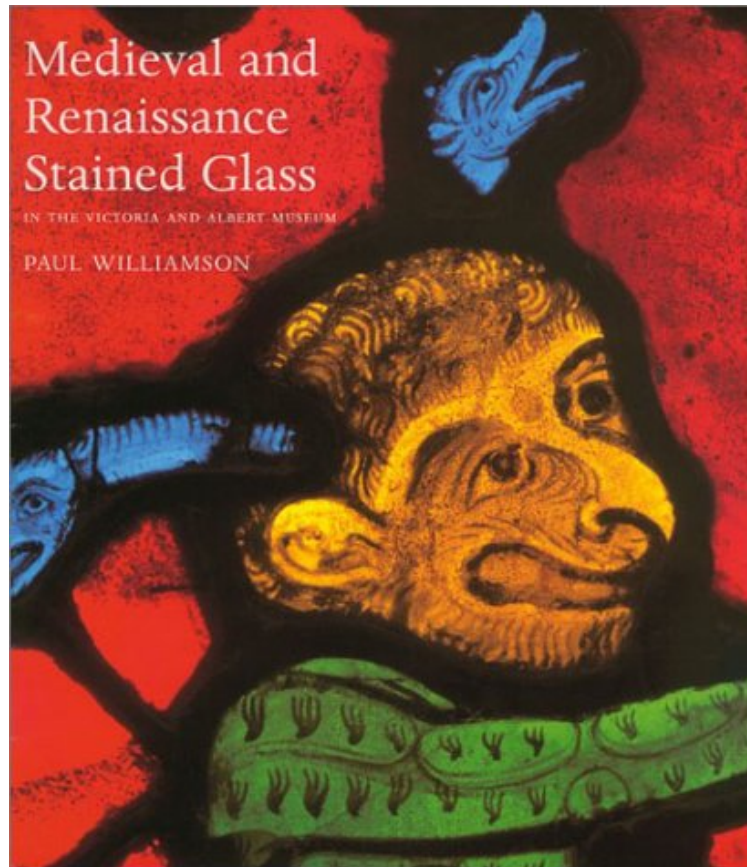


Medieval and Renaissance Stained Glass in the Victoria and Albert Museum

Paul Williamson

*ePub | *DOC | audiobook | ebooks | Download PDF*



[Download](#)

[Read Online](#)

#2204951 in Books 2004-01-06Ingredients: Example IngredientsOriginal language:EnglishPDF # 1 12.00 x .75 x 10.00l, 2.88 #File Name: 0810966131160 pages | File size: 33.Mb

Paul Williamson : Medieval and Renaissance Stained Glass in the Victoria and Albert Museum before purchasing it in order to gage whether or not it would be worth my time, and all praised Medieval and Renaissance Stained Glass in the Victoria and Albert Museum:

3 of 3 people found the following review helpful. Scholarly analysis of historical glass but also OH HOW PRETTY!By Esther SchindlerWhen we moved into our house, 10 years ago, we decided the window next to the entryway door needed some stained glass, but we couldn't afford to get it custom-made. So we took a stained glass class, which led us to glass fusing and buying a kiln, and we made several major glass projects... none of which, as it turns out, included the window next to the house entryway. Oh well.But in the long term, we became stained glass enthusiasts. I've gone out of my way to examine it as art-and-history ever since, whether in situ (such as the windows at the Strasbourg Cathedral) or in museums (such as the Metropolitan Museum of Art in NYC).The Victoria and Albert has one of the best collections of stained glass in the world, with particular attention to the era between 1100 and the 1500s, and encompassing nearly every European country. This book is about 100 full-size color plates (no

squinting required) of their "best of" collection. Most of the glass is from churches with a strong religious influence, as you might expect. And it's breathtaking. Each color plate is clearly identified (Grisaille panel with female head, from the Abbey Church of Saint-Denis, French (Ile -de-France), 1320-4), and a section in the back offers a few paragraphs with more information. This one is 59.5x39cm, purchased from the owners of Northbrook Park, Countess Wear, near Exeter. It has some analysis of the work's background (e.g. it has a counterpart at the Cloisters in New York) and a little less than I'd like of its technical description ("...the yellow silver-stain highlights the trellis-work from which the grisaille plants emanate and creates a strong coloured grid"). But I'm not complaining. These photos fill me with joy and admiration. I'm sure you'll feel the same way.

Presents more than one hundred color plates and selected details of a range of pieces dating from c. 1140 to 1540 that originated from such locations as La Sainte-Chapelle, St. Germain des Prs, Canterbury, and Winchester, in a volume complemented by a discussion of design, technique, themes, and major centers of production.

About the Author Paul Williamson is keeper of sculpture, metalwork, ceramics, and glass at the VA.