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## Original Research Article

# Examining the Meaning and Interactive Functions of Art in Urban Public Spaces\*

## Case Study: The Church Murals of Medieval, Romanesque and Gothic Eras

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## Abstract

**Problem statement:** The murals of the Medieval era have always been reviewed under the influence of the governing religious discourse of this era. In this regard, inter-textual relations are rarely referred to, in the form of art, the city, and the intertextual identities of the works in relation to their regional developments.

**Research objective:** This research aims to analyze the semantic visual meanings of concepts that validate the thought discourses by manifesting them in the public urban spaces, and to build purposeful visual narration relying on the identical intertextuality and native textual contexts to be presented in the public space of the city. Therefore, the 'quiddity', 'semantic', and the 'way it is achieved in the art of pre-modern cities are being analyzed in two questions: the semantic quiddity of art and the city, and the interactive functions of art in the city, in relation to this concept.

**Research method:** This research study is a kind of fundamental-theoretical method in terms of purpose, which initiates with a semantic quest in the historical texts of the 'city and art', and is based on the history and pictographic connotations of church murals by adopting a descriptive method followed by an interpretive-explanatory one.

**Conclusion:** Findings of the literature review indicate that the meaning of art in the medieval cities was defined by a solid structure in city-art relations under supernatural power, with a kind of succession relations as follows: God (king, pope), City (castle, city of God) and Art (skill, enigma). Therefore, its interactive functions are established in relation to the city and art with superior power, and the audience, who has a nature below the god, is identified merely in relation to the reader who perceives the message.

**Keywords:** *Functional Meaning, Mural, Urban Art, Middle Ages, Romanesque, Gothic.*

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## Introduction

The semiology of visual signs in medieval cities has been always introduced through religious discourses and in relation to their historical developments. In most research sources, especially in the field of art history, the art of public spaces in the cities of this era is considered with an interruption from previous historical times and in relation to the new religion, relying on the related historical developments. However, it appears that artistic and urban traditions, by extending and merging with the identities of new regions, rather than through separation from previous eras, will place the visual structure of the works in similar proportions to the previous intertextuality. The semantic analysis of the city and art, its similar semantic relations in earlier historical eras, and the references to visual signs, especially in church murals, indicate the identity continuation of powerful discourses that are always present prior to the semantic changes of coming eras. According to the divine discourse of art in medieval cities, which represents a governmental-religious discourse, the content and structure of art in public spaces have put the city in a type of functional relationship that stems from the implications and functional structures of the Roman concepts of king-god and Greek god-human. Therefore, this study aims to analyze the visual meaning of contents that validate the discourses of thought by manifestation in the public spaces of the city and to create a purposeful visual narrative for appearing in the public spaces of the city through identical intertextuality and local contexts. The research questions have been proposed based on the semantic nature of 'art and city' in the Middle Ages, and the way it semantically relates to the previous ages, besides the influence on the functional proportions of the available works in urban public spaces. The research questions have been proposed based on the semantic nature of 'art and city' in the Middle Ages, and the way it semantically relates to the previous ages. They also examine the influence of the functional proportions of the available works in urban public spaces. To

deal with this purpose, relying on the historical meaning of art and city, and through revealing the history of the Middle Ages, the literal and functional meaning of art in the city are proposed. Furthermore, the artworks are questioned by awarding queries on textual, relational, and expressive' structure in descriptive form, the intertextual relations in interpretation form, and the textual relations of 'text and society' in explanation form. The implication of this study, due to the nature of urbanization during the influential ages of Romanesque and Gothic art, has concentrated on the artworks of the urban public space; in this regard, four cases of murals on exterior spaces of major churches which were located in the regions of Eastern and Western empires were analyzed. For intertextual studies, Roman and Greek urban artwork have been addressed, and the murals of non-ecclesiastical buildings are discussed to illustrate the visual gap.

## Research Background

Due to the novelty of this area of research in Iran, limited studies were available on medieval murals and their connection with the semantics of artistic and urban discourses. In the article entitled "The Mystical symbol of light and color in Gothic painting and architecture" (Alizadeh Oskooii, BaniArdalan, Afshar Mohajer, Sharifzadeh & Safian, 2020) by addressing religious issues, the color and light in Gothic architecture and painting have been represented as a sign of the God presence. In the article entitled "Reviewing the Gothic theories and its influence on art and architecture" (Khomeh & Nabi Tabar, 2015) by studying political, social, economic, and religious developments, the reflection of theories on Gothic architectural styles has been addressed. Similarly, in the article entitled "Discriminating aspects and differences between two major art currents, Gothic and the Renaissance" (Ayatollahi, 2002), and in a general view, the difference between a religious idea in Gothic art, and a human-oriented vision in Renaissance art has been addressed. Most studies in this field have been

addressed in various books on art history and English language resources. In an article entitled “Creating Identity in the Middle Ages: Holyartworks, Religious Prejudice, and Military Commandments” (Borowski & Gerrard, 2017, 1056–1100), the role of antiquities in this era and the manner in which they were applied in the religiosity and identity of military commandments have been discussed. The “Gothic Essence” (Scalbert, 2016, 73-95) points to and admires the standard designs, motifs, and practical functions of the Gothic Cathedral and its irrelevant definition in Modernism. In “Memorializing Knute Rockne at the University of Notre Dame: Collegiate Gothic Architecture and Institutional Identity” (Lindquist, 2012, 1–24), by presenting Gothic historical documentation, the way in which a neo-Gothic monument represents contradictory forms of church authority has been discussed. In the article “Rethinking Romanesque, Re-engaging Roman [z]” (Seidel, 2006, 109-123), the author considers the romance expression as a constructive appellation in its history and etymology and deals with its structural and stylistic features in art and architecture. In “Luxurious Journey, Ideologies of Personality and City in the Gothic Cathedral” (Guest, 2006, 35-75), by pointing out the symbolism of the fictional characters of the church sculptures, the powerful Christian economic ideologies in the city have been addressed.

Most studies in this field are addressed in art history resources and under the medieval architecture class. The artistic and urban discourses are mostly available in fundamental studies such as Umberto Eco’s (2011) “History of Beauty”, Howard Saalman’s (2008) “Medieval Cities” and Leonardo Benevolo’s (2006) “The History of the City” and James Morris’ (2006) “History of Urban Form Before the Industrial Revolution”. Therefore, this research article proposes a novel approach in terms of 1. introducing the analysis of critical discourse in ‘art and city’, and 2. analyzing the works relying on the history of intertextuality and its proportion to society.

