

Mediaeval Design

When we think about the Middle Ages we rarely associate this era with the modern concept of what nowadays is loosely termed design. The different forms and shapes utilised in mediæval architecture, cabinet making, carpentry, ironmongery and jewellery are so familiar to us we hardly ever even stop to consider that all of these things have at one time been designed by somebody. Whether these people thought of themselves as designers is to be doubted; most mediæval artists did not even consider themselves as such. The whole idea of calling the makers of works of art 'artists' or, for that matter, designating the shapers of objects 'designers' would have been totally alien to the mediæval frame of thought. Designers and artist were simply craftsmen, masters of their 'art' in a wholly unpretentious and down-to-earth way. The 'artist' as we know him was yet to be born.

During the Renaissance, the period directly following the Middle Ages, the glory of man was to overcome the glory of God and the craftsman, who during the previous period had been a mere tool in the hand of God now asserted his own right to create, thus becoming an artist in the autonomous way we have become accustomed to in our day. The typical Renaissance man was apt to think of the Middle Ages as a dark and unenlightened period, the obscure gap between the classical era of Greece and Rome on the one hand and their own time of rekindled spirit and genius on the other.

This perception was largely to prevail until the emotional, young generation of early nineteenth century Romanticism rediscovered the Middle Ages as a time of naïve purity and profound mystery. This very much appealed to their sense of rebellion against the arid rationalism and escalated humanism of their time, which were ultimately reflected in both the Industrial and the French Revolutions.

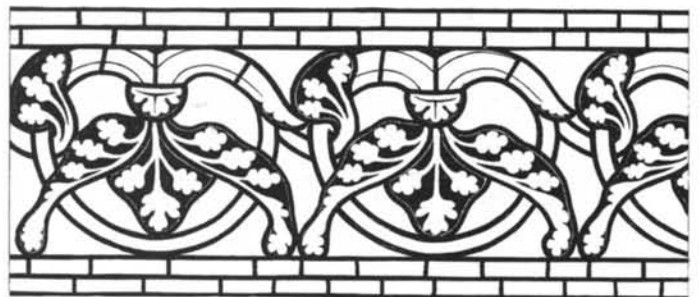
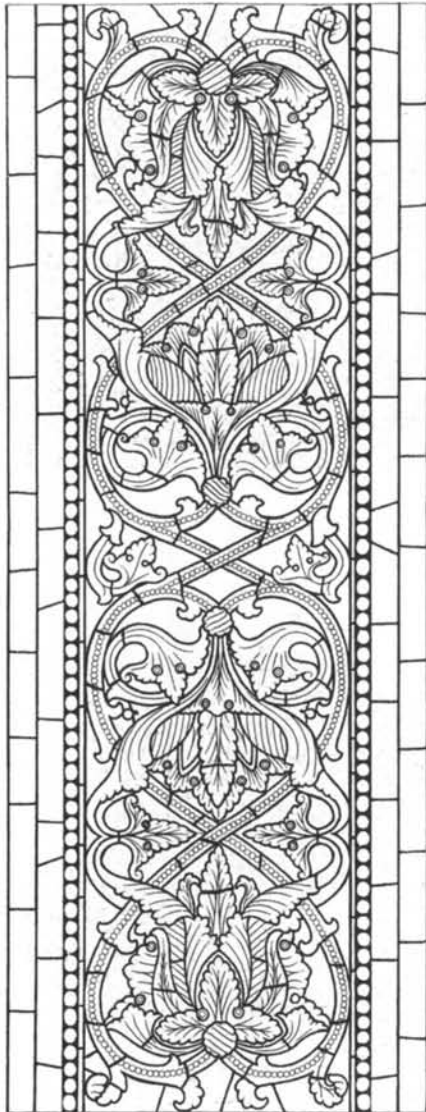
It was precisely in this time that the first signs were to be seen of preservation and restoration of Mediæval buildings and objects. At the same time when the armies of the Revolution were desecrating Gothic churches, using them as stables and using the woodwork to fuel their campfires, some few wealthy men began buying just these same things to save them from destruction. Perhaps the hazards of war were exactly what was needed to instill a sense of protectiveness towards these ancient artifacts and treasures, the value of which had been generally neglected or forgotten.

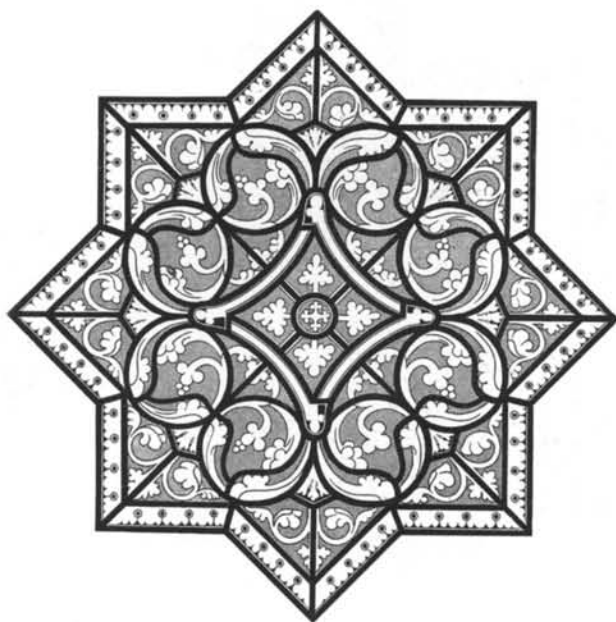
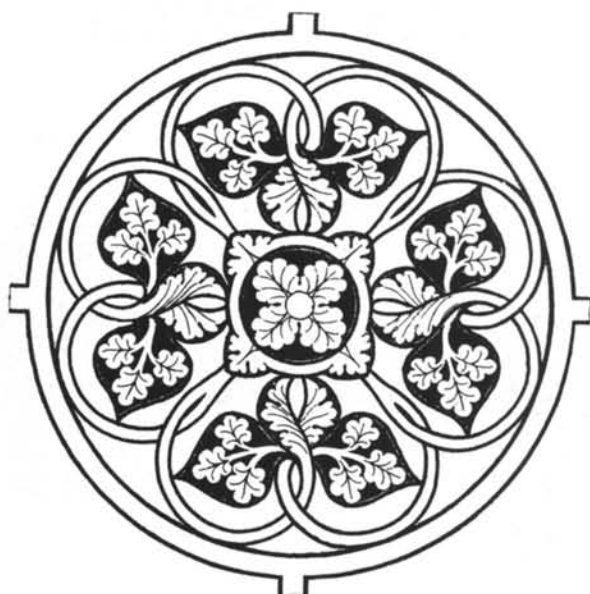
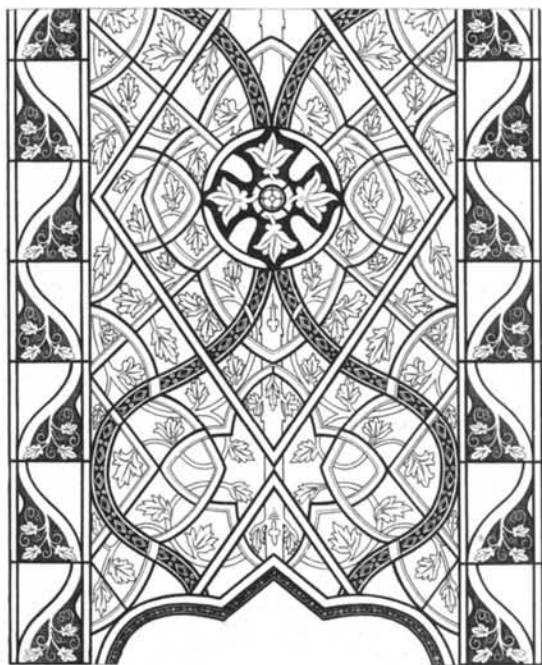
Books describing all things Mediæval were beginning to be published in the early eighteenth century, often illustrated with masterfully engraved pictures. It was the beginning of the Gothic Revival which swept the later years of the century, culminating in the building of such magnificent edifices as the Houses of Parliament in Westminster and Budapest and the *Rathaus* in Vienna.

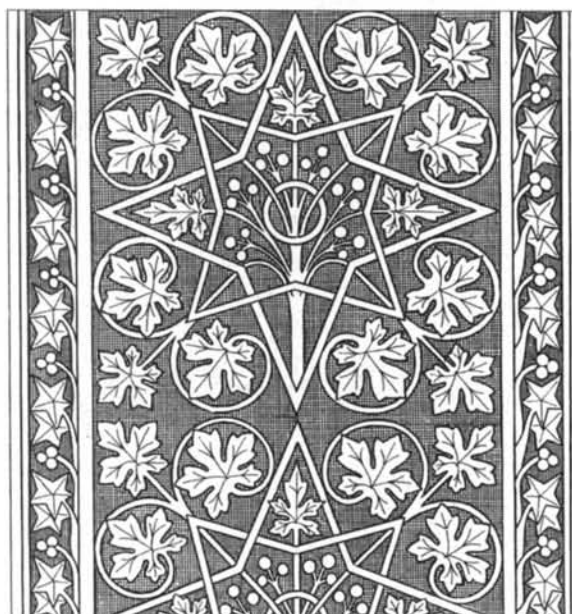
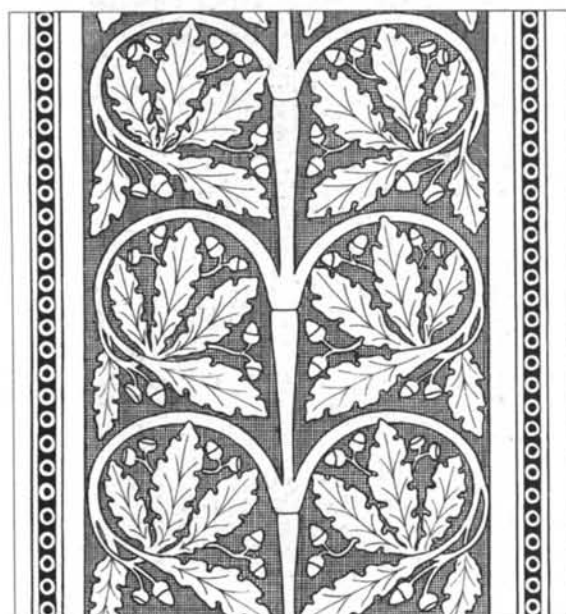
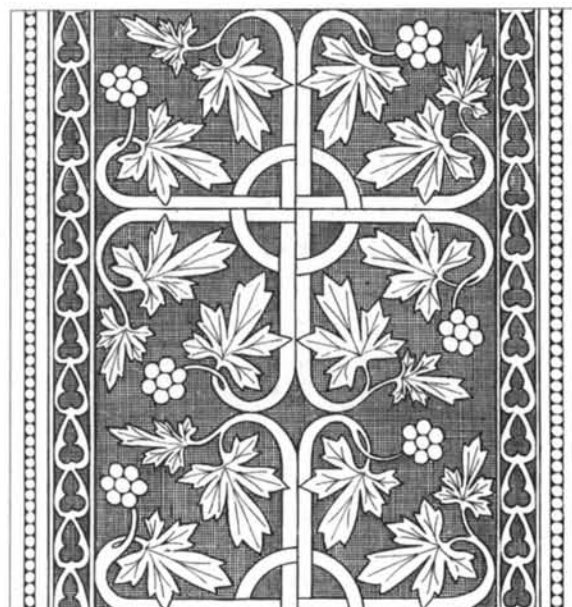
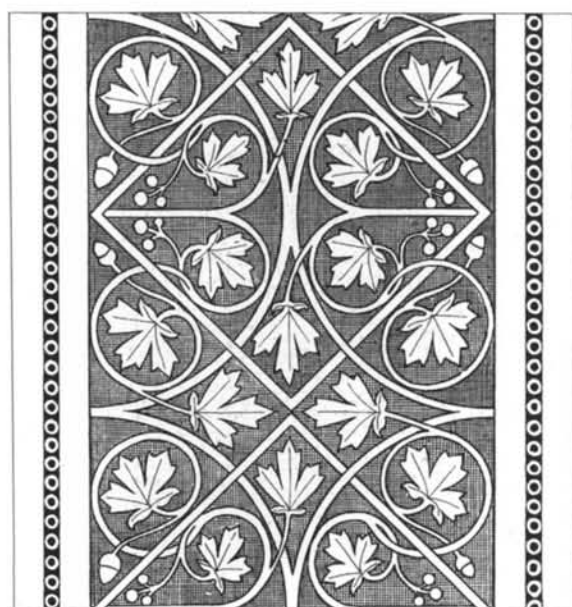
The Neo-Mediæval architects and designers of the nineteenth century, the Pre-Raphaelites and those who adhered to the Arts-and-Crafts movement, all recognised genius in the flights of fancy which must have been at the root of the Mediæval way of giving shape and substance to both commonplace utensils and extraordinary works of art. This led them to sometimes meekly copy from the multitude of examples which research had laid open to them, but often also to truly original feats of design which have to be admired in their own right.

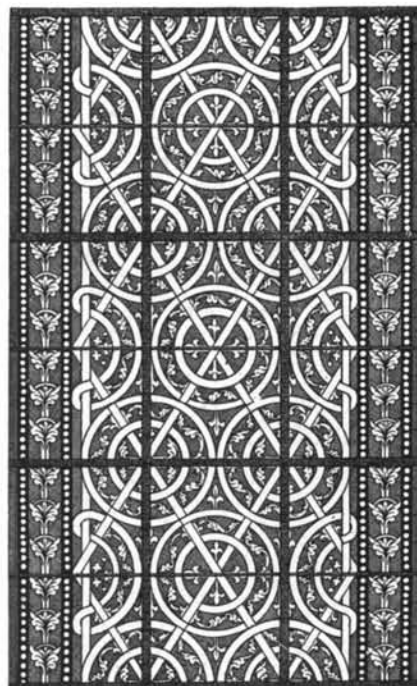
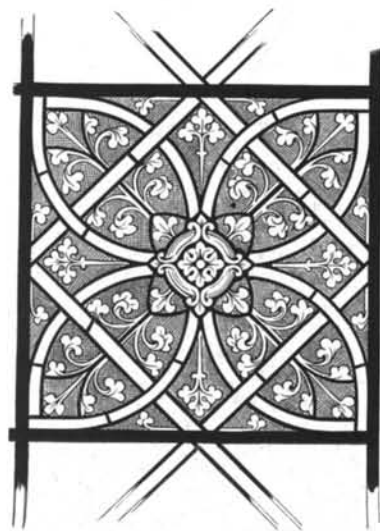
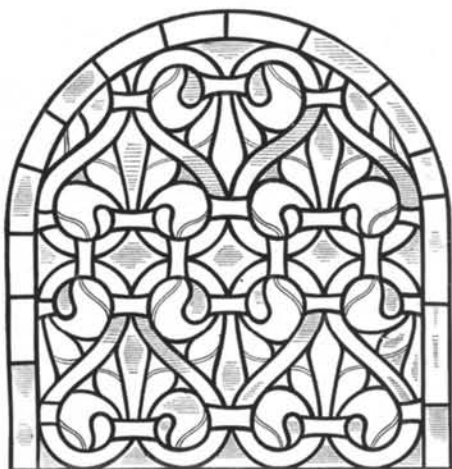
With this book a chance is offered to observe the "language of form" which is the guiding line to understanding and appreciating the uniqueness of Mediæval Design in most of its various guises. The anonymous craftsmen, who with an archaic neologism we could deservedly call Masters of Design, were accustomed to making things to last, unlike their modern counterparts. This book shows that their perception of design also was destined to endure.

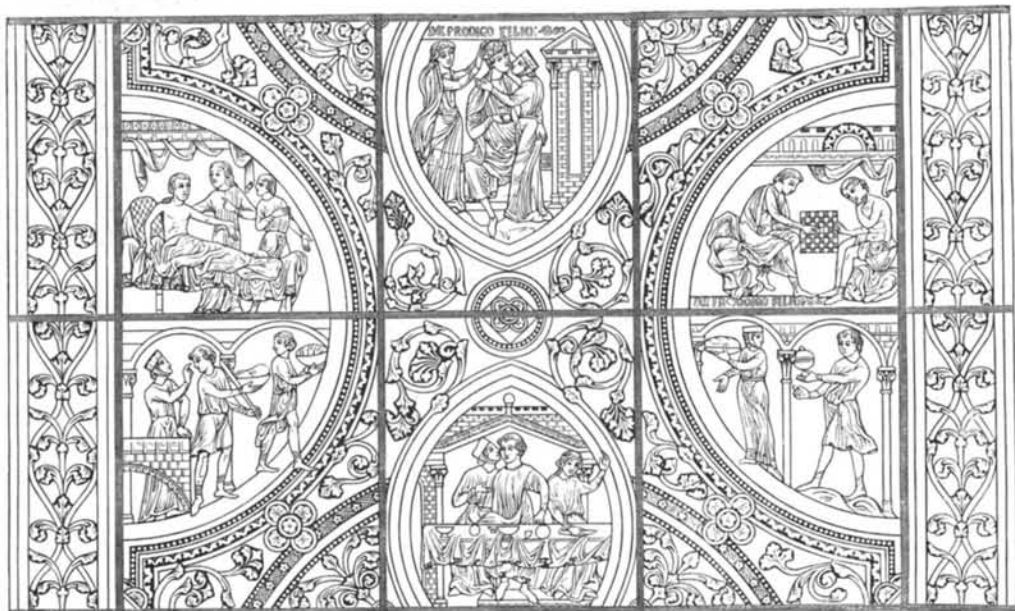
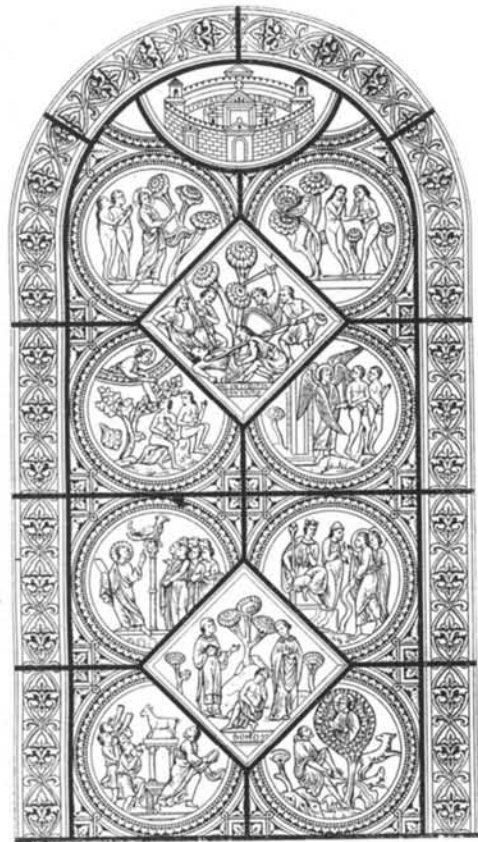


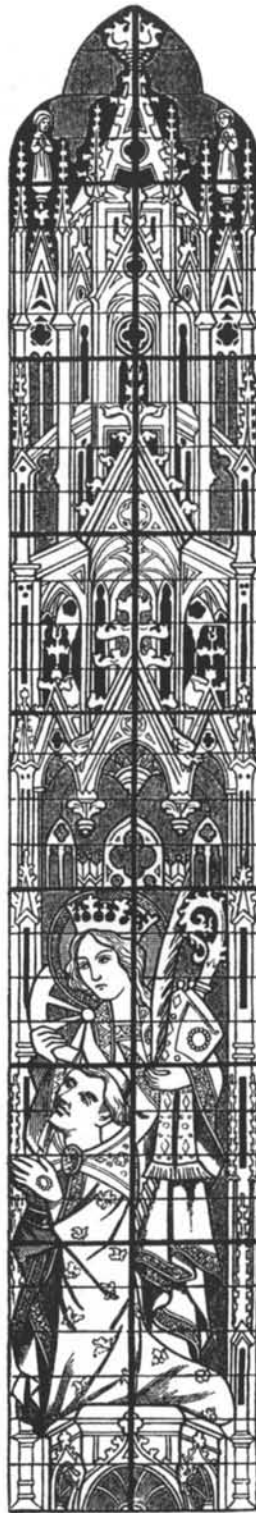
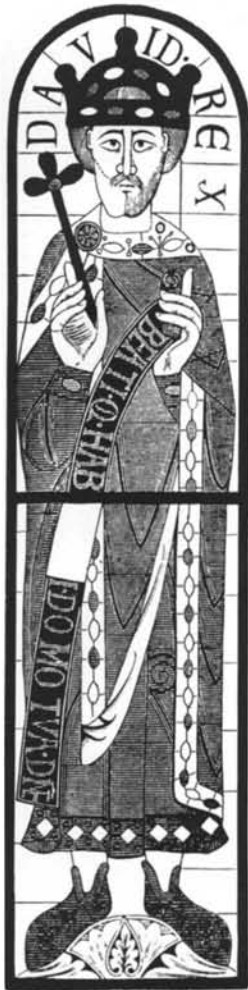


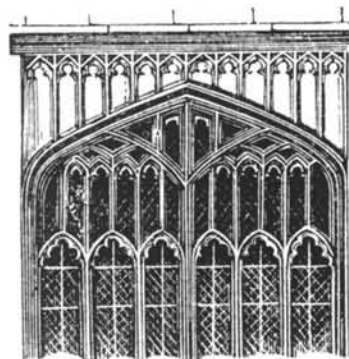
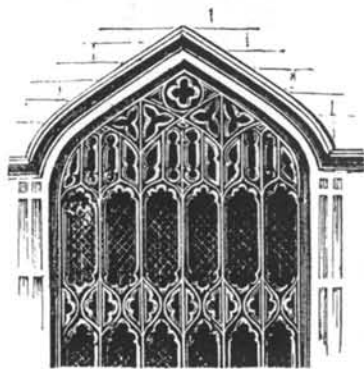
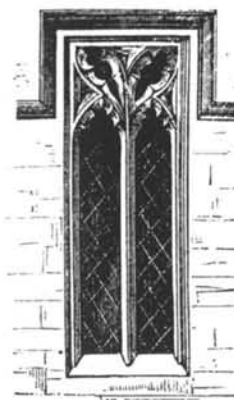
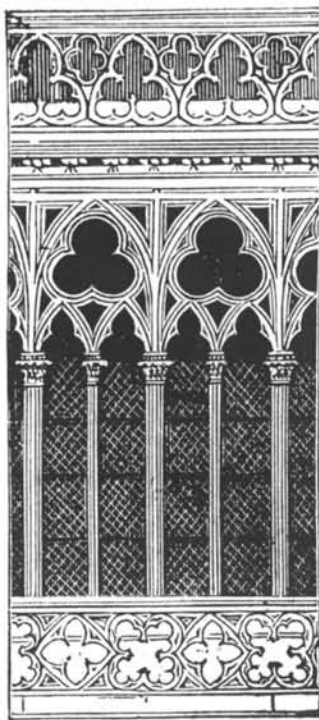
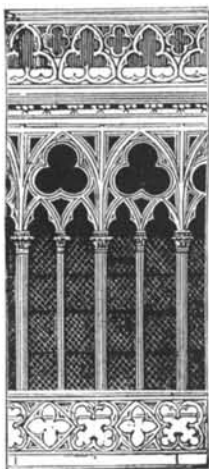
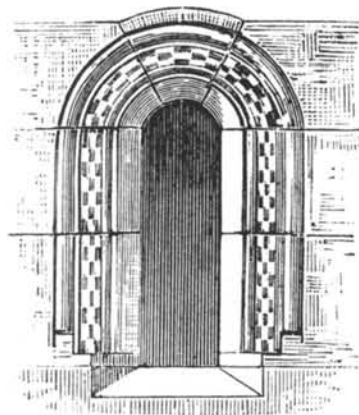
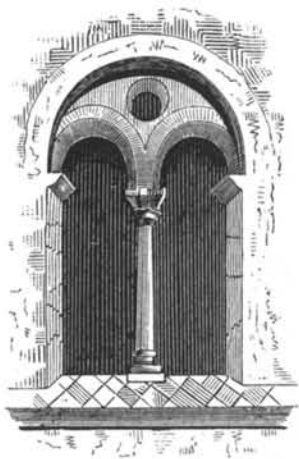


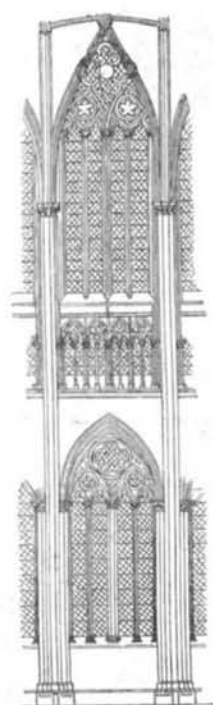
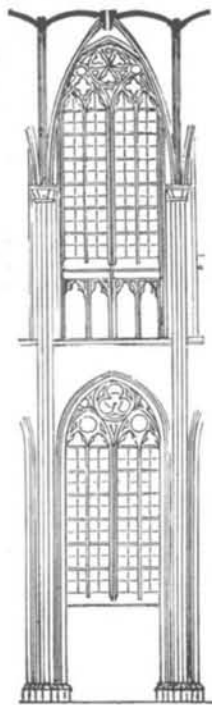
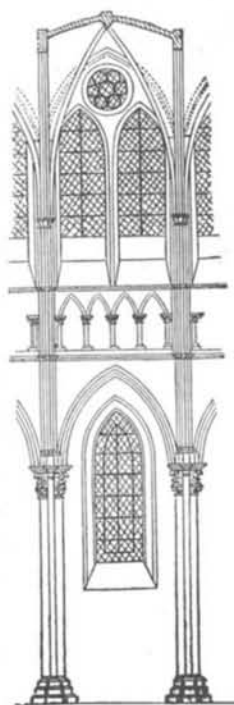
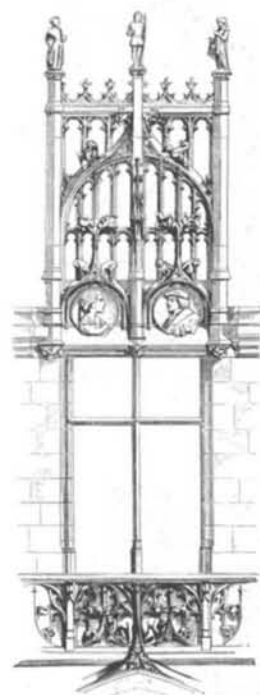
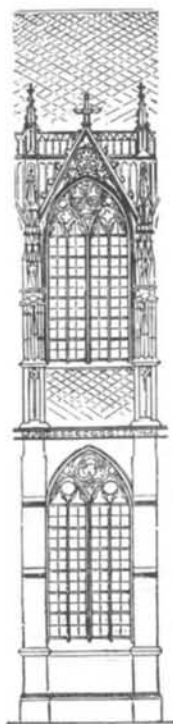
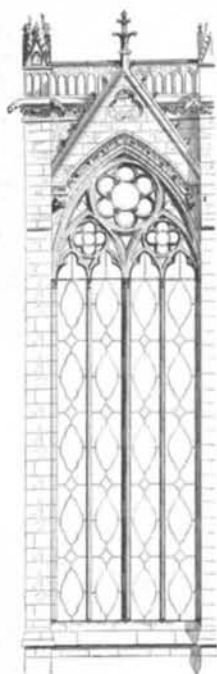


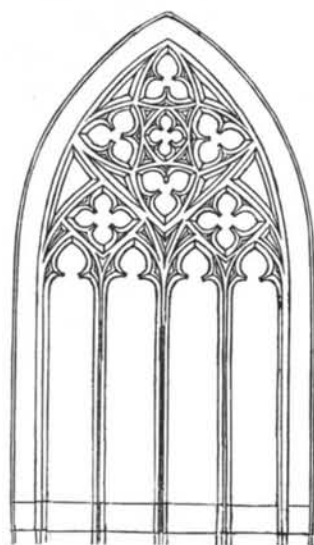
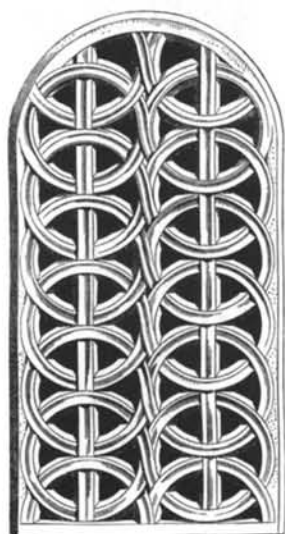
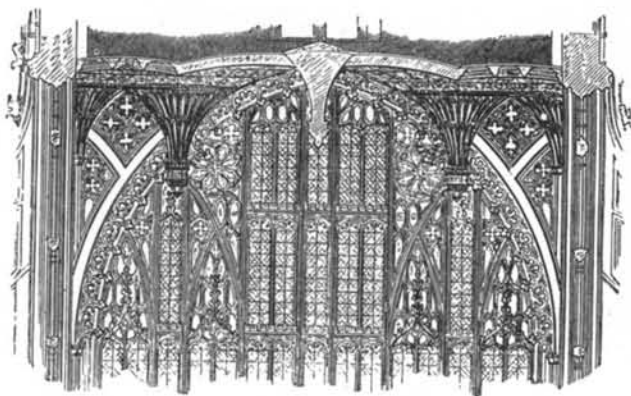


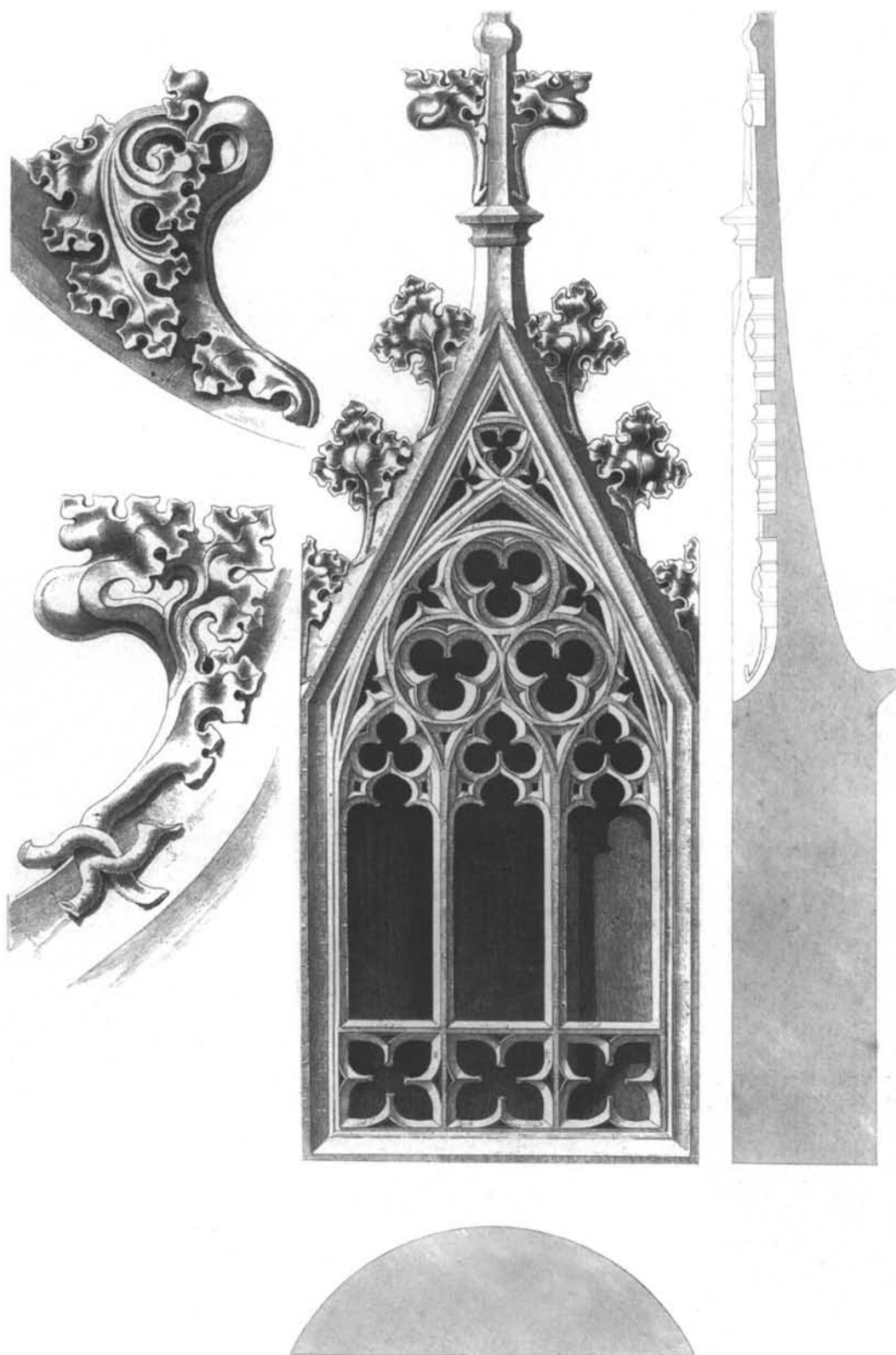


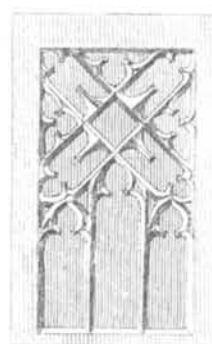
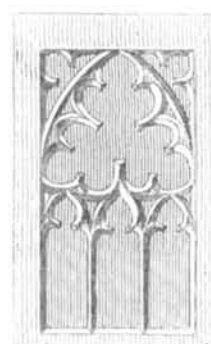
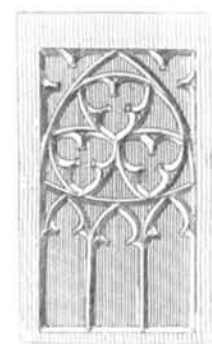
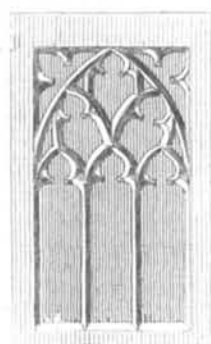
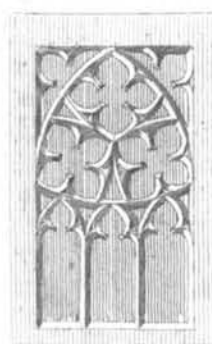
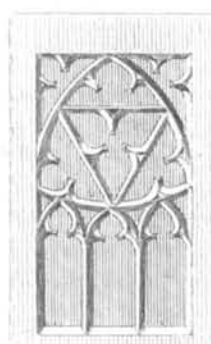
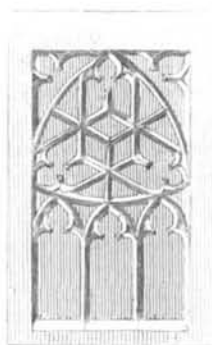
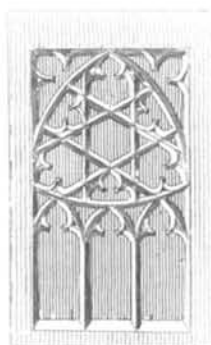
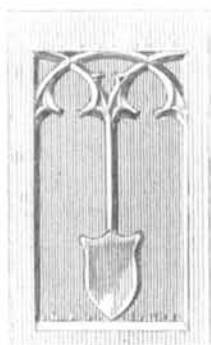
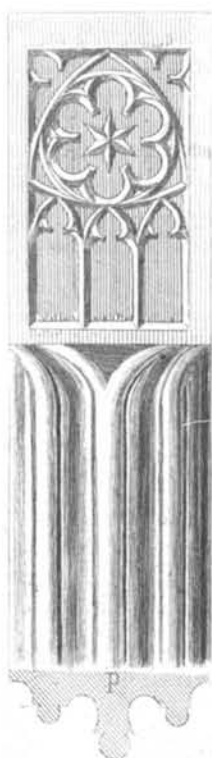


