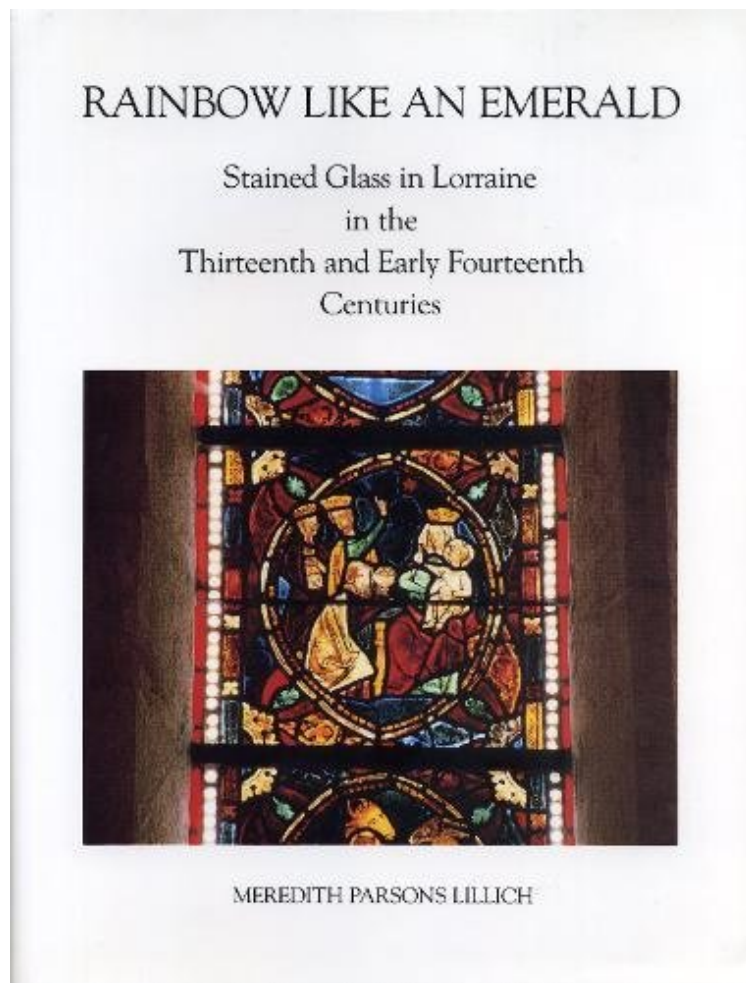


[Download] Rainbow Like an Emerald: Stained Glass in Lorraine in the Thirteenth and Early Fourteenth Centuries (College Art Association Monograph)

Rainbow Like an Emerald: Stained Glass in Lorraine in the Thirteenth and Early Fourteenth Centuries (College Art Association Monograph)

Meredith Parsons Lillich

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Meredith Parsons Lillich : Rainbow Like an Emerald: Stained Glass in Lorraine in the Thirteenth and Early Fourteenth Centuries (College Art Association Monograph) before purchasing it in order to gage whether or not it would be worth my time, and all praised Rainbow Like an Emerald: Stained Glass in Lorraine in the Thirteenth and Early Fourteenth Centuries (College Art Association Monograph):

Rainbow Like an Emerald is the most comprehensive study of Lorraine stained glass as a regional style developed in conjunction with the typical Gothic architecture of the province. Situated between France and Germany, medieval Lorraine increasingly looked to France for its cultural standards. While French in inspiration, however, its Gothic architecture and stained glass quickly developed strong regional and distinctive characteristics. This architecture has only in the last decade been studied, and Lillich's work is the first serious analysis of the windows. Lorraine has always been known as a glass-making center, and in the Gothic era it seems to have produced a range of handsome greens. However, the turbulent history of the region has left little glass from the period, and today no glass program survives in its entirety, while some, such as Metz, are now lost beyond retrieval. This book presents all the Gothic stained glass that remains in Lorraine: Toul Cathedral, Saint-Gengoult in Toul, the rural parish of Mnillot (just outside of Toul), Saint-Di in the Vosges, the pilgrimage church of Avioth on the Belgian border, and the various groups now installed in Metz Cathedral, with appendixes dealing with fragments surviving at Sainte-Sgolne in Metz, Ecrouves near Toul, and the Cistercian abbey of La Chalade. Though many patches of the puzzle remain and will remain blank, some of the outlines are strong and some of the precious detail still commands the power to astonish and delight us.

About the Author Meredith Parsons Lillich is Professor of Art History at Syracuse University. She is the author of *The Armor of Light: Stained Glass in Western France, 1250-1325* (1991) and *The Stained Glass of Saint-Pre de Chartres* (1978).