## Research Method

Considering the research aim, this study has adopted a fundamental-theoretical method. The initial data was acquired by reviewing the historical resources followed by analyzing them accordingly based on the content and related approach through descriptive and interpretive-explanatory methods. Due to the historical approach of this research and its major focus on specific historical areas (the Middle Ages, especially from the 12th to 14th centuries, and the Romanesque and Gothic styles), the visual examples and statistical data have been adopted mostly from these two eras; however, to perform the intertextual-interpretive comparison, and to deal with the evolution and development currents of this time, the implications of previous eras have also been addressed. Yet, since the meaning is manifested through discourse, the discourse within the functionality, and the language within the situation, and also considering that recognition of the language user’s intention of applying it in that specific situation, reveals the meaning of the language, analyzing the language of a text (here: artworks) would be fulfilled at three levels of ‘description’, ‘interpretation’ and ‘explanation’. At the description level, by proposing the three components of words (visual elements), grammar (the manner of inserting elements), and structure, and by proposing the experienced, relational, and expressive values of each, the textual structure of the work will be discussed. In the process of ‘interpretation’, the relation of the work with the other works, or intertextuality, determines the meaning, while in the ‘explanation’ process, the work is measured in relation to society, and so its meaning is determined within the explanation.

## Theoretical Foundations

The relation of meaning to signs and symbols (linguistic, textual, and visual) is a conventional act that is a function of place and time<sup>1</sup>. In all semantic approaches, the ultimate goal is to achieve the components that determine the ‘quiddity’ (why) and

the manner in which (how) a work has emerged; to get this aim, the intertextual and textural areas are being addressed.

The theoretical foundations of the present research are based on the meaning and analysis of components which are constituting the semantic elements. Each of the specific approaches to studying “meaning” in various fields of sciences including hermeneutics<sup>2</sup>, linguistics<sup>3</sup>, and discourse analysis, points to its specific aspects. However, since the semantic field refers to the production context of ‘meaning, its components and thought’, and from a general view of semantic issues, it goes back to the discourses of that specific time of generating meaning, as according to Pakatchi, ‘Meaning occurs in a generating process, and it is required to consider that specific condition of production’ (Pakatchi, 2008, 97), the significant currents of semantics in contemporary time are being referred to here, which has shown kind of proximity to the analytical approaches of discourse. In semantics, the discourse of meaning is manifested in linguistic signs (text analysis), intertextuality (the relation of a text to the other surrounding texts), and functionality (relation of a text to society); the interpreters of discourse theory, derive its formation from the structural order of Saussure’s linguistics in determining the language order, its functional role of language, adopted from Michael Halliday<sup>4</sup> theory of language development, and its relation to history and the situational nature of language from the Mikhail Bakhtin’s<sup>5</sup> theories (Selden & Widdowson, 2018, 190). Therefore, the works, the intertextuality, and the relation that the works constitute with society all are considered in the field of discourse analysis. The main focus of this research is based on the new semantic approaches employed in addressing the production conditions, its interdisciplinary approaches in discourse analysis, and the organized approaches of critical discourse analysis in considering meaning, which are classified as the semantics of the critical discourse; a kind of approach that greatly manifests itself in Norman Fairclough’s structured analysis. He has

analyzed the meaning of texts relying on ‘structural’ ‘interdisciplinary’ and ‘sociological’ orders, which are the product of discourses<sup>6</sup> and the creator of them. The approach of Fairclough is a kind of text-based discourse analysis that pursues to combine these three traditions.” (Fairclough, 1992, 79); in other words, “Fairclough’s approach comprises the most classified theories and methods for doing research in the field of communication, culture, and society compared to the other approaches available in the critical discourse analysis” (Jorgensen & Phillips, 2010, 109-110). Fairclough by focusing on the levels of analysis in finding meaning represents a classified structure for analyzing the language of the text (works) in three levels ‘description’, ‘interpretation’ and ‘explanation’. At the level of description, by analyzing the three components of vocabulary, grammar, and structure, and relying on presenting the experienced, relational and expressive values, the textual structure will be defined. In the process of interpretation, the relation of work with other works, that means intertextuality, signifies the meaning, while in the explanation, the work is measured in relation to the society and its meaning is being determined during this process. Due to the conditions of meaning production and the necessity of perceiving it by the reader, the works are not reviewed merely as kind of linguistic rules or grammar; so in the process of looking for meaning, the historical development of ‘art and city’ words (philology) and the historical contexts of what has shaped the works are also considered. The association of art in urban public spaces with the meaning has been represented in Figure 1, in which art in the city as a symbol, with an implicit implication, is placed in a relationship between subject and meaning. In other words, to discover meaning, in addition to the subject, the idea that is the product of discourse, that comprises that subject or implication in an artwork with a particular visual ideology, is also required, and therefore the linguistic meanings of artistic and urban discourses are being addressed. However, the purpose of interactive functions here is

to explore the interactive relationships between the three areas of 'artist-institutions', 'art', and 'city', with the public, and to find out the reason one takes precedence over the other; because, according to the author, by changing the meaning following this time, the interactive functions between these domains will change as well.

### The Semantic Developments of City and Art in the Middle Ages

The city and art have gone through fluctuations during the developments that occurred in the Middle Ages; in each era, depending on the transition situation through specific thought, different meanings were created that were highly dependent on its social developments. Its cultural and social eras mostly refer to the natural economy of the early Middle Ages; the Knighthood current is greatly perceived in the middle ages and the urban culture and bourgeoisie mostly point to the late Middle Ages (Hauser, 1991, 140); however, its artistic orientations are highly perceived in Byzantine, Romance, and Gothic styles. Its central components are manifested in urban communities through monetary economy and the related bourgeoisie lifestyle is perceived in the late of this era (ibid.). According to the new tradition of the Middle Ages, despite locating the medieval cities on the ruins of

Roman towns<sup>7</sup> (Benevolo, 2006), the Cosmopolis<sup>8</sup> of the Roman Empire, was thought to be the realm of Satan, and the new ordinance was supposed to be established in the city of God. St. Augustine<sup>9</sup>, the Christian scholar, wrote the 'City of God'<sup>10</sup> to defend the new belief in the city, and the new publics of Western Europe, who were continuously migrating to settle down, establish their imaginary myths and legends in the transformation of the new belief<sup>11</sup> by converting to Christianity. However, by changing the meaning of cities over time, the position of an emerging generation of landowners influenced the development of the relations of public spaces<sup>12</sup>.