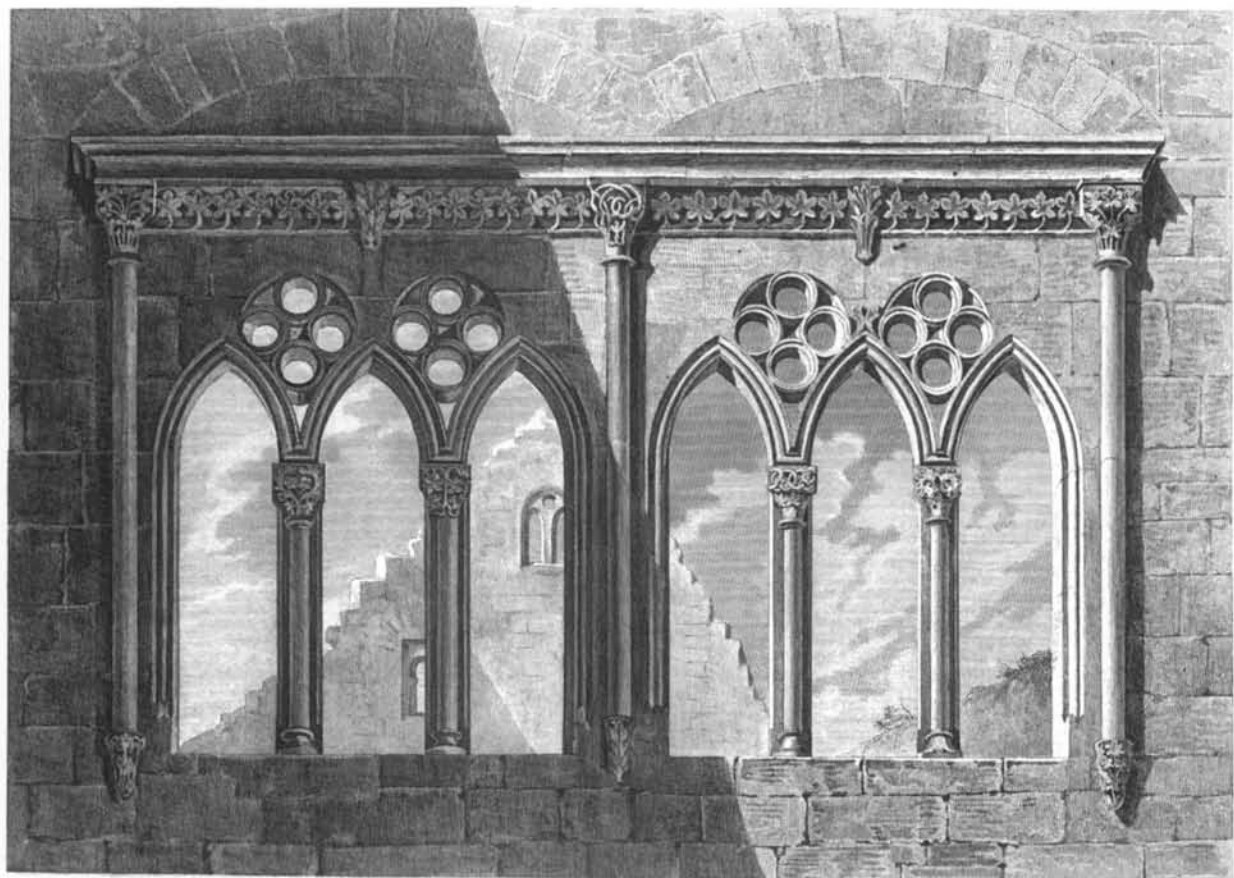


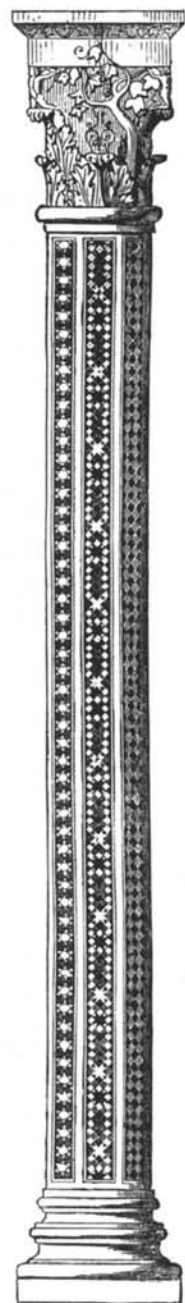
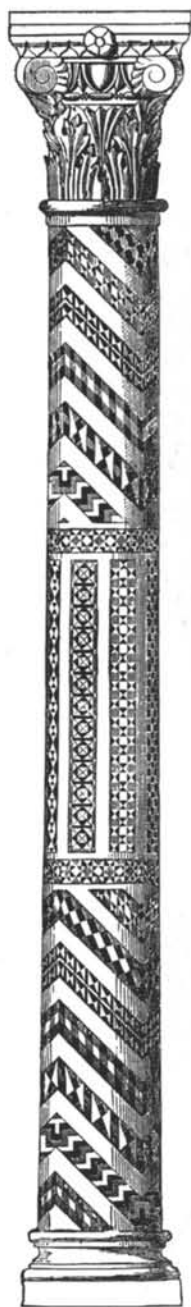




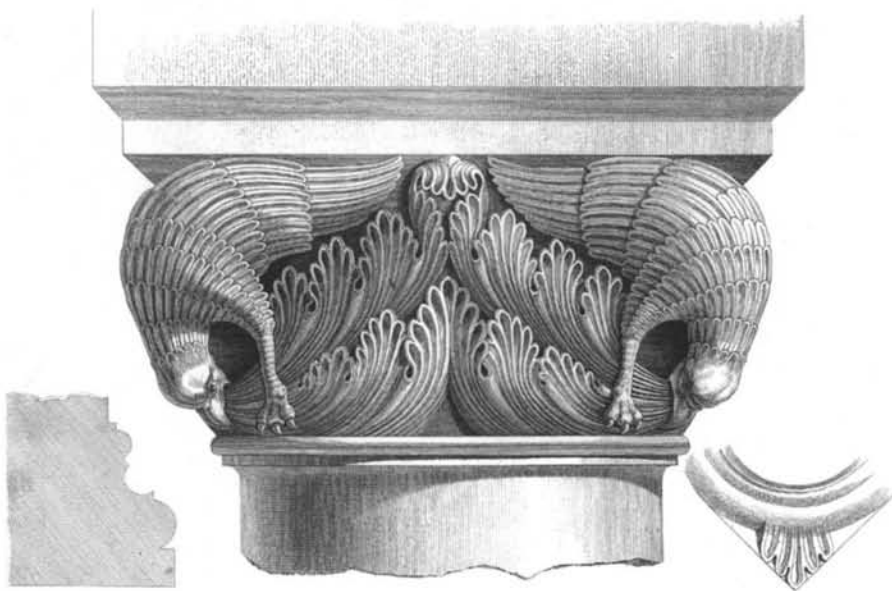


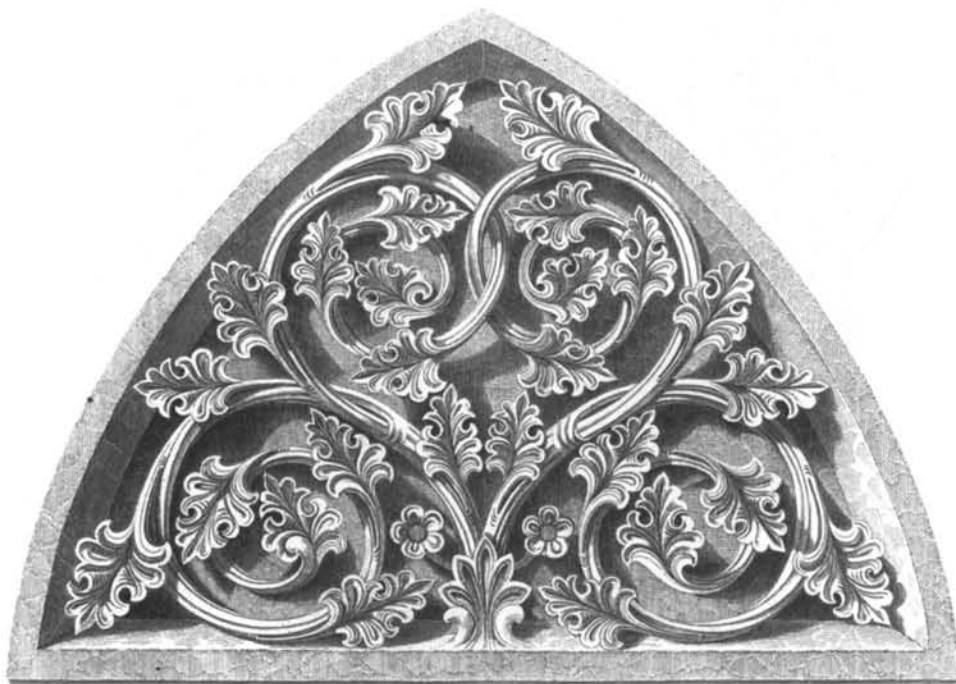


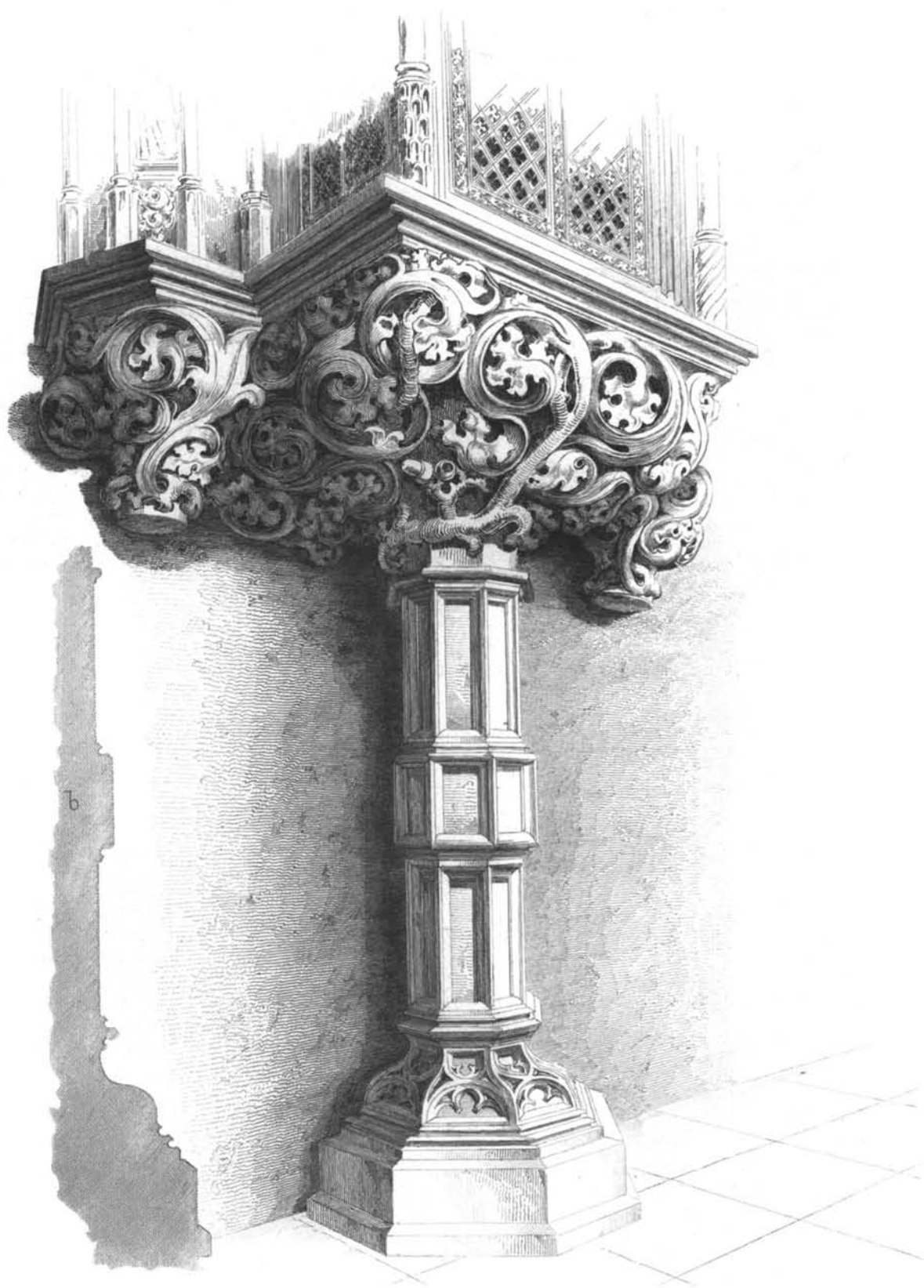


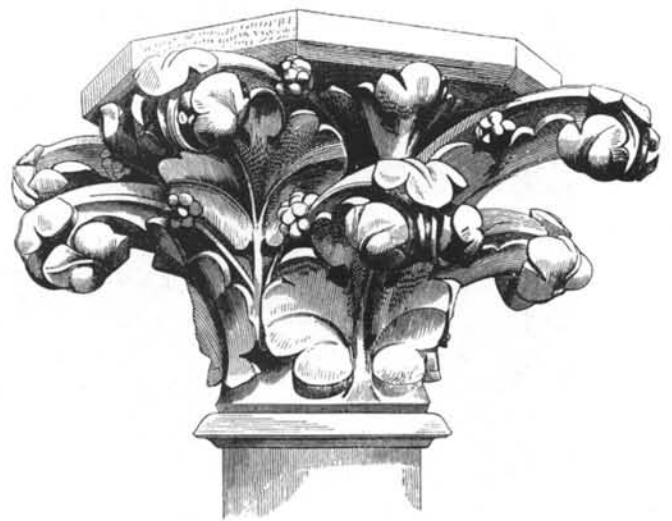
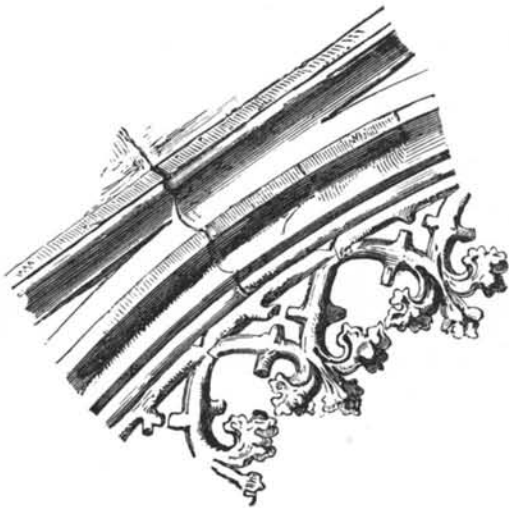
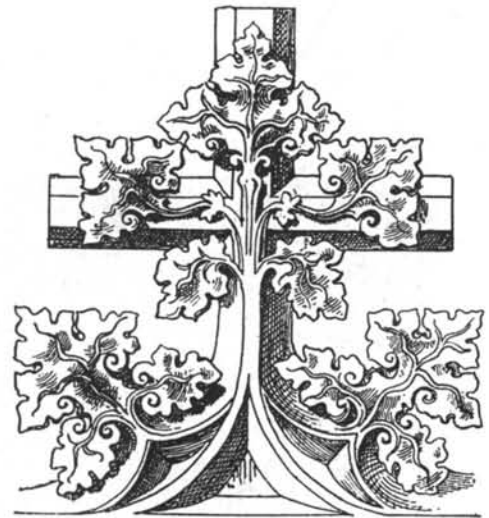


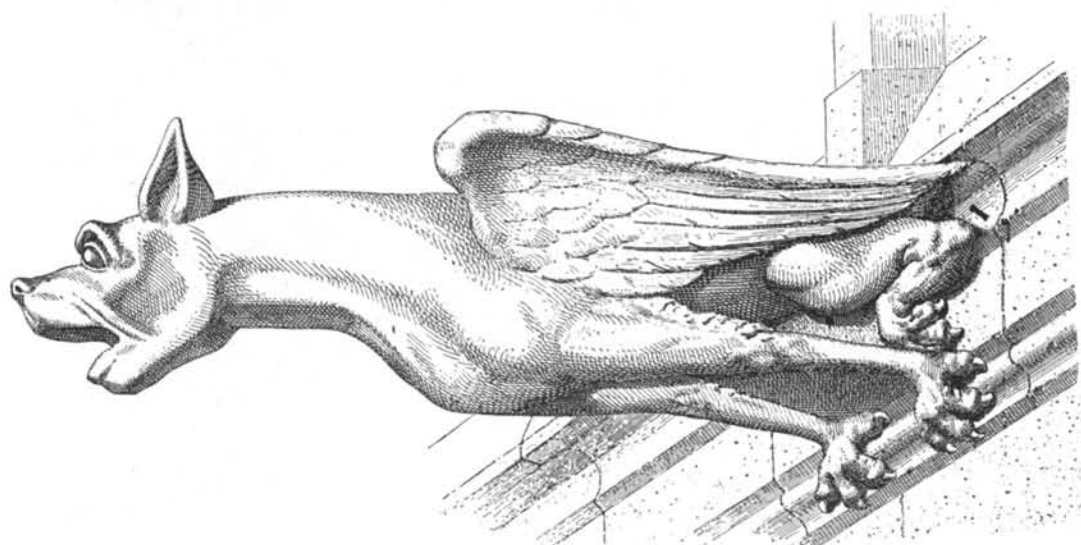
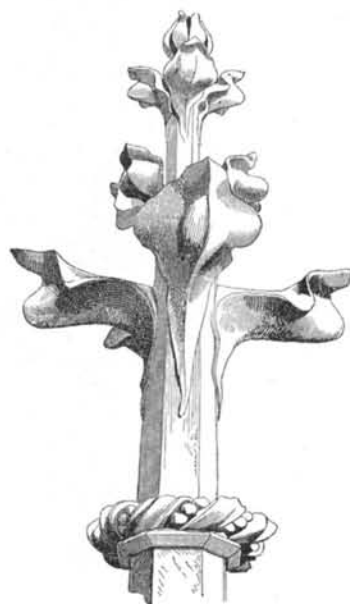
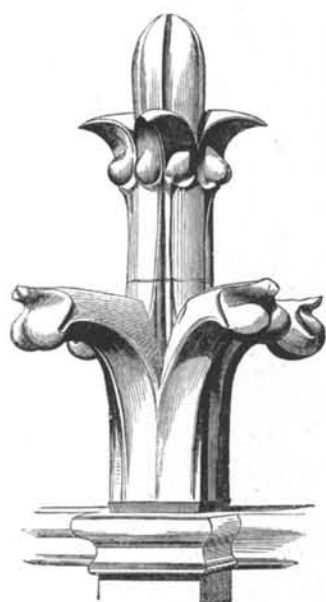


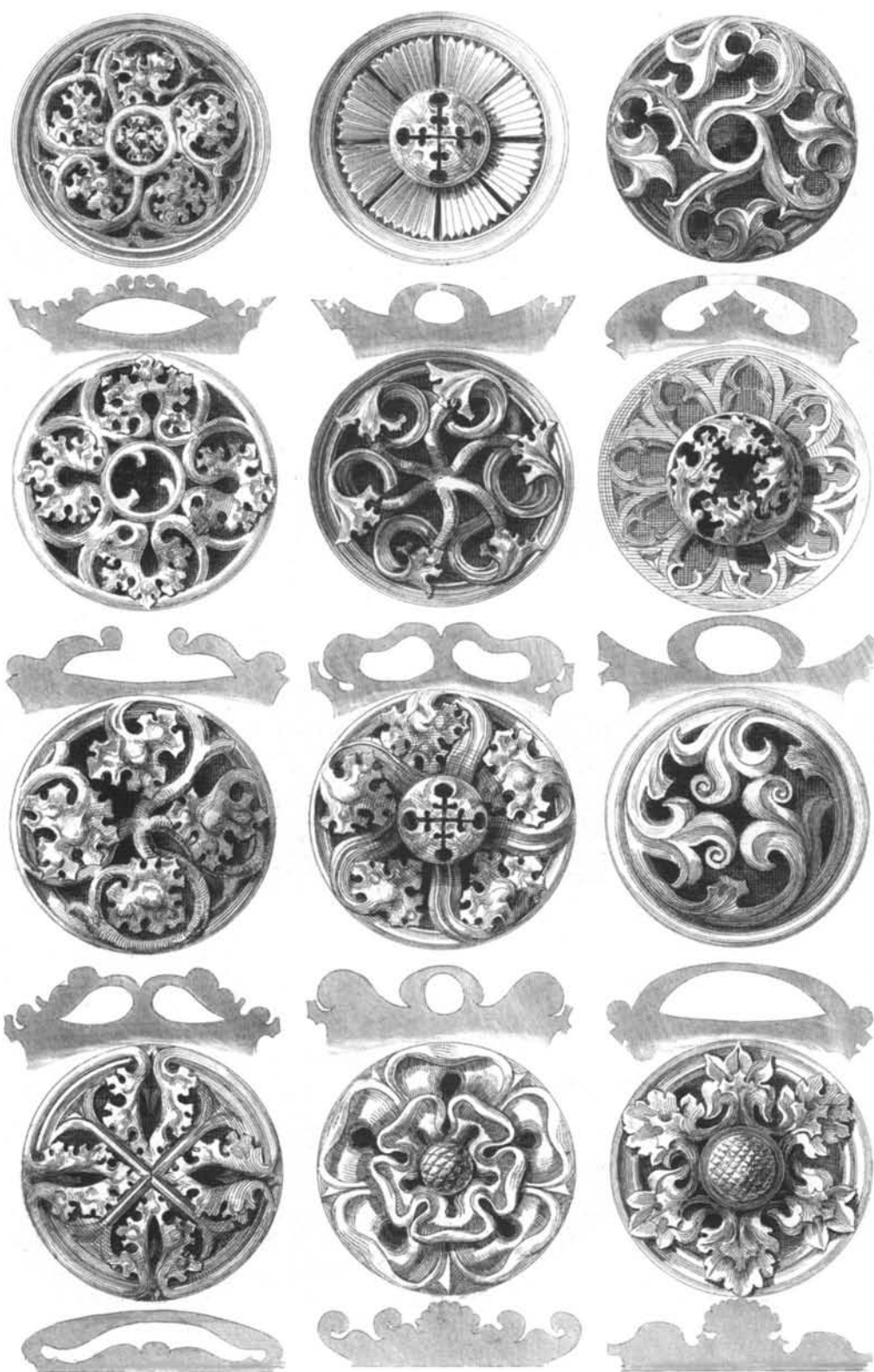


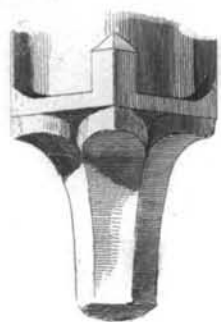
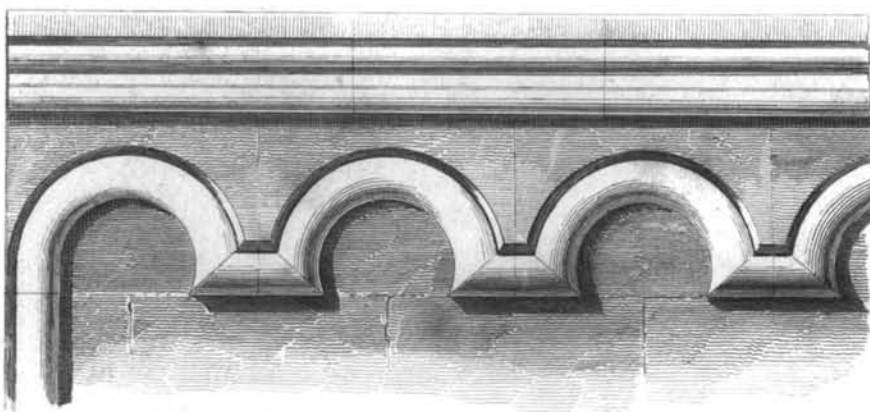
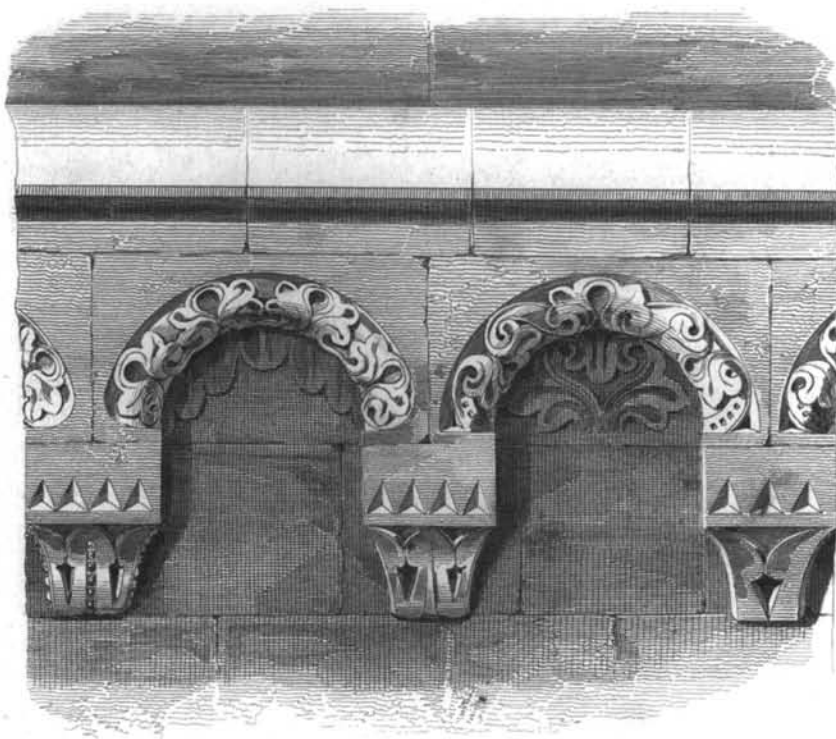


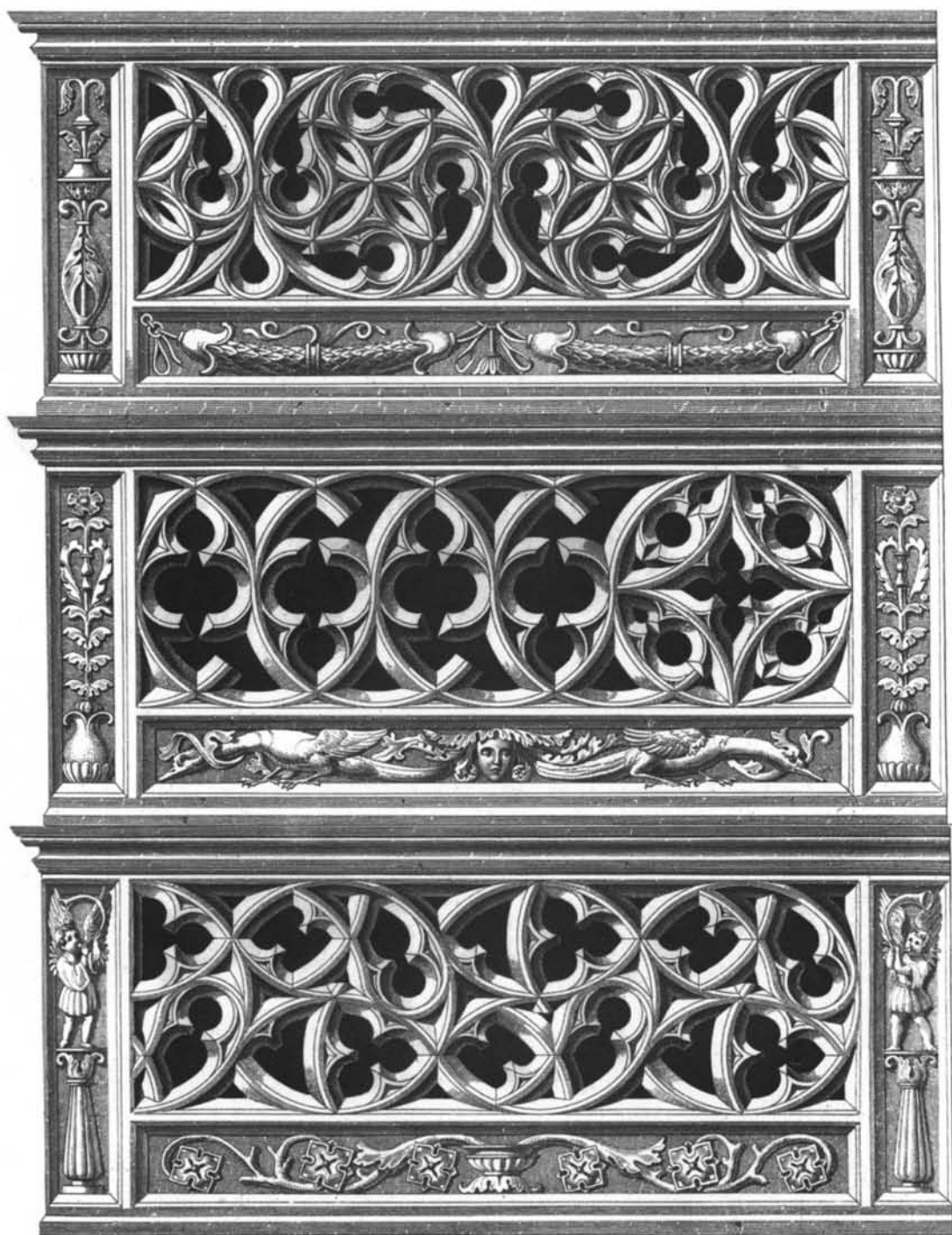


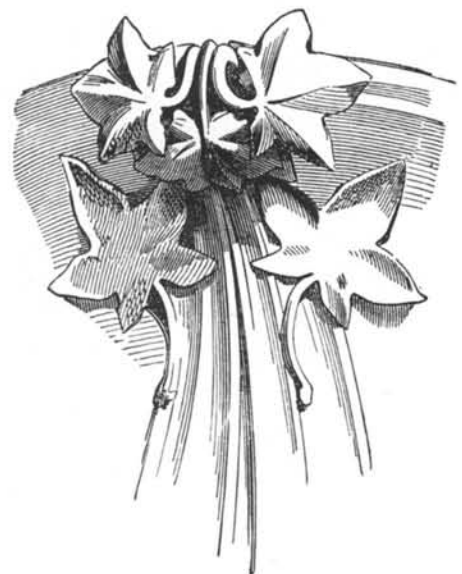
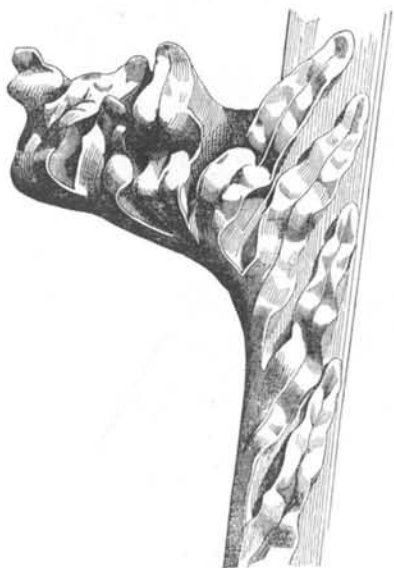
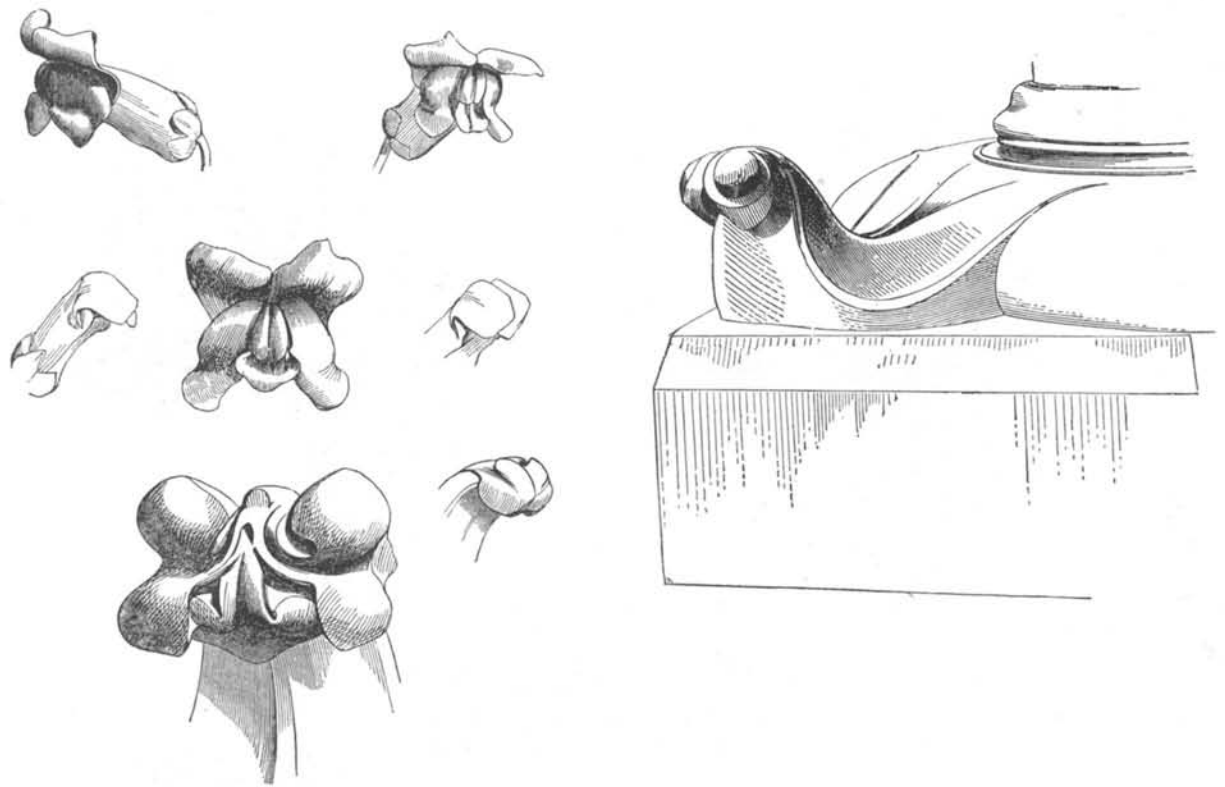


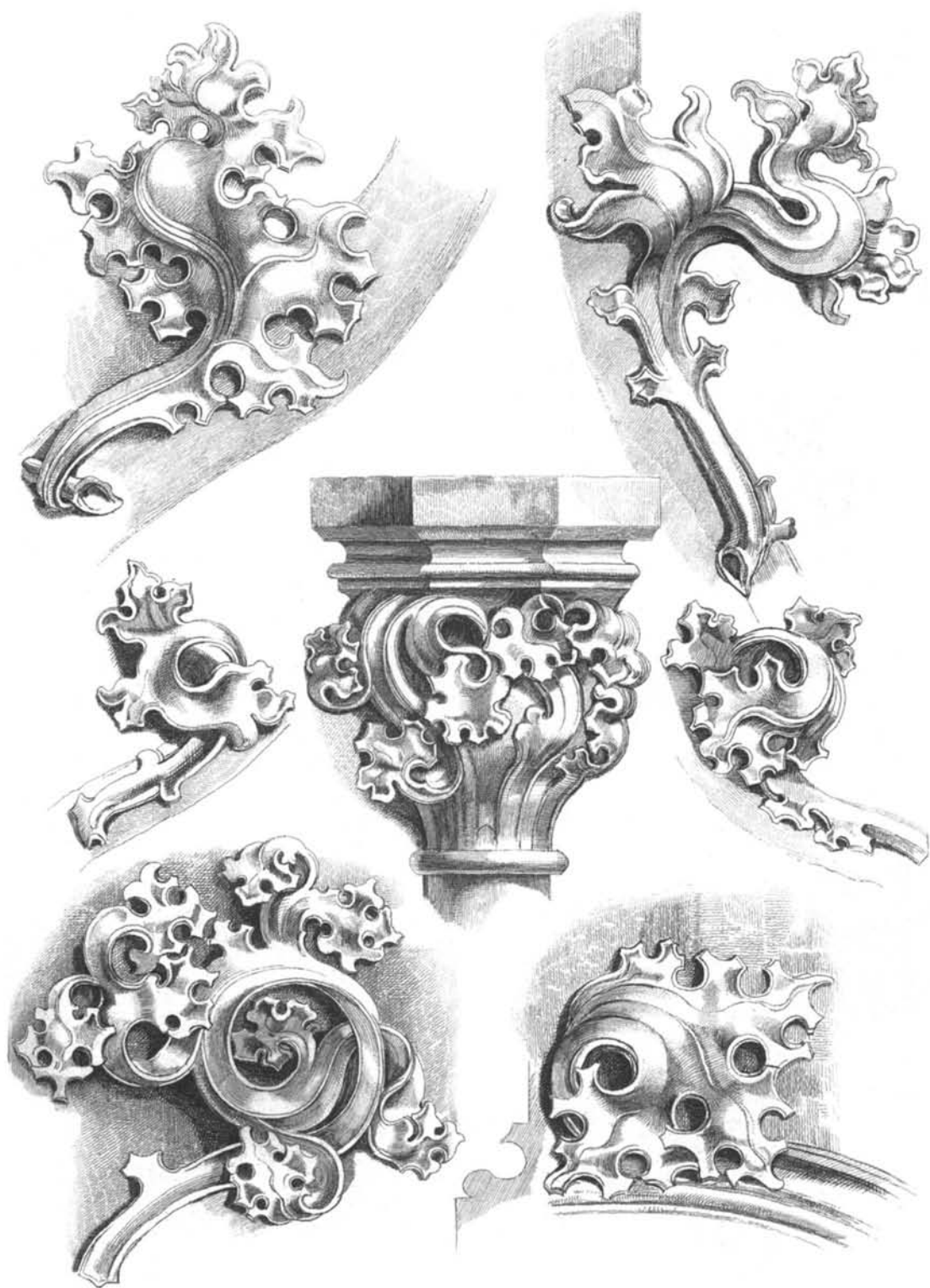




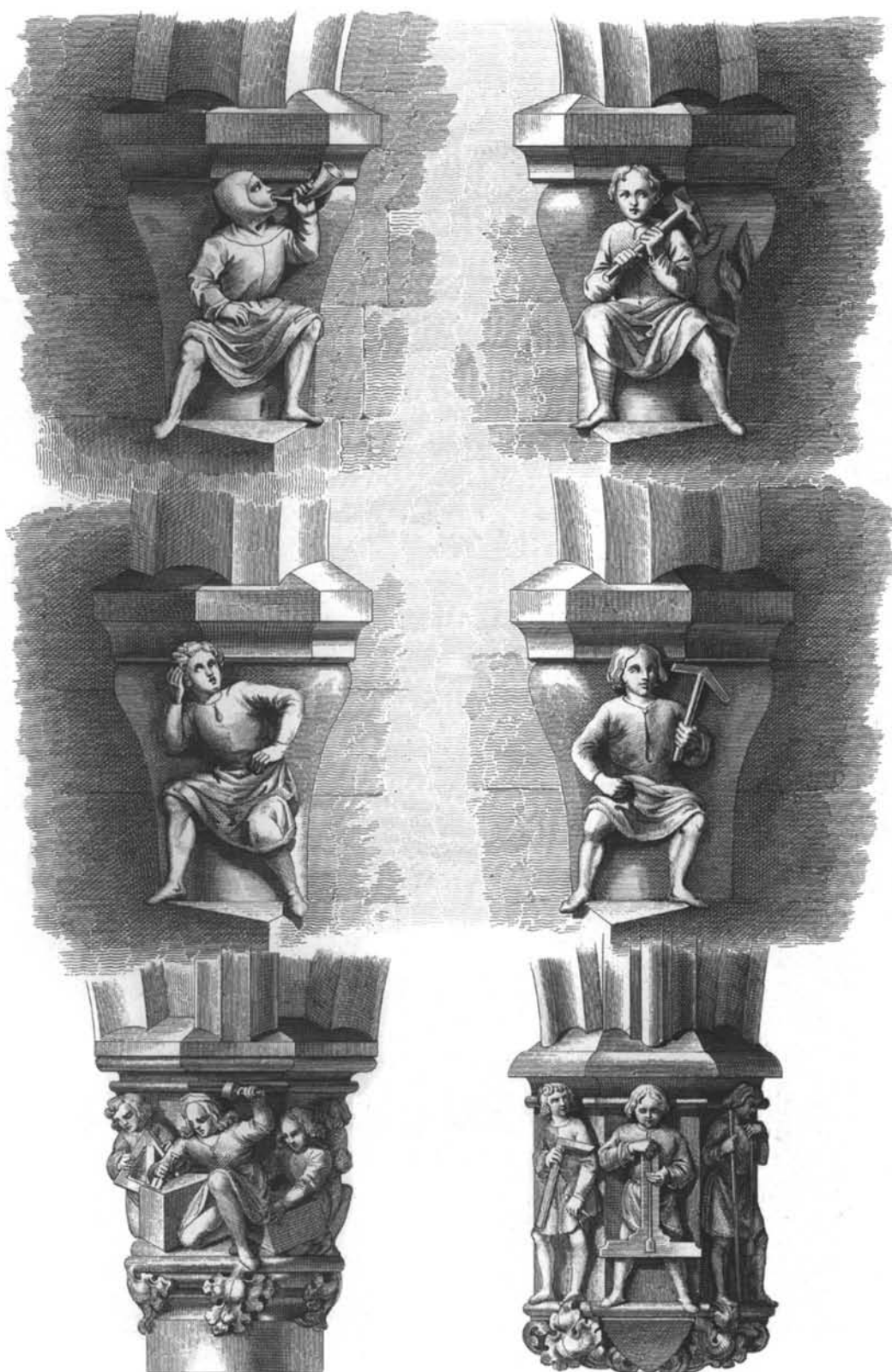


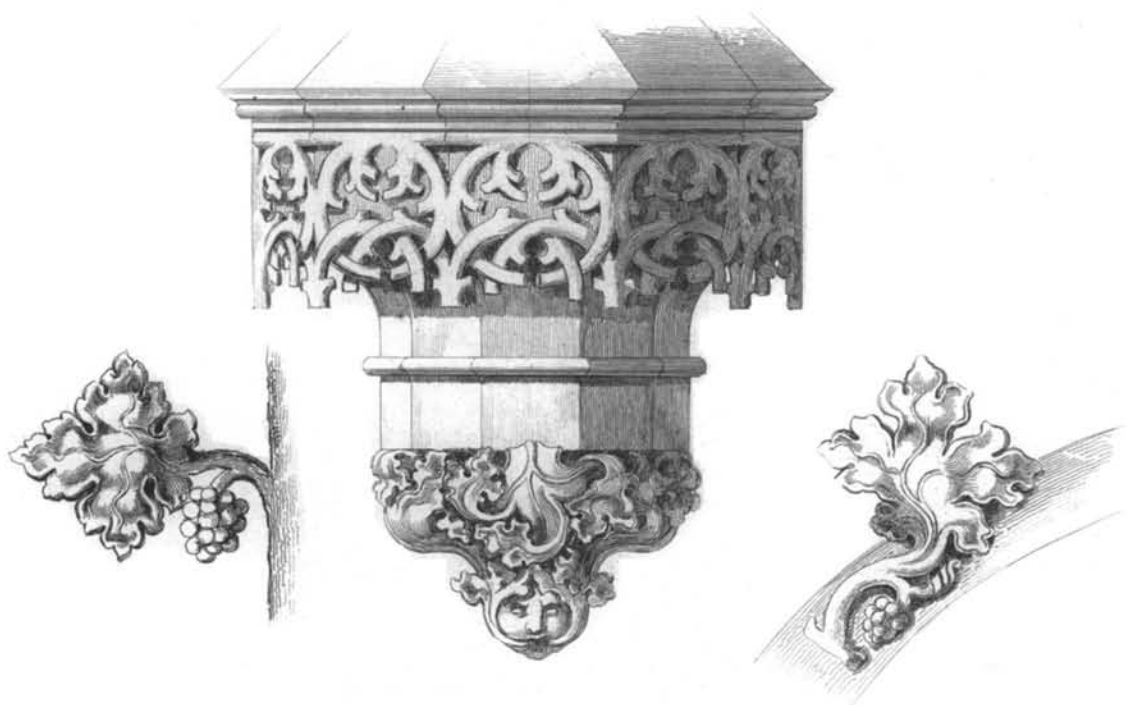


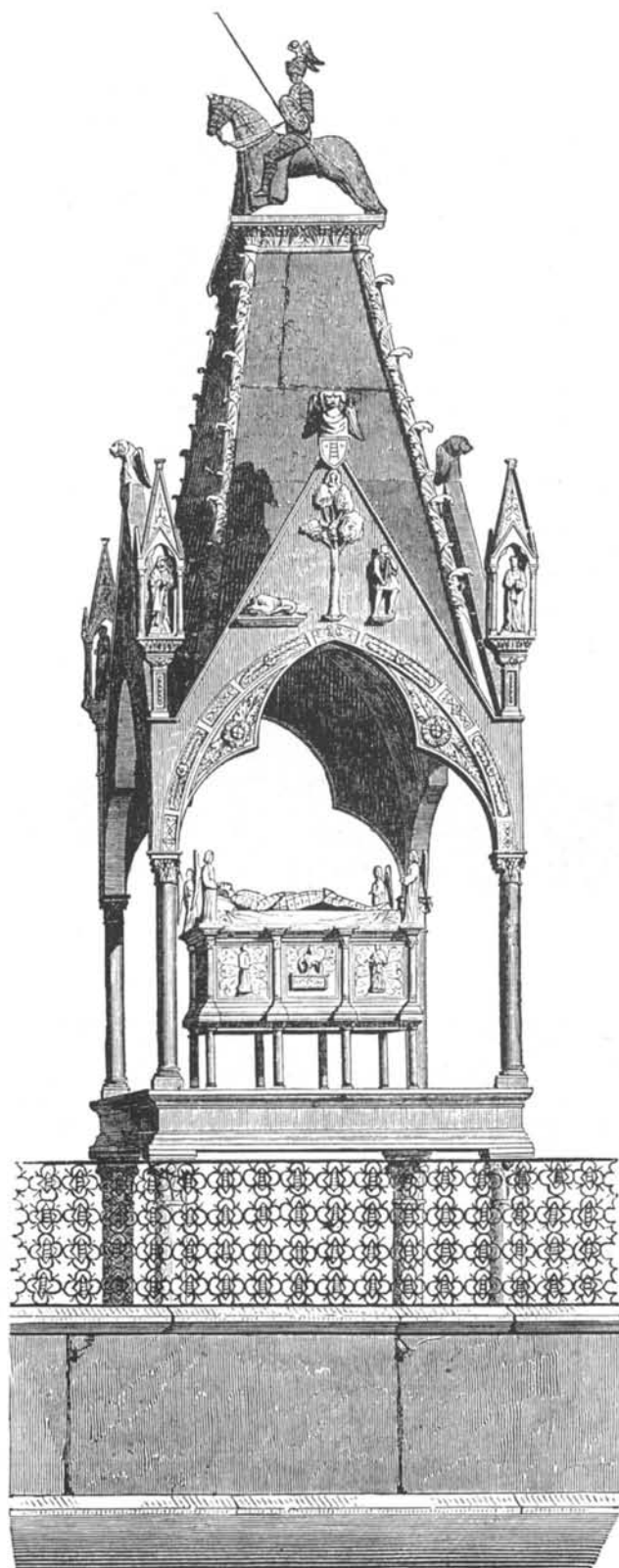




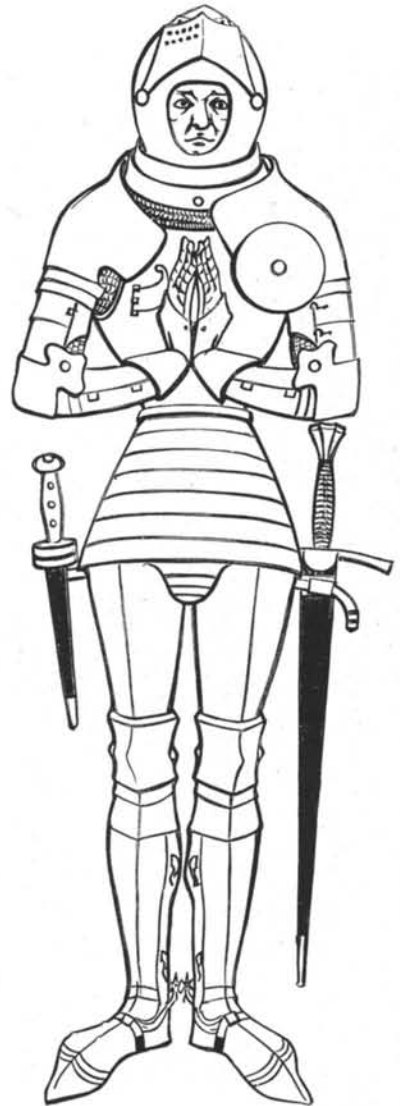


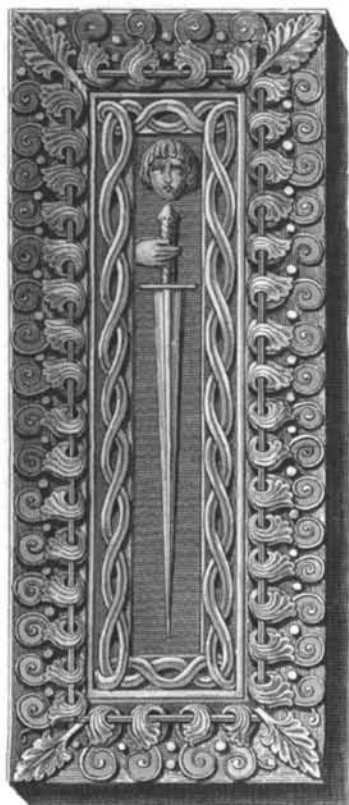


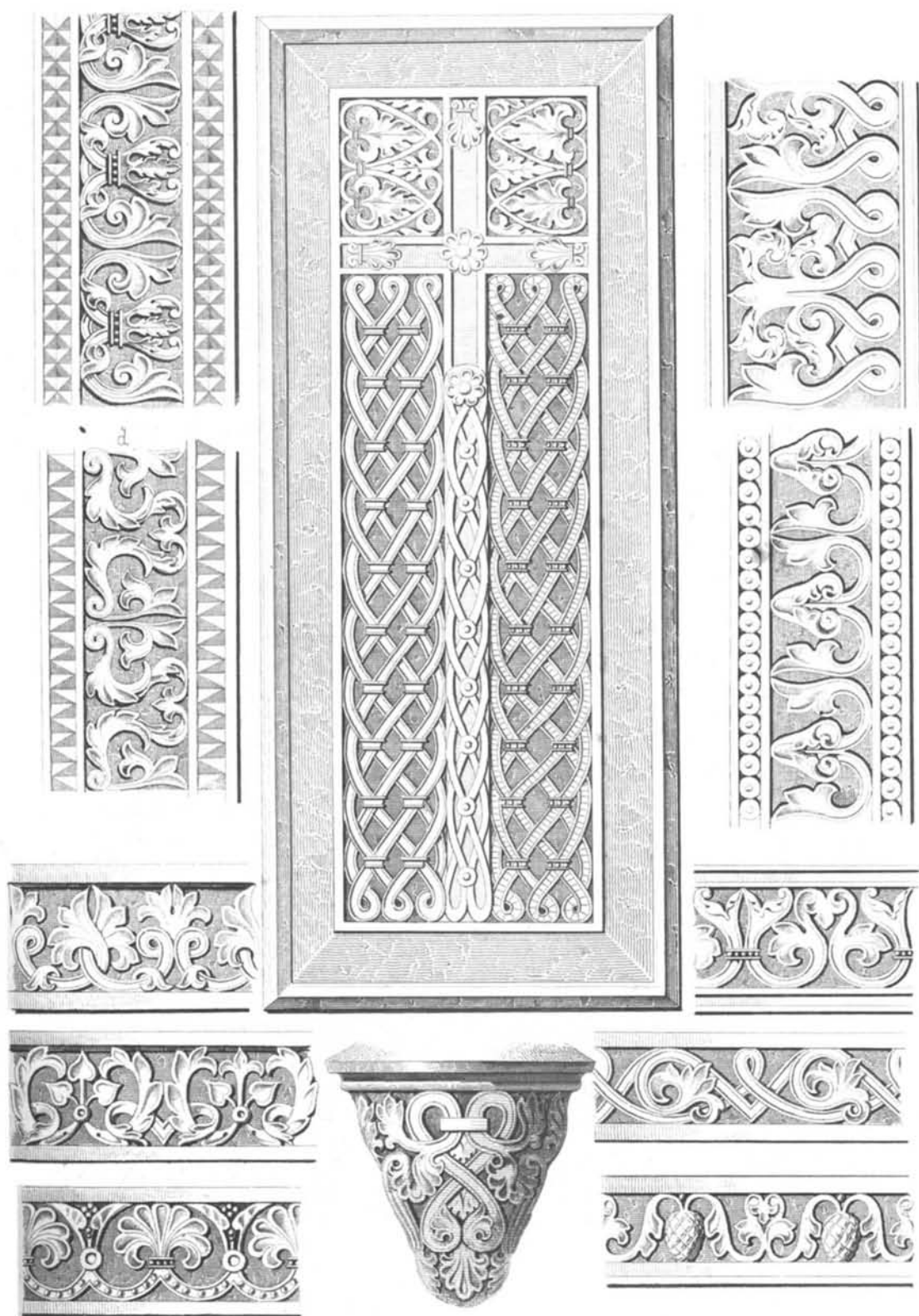


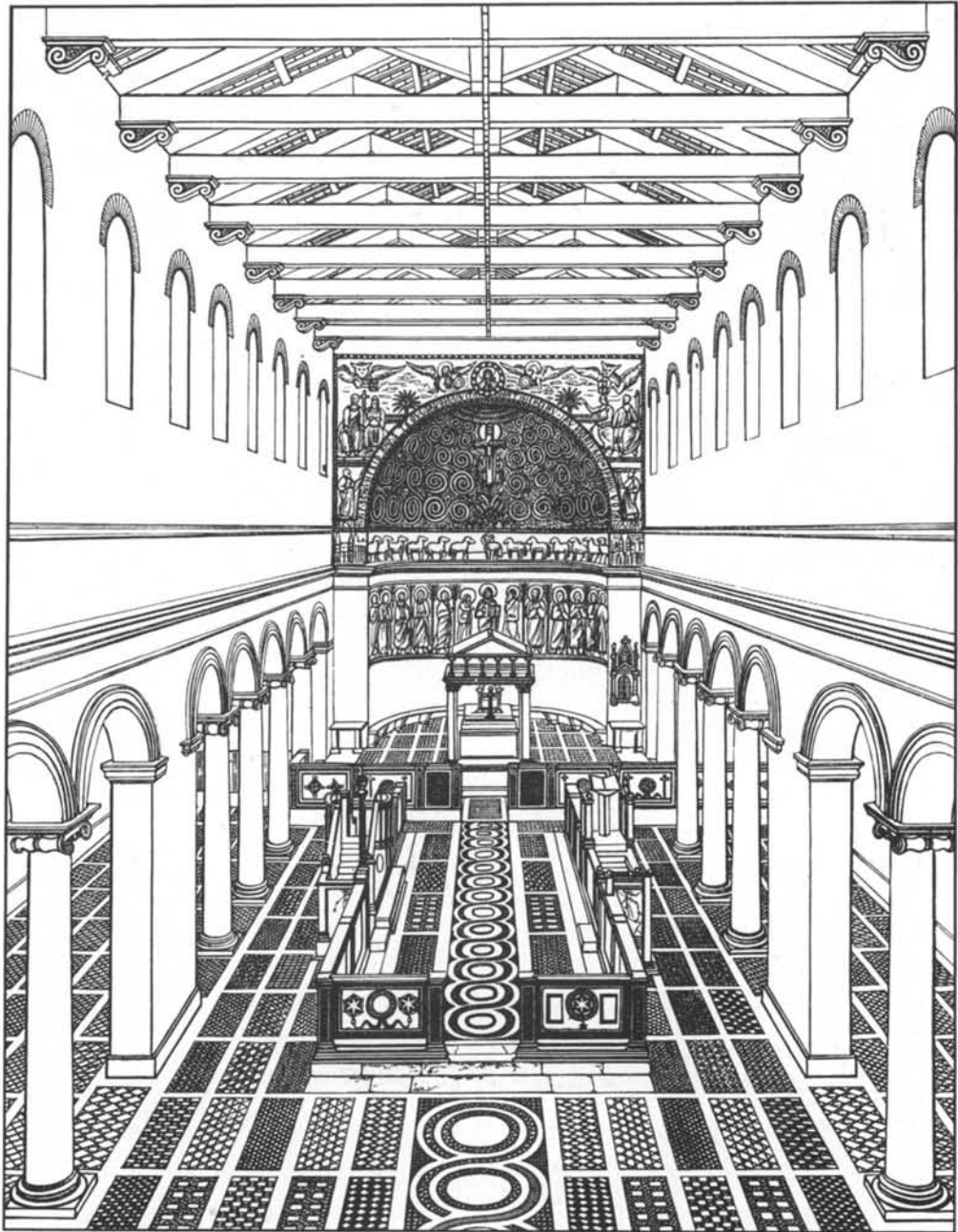


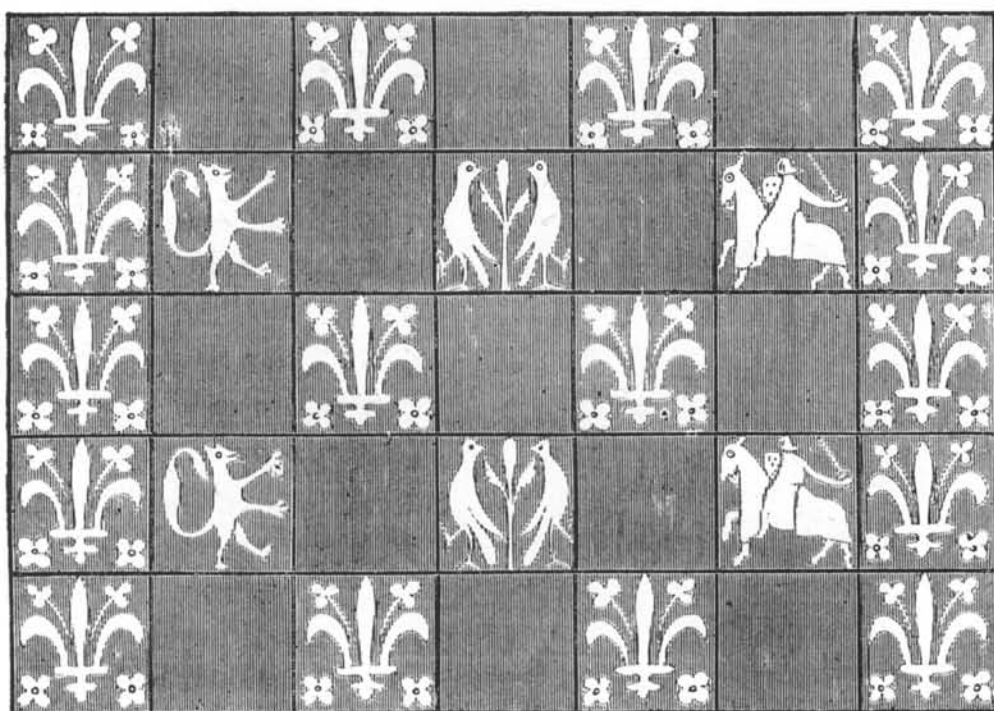
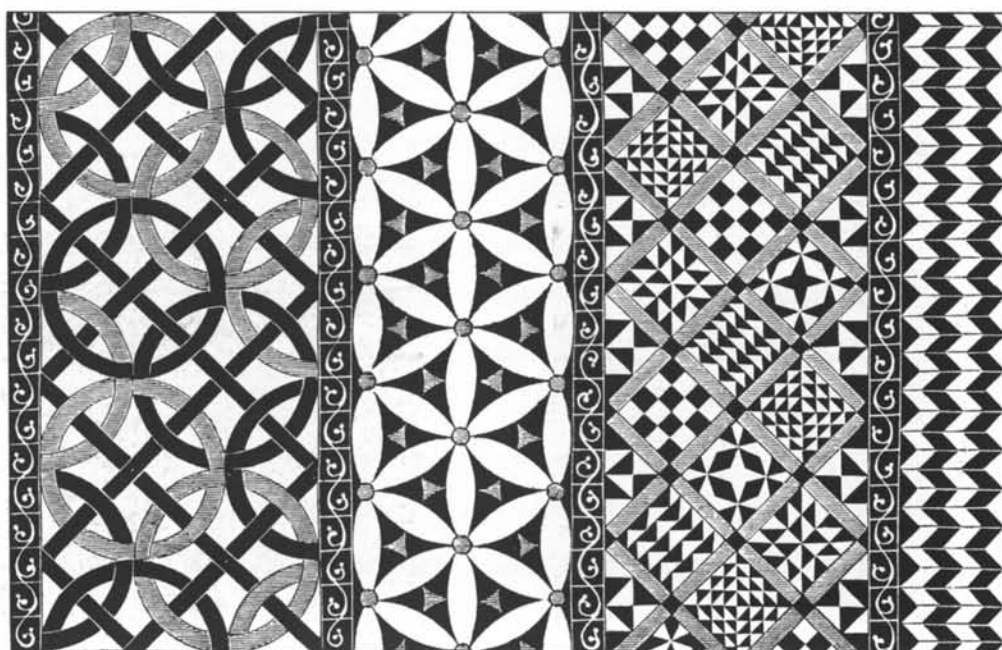


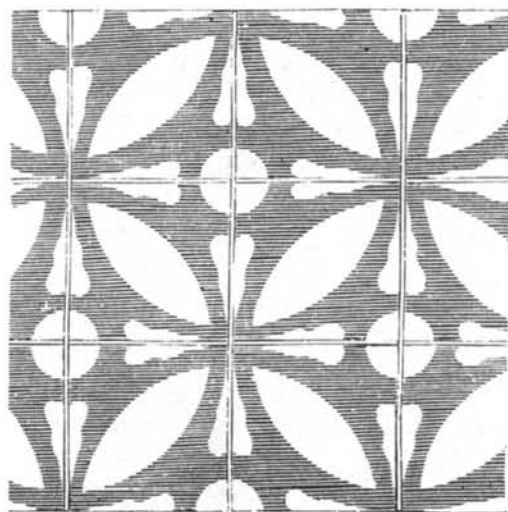


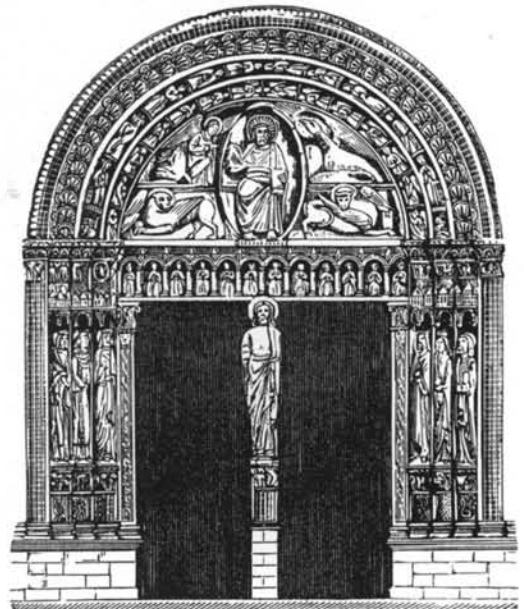
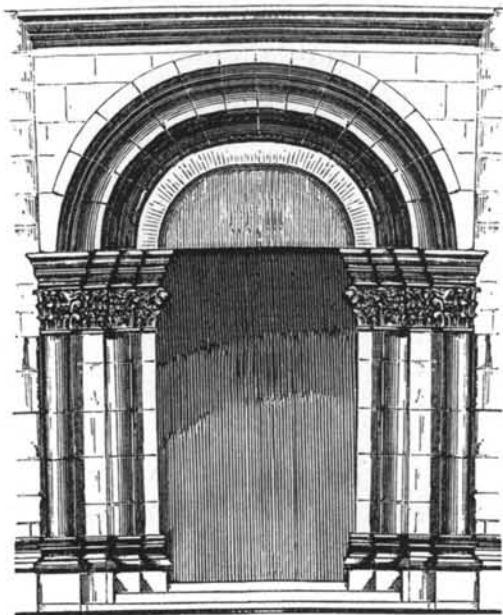
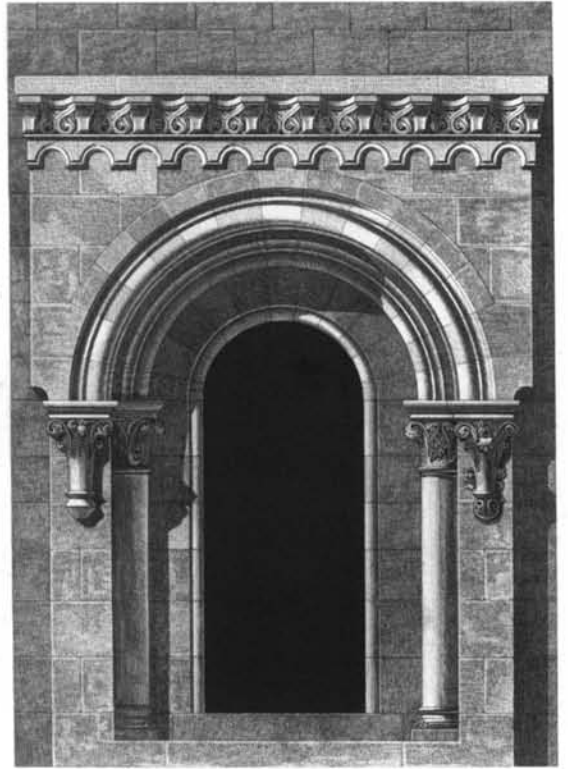
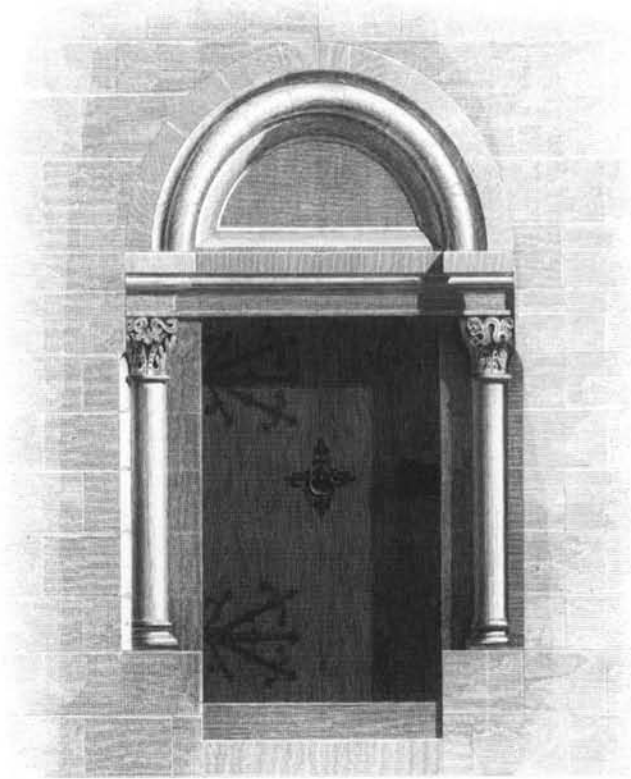