The Medieval cities are recognized by a long history, in relation to expressions such as 'Burgh'<sup>13</sup>, 'City'<sup>14</sup>, 'Region'<sup>15</sup>, 'County'<sup>16</sup>, and 'Home'<sup>17</sup>, as by the 13th century around 60,000 cities had been created (Crouzet, 2001, 24). Generally, according to urban terms of medieval ages, a city is associated with and semantically related to terms such as 'a wall', 'a high castle', 'being enclosed and inhabited', 'territory', 'part of a realm', 'a capital' and a cathedral<sup>18</sup>; even the terms like 'Communitas'<sup>19</sup>, referring to the urban government were ideologically still ruling by power and religion similar to the earlier ages; kind of components that functionally and semantically had similarities to their counterparts of Greek<sup>20</sup> and Roman<sup>21</sup> cities<sup>22</sup>. Howard Saalman<sup>23</sup>, by focusing

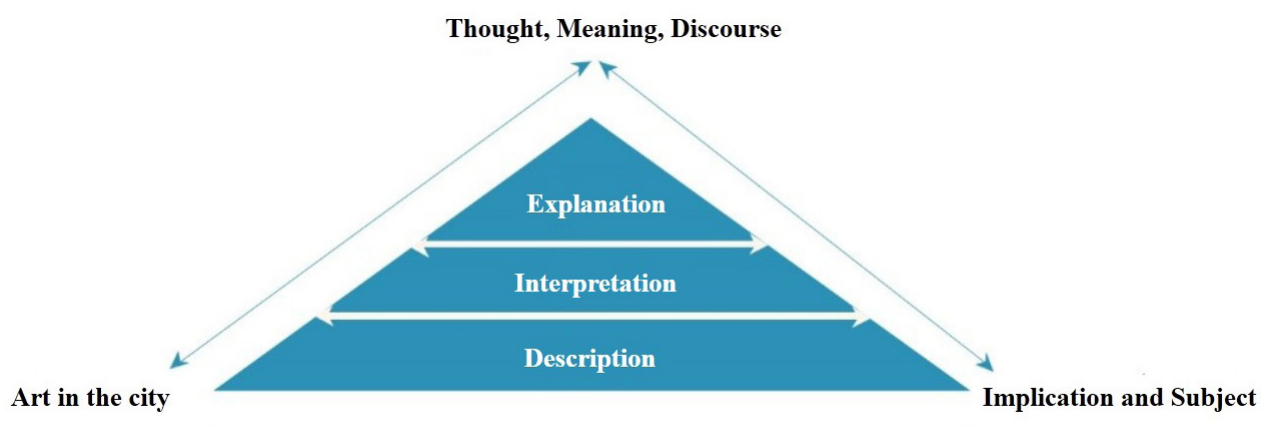


Fig. 1. A schematic presentation of semantic relations of art in the city: This relation between art in the city and its implication with meaning is a direct relation, while the relation between art in the city and its implication is implied indirectly. The meaning emerges through the cognitive layers; however, the 'description' is considered one of the most significant layers and a basis for entering other layers of meaning. Source: Authors based on the triangle of meaning by Ogden & Richards (2018).

on the sustainable urban patterns of medieval cities, traces the urban landmarks of this time in religious and public buildings, and also in open and closed environments (private and public), bridges, Bazaars, fortifications, and city gates, generally on a model of the Roman city (Saalman, 2008, 34-42)<sup>24</sup>. However, these components in Western European cities which are identified by a fortress, castle, and property are dissimilar from those in Eastern cities which are based on the urban towers, squares, gates, and specifically churches<sup>25</sup>; of course, these alterations are related to the various intertextuality of these two regions, that forced them to align themselves with the new structures after accepting new structures to establish power and present a contextual vision appropriate to the new identity. Therefore, the Eastern cities, although, “discriminated between Civitas, (city), Castra (Castle or military camps) and the Tritorium (rural land)” (Pakzad, 2011, 200), the emerging policies of God-kingdom was replaced by the Roman Empire, turned the remaining Roman cities into the residence and administration of bishops, with the justification that “Catholic leaders had to settle in cities” to lay the shepherds among their flocks”; (ibid., 201) still considered a centralized power of cities under the light of land ownership influenced by the new concept of the church instead of the previous temple. Therefore, the city during this time was identified by a ‘territory’, ‘land’, ‘church’, and ‘castle’ instead of the community of people. The land, which used to receive its semantic intertextuality from the cities of Roman and Greek, started to gain its legitimacy in the light of a concept known as a holy land that pushed the medieval cities to start urban centrality from the churches as the central point of the city<sup>26</sup>. This revolution can be observed in the following events as well, 1. In renaming the Roman courts to the church<sup>27</sup>, 2. In retitling the Roman city as a Cosmopolis (along the east-west) to the city of God<sup>28</sup>, and 3. In changing the broad military-political power of the empire to the urban power of popes and kings. Meanwhile, the two serfdom

and feudal systems, besides the religious ones, were forming their population, economic and urban structure, and taking their symbol system from the centralized regional power as intertextuality, and the new religious system as the centralized political power (Fakouhi, 2019, 70-73). Therefore, the most urban evolutions were occurring not at this time but in the late Middle Ages, and the political necessity of constructing building the networked cities (satellite cities around a large city), which took precedence over economic need, replaced the church power of that time; It is because the class system and social hierarchy went through drastic changes in addition to the church power decline; as in the late Middle Ages, the town inhabitants and merchants were substituted by the upper class of clergy and feudal aristocrats (Pirenne, 1946, 195, Dyer, 1989).