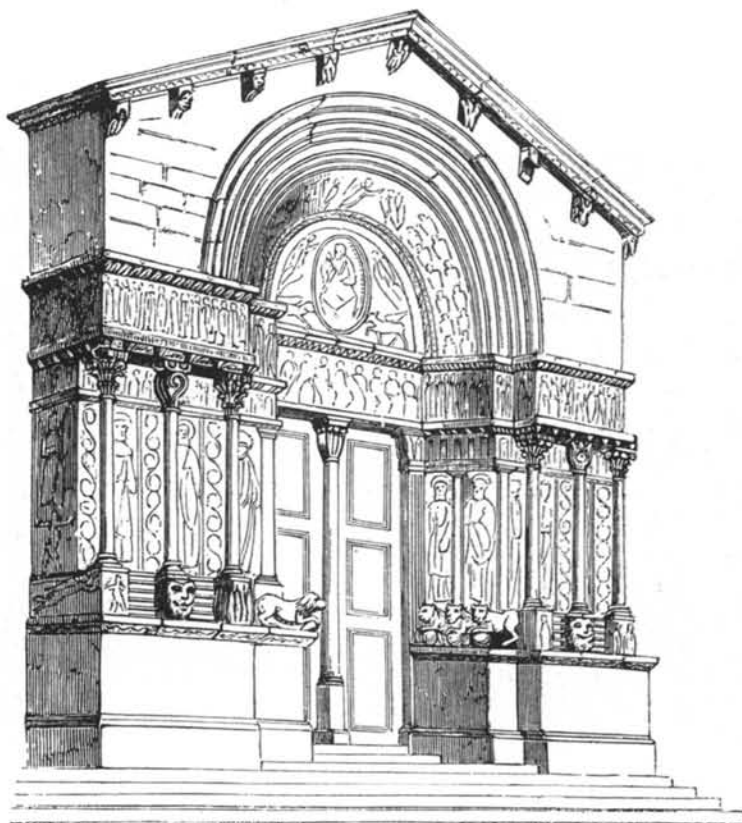
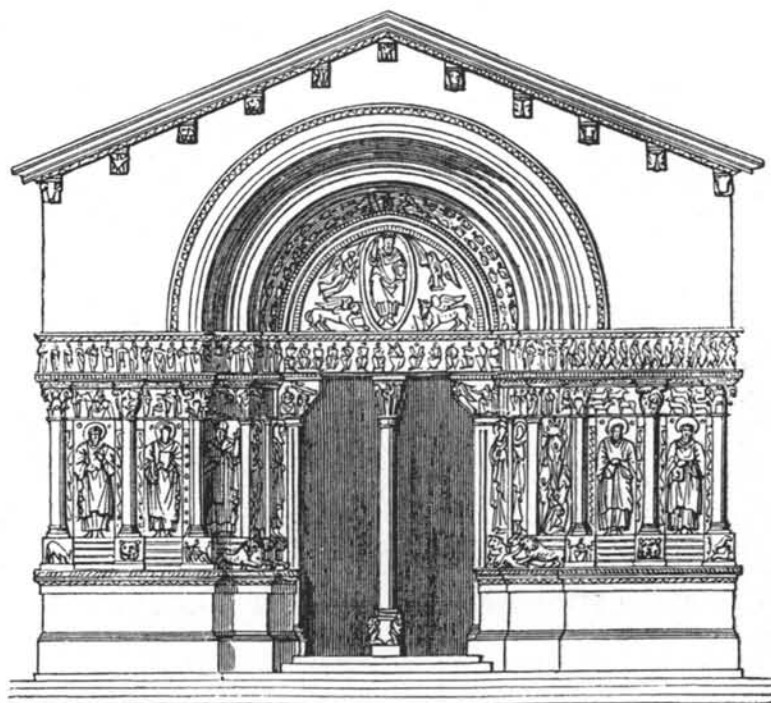


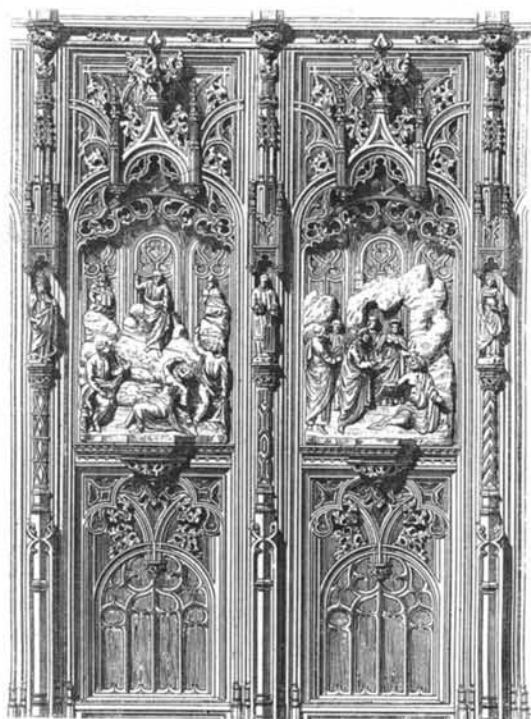
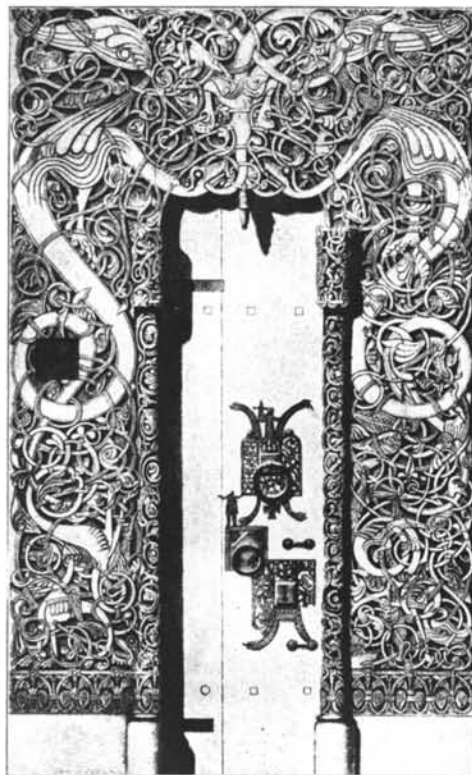


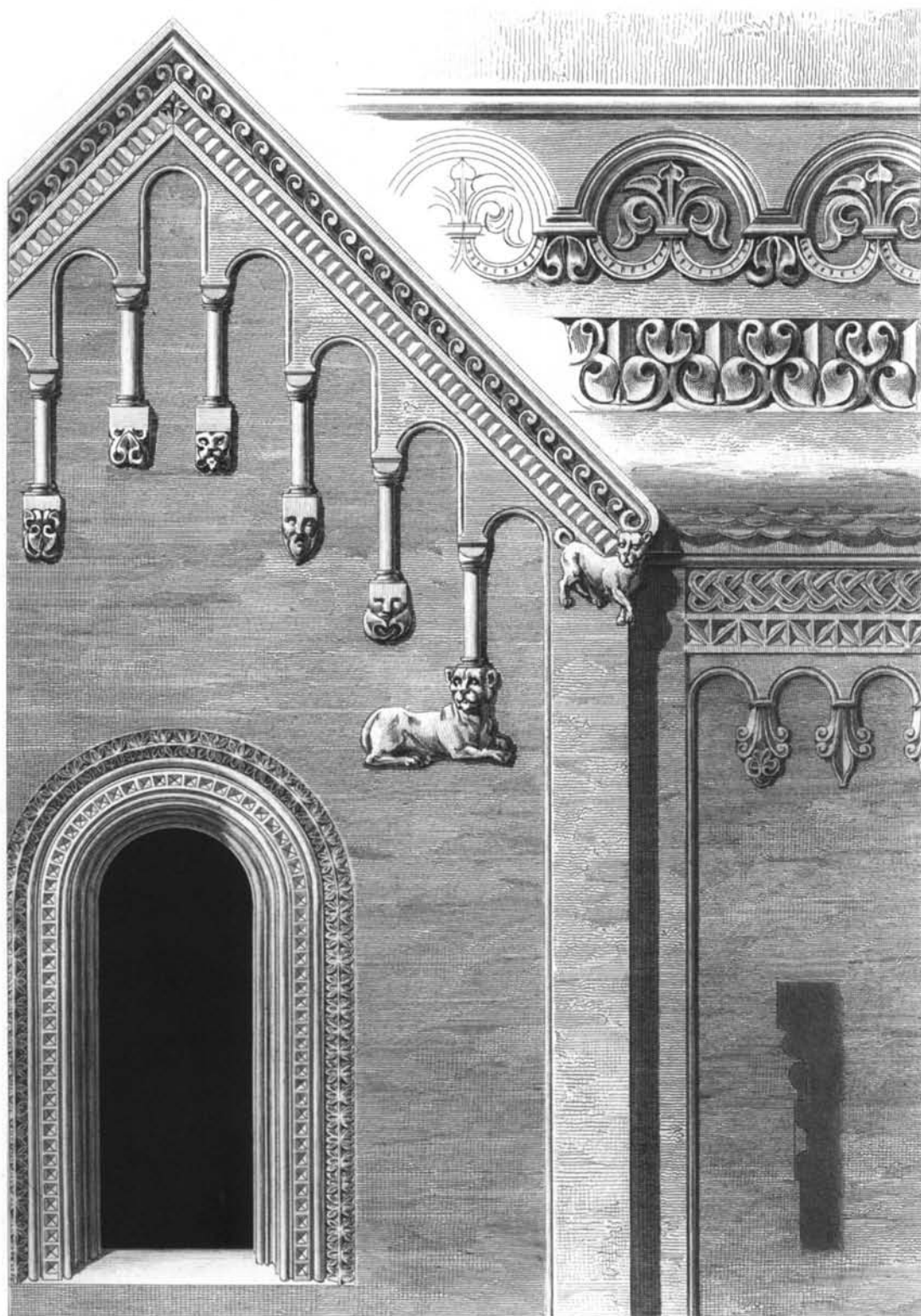


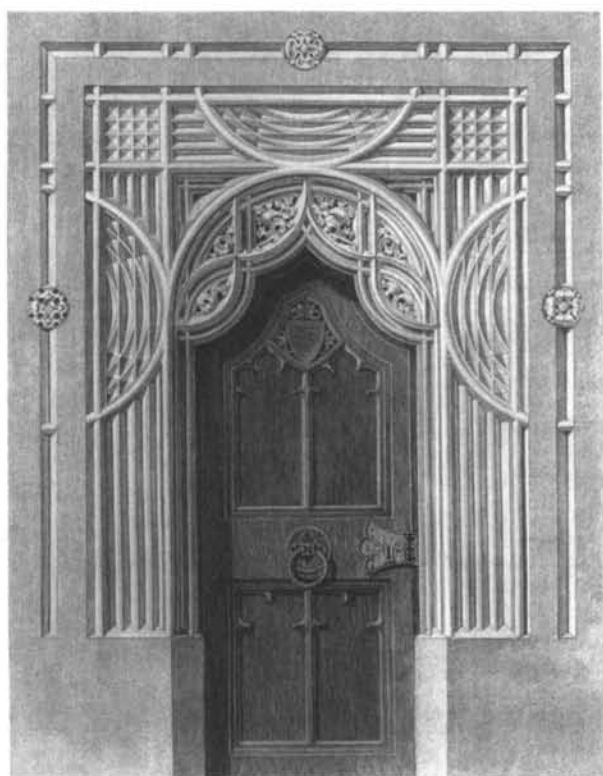
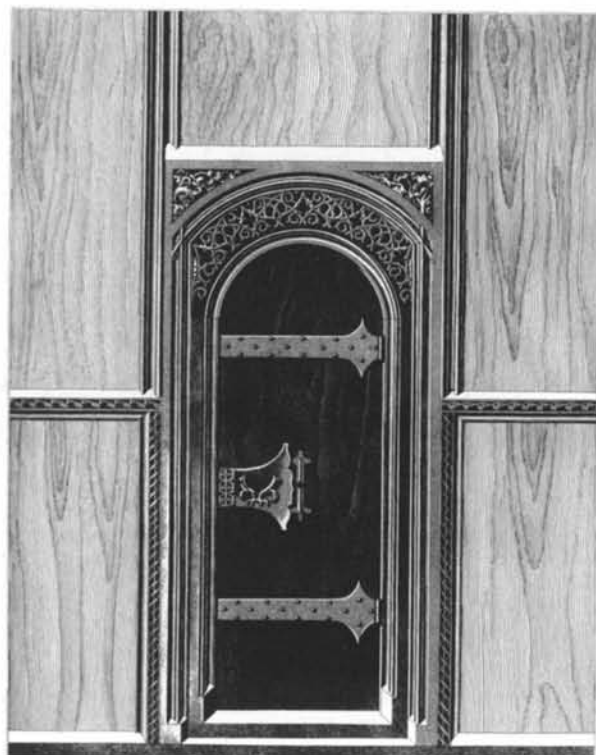


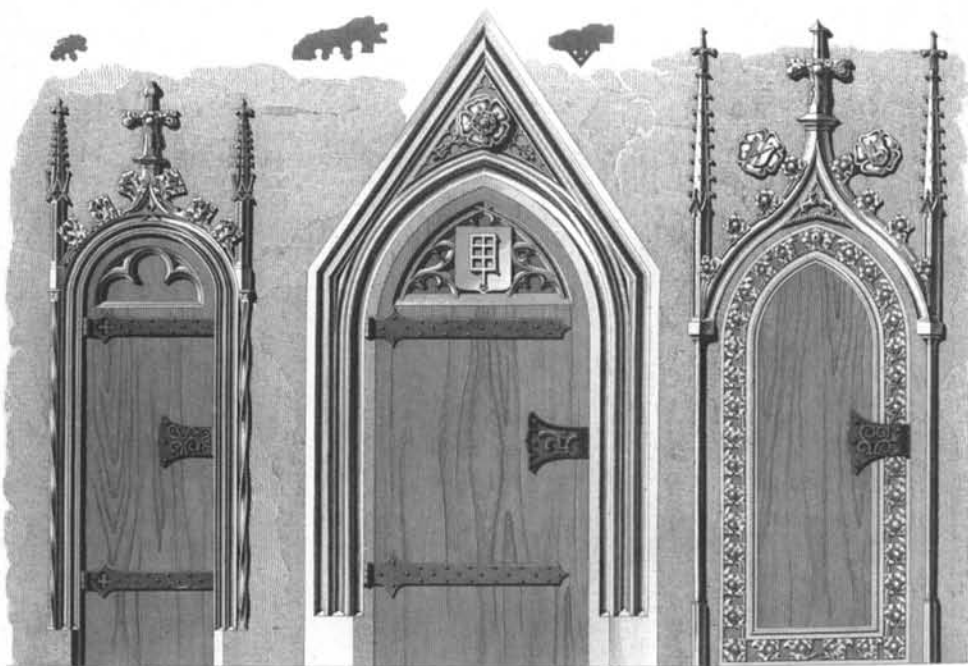


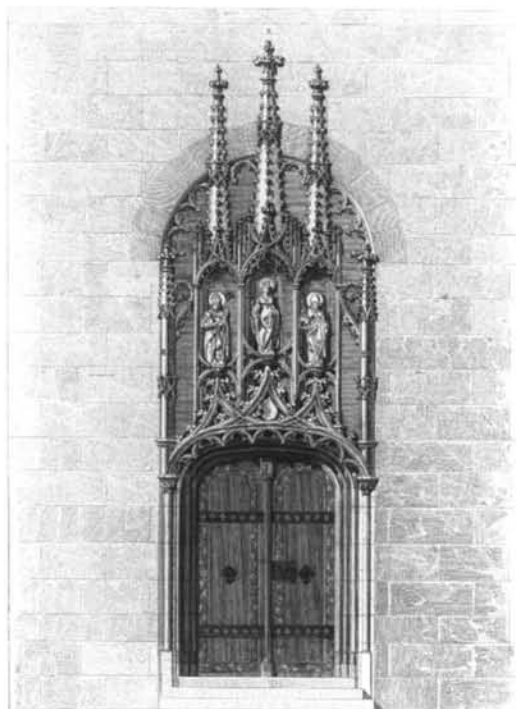


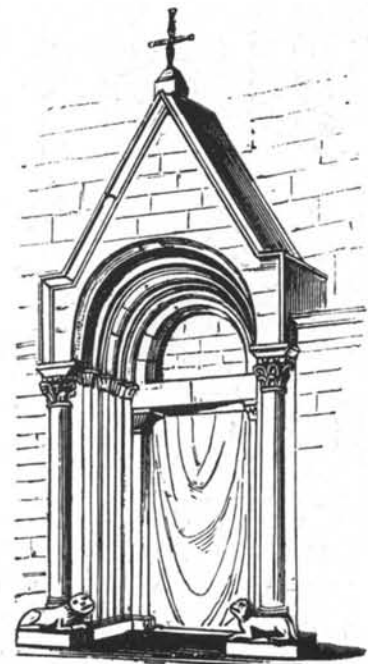
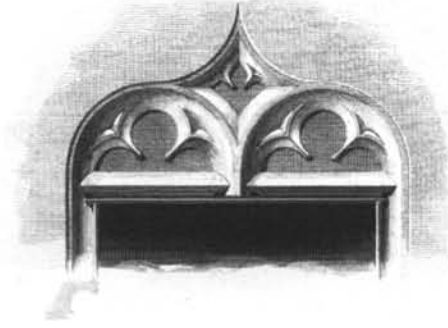
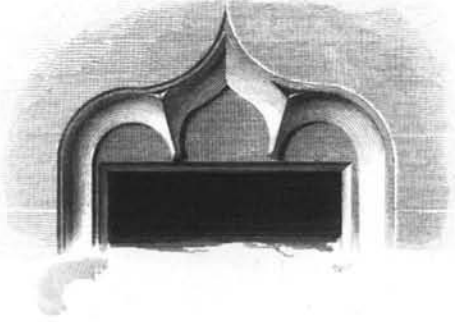
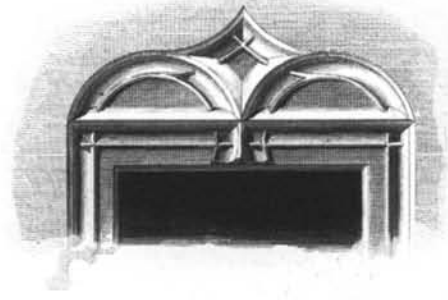
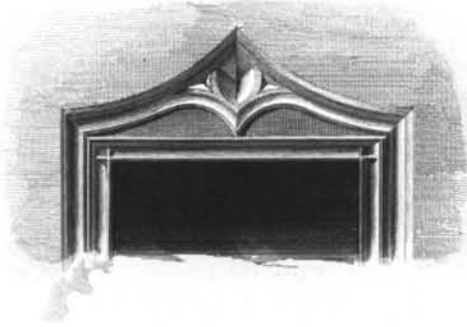


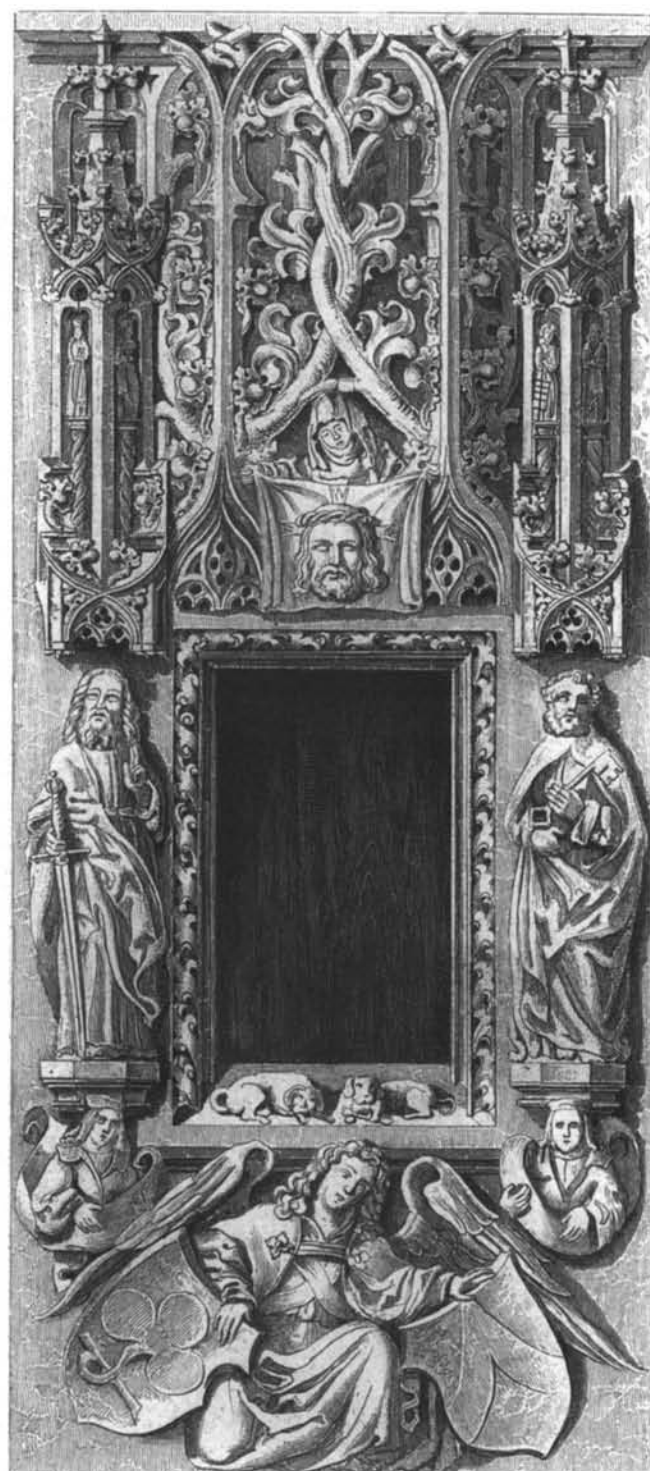


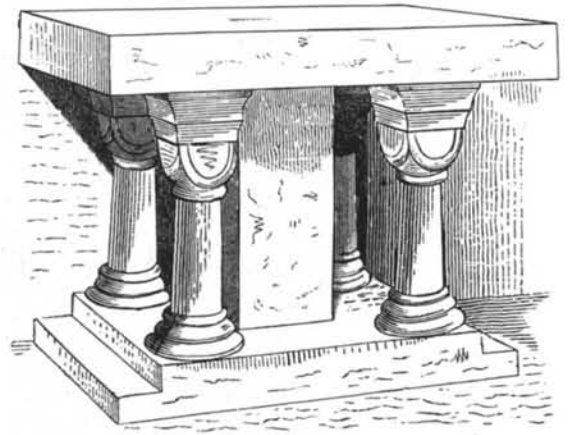


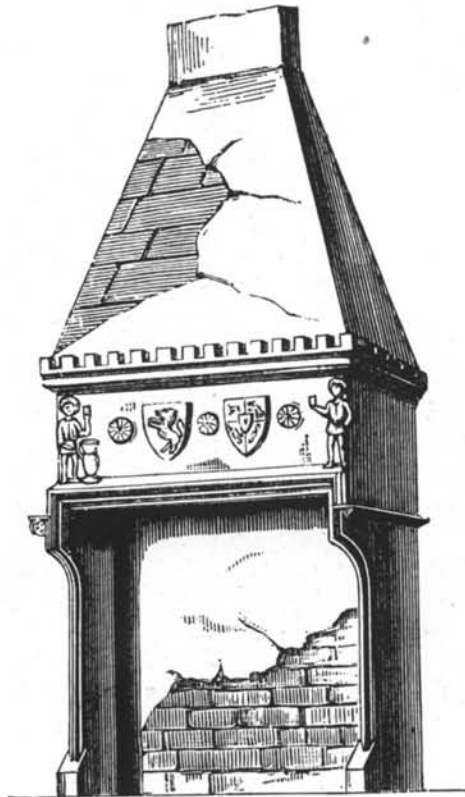
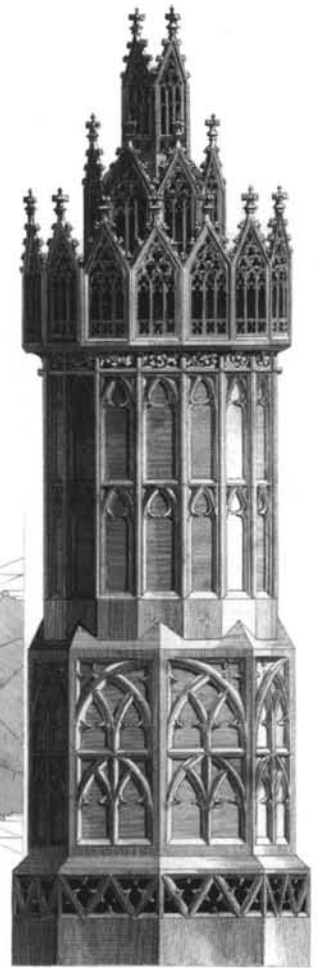
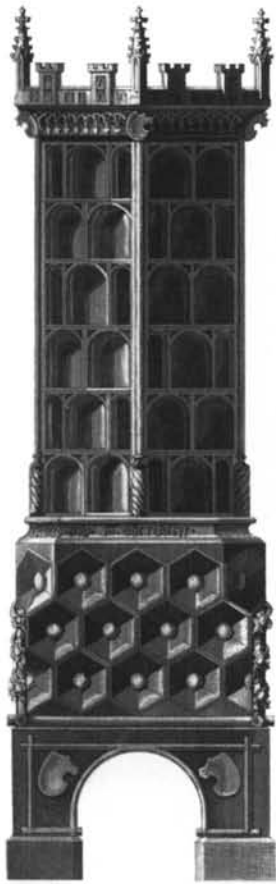






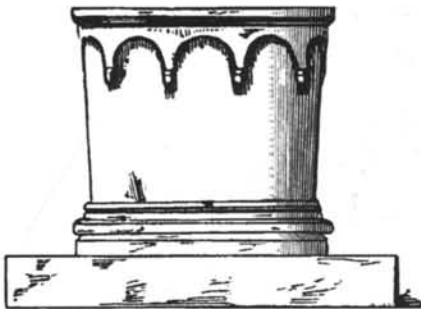




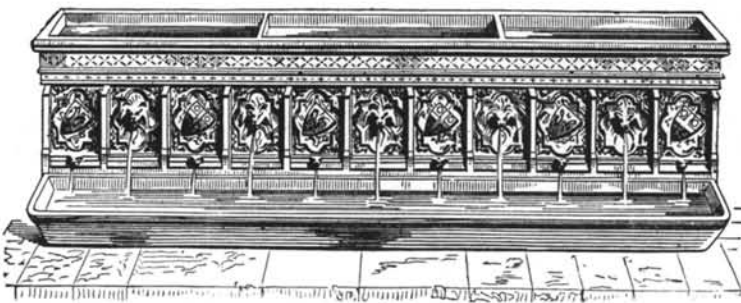


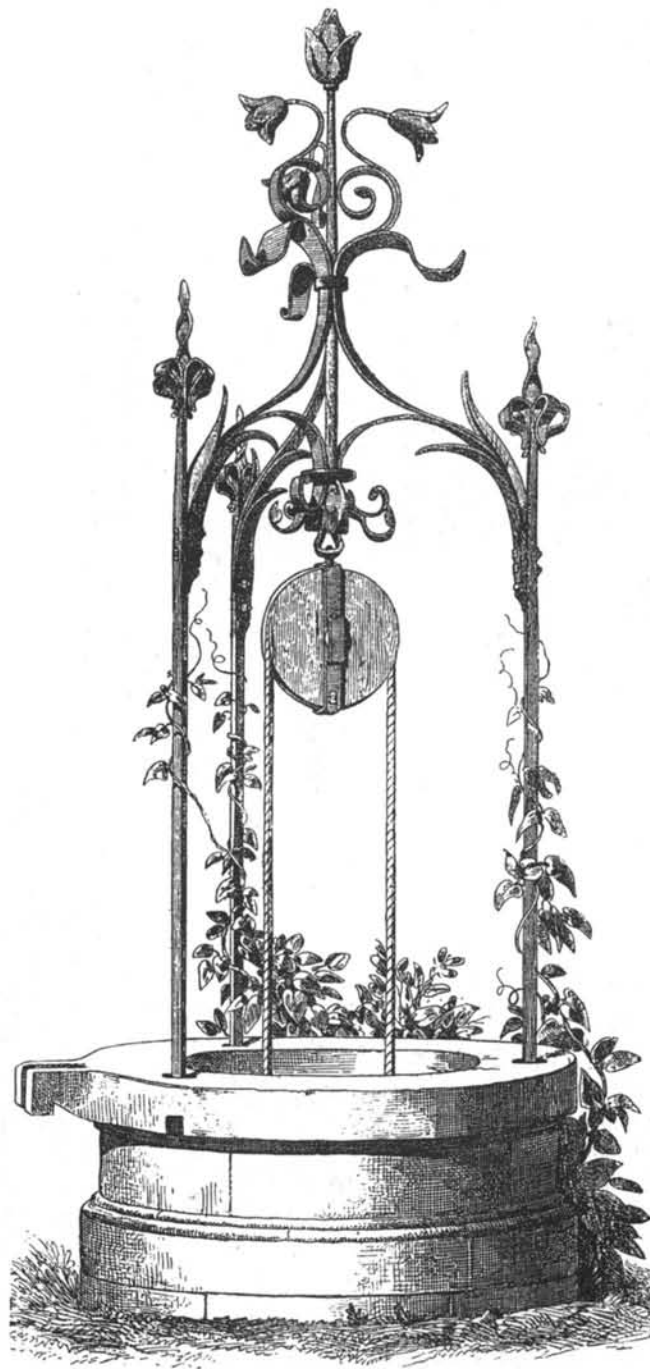


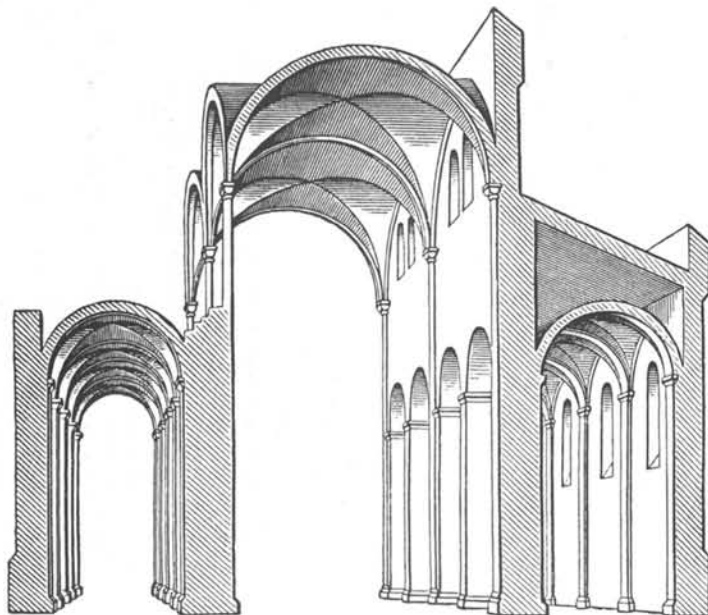
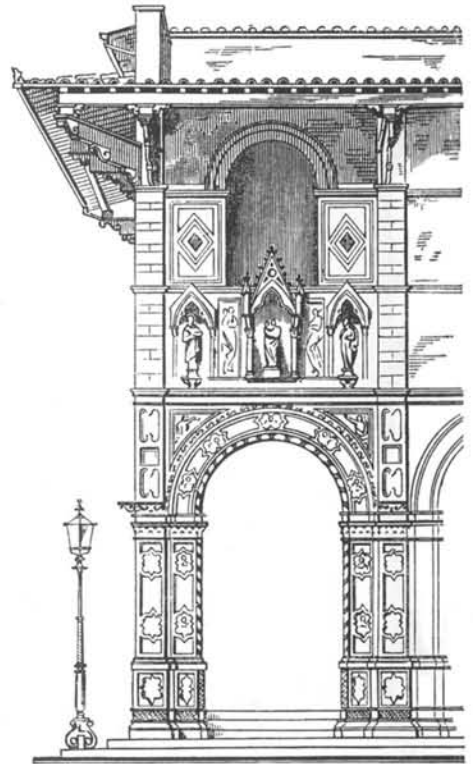
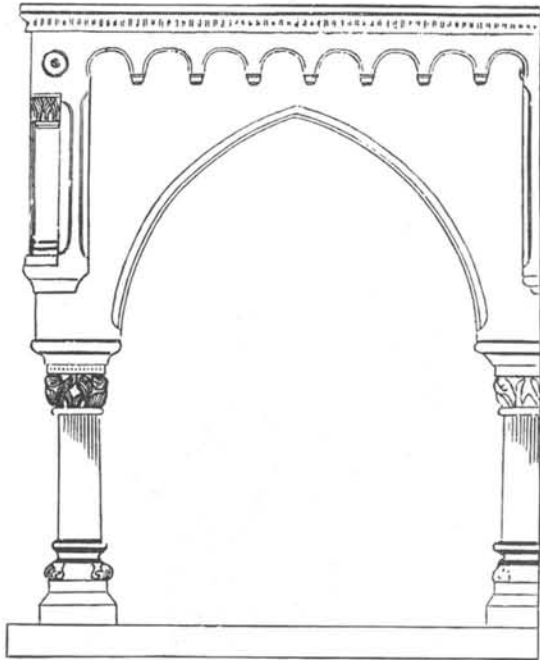