These components were representing themselves in the artistic discourses of this time in a similar meaning. Individual skills in this time were signified by two specific words ‘Art’ and ‘Mystery’; The application of the word ‘Art’ dates back to the early 13th century when it was used as a “skill through learning or practice”. In the medieval English language, Art is usually defined by the concept of “skills in research and learning”, especially based on the seven sciences or the liberal arts<sup>29</sup>. Therefore, an architect in this time [is not merely an artist, but] is more a builder; as within the texts of this era, it is mostly known by this expression (Kostov, 2002, 116). The word ‘Mystery’, however, this time more refers to ‘secret’, ‘riddle’, ‘similar’ and also as ‘industry’ and ‘art’; it comes directly from the Latin word: ‘mysterium’ means “a secret ceremony, a secret worship; it also refers to sacrosanct, that means an unrevealed thing”<sup>30</sup>. This concept “refers to a common theory in the middle ages that art, like science, relies on concepts, with the difference that the concept of science is clear, while for art it is an ambiguous issue” (Croce, 2017, 72). Therefore, the art during this time is referred to as a skill and technique that is obtained through research and practice such as ‘Ares’<sup>31</sup> (the Greek God), technē<sup>32</sup>

, and Greek Mimesis<sup>33</sup>, and also a mysterious truth that has an unclear concept which makes an allusion to Dollis in ancient Greek<sup>34</sup>.

These meanings have been mentioned in the priest's and metaphysician's writings of this time with concepts such as the beauty of colors, light, and aesthetic of contrast and function, which takes its symbolic expression from a superior power. Thomas Aquinas<sup>35</sup> expresses beauty in three qualities: "Proportion, Transparency, Brightness [...] Beauty [which] contains worthy glory and proportions [...], God is beautiful because he has the glory and harmony of all things." Thomas Aquinas defines beauty in three qualities: "Proportion, Transparency, Brightness [...] a kind of beauty [which] contains admirable glory and proportions [...]; God is beautiful because all the glory and harmony of things belong to him." (Eco, 2011, 58); he states somewhere: "Every craftsman tends to highly organize his/her work, not merely in an absolute sense, but in proportion to the intended purpose" (ibid., 51), which here it is addressing the church and kings, and superior power, it refers to God.

Therefore, the visual ideology of Greco-Roman by passing through the iconoclasm-Iconism's discourses inclined to the 'de-naturalized Christian order' in facing the Crusades and Eastern culture, and finally, by retrieving the structured intertextual discourses, formed a definite appearance of identity. The industrial and commercial components prospered with the specialization of professions in cities, and their craftsman turned to form the foundations of the urban economy by attending the court guilds and workshops together with the technological advances in the field of resources and materials (Gardner, 2007, 267). The prosperous and powerful Eastern churches in commercial-industrial cities represented the central role of the former government temples by acquiring a disciplined and conservatism approach; the government and the churches initiated training in art and science and extended this approach to Western cities that were established based on the property rules of

the Frankish kings. The Charlemagne Empire, by holding art workshops in monasteries, presented the artworks to the monks; to perform huge works such as the construction of massive churches, the craftsman from various professions initiated to work with these monks according to pre-planned designs (Hauser, 1991, 140-178). Therefore, the cities and art in the middle ages must be considered under the shadow of the clergy, popes, and bishops power, who had literate teachers in the monasteries, and the power of governing the university institution, and the administration of the monarchy (Pakzad, 2011, 193). Its meaning must be referred to by addressing the urban and artistic discourses and artworks that used to take their referential intertextuality from the earliest times when they were under the rule of gods and emperors; kind of discourses that in referential retrieving create textured aesthetics, appropriate to the local components relying on the new visual ideology.

### **Description of Artworks in the Western and Eastern Cities of Romanesque and Gothic**

The artworks in the Christian iconographic tradition represent various semantic components in different areas; However, a significant part of it is influenced by the geographical and textured regional components that were ruling in this area prior to the establishment of Christianity. The icons in the Western traditions work like the animal monsters (as a sign of evil), the eagle, the cow, the lion (as a sign of tradition), and the ancient and new 'kings and saints' (as a sign of ecclesiastical values) and their significance relations, while connecting the traditional components to the emerging values, gives them credibility by installing them over the head of churches (Figs. 2 & 3). The columns relate the narrative expression of the motifs from the earthly components to the spiritual ones, and the balanced structural divisions of motifs and building together link the emergent structural organization to those of the spiritual world. In another work of this time (Figs. 4 & 5), these components signify the terrestrial

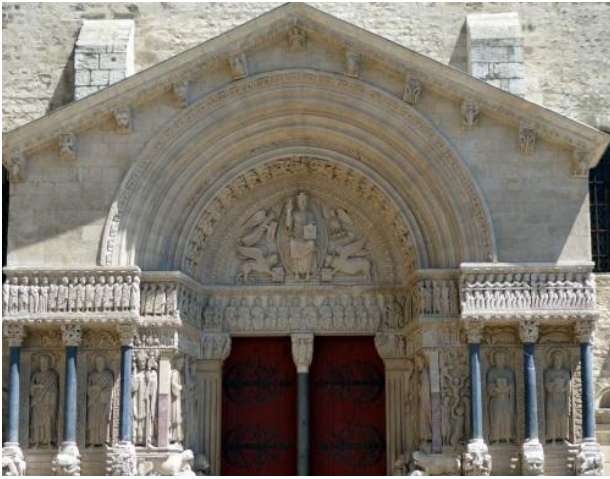


Fig. 2. The Saint-Trophim Church. Arles, the second-most populous city in France in the late 12th century AD, portrays the apocalyptic scene, in which Christ is accompanied by St. Matthew (the man), St. Mark (the lion), St. Luke (the cow), and St. John (the eagle). Many biblical scenes such as the gospel, the baptism of Christ, the worship of the Magi, the Magi before Herod, the slaughter of the innocent, and the shepherds with the herds are manifested in this narration. The Old and New Testament narrations are also included here, that adapt to and complete each other; For instance, the columns are placed next to the entrance gate are decorated with statues of lions, Samson (the last judge of the ancient Israelites), and Dalila/Delilah (Samson's lover), and 'Samson and the lion'. Source: [www.histoiresduniversites.wordpress.com](http://www.histoiresduniversites.wordpress.com).