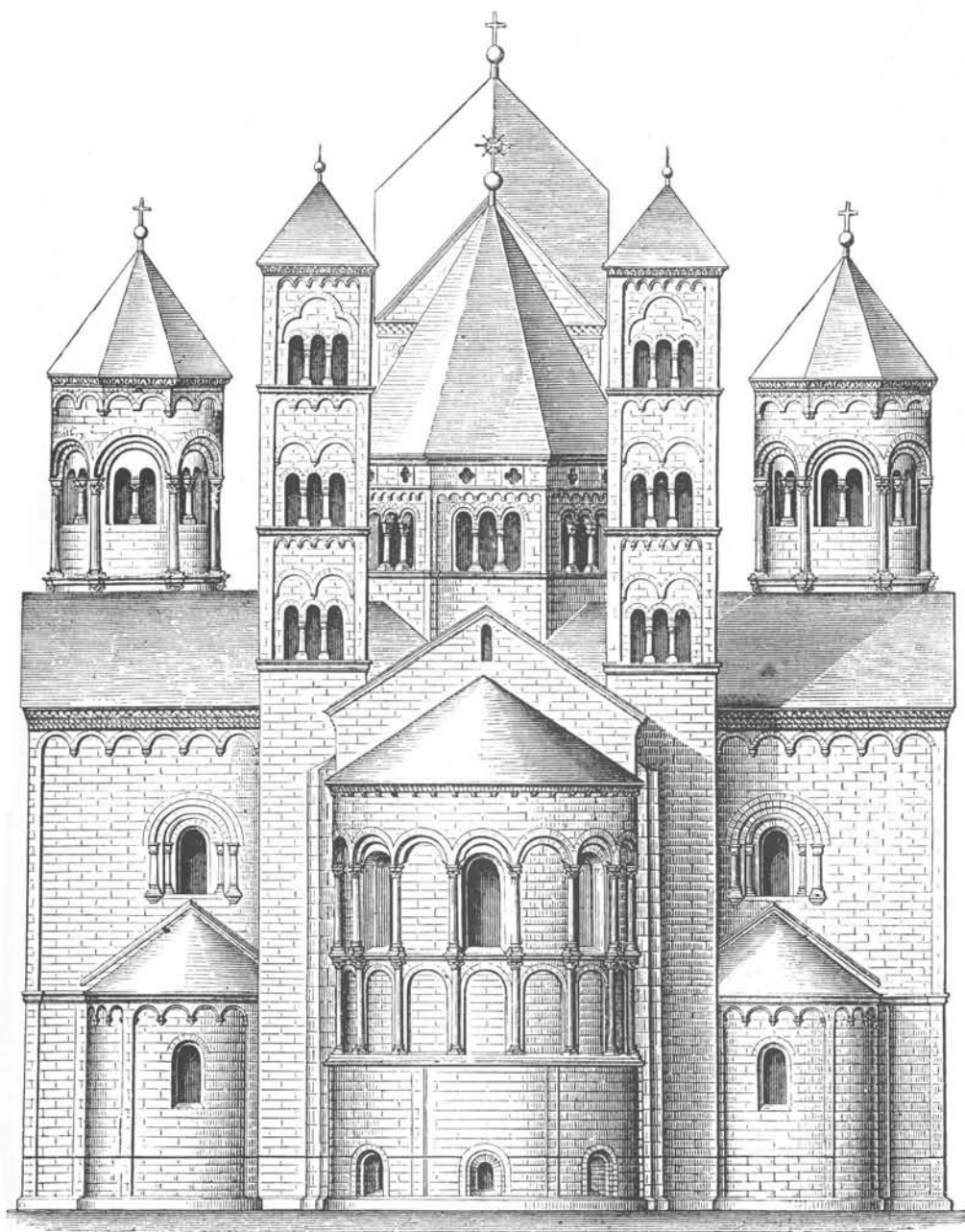


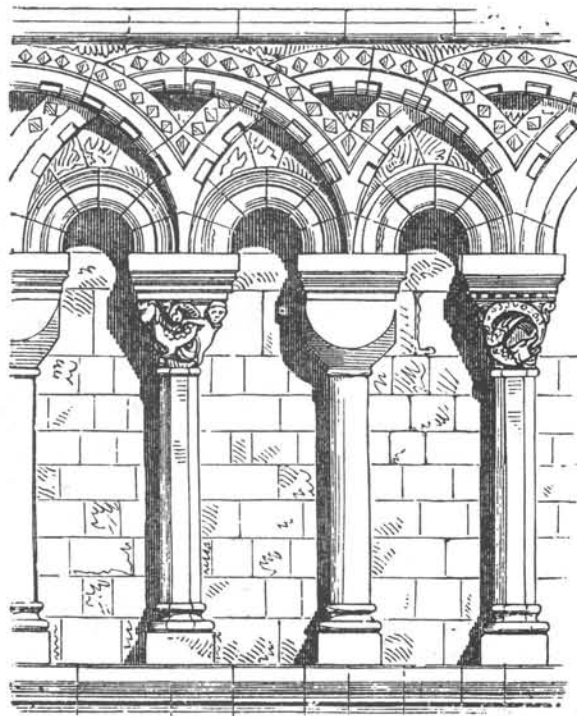


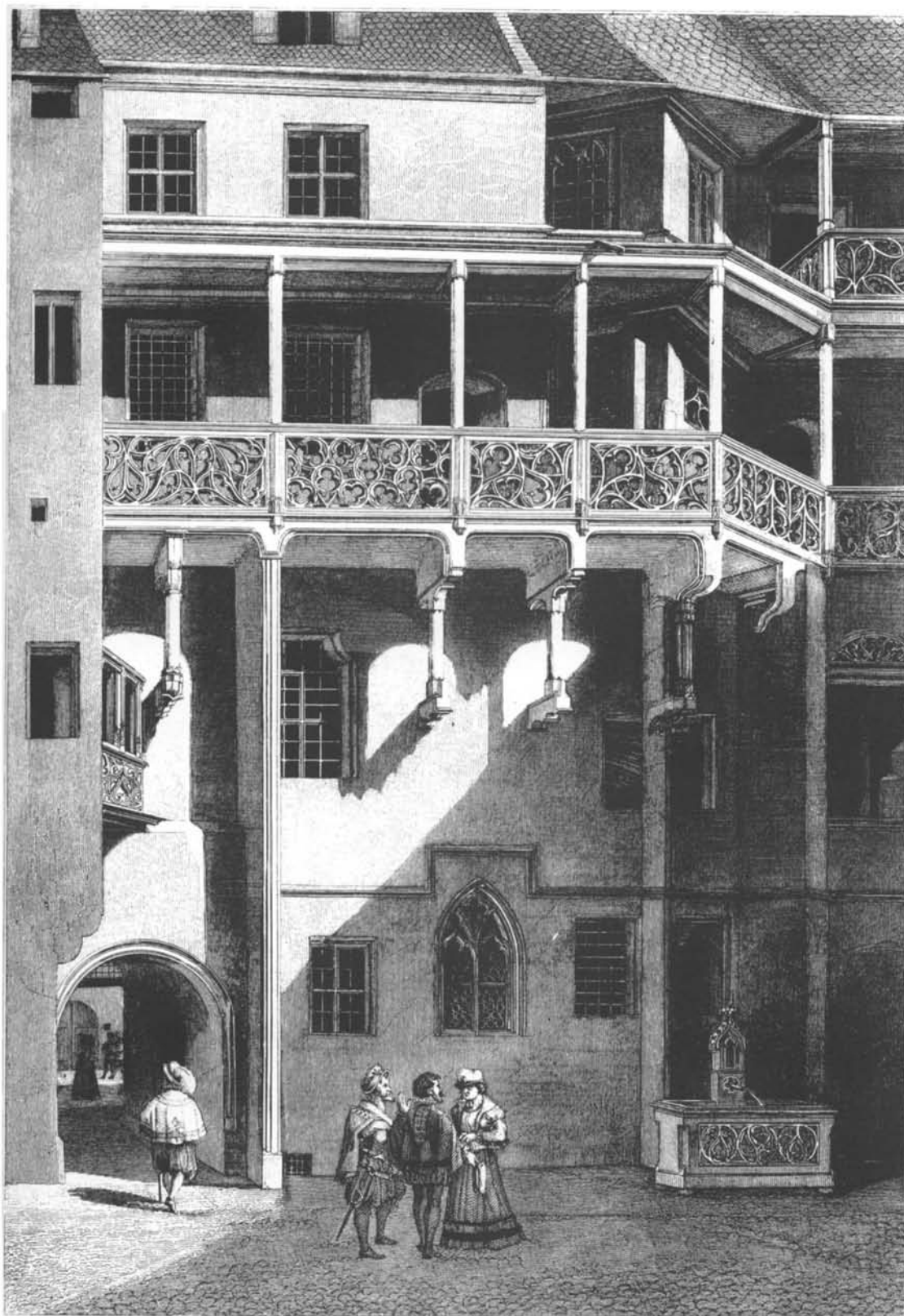


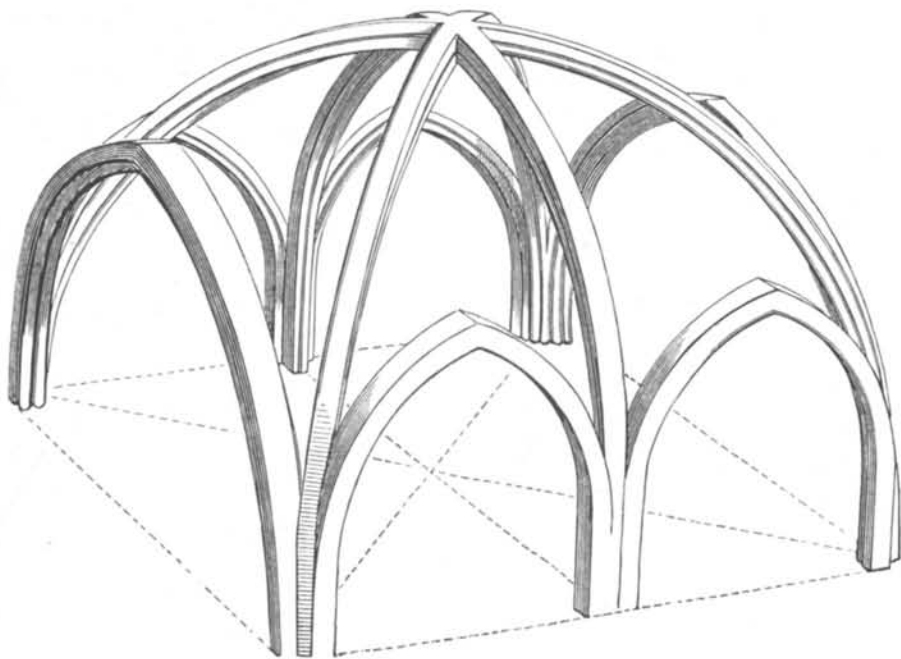
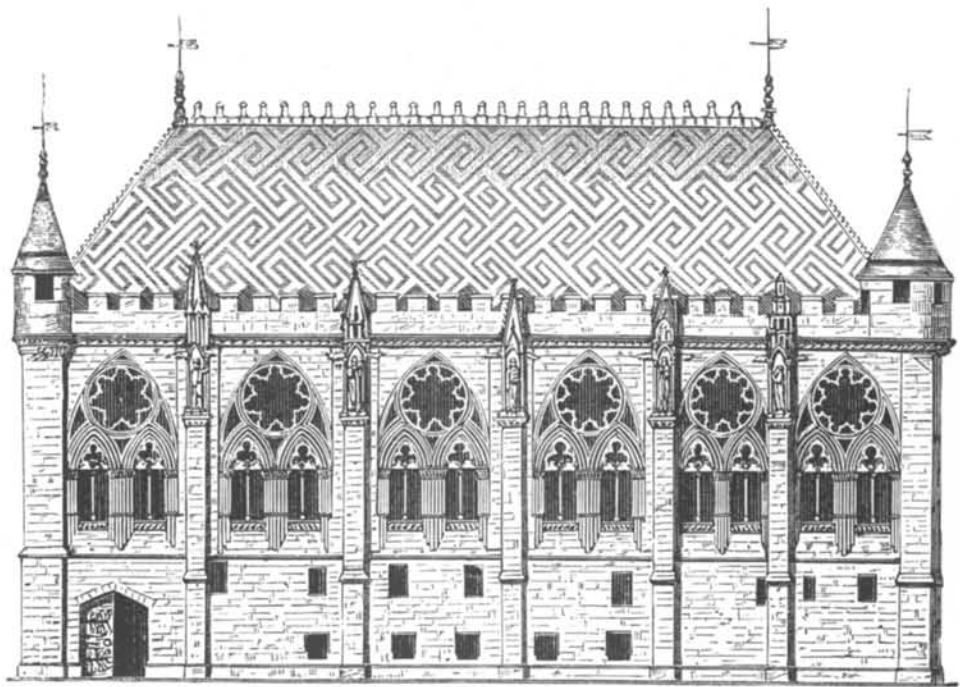


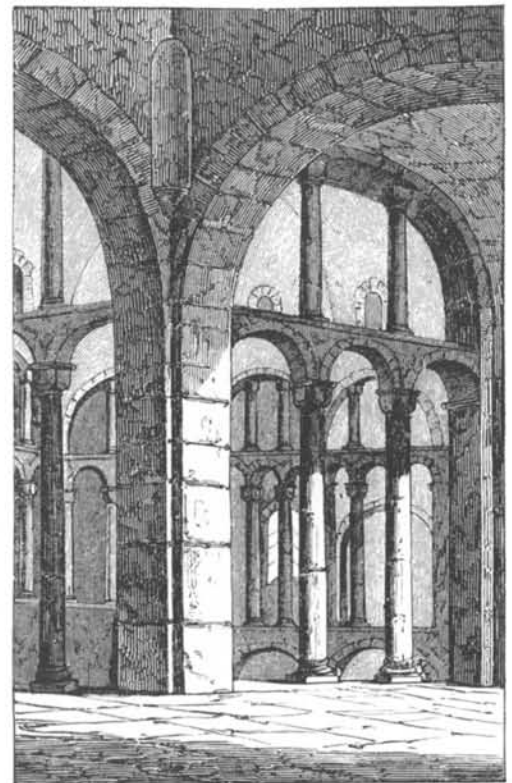
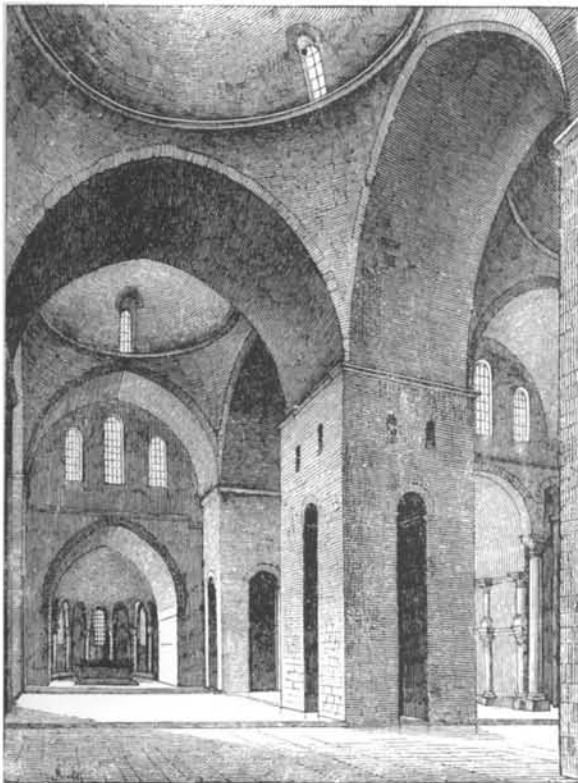
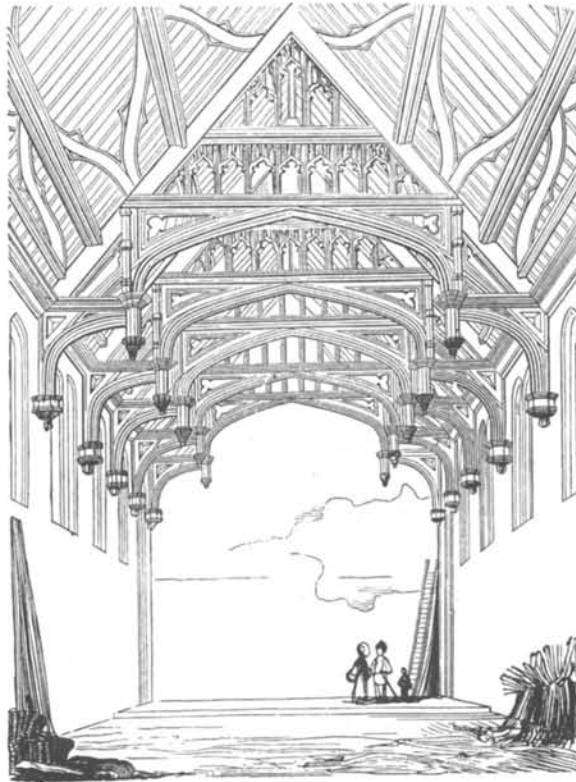


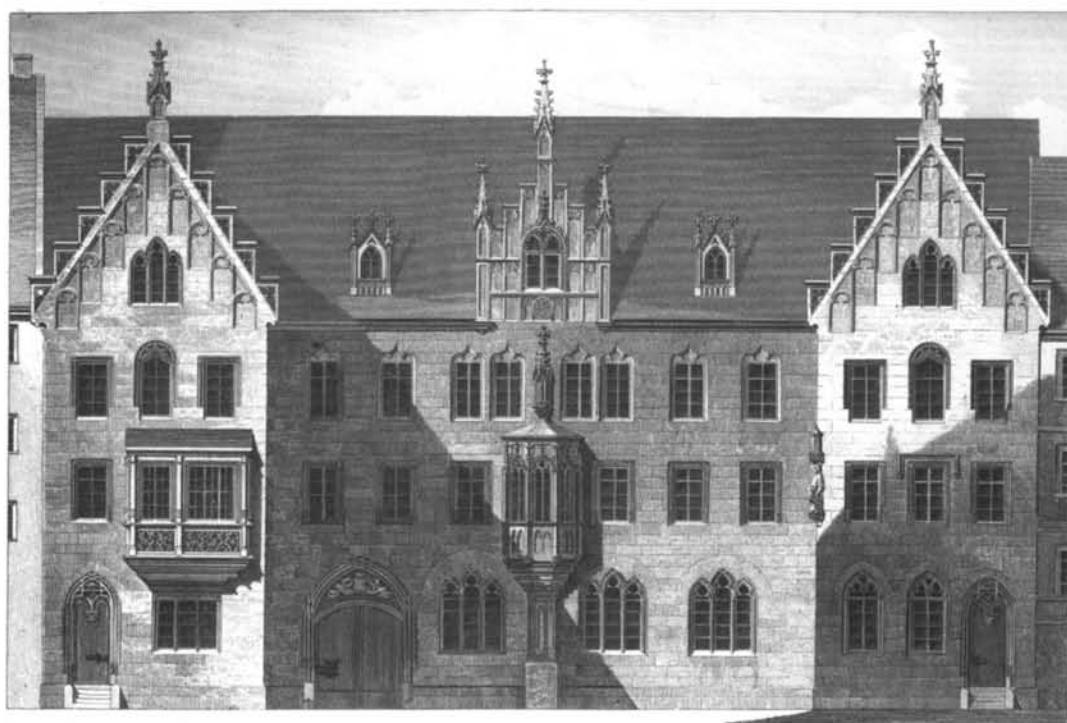
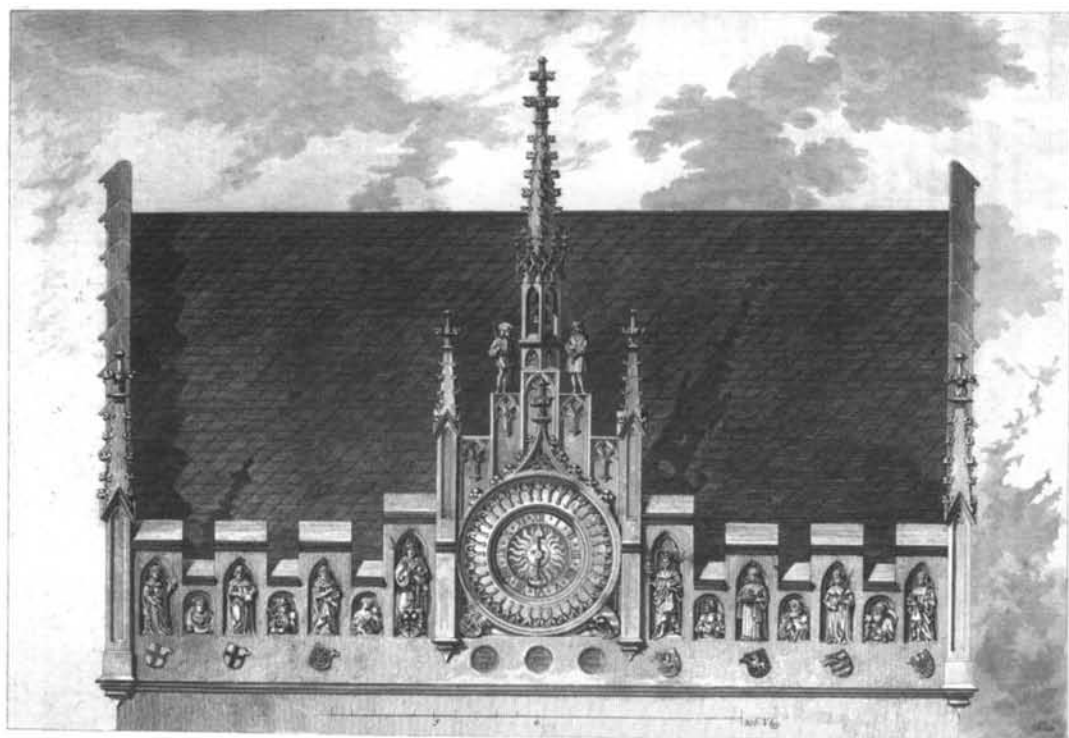


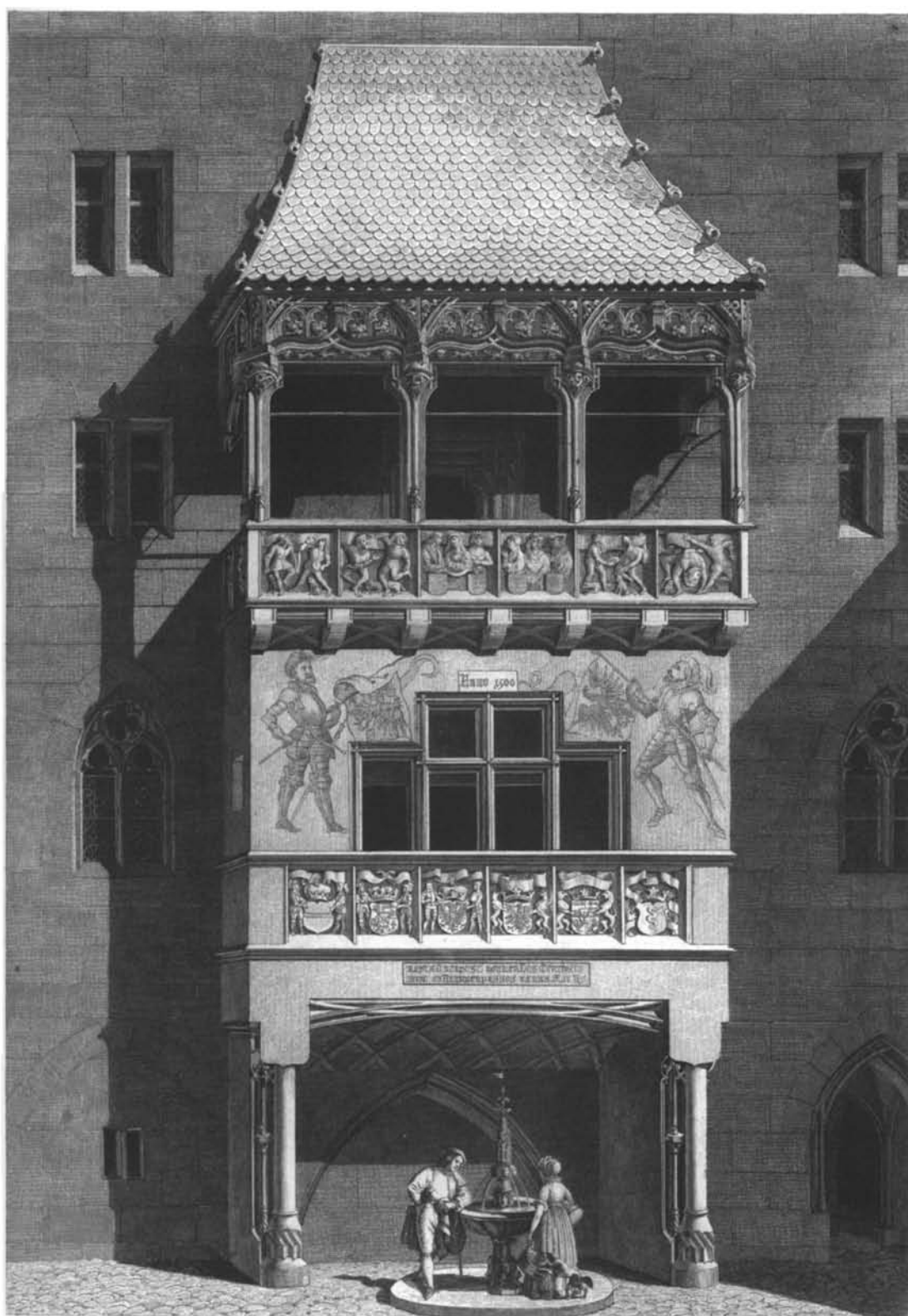


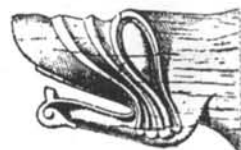


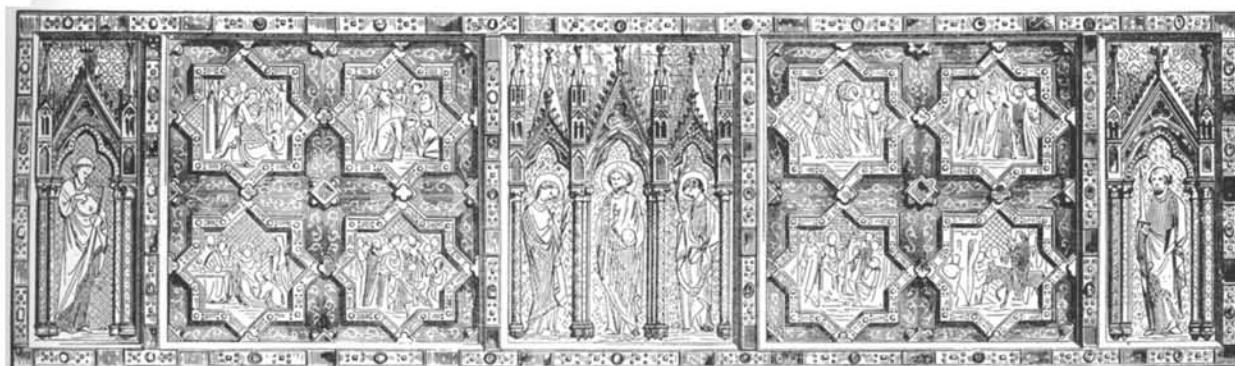
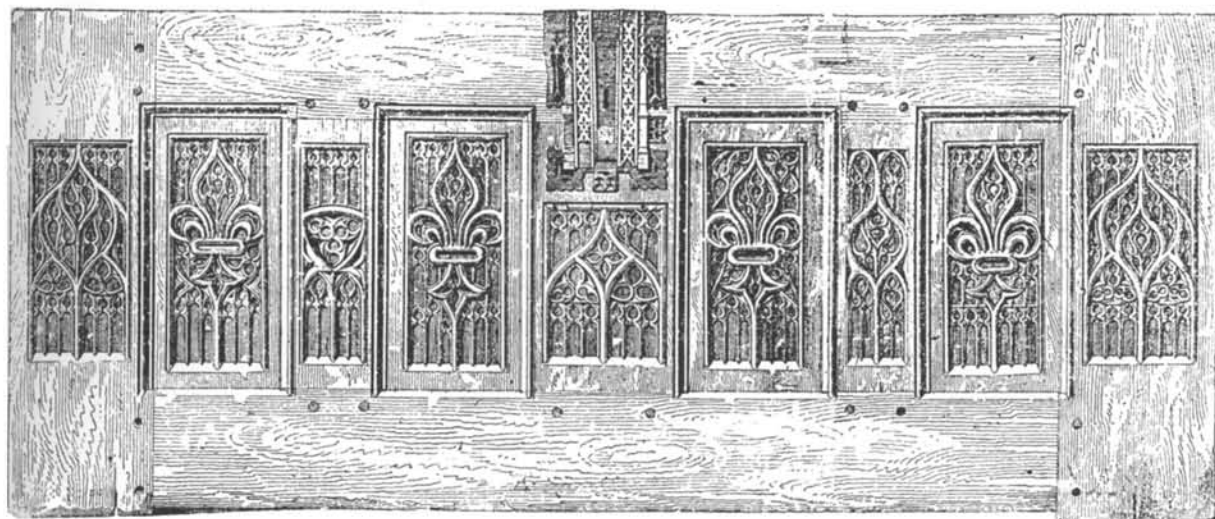


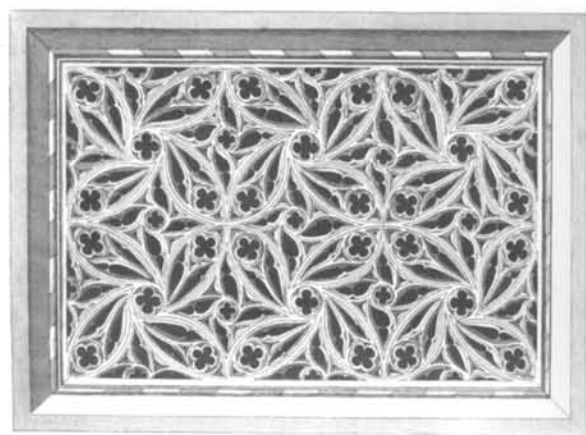
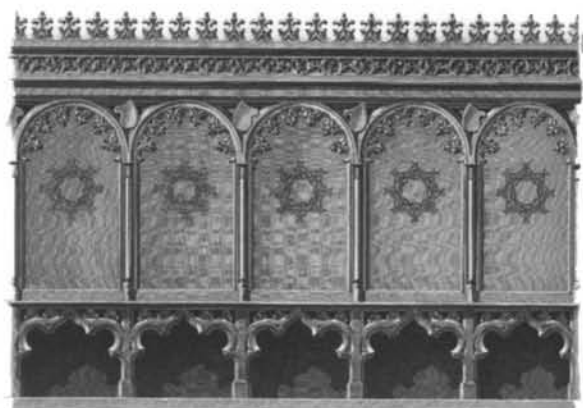
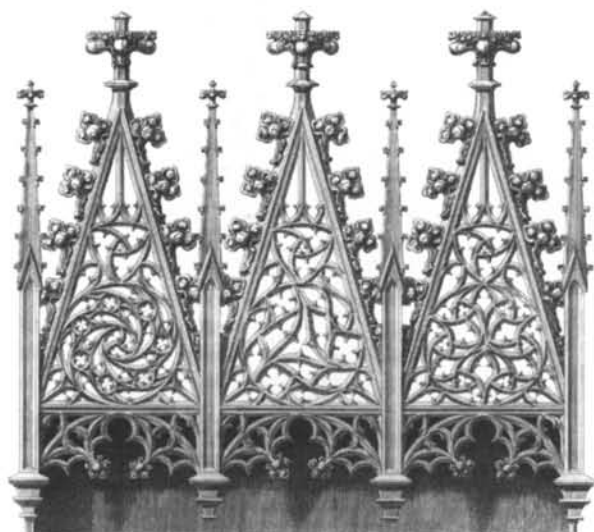


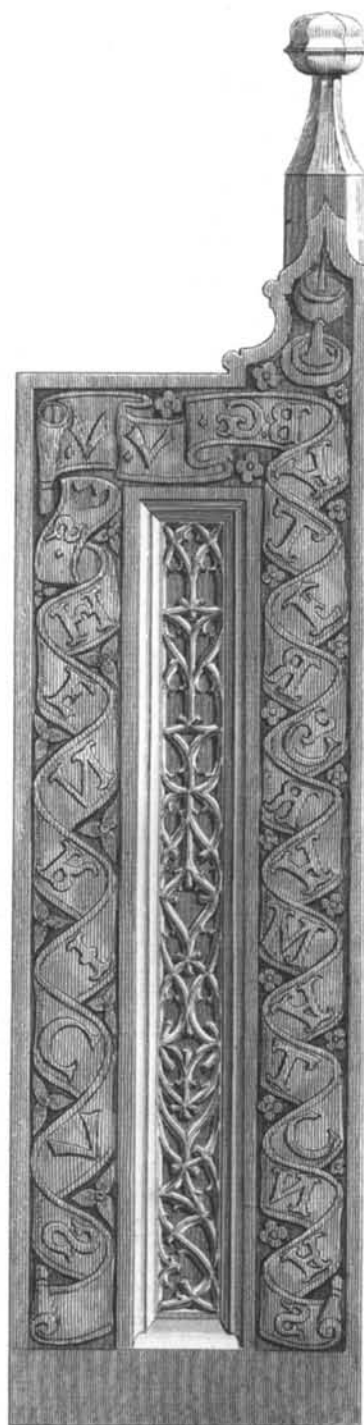
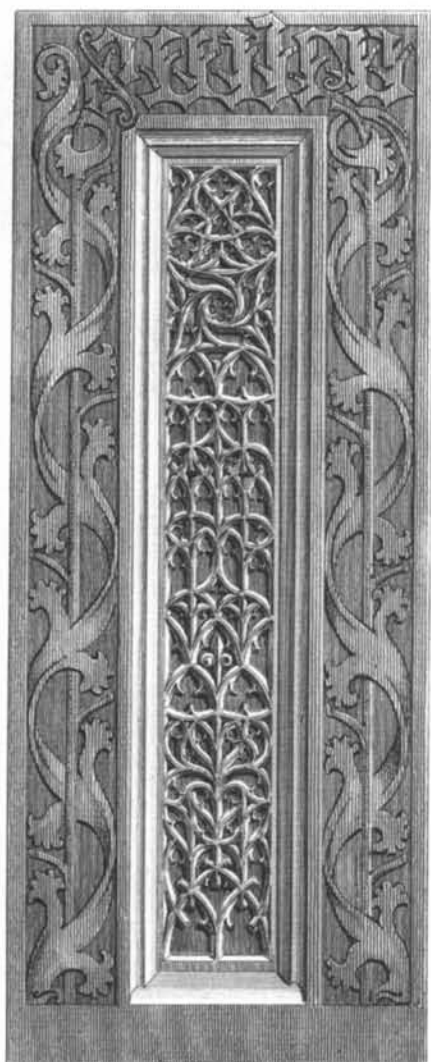