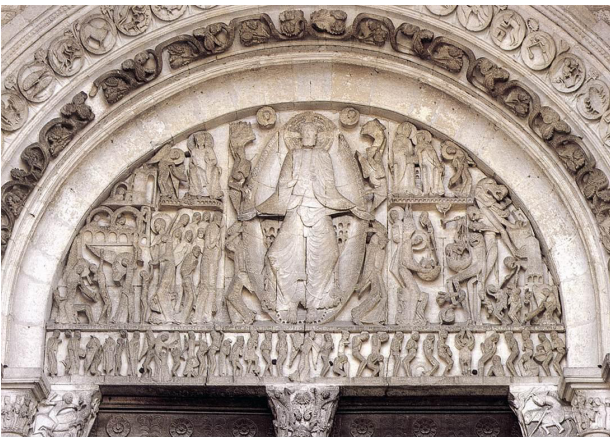


Fig. 3. Church of Saint Lazarus, Otten, circa 1130 AD. Christ in the Judgment Day. Source: [www.projects.leadr.msu.edu/medievalart](http://www.projects.leadr.msu.edu/medievalart).

identities by linking them to the spiritual components through 1. Connecting the kings and queens with saints, 2. Linking the modern and ancient arts together 3. Relating the human duties and cosmic signs and 4. Associating the pope and the Church Fathers. Its referential symbols in Eastern traditions (Fig. 6) benefit from the ecclesiastical murals to validate the components of the emerging God-king by relating them to the spiritual components. The earthly components (king and queen) are related to the spiritual ones (God-kingdom) through 1.

the initiation of the 'creation scenes as a story in the lowest parts of the work (Fig. 7), 2. Using symbolic elements similar to Western traditions and continuing the holy story throughout the building (Fig. 6), 3. Placing the portrait of St. Mary (Queen) at the top of the central entrance as the focal point of the church (representing the Christian world) (Fig. 8) and giving the crown to St. Mary (Queen) by Christ (King) along with the Roman goddess at the highest point of the top (Fig. 9). Therefore, the highlight points in relational values of lexical/verbal (visual elements) and the sentence structure/grammar of works (the placement of elements in photos) comprise the expressive values of the visible world and the new world of religious power in relation with the transcendental and spiritual world (Tables 1, 2 & 3).

The expressive values, by authenticating the virtuous world, introduce the church as a passage for entering a world overfilled with benefaction; these items also raise the attention to the ideas of superiority that determine the confrontational discourse of 'good and evil' during this time. Focus on confronting concepts at the entrance doors introduces an earthly city as a context for opposing 'good and evil' and the belonging church as a sanctuary for salvation. The Church narration initiates with the Kingdom of Christ entangled with the popular myths in Northern folklore and expressed by local symbolism and a semi-naturalist style (Table 1). The continuous expression of birth, life, and death with the returning concept, is visible in the structure and elements of the entrance doors in a semi-naturalism form that signifies the spiritual identities with a material basis and emphasizes the unified identity of the Christian Church by focusing on the French Kings (Table 2). The narrative expression of the eastern entrance gates, using local traditions, has been expanded in the space like a big frame, which connects the spiritual (divine) elements to the terrestrial ones (pope and queen). The visual components here similarly justify the purposeful expressive values of presence and obedience to a foundation such as a church for the



Fig. 4. Up: The entrance areas and western facade of the Chartres Cathedral, France, circa 1145-1170. Down: With St. Mary and Jesus Christ seated on the throne, together with Christ and the Saints (a winged man represents St. Matthew, a lion represents St. Mark, a bull represents St. Luke, and an eagle represents St. John); in the middle arch, the return of Christ depicted on the cloud, supported by two angels, above a row of moon statues and zodiac signs. Source: <http://ai.stanford.edu/~latombe/mountain/photo/france/france-chartres.htm> & [www.religiana.com](http://www.religiana.com).



Fig. 5. The upper arch of cathedral orvieto, Late 19th century A.D.; The Mosaic images presenting scenes of Mary's coronation along with saints inspired by the Roman Gods. Jesus Christ and St. Mary are not depicted in previous illustrations but as kings with crowns sitting on thrones. Source: [www.giacobbegiusti9.wordpress.com](http://www.giacobbegiusti9.wordpress.com).

viewers by accentuating the afterlife and worldly concepts (Table 3). Therefore, the significant points here are the churches of this era, specifically the murals of the huge entrance doors which create a

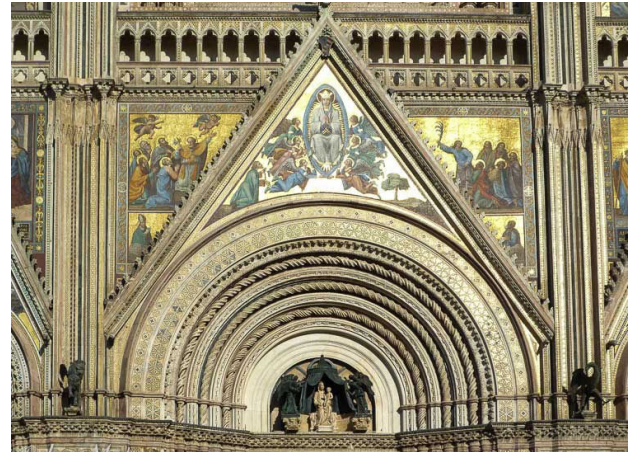


Fig. 6. The lady with the angels is shown above the main entrance; the queen of the world depicted on a golden background, takes her recognition from the spiritual world. Late 13th century, A.D. Source: [www.marthasitaly.com](http://www.marthasitaly.com).

landscape conveying a clear message to the urban audience, by presenting a volume of icons and motifs.

### The Interpretation of Romanesque and Gothic Church Murals

It seems that the discourses centered on Christian thought are perceived under the Greco-Roman ideas and the related regional-urban traditions, as the significance of art in its cities, despite a change in the concept of the one God, is required to be addressed in dominating the city under the power of the godlike king, high-rise temples, schools and cathedrals. It is because in the western cities, from one side they are inclined to the classical Roman backgrounds, and on the other side to the symbolic myths of popular folklore, while in the eastern cities, the Greco-Roman, Byzantine, and Islamic intertextual are the characteristics that form its discourse diversity. The mysterious religious symbolism of the Roman temples and the realism of the narratives in the Triumphal Arcs in the narrations of the classical values of the Western Church, manifest in the Christian Church's integrated identities with the Kings, in the New World order and form a symbolic narrative of birth, life, and death. The discourse of a union religion has replaced temples on the heights of the Greek city in the form of high-rise churches on a land ruled by good and evil both together; however, their entrance doors make it the scene of

Table 1. The experienced, relational, and expressive values in describing the artwork, according to the terminology, grammar (sentence structure), and textual structure of the entrance areas of the Saint-Trophime and Saint Lazarus churches. Source: Authors.

Murals on Saint-Trophime and Saint Lazarus churches			
	Experienced Values	Relational Values	Expressive Values
Terminology of Work	<ul style="list-style-type: none"> <li>- An iconic image of Jesus Christ with the crown (evangelist and judge)</li> <li>- Angels and demons in the form of animals</li> <li>- Apostles, Traditions, and Saints</li> <li>- Columns with animal, plant, and human motifs.</li> </ul>	<ul style="list-style-type: none"> <li>- The Christ relation with the church and the relation of the church with the king</li> <li>- The relation of the good and evil symbols with the earthly world</li> <li>- The relation of the church with saints</li> <li>- The relation of the church with the earthly and superior world.</li> </ul>	<ul style="list-style-type: none"> <li>- Emphasizing the identity of the Savior (here the Church and the King)</li> <li>- Dividing the world into two generalities of good and evil</li> <li>- Validating and confirming the apostles by the church, especially with the pope</li> <li>- Emphasis on the significant role of the church as a mediator.</li> </ul>
Grammar of Work (The work Structure)	<ul style="list-style-type: none"> <li>- The figure of the savior is repeated in the middle of continuous frames</li> <li>- Symmetrical divisions (in the main lines of the building and in the figures arrangement)</li> <li>- Putting the main focus of the narration on the head of the building</li> <li>- The majority of angels are placed on the right, while the court is located on the left</li> <li>- The figures connected to the ground and the columns, and their form are related to the function</li> </ul>	<ul style="list-style-type: none"> <li>- The savior's relationship with the transcendental world and the natural world</li> <li>- The relationship between the world order and church order</li> <li>- The relationship between the entrance of the church and the entry to the world</li> <li>- Dividing the natural and transcendental worlds into good-bad</li> <li>- The human relationship of this time with the church</li> </ul>	<ul style="list-style-type: none"> <li>- The only way of saving the world by an individual (Christ, followed by the Pope and Church)</li> <li>- Emphasizing the church order in line with the world organization</li> <li>- Highlighting the holy identity of a place (church)</li> <li>- Emphasizing dual contrasts to concentrate on one and only</li> <li>- Emphasizing the dependency of the audience on the church, and the centrality of the church in determining the existence</li> </ul>
Textual structure of work	<p>Determining the world of benefaction, and the church as a pathway to enter a world full of good, raises attention to the ideas of superiority of ideas that determine the confrontational discourse of good and evil during this time. The emphasis is on confrontational concepts in the visible world to determine the distance between good and evil in the real world. The city on earth is a context for good and evil, and the church in this world is introduced as a place for salvation. The regional symbols and popular mythological narratives in the folklore of Northern regions are chosen to narrate Eastern fiction, and by adopting symbolic icons and a semi-naturalistic style, the church narrates the story of Christ.</p>		



Fig. 7. The scenes of the creation story, engravings in the baseboard of cathedral orvieto. Source: [www.ipernity.com](http://www.ipernity.com).



Fig. 8. The Orvieto Cathedral, late 13th century AD 1310, built on November 15, 1290, by 'Pope Nicholas IV' and dedicated to the bride of the church (referring to St. Mary). The church façade was designed and executed by the Italian architect and sculptor, Lorenzo Maitani<sup>36</sup> (1275-1330). The combination of colorful mosaic murals and castle-like columns, which are reminiscent of the fortress towers of Northern Europe, place the cathedral in this region of Italy in a Byzantine visual ideology, inspired by color and light, and also in a Western European visual ideology inspired by mysterious motifs and symbols. Source: [www.orvietoviva.com](http://www.orvietoviva.com).

earthly and heavenly judgment. Therefore, the visual narration of saints, kings, and leaders is displayed in confrontation with the mysterious animal monsters at the entrance of these churches; So that the viewer,

Table 2. The experienced, relational, and expressive values in describing the work, according to the lexicon, sentence, and textual structures of the Chartres Cathedral entrance. Source: Authors. By referring to Fairclough's (1992) descriptive tables.

Murals on Head of Chartres Cathedral			
	Experienced Values	Relational Values	Expressive Values
Terminology of Work	Kings and Queens (Old Testament, Ancestors of Jesus Christ in the Royal Family) Jesus Christ, St. Mary with the child and the ascension of Christ. The figure of Mary and the jamb status of queens Four evangelists and apostles Seven general figures and classical philosophers (head- right) Signs of the zodiac and human duties during the year (left side) The Twenty-Four Elders of John's Revelation (Central Front)	Relationship between the kings & queens of the Old Testament and the French Kings & Queens Relationship between birth, life, and ascension (death and rebirth) Women's relationship with the Christian Church The integrated unity of the Christian church on earth The relationship between the seven arts and the central principle of human knowledge The relationship between the celestial and terrestrial worlds The relations of the Church Pops in accompanying the Jesus Christ	Emphasizing the divine identity of the French kings Emphasizing the legitimacy of religion, church, and kings (the previous and present kings) The beginning of the feminine discourse with the manifestation of St. Mary and the figures of queens Emphasizing the integrated identity of the Christian Church in the West Recognizing the true faith by the guidance of the seven arts Emphasizing the celestial world Emphasis on the role of popes and the church as a symbol of salvation, instead of punishment.
Grammar of Work	Kings and queens in jamb figures Christ in the Center. Maryam is on the Right. The Ascension of Christ on the Left Four evangelists sitting on the ground Integration unity of three portals in message and composition Coordination in vertical, horizontal and diagonal lines; Emphasis on vertical lines Jamb figures representing the supporting church pillars Elevated church and radial windows at top	The relationship between the symbols of spiritual power and the signs of worldly power The relationship between the life of Christ as a narration of birth, life and death The relationship of four Evangelist with the Christian church The integrated relationship of the church with the current space of that time (western regions in Europe) Despite the order in both the material and spiritual world, priority is given to the spiritual world The relationship of kings with the custodians of religion and the church The relationship of the church in connecting the earth to heaven and the entry of light from the world above	Emphasizing the signs of earthly power Emphasizing the return of Christ is equal to emphasizing the afterlife The church resembles the spiritual world on earth Emphasizing the Church as a unified, expanded, and elevated symbol The significant role of the church and its custodians in the entry of humans into the spiritual world Emphasizing the preservation of religion and the spiritual world by kings (pop-kings) Emphasizing the sky as the place of the church
Textual structure of work	The narration of birth, life, and death, with the concept of return, in semi-naturalism form, represents spiritual identities, in the structure and lexical aspect of the work, which are manifested in physical appearance. Therefore, the accentuated unified identity of the Christian Church is constituted in relation with the French king. The presence of women emphasizes the role of productivity and signifies the relatively kindhearted discourse that emerges after this time.		