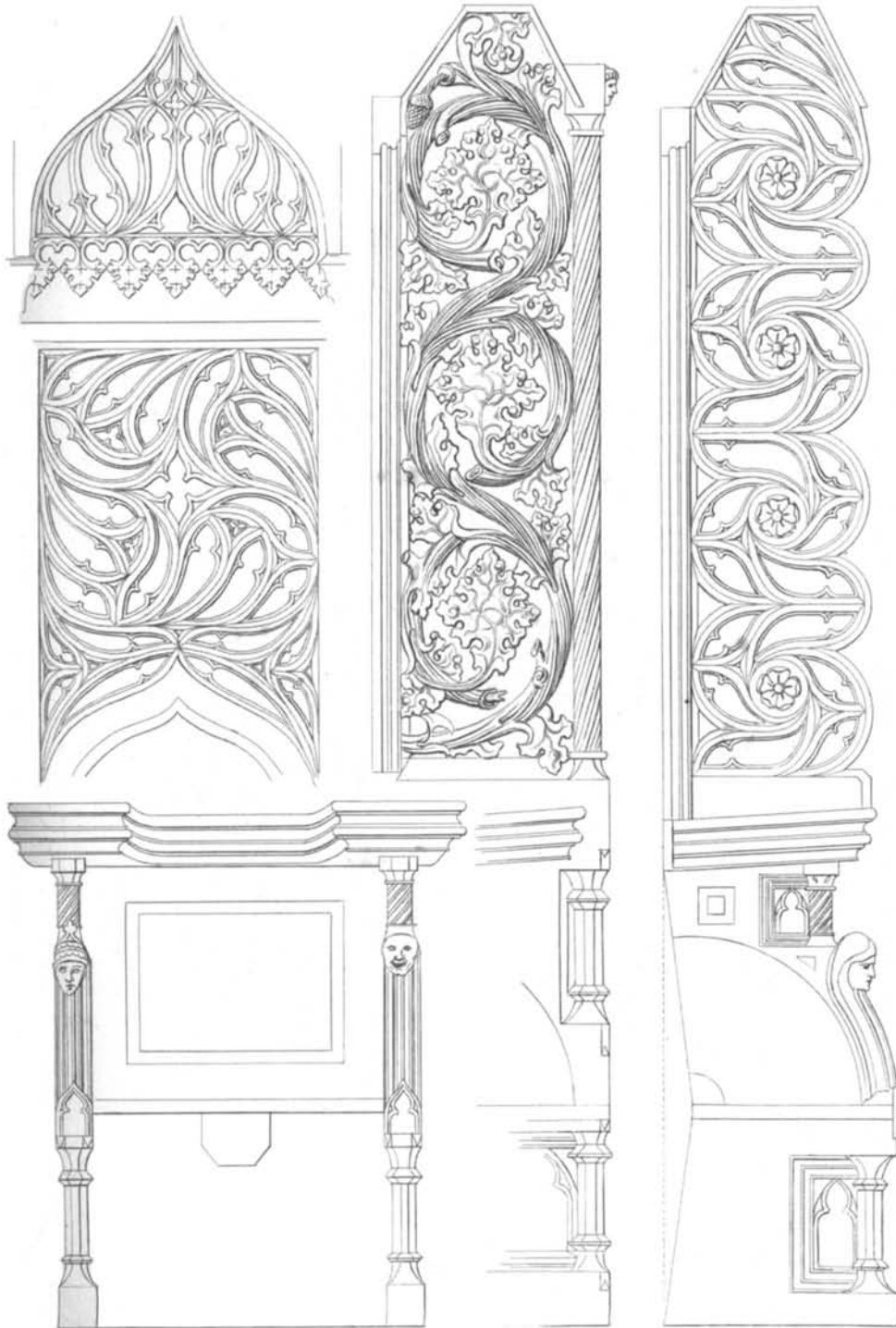




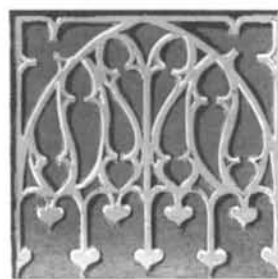
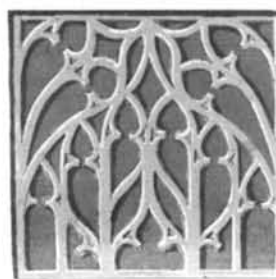
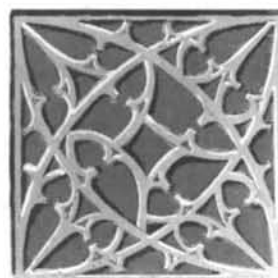
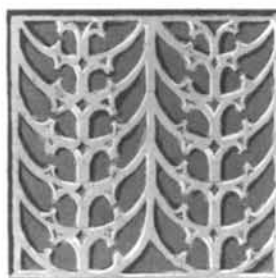
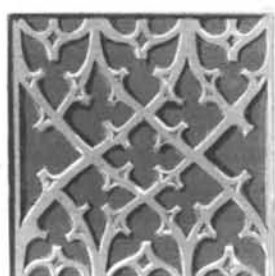
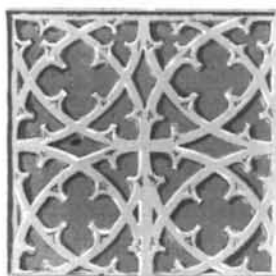




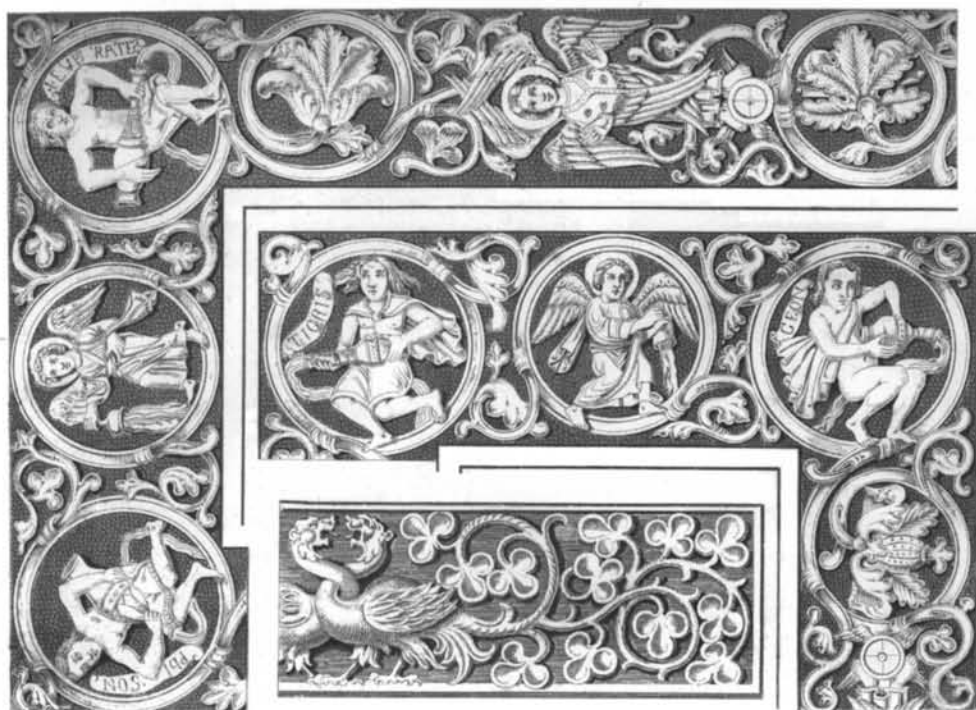
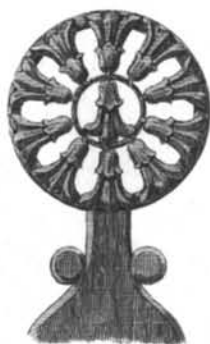


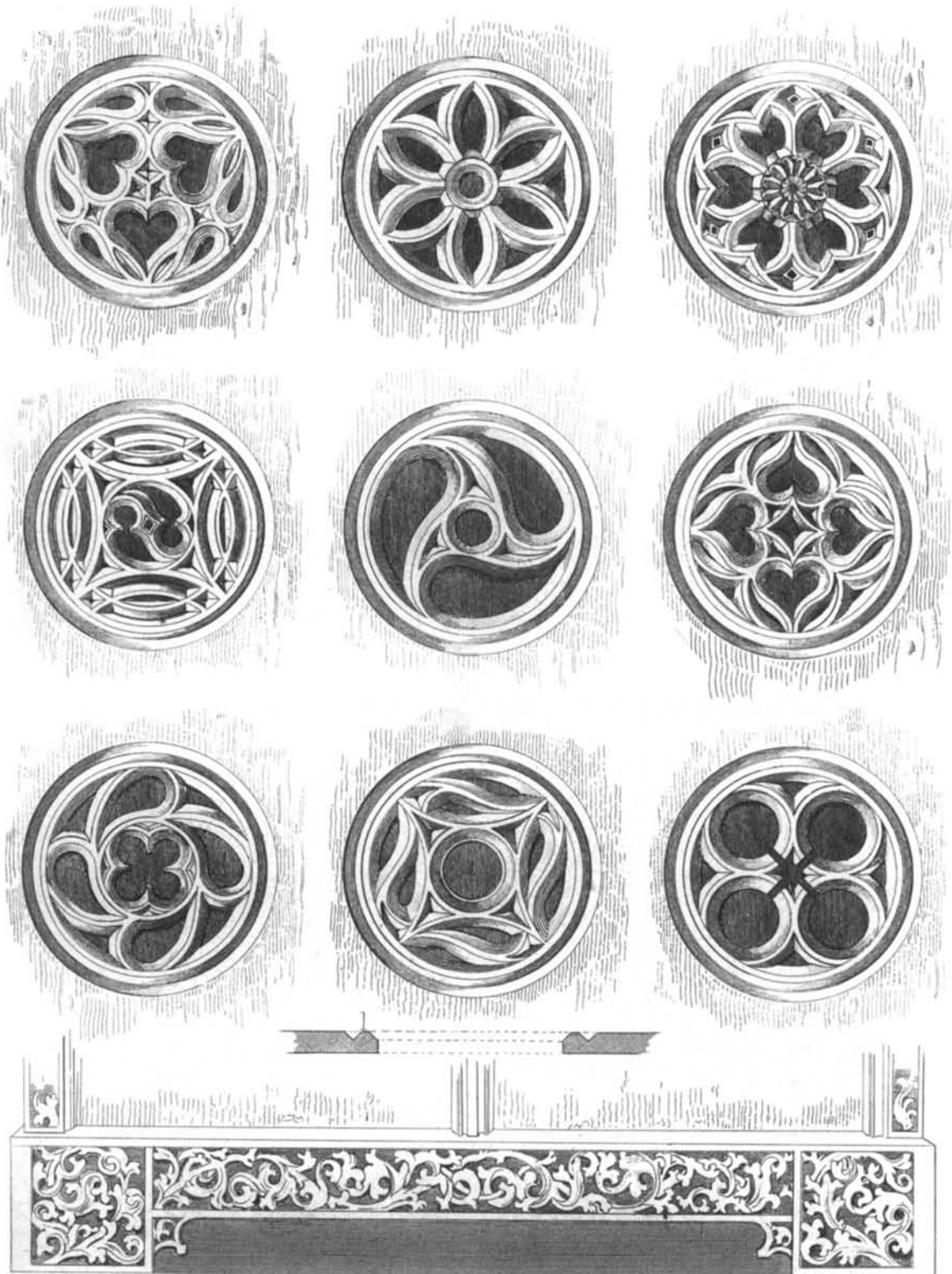




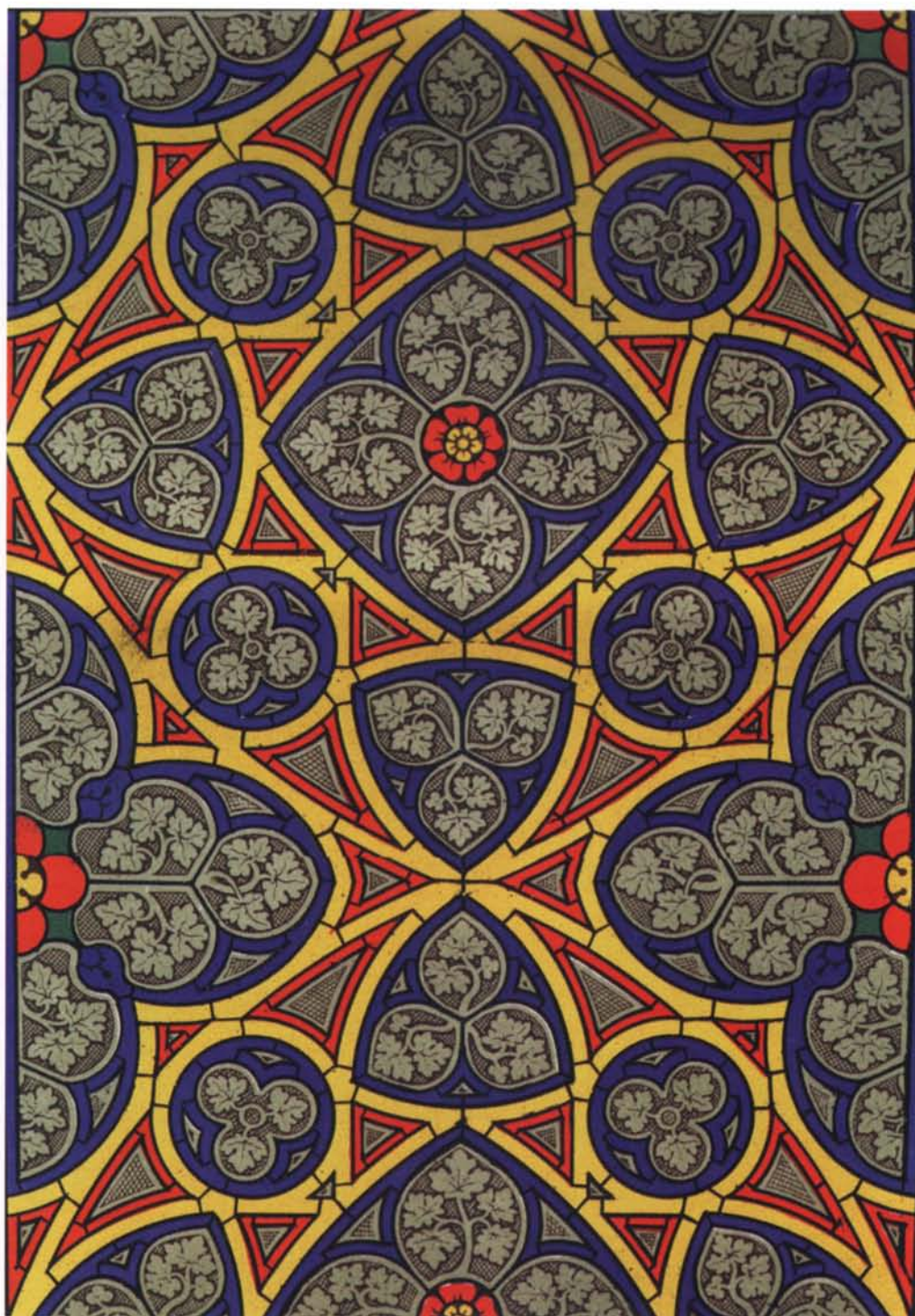




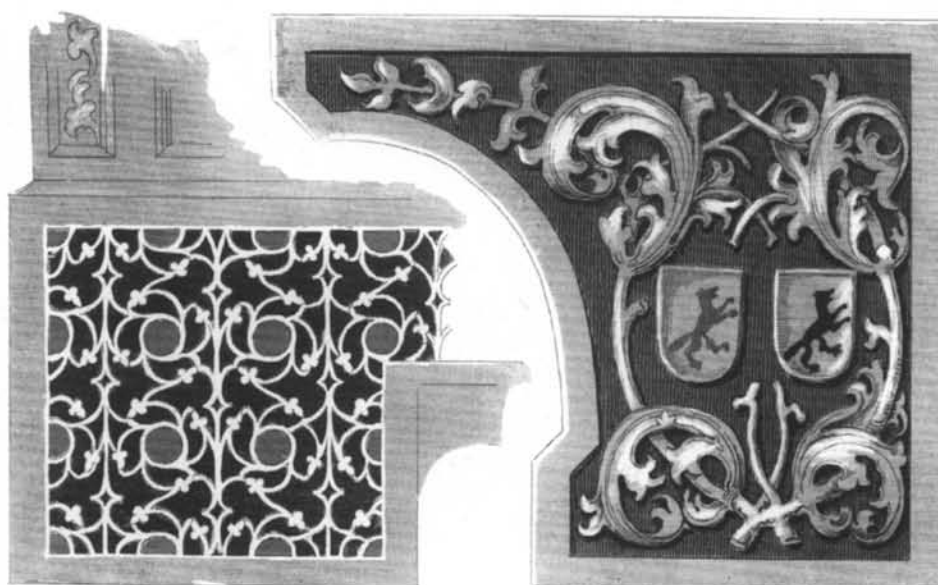
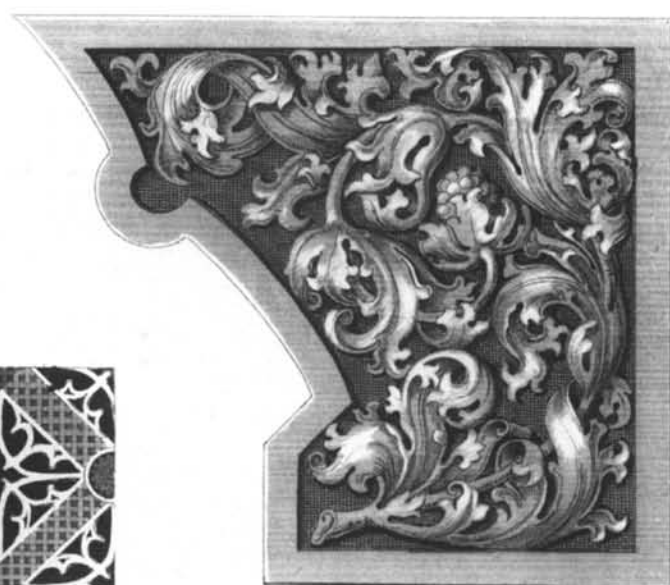








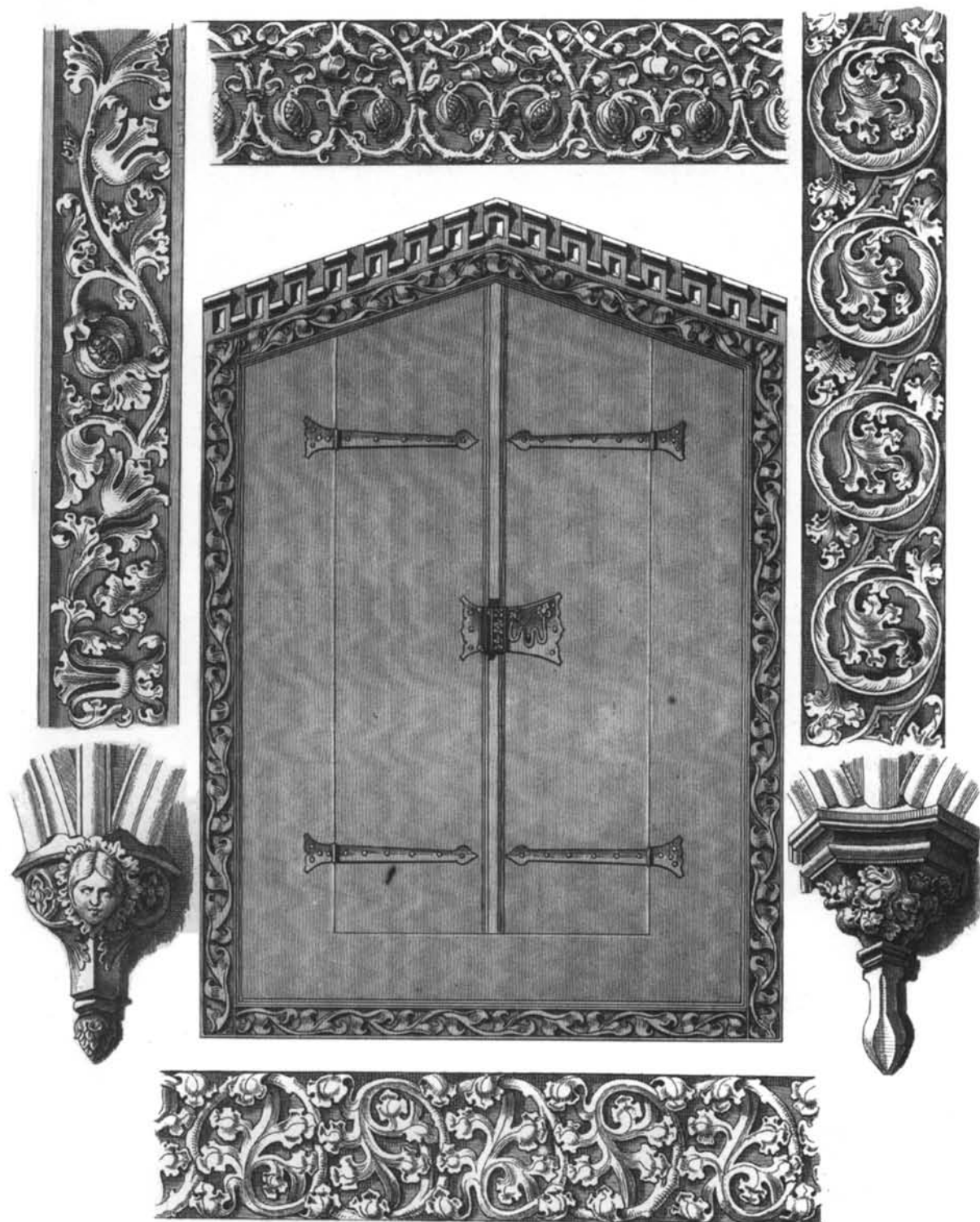






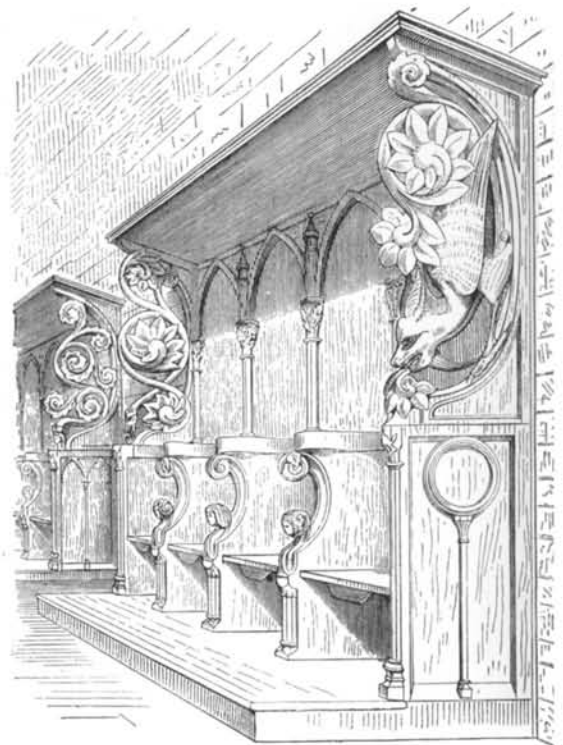
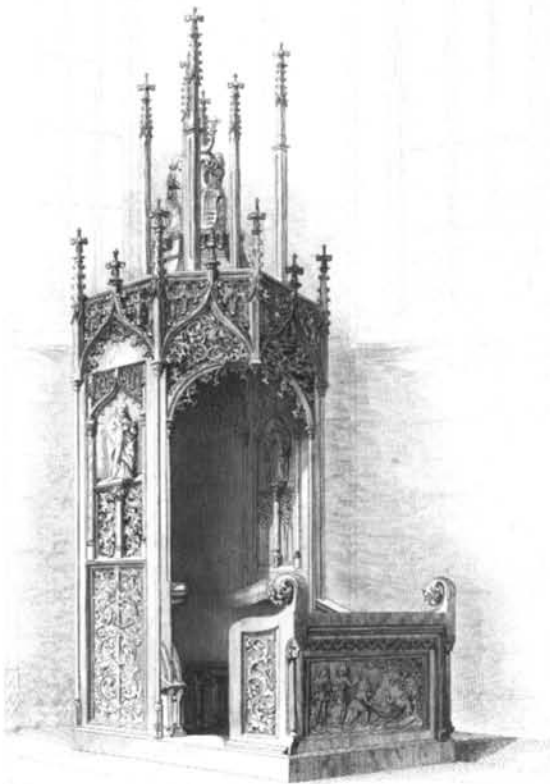
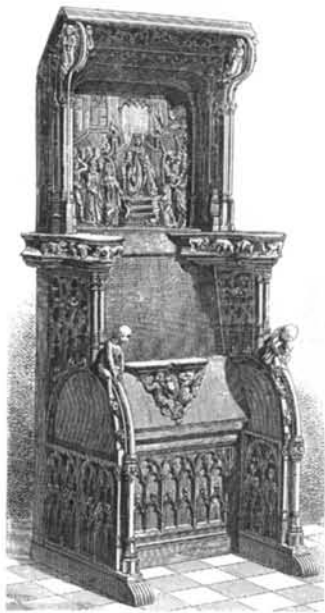


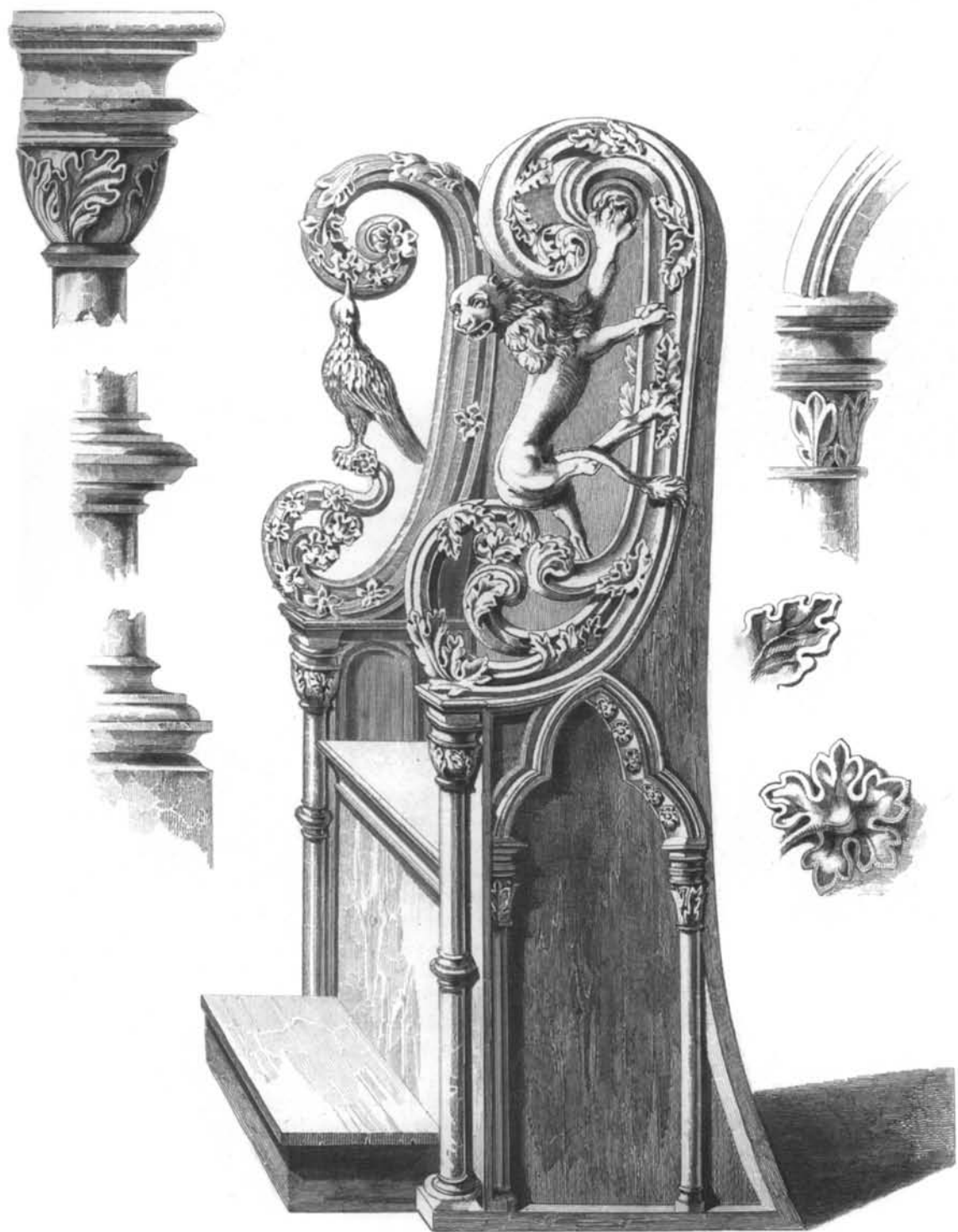






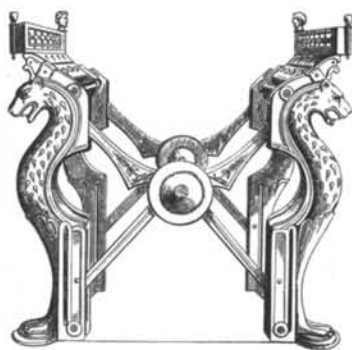
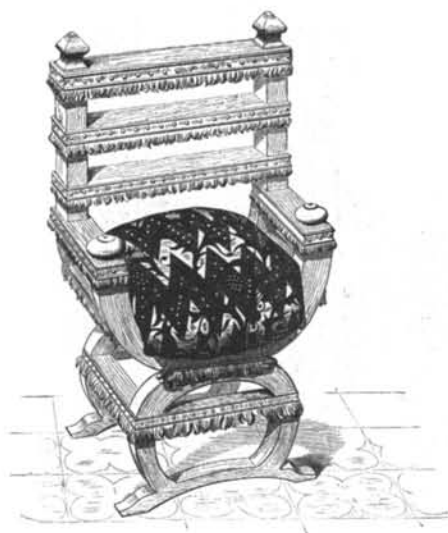
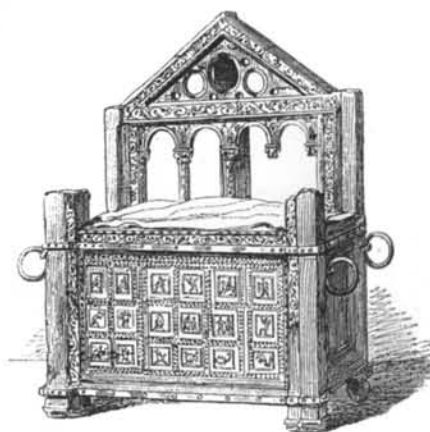
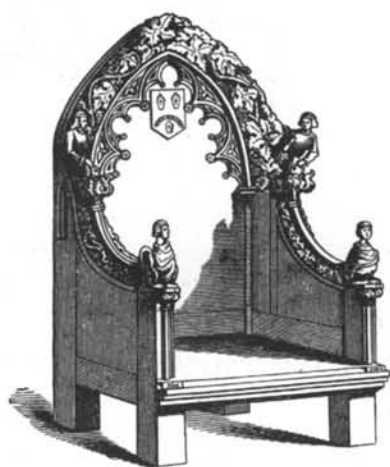


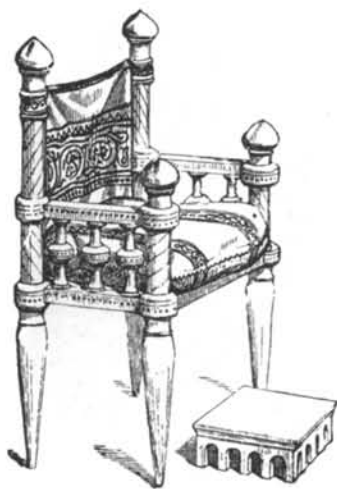
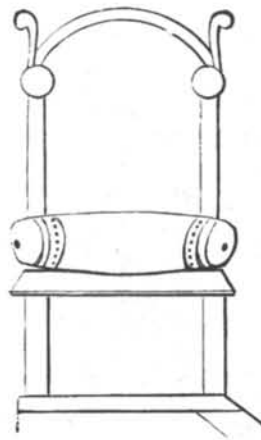
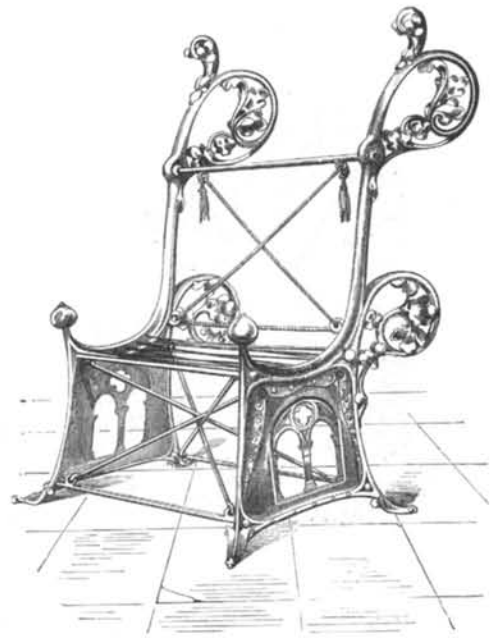


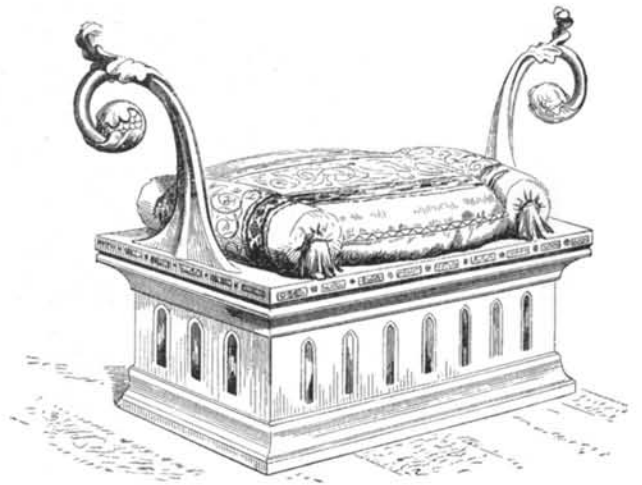
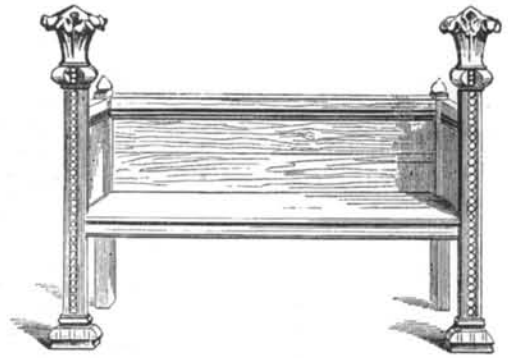
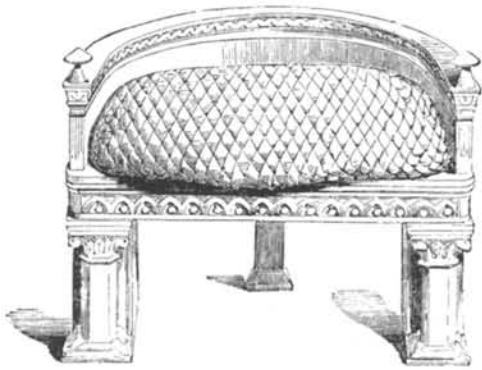