by judging and passing through the warning gate, enters a place that is full of light and absolute goodness. The Murals replete with kings and queens, the symbolic imaginary creatures and popes are not sacred in themselves, rather, they receive a divine aspect in the relation and function of the place to which they belong. This concept can be received from their visual ideology in the adherence of 1. Sculptural elements to the columns of the building, 2. The motifs and narratives to the arranged picture frames, 3. The balanced symmetry and proportion throughout the

façade, and 4. Limiting each element to the building structure; for instance, Isidore of Seville<sup>37</sup> in the book *Etymologiae* considers something beautiful when it is appropriate for its desired function (Eco, 2011, 58). The earlier arrangements in "The Porch of the Caryatids" of Erechtheion, which consists of six maiden figures, in a Greek temple by a pillar statue, extended in visual narrations of successive frames in the Roman triumphal Column of Trajan, and continued in the triumphal Arch of Constantine and its triple entrances, by creating a triumphal narration of

Table 3. The experienced, relational, and expressive values in describing the work, according to lexicon, sentence, and textual structures applied for the portal area of the Cathedral Orvieto. Source: Author. By referring to descriptive tables of Fairclough (1992) model.

Murals of the Cathedral Orvieto			
	Experienced Values	Relational Values	Expressive Values
Terminology of artwork	<p>St. Mary in (coronation, ascension, embracing Christ, birth)</p> <p>Christ at the center of the radial circle and four evangelists in the four corners</p> <p>Twelve pairs of apostles and saint's statues around the frame</p> <p>Widespread presence of female saints</p> <p>Giving the crown of the kingdom to St. Mary by Jesus Christ.</p> <p>The scenes of the Christ life, the presence of saints and manifesting the creation, judgment and Hell</p> <p>The protrude statues from the façade, in figures of sheep, flag, cross; St. Mary and Christ together with angels; the hybrid animals: "The Eagle of Saint John"; "Saint Matthew and the Angel"</p> <p>Doors of the church as a new context for narration</p>	<p>The St. Mary's relationship with the position of kingdom</p> <p>The Jesus Christ's connection with the center of the universe and the evangelists' connection with the Earth</p> <p>The relationship of saints and apostles with the church</p> <p>The main interface of existence is a woman (resembling productivity)</p> <p>The relationship of Christ as a king with mother Mary as a queen</p> <p>Connecting the narration of the world with those of the Christ life as a king</p> <p>Independent relationship of signs with the church</p> <p>Doors of the church as a portal between earth and sky</p>	<p>Focusing the narration of Women's empire</p> <p>Emphasizing the companionship of the Earth and the Sky</p> <p>Emphasizing the Church's relationship with the saints</p> <p>Admiring the productivity role of women</p> <p>Emphasizing the role of queen and king in the church</p> <p>Emphasizing the narration, tale, and story</p> <p>Emphasizing the independent personalities</p> <p>Emphasizing the concept of entering heaven</p>
Sentence Structure of artwork	<p>The expansion of narration by using bright colors throughout the facade</p> <p>Initiating the story from the lowest layer of the scene (creation) to the next bigger plan (life of Jesus Christ and St. Mary)</p> <p>The last plan of Mary's coronation by Christ</p> <p>Placing the feminine signs and Mary icons in significant plans (the head of the Church, the final crown)</p> <p>Symmetry in the facade of the church, both in the designs and in the construction lines of the building</p> <p>Transition the saint figures around the upper radial window</p> <p>Three-part divisions throughout the work with pointed towers toward the sky</p>	<p>The relationship between the narration of the pope with those of the spiritual life of Christ</p> <p>The relationship of narration with the worldly and spiritual components</p> <p>The relationship between the earthly and heavenly coronation</p> <p>The relationship between new roles of women and the church</p> <p>The relationship between the church order and the World Order</p> <p>Changing the World Order</p> <p>The 'Triple Relationship' (God, Christ, and the Saints, Pope - God)</p>	<p>The originality of the narration, the story that connects the spiritual world to the earthly world</p> <p>The story initiates from the earth but the destination is the sky</p> <p>The originality of worldly coronation due to the celestial affirmation, and emphasis on their authenticity by the church</p> <p>Emphasis on the divine valued-based order of the Church</p> <p>Emphasis on revolution and its approval by the church</p> <p>Emphasizing the leading components in ascending from the Earth to the Sky</p>
Textual Structure of artwork	<p>The narration of birth, life, and death has been extended in space like a big frame and transferred the spiritual (divine) centers to the worldly ones (pope and queen). Emphasizing the afterlife and worldly concepts of purposeful components that justify the presence and obedience of a foundation like church to the viewers. However, the church has a greater mediating role during this time compared to the previous eras, as it strengthens its relations by introducing a divine discourse that has found a systematic basis, through a world that is highly concentrated on the identity components. The church during this time still continues to outline the physical and spiritual identities in the new world.</p>		

the emperor, his servants, and the people in designated positions appropriate to the building; Here, those figurative elements are manifested in the jamb figures of king and queen, the role of the empire of Christ in the major portal and in the traditions and apostles that are positioned in a spatial relationship with Christ, kings, and popes. It seems that the only component that signifies a different concept here is the alteration of the symbols that are conveying another function during this time. In other words, the "spiritual gods

of Greece and Rome" find a new image and meaning in the context of the new ideology in the iconic symbol of Mary Magdalene, and the "human-god and powerful emperors" in the form of good powers, and the "imaginary creatures" in the form of evil forces take the world balance and order. Meanwhile, however, there is a redemption, a truth, and a savior that is manifested in the symbolic concept of Christ and the earthly meaning of the pope and the church. Therefore, the churches murals become "the heaven

gates of Jerusalem” (Gardner, 2007, 321), as earlier in the Roman ‘Arch of Titus’, the narration of trophies to the Christian world was mentioned, as in the Crusades following the victory of the Muslim, Jerusalem was taken out of their reach. But those concepts that in the northern traditions create new identity-related icons and components, causing discontinuities within the next eras, manifested initially in forms of feminine icons (the icons of St. Mary and the guardian angels as visual signs; and the Greco-Roman gods as an intertextual connection) and next in the forms of idealistic naturalism and finally as realism (the individual characters of figures as visual signs and the realistic figures of Roman conquerors as an intertextual connection). Therefore, the individualized portals of the Chartres Cathedral should be considered as an indication of artistic interest in the realization of personality and individuality that manifests its purity in the Renaissance era. The concepts in the Eastern areas outline their visual expression in two significant components: the “Roman expressive realism” and the “the earliest Christian wall mosaics”, which are derived from the Roman and Greek traditions. The concept is well expressed in the church murals of Orvieto Cathedral, both in the painting frame structure of the facade and the thematic subjects of the motifs and also in their emergence style.

### Explanation of Romanesque and Gothic Church Murals

The manifested motifs with an organized unity in the medieval church murals, Romanesque and Gothic style, are actually a narration of the kingdom of the ‘Earth and the Sky’, the role of the church in connecting the physical and spiritual world, and an emphasis on emerging values that build its identity based on the regional traditions under the major orientation of the church. The religious discourses within the Middle Ages had already been under the influence of numerous evolutions including the collapse of Roman cities, successive wars, the rise of Islam, the Crusades, the Demise of Christianity, the conquest of Christian Constantinople, and the migration of northern nations;

After passing through the 12th and 13th centuries in western Charlemagne, following a series of events such as 1. The rise of northern cities, 2. The absorption of classical Roman traditions, 3. The establishment of court workshops, 4. The prosperity of the master-trainer educational system, 5. Establishing the guild of architects, monk artists, religious schools, scientific and logical discourses, regional components of Christian discourse appeared<sup>38</sup>; The kind of components that merges the continuous arches, cryptographic symbols, and columnar figures in Romantic feudalism with mystical discourses, which in Romanticism discourse, the Gothic knights are defined by an organized, glitter, splendid structure, and naturalistic symbols. According to the identical-spatial discourses, the arts in the city, are signified under a powerful idea, in relation to a long history, geographical extent, and numerous civilizational encounters of the Christian discourse in the Middle Ages; The encounters that emerges in the eastern parts as a result of events such as 1. The Greco-Roman backgrounds, 2. The urban populations of feudal and bourgeois, 3. The prosperous economy and an organized trade, 4. The message of religion which is the implication of the new bride of church and 5. The coronation of St. Mary followed by the story of creation, birth, life, and the manifestation of Christ, and the related symbols; while in Western cities, epics of heroes, folklore legends, figures of feudal and baronial, kings, emperors, and knights, have been used for a narration of the huge and mysterious judgment depicted at the entrances areas of the relevant churches. However, the libertine and rising order of the ecclesiastical symbols, which was used to be identified under the light of the discourse of the new educational system<sup>39</sup>, now has found a reasoning-logical basis under the advances of engineering and humanist discourse, in the shadow of the urban society and academic discourse. The authority of monasteries, churches, and great emperors by encountering barons, feudal lords, and the middle-class of traders and artisans caused a discontinuity in the significance of art in the medieval city, as opposed to a religious god-like discourse; the kind

of discourse which ideologically was arising from the interpretation of the modern training of the saints such as the Saint Francis of Assisi<sup>40</sup>, and individualistic readings of the blissful religion, then manifests itself in an audience-oriented individualism and public buildings that is emerged under the new power of urban art instead of being influenced by the idea of the divinity of the city which was used to serve art.

The kind of art that, through disconnecting the discourse with the ancient world, confines the celestial gleams of the churches in forms of public buildings, such as the Palazzo Pubblico, and is appeared in the cheerful and fantasy artistic style of the Doge's Palace, with an Arabicized form and motif. The earlier feminine figures here are generating a symbolic appearance on the façade layer, and the floating curved motifs make the palace in motion with the water waves.

## Conclusion

The conservative visual ideology and the conventional structures of church murals in public spaces of the medieval ages represent the existence of structured and powerful discourse contexts that existed in the art of public spaces of earlier cities similar to the mentioned time. It seems those factors that determine the visual components of this time in relation to the city and its target society are addressing the semantic and ideological discourse components that are arising from various contextual aspects including 1. The religion of the Greek Gods and its functional relations with the God-human world, 2. The Roman religion and its ideological associations with the Emperor God message 3. The idea of Monotheism in Christianity and the ecclesiastical-papal relations. The repetition of encoded visual symbols, the narration of events (both religious and occasional), the central and divine role of a specific person (God, emperor, Christ), the order and positions assigned to the characters (gods, heroes, warriors), (emperor,

servants, warriors), (Christ, the Apostles, the Pop-Kings), the continuous and organized structures of visual elements (including triple ratios and semantic rhythms), the confrontation and toleration of celestial and worldly signs, all create a narration of a unified and powerful message that transfers a constant meaning despite regional differences. Here, the visual ideology moves forward conservatively according to a structure of definite conventions as organizes its visual structure to be aligned with the admitted conventions and be acceptable to the audience. Meanwhile, the audience by interpreting art as a text independent of academic literacy, simply based on the accustomed indications encounters with a message that has formed its interactive functions in relation to the city and the celestial ideas of a superior power, which is manifested in the form of visual statements in the facades of public buildings; it is kind of statement that is alarming while has an inviting appearance to the audience. Therefore, the manifested art in urban public spaces comprises a meaningful ideology and discourse that represents the necessity of the message's presence in visual form in these spaces; They include similar components in most pre-modern cities; however, what makes distinguishes them is their visual ideology in expressing a