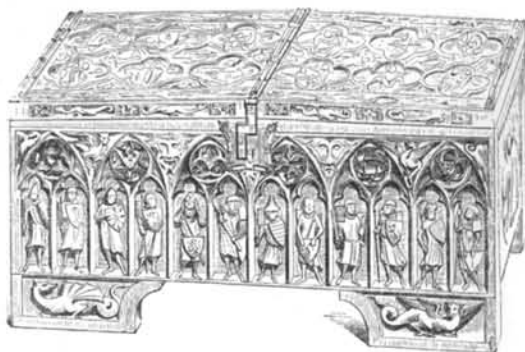
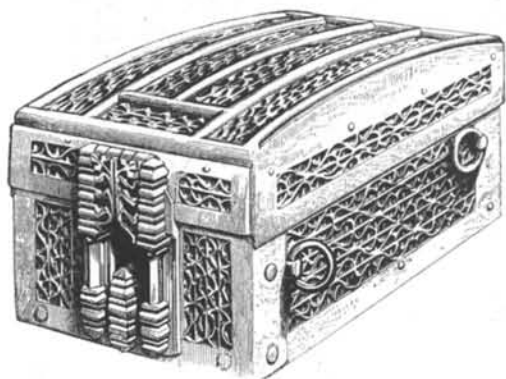
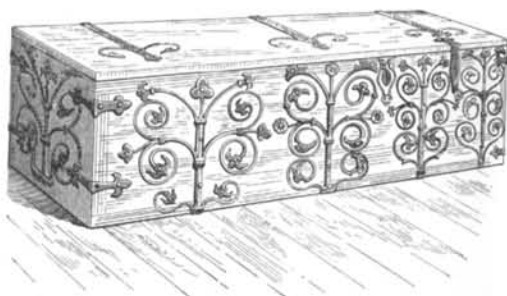
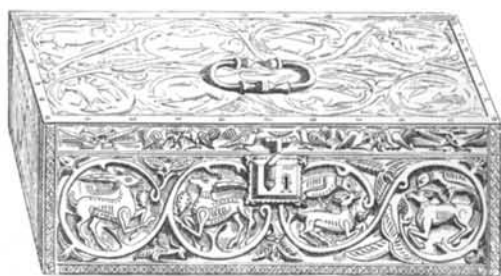
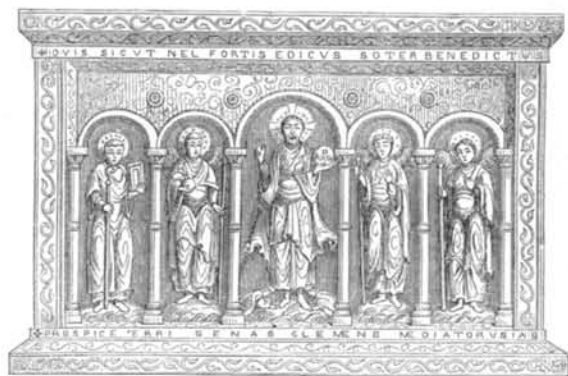


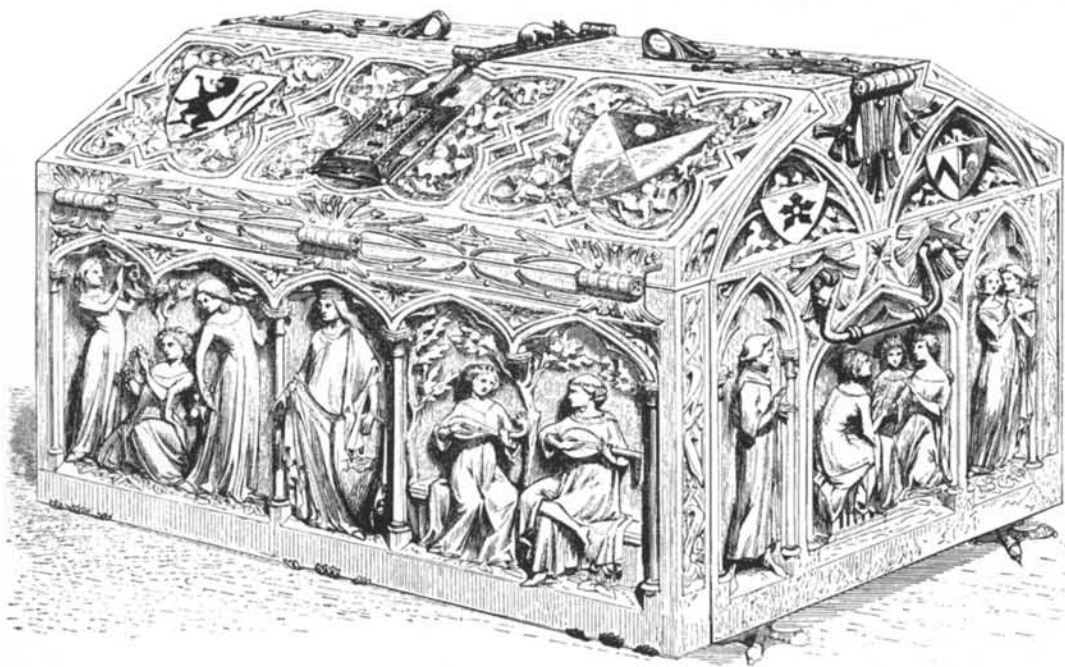
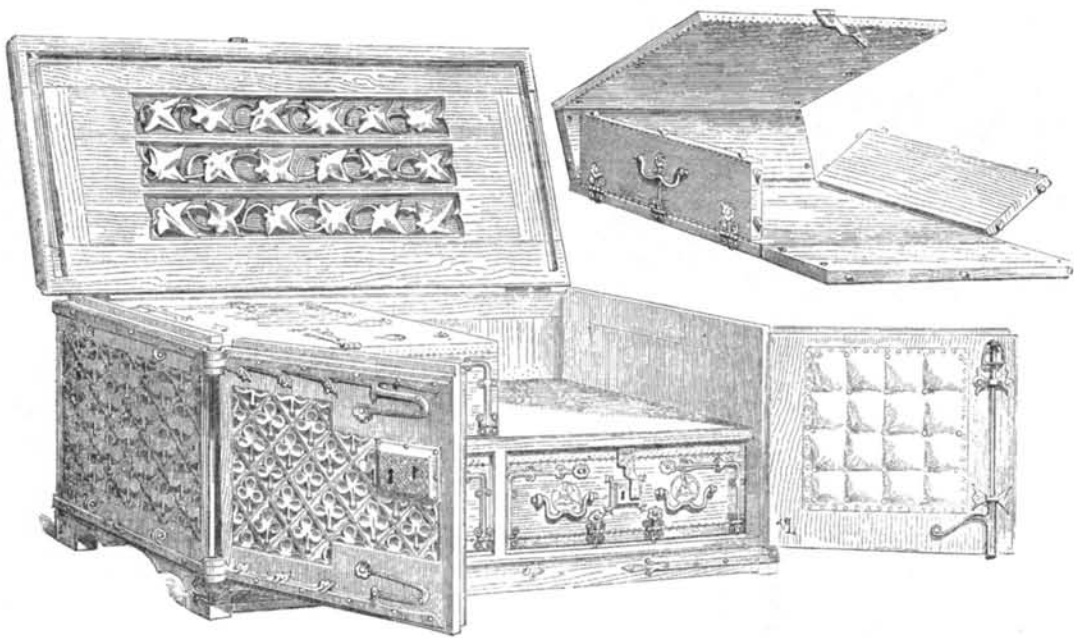


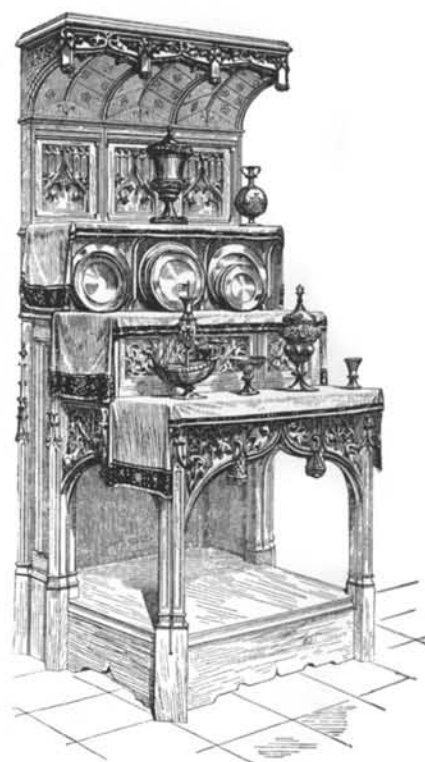
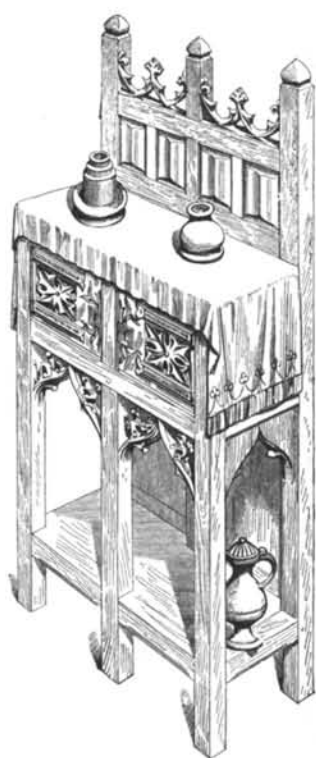


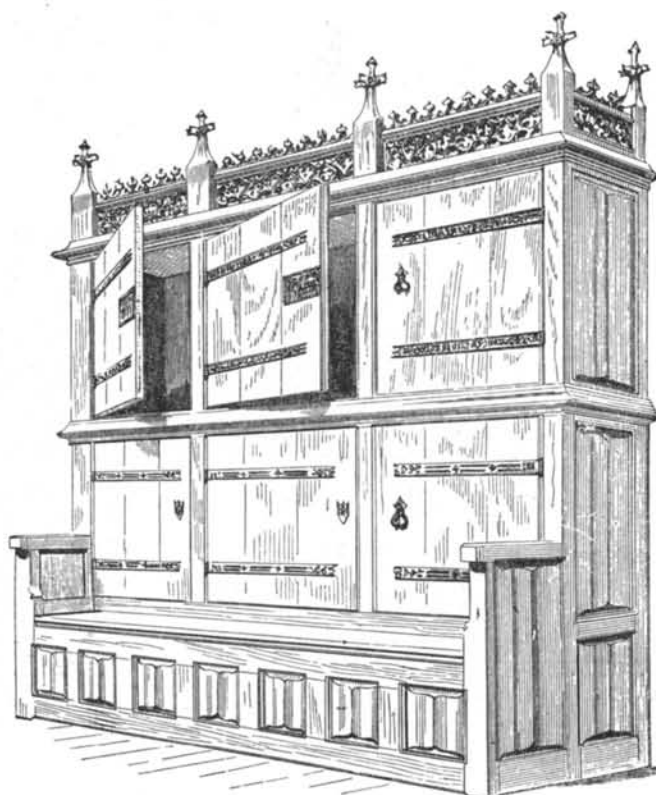
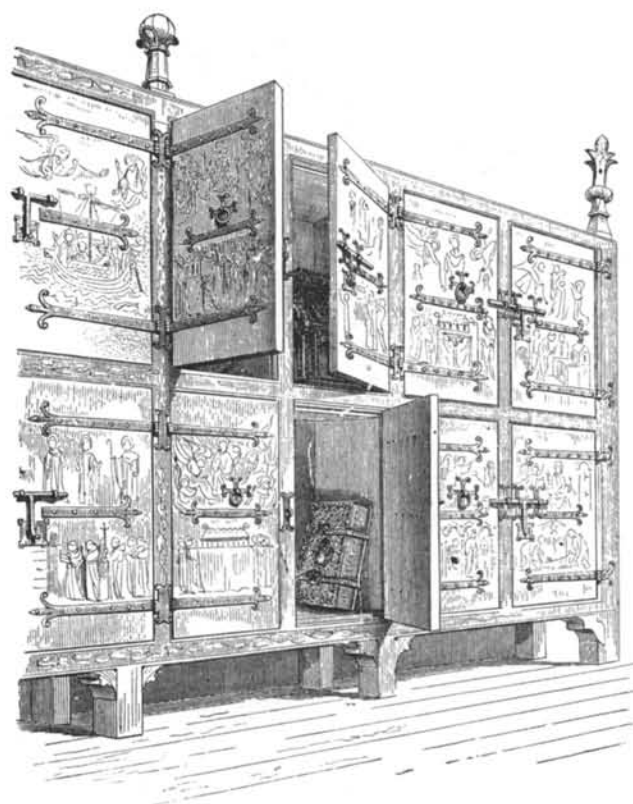






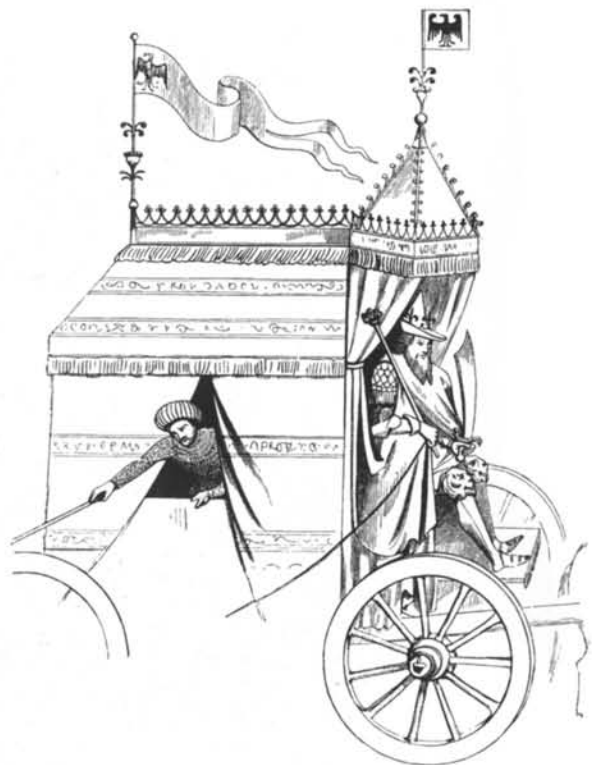
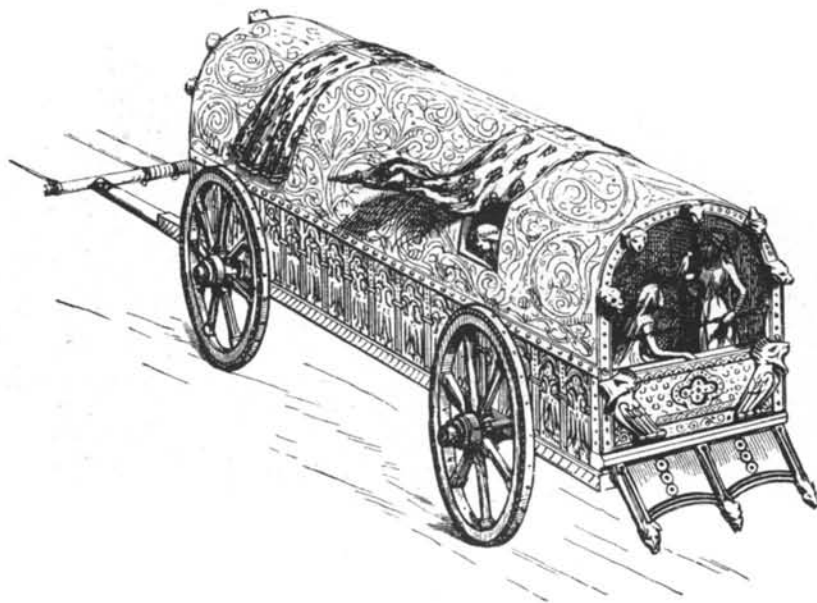


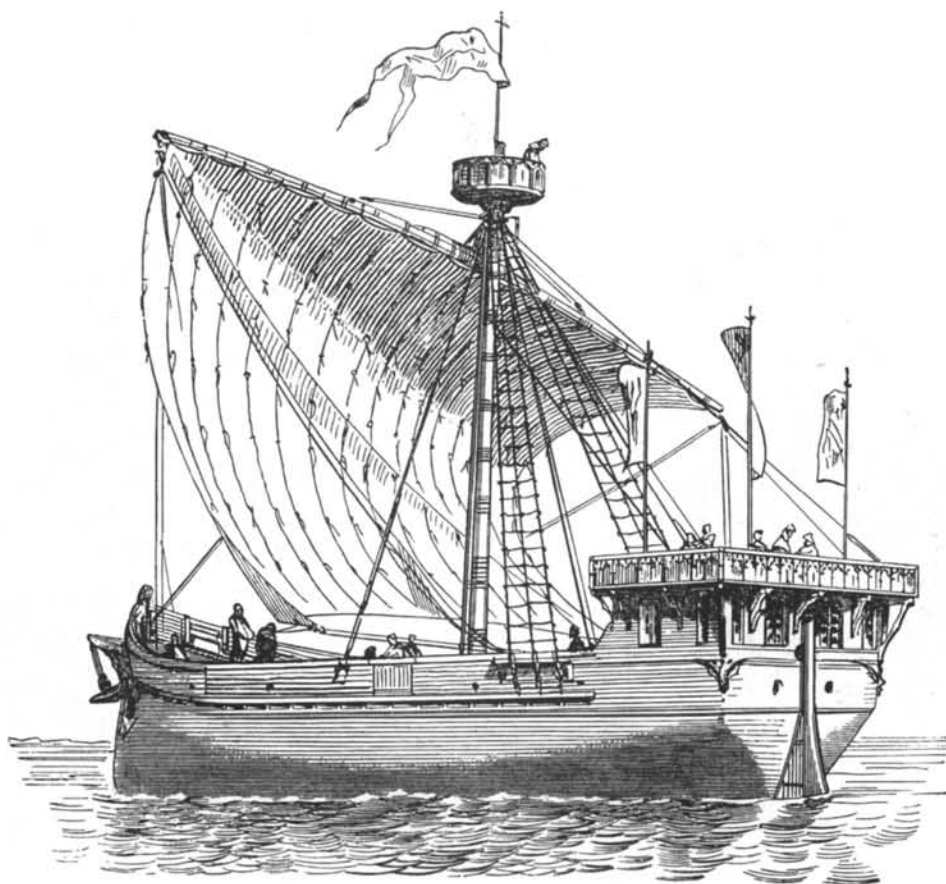
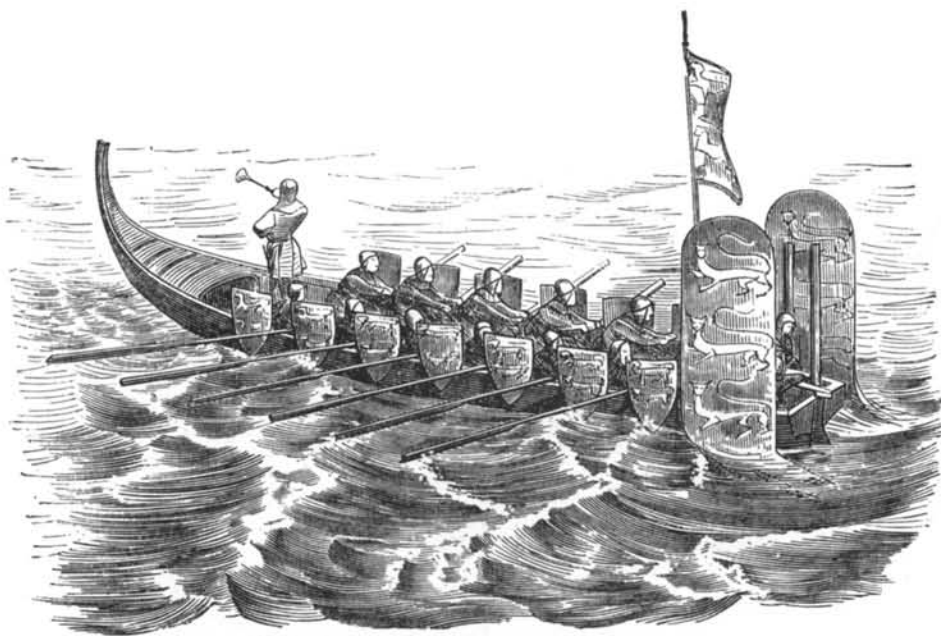


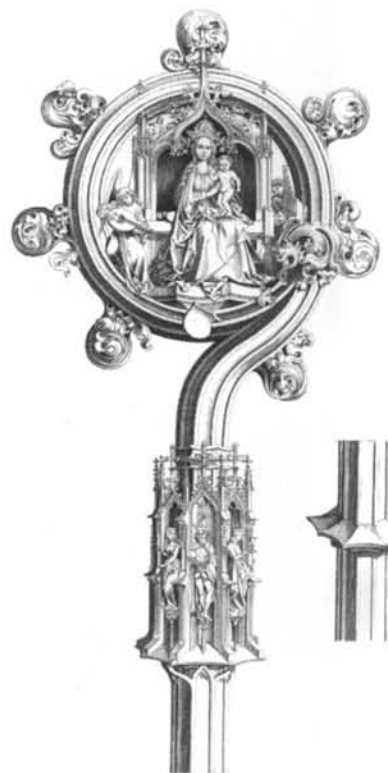


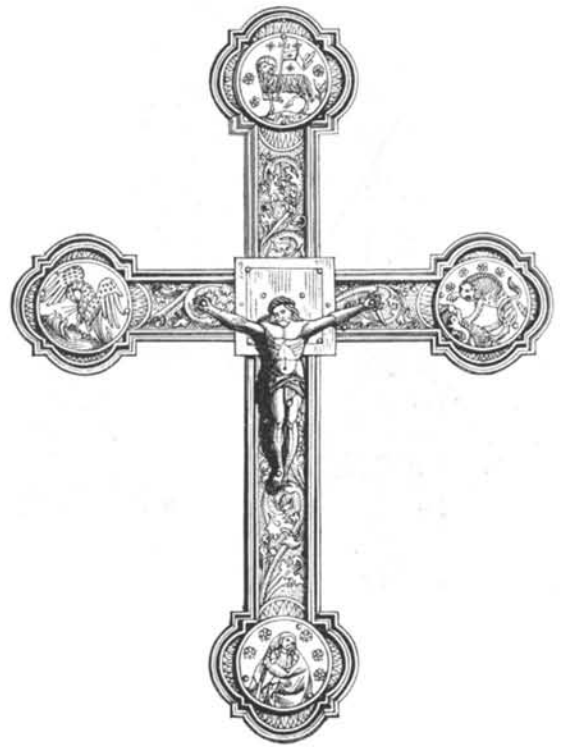
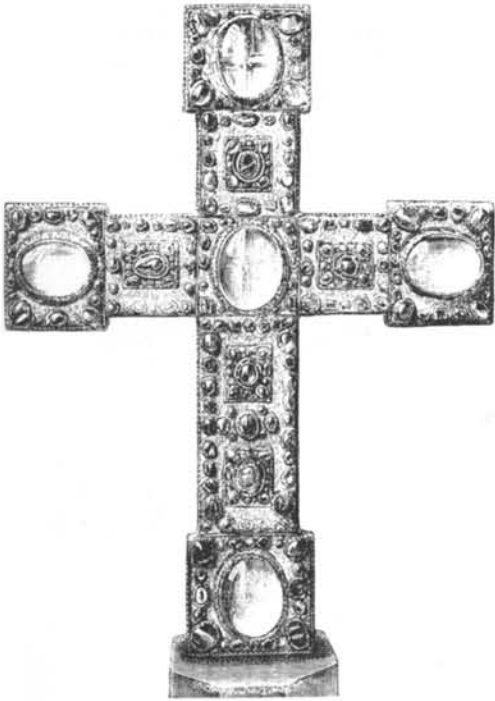


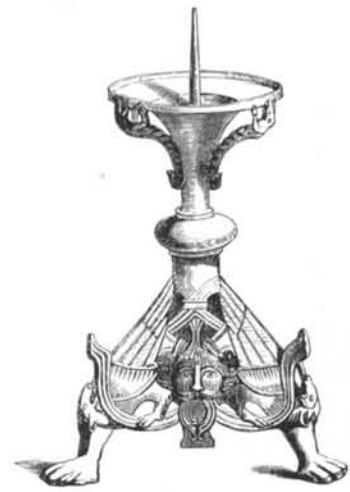


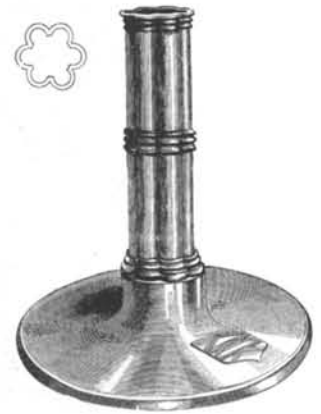
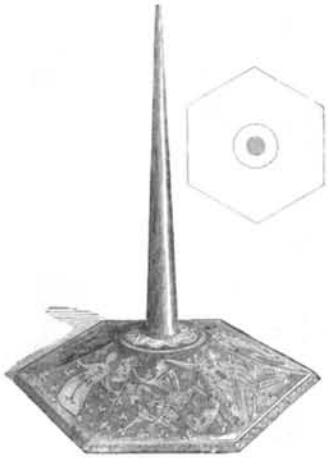


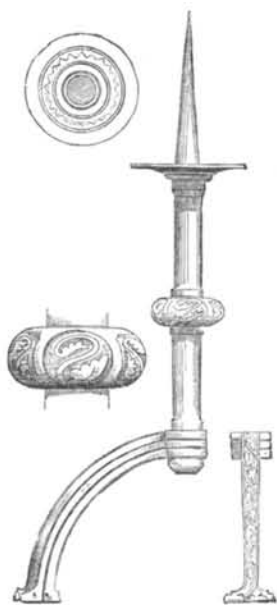
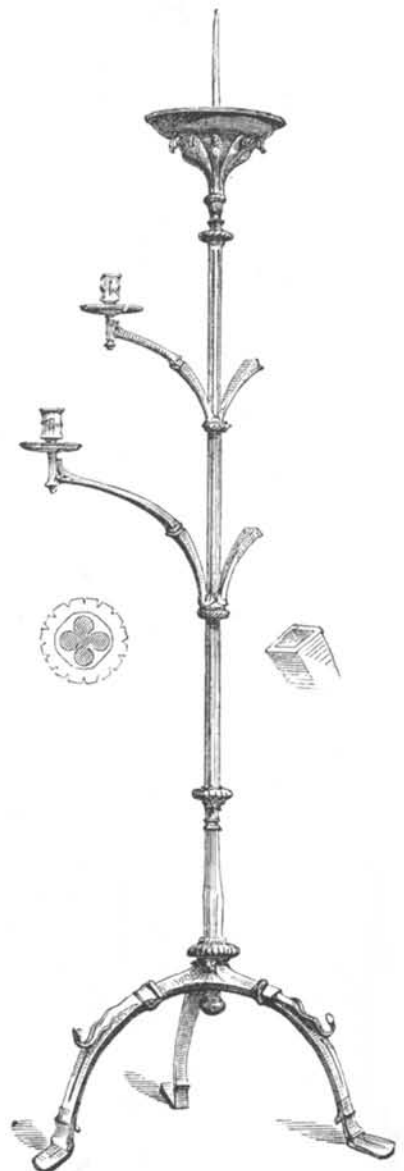
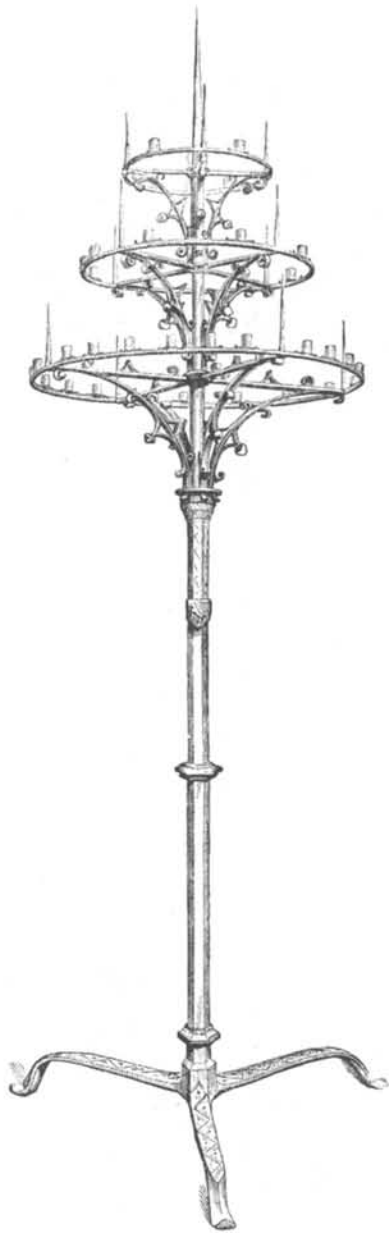


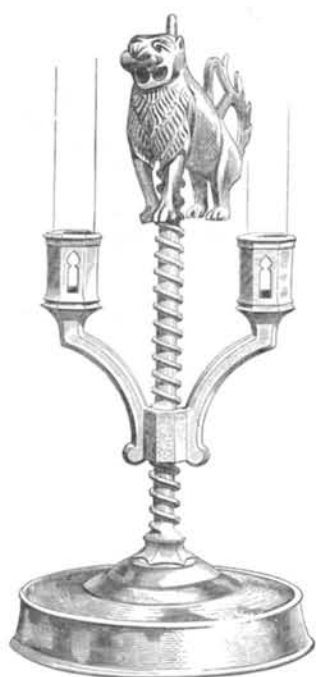
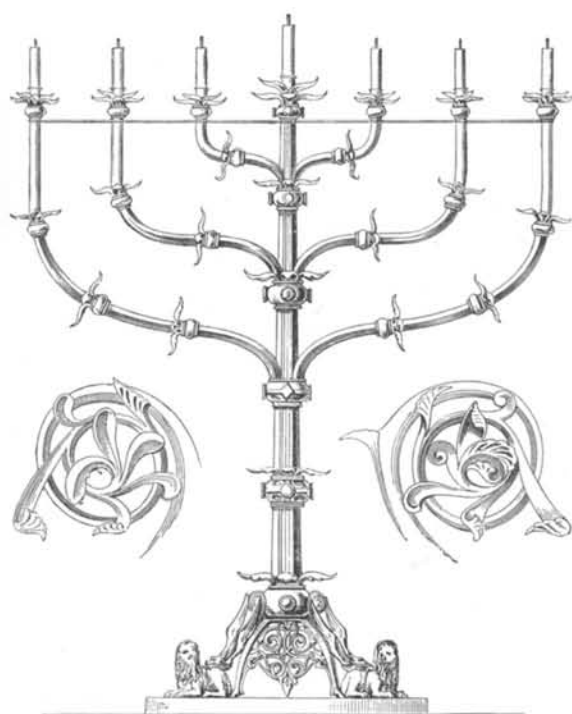


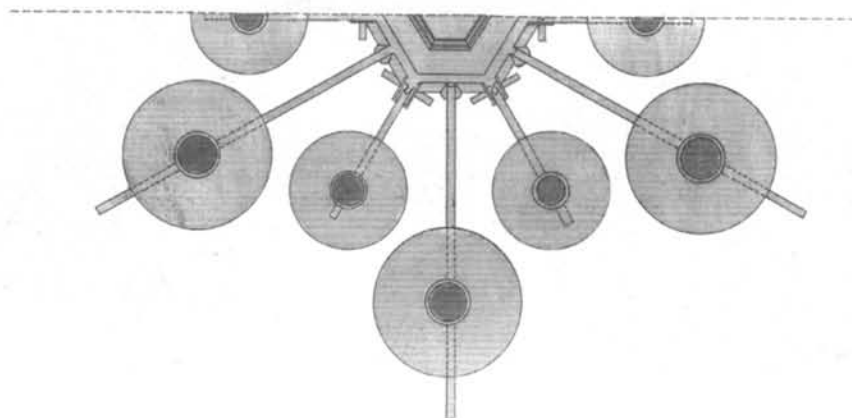
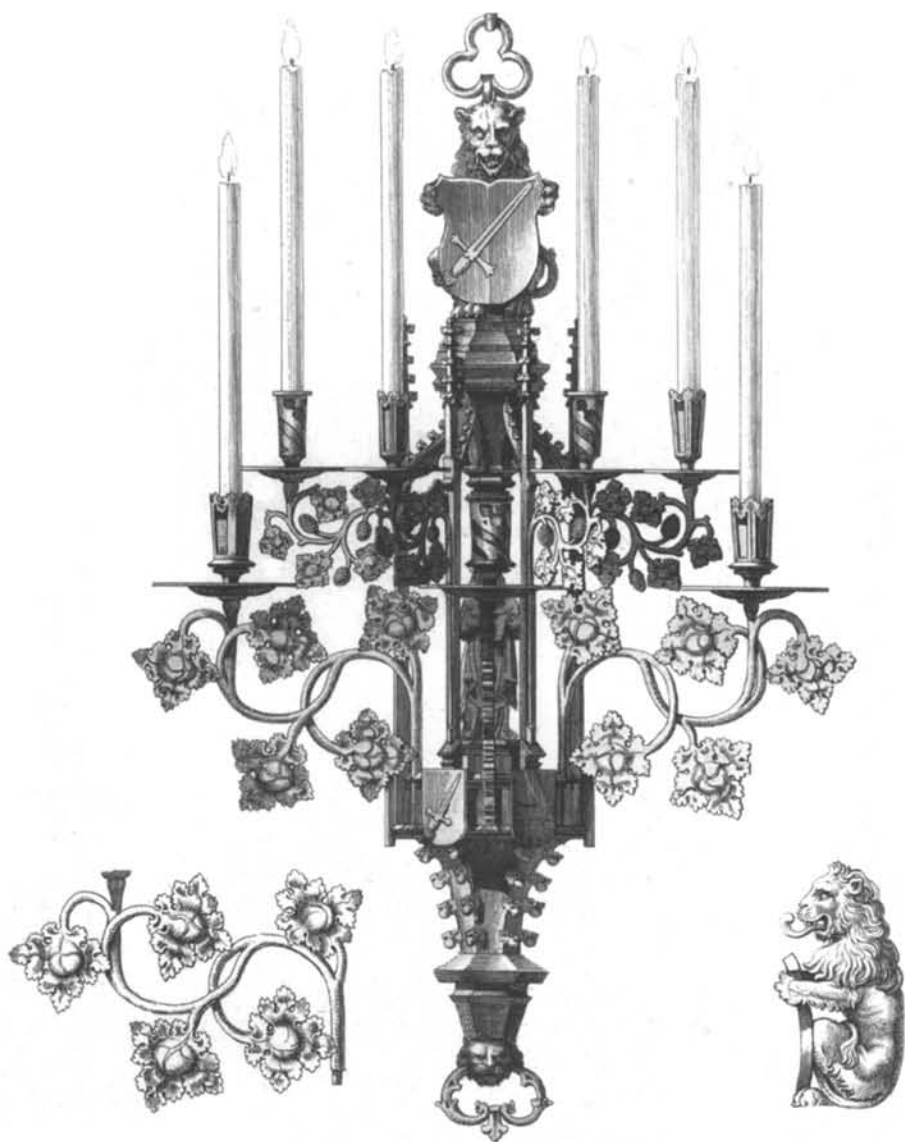


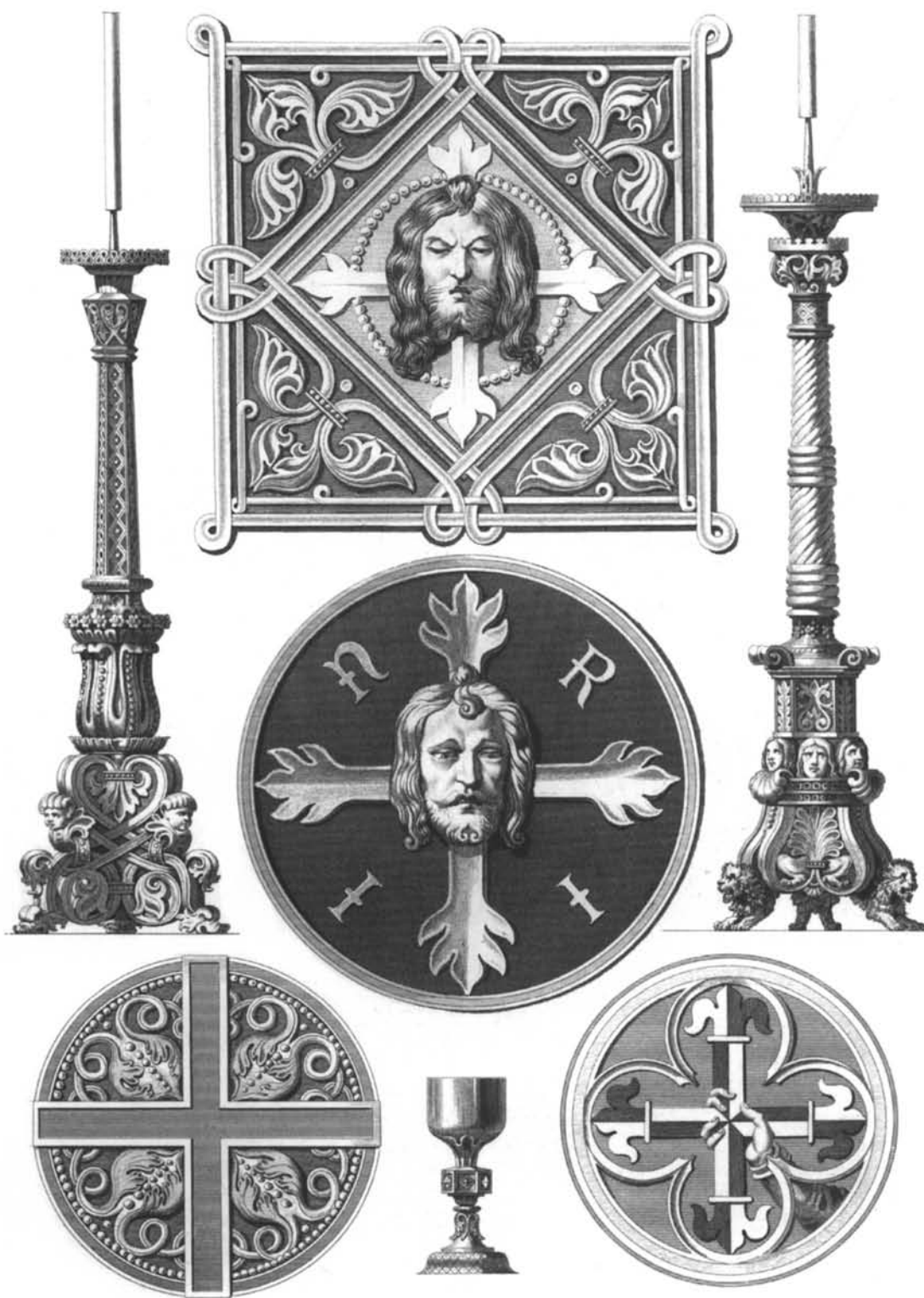


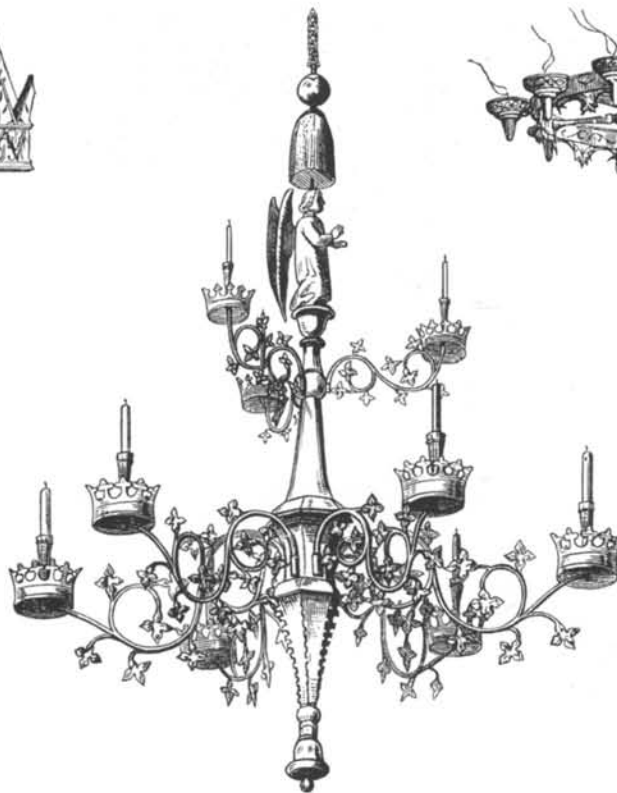
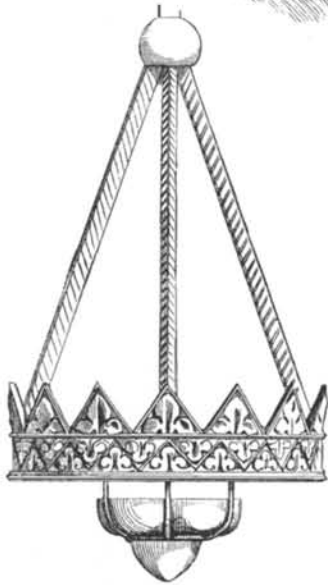
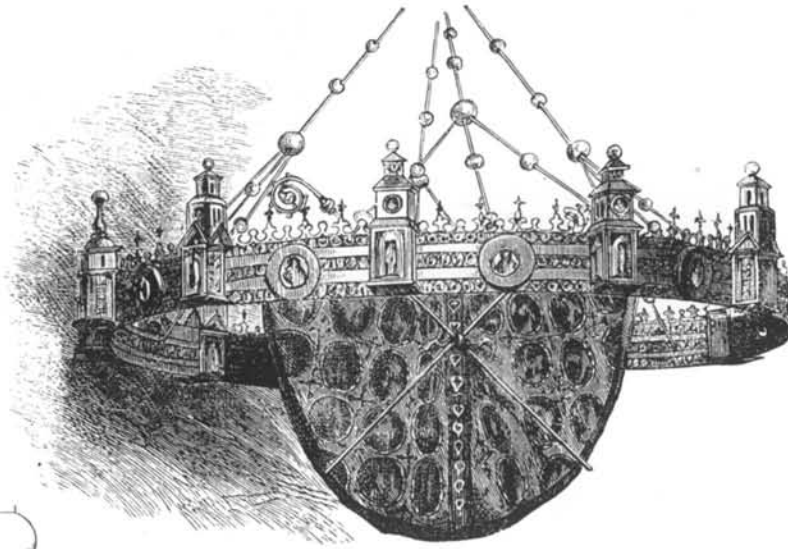


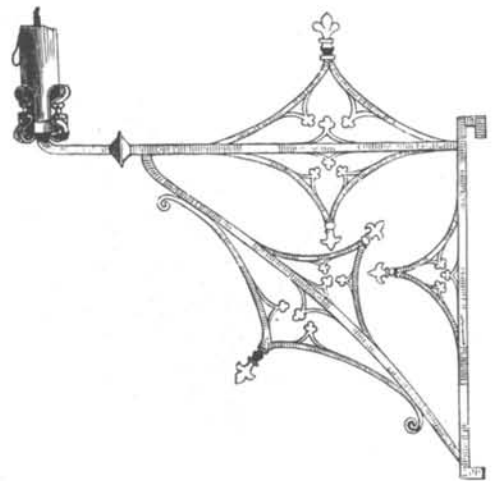
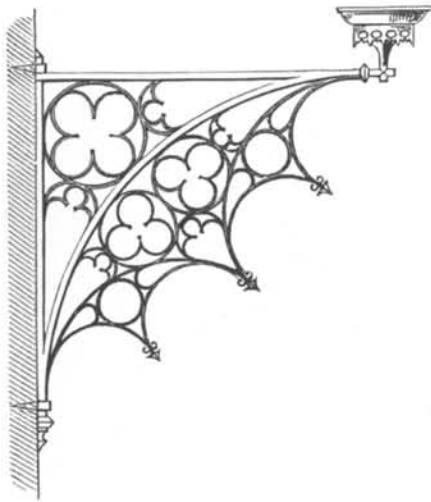




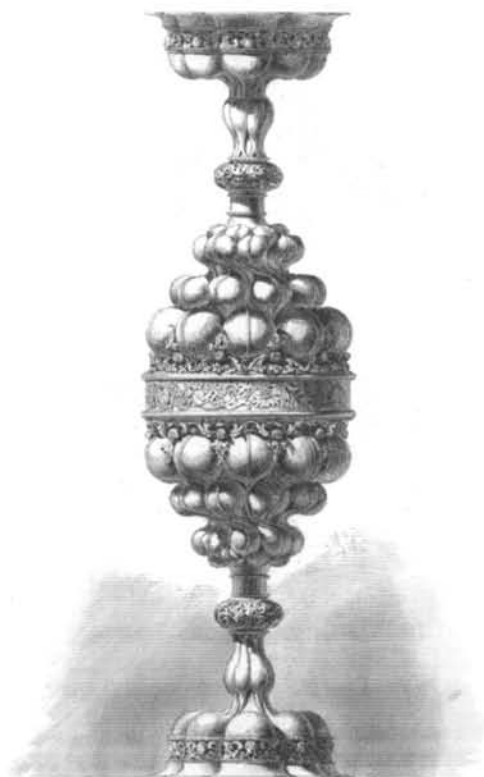


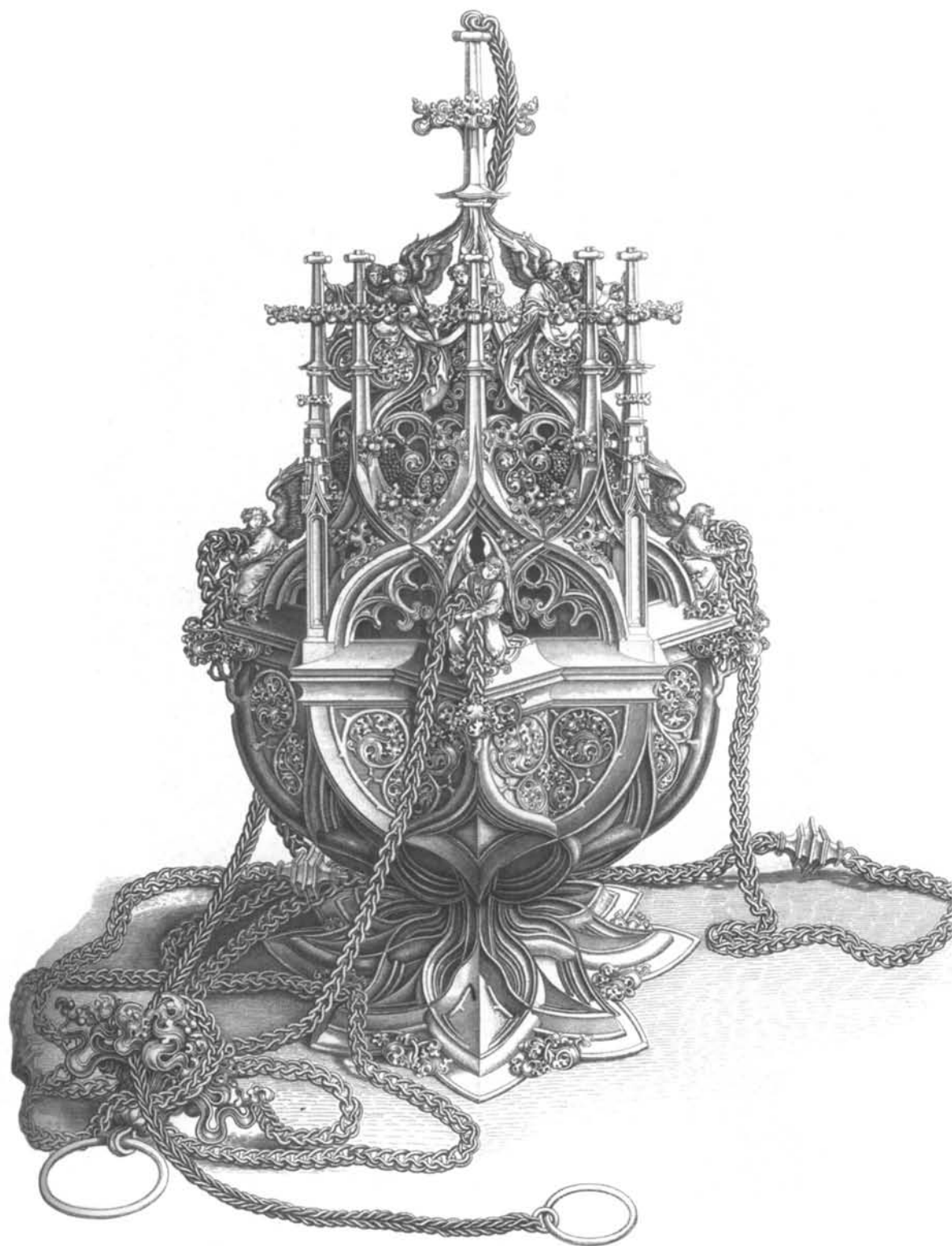


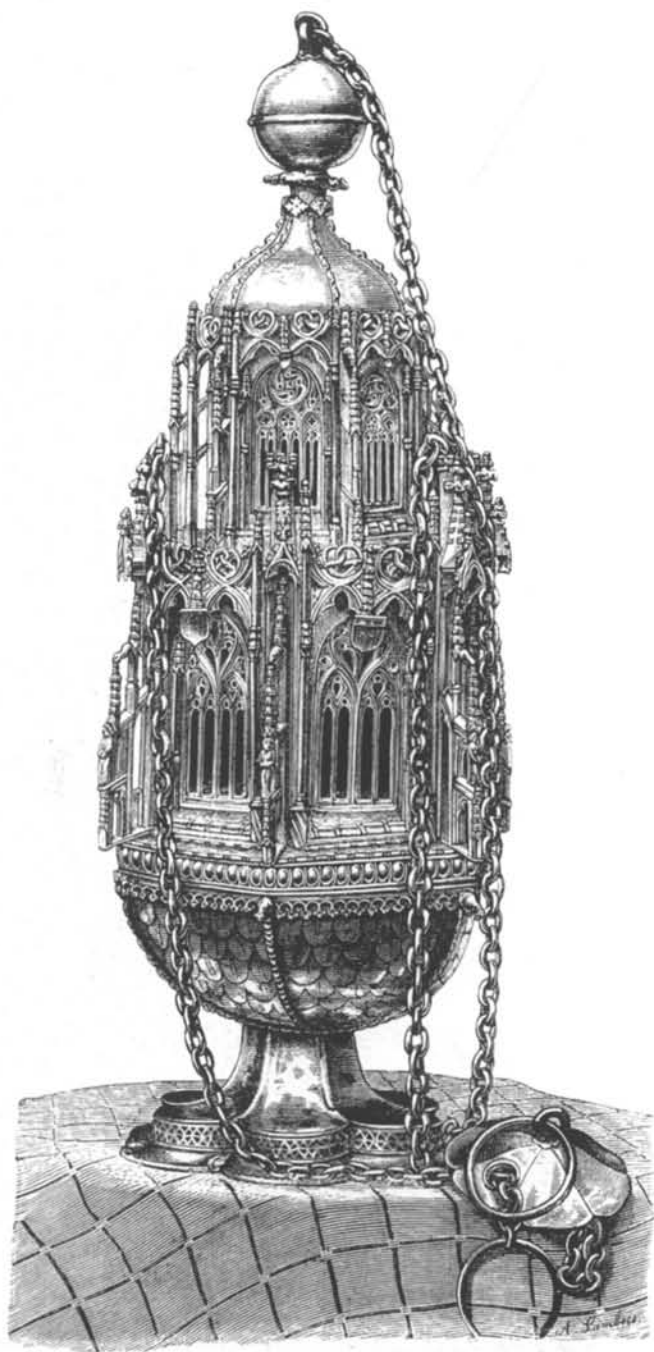


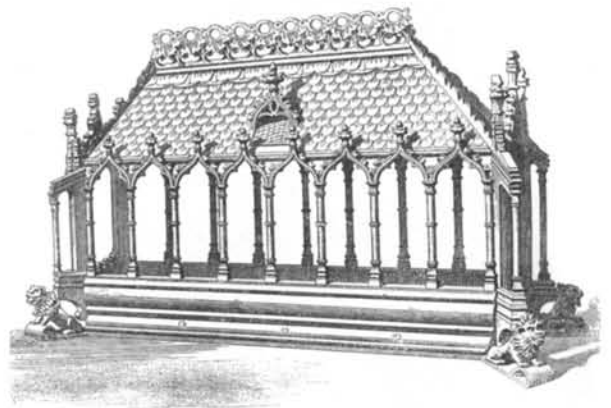
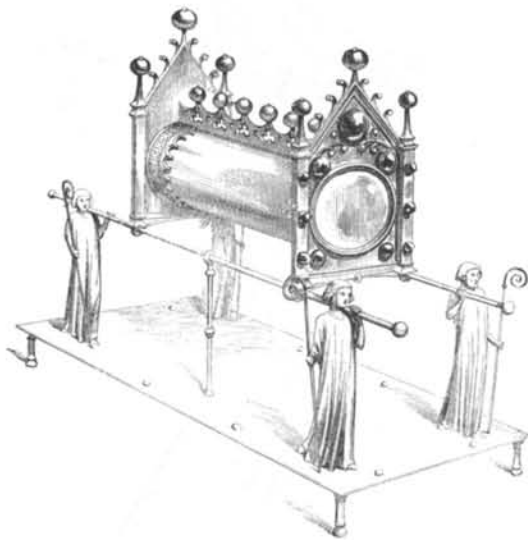


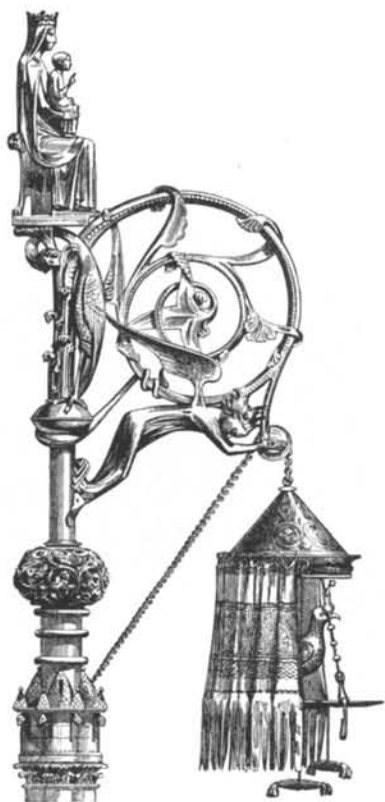
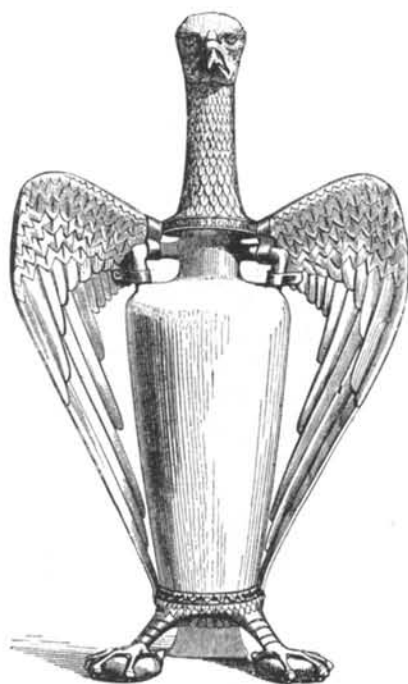


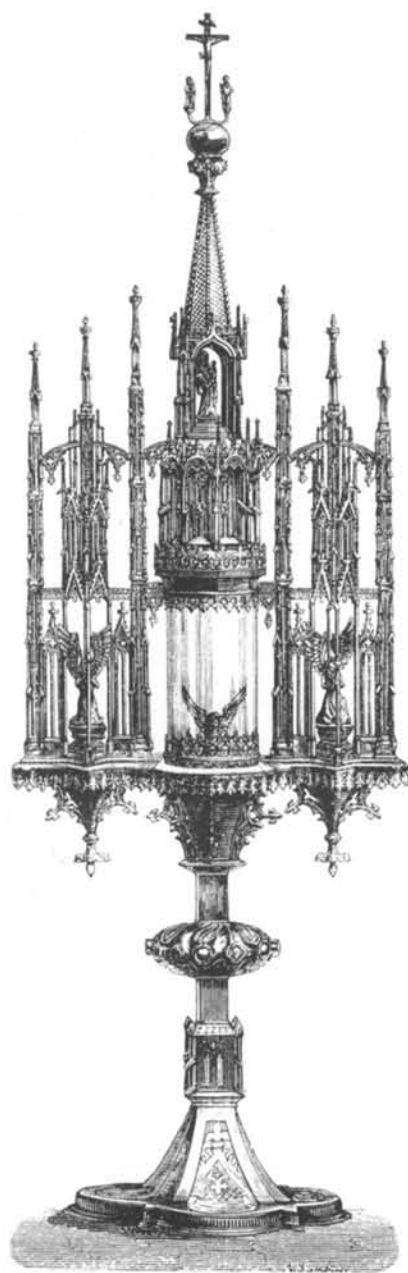
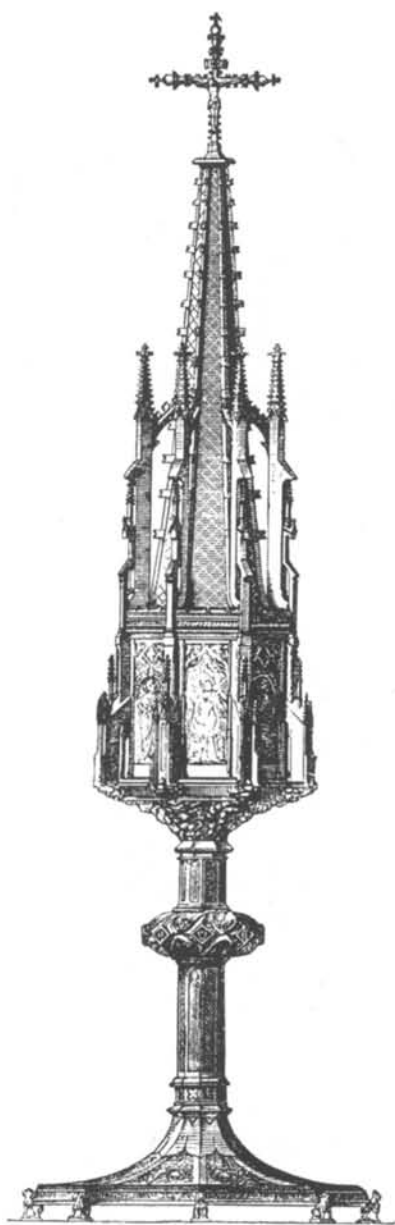




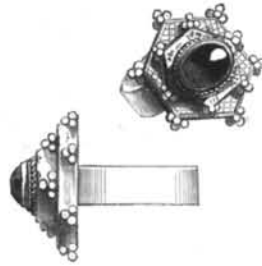


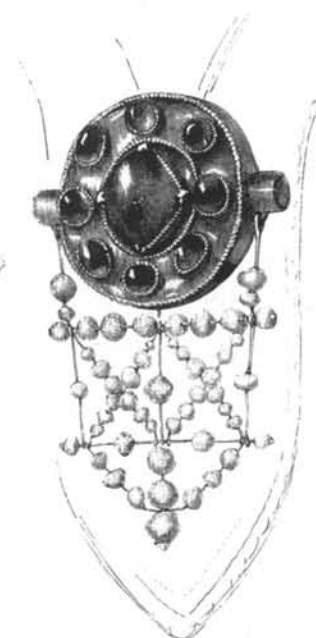
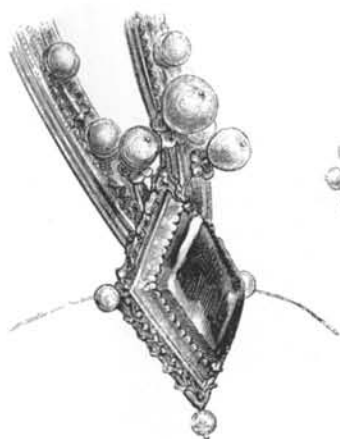
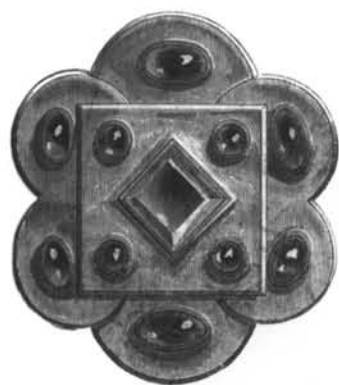




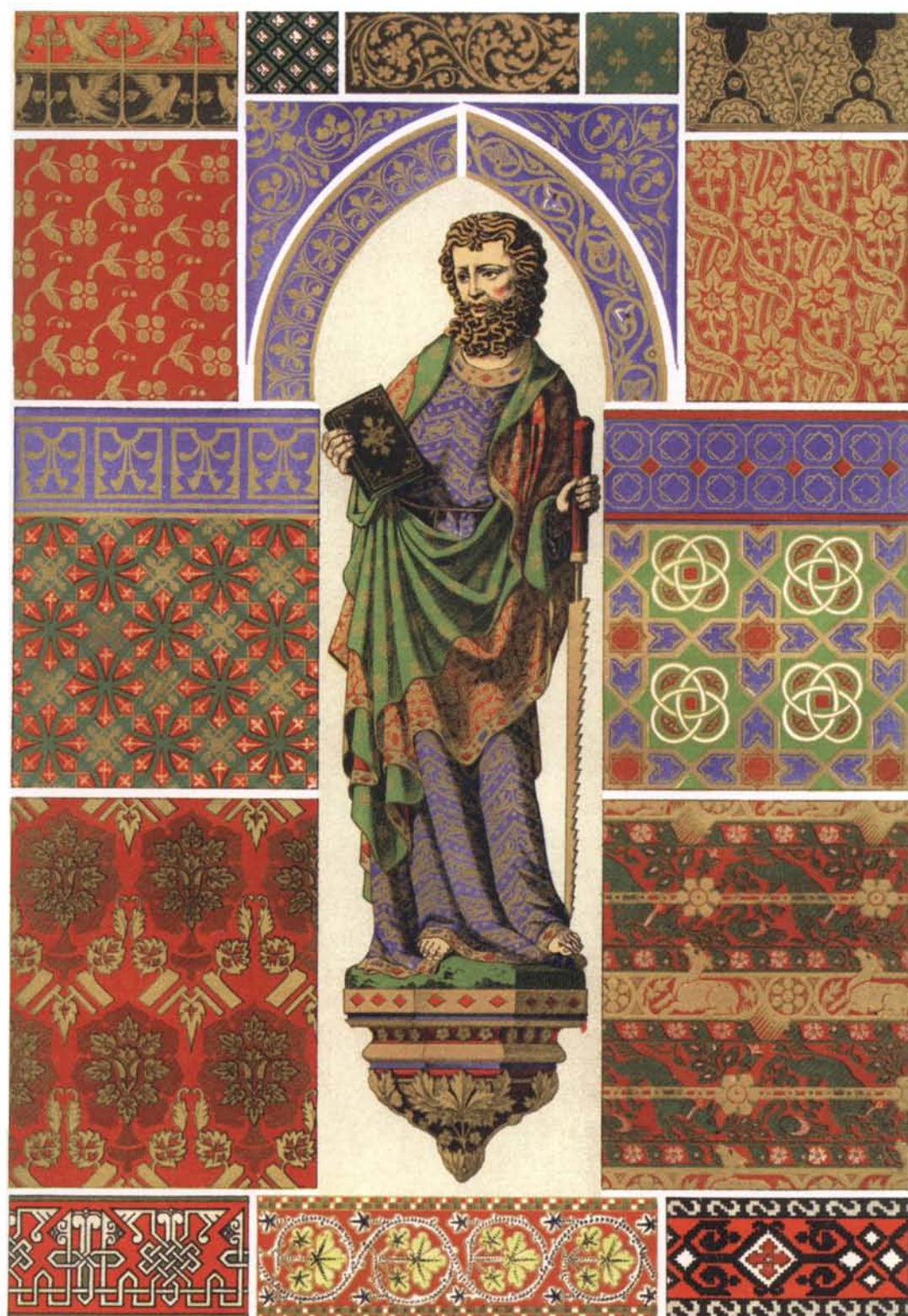


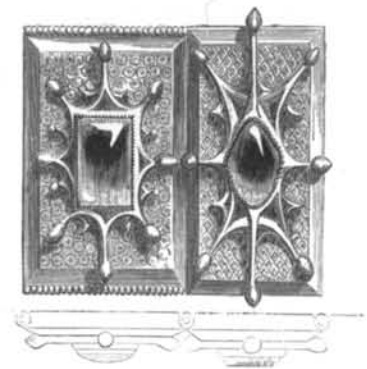
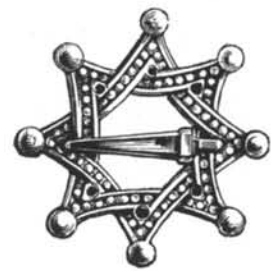
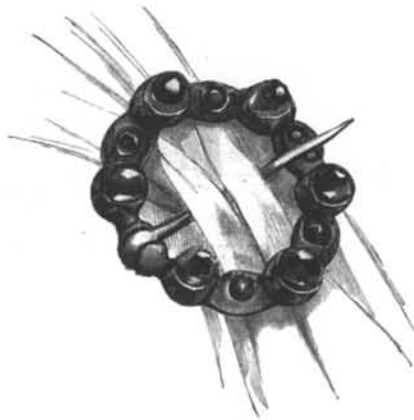
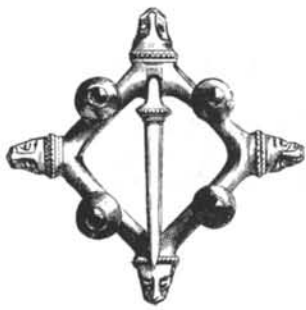
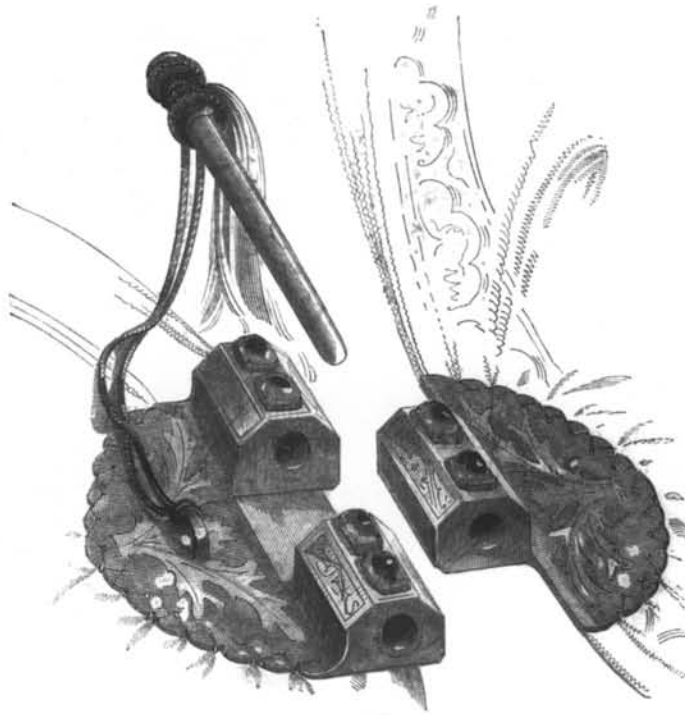


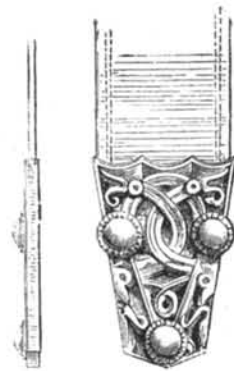
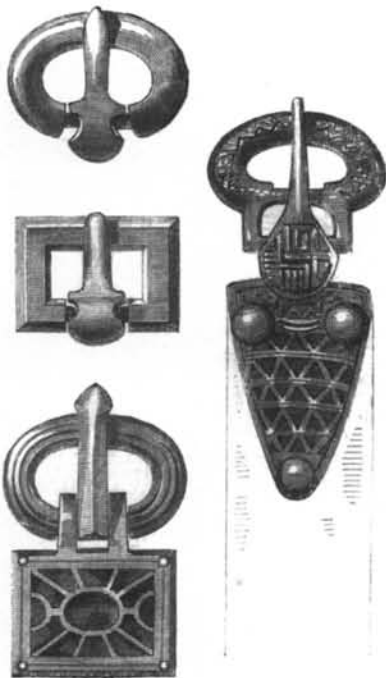
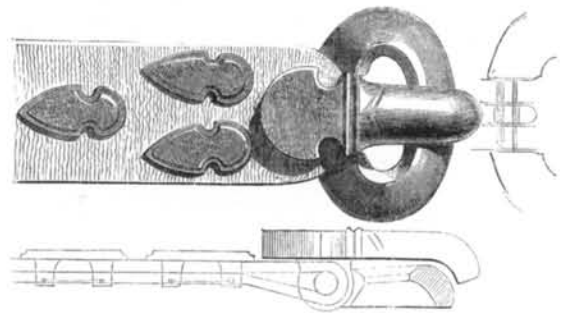
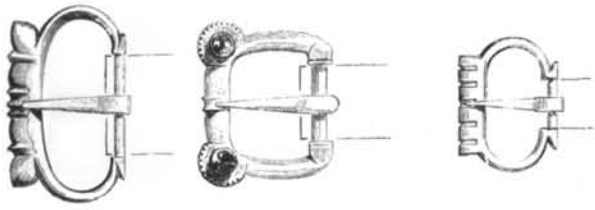
















Die die iysstorie machmen kunnen
Di vullen vullen ende vullen
Descreuen sin ende ghedicht
Hoe god ghemeyne goet vericht
Van der werelt metten heeren
Daer bi roepde god ter eerren
Dat huse bouen dat volc set
Omdat si reysen na die wet
Eken seken doen ghesien
Ende seken alle hoechten plien
Wat gheschiedt in goeder vrede

nae garten minste na tants sede
eien si houden doen autoes
it es die sake daer's dille roes
od ende dat si heeren sin soudan
te ghene sin sin vrient diel wale si den
aut welke heere daer afkeert
is ons der coninc doer leert
wie mach niet langhe staen
wie moet vallen sonder wae
it toert wale die ghelike
an saule ende va sinen ruc
ien god coninc machte en heert
niet verhoghedne alsoe serte
at hi sinen vrom onderbrachte
te wile dat hi bedachte
at hem dit quam van gode
aer doen hi was gods ghebode
niet hem van hemselfen dacht
at hi sonder gode vermochte
oe wert god op hem gram
oedat hi hem sin rike nam
niet den hinde dante gaf
te hem niet oetwede diende daer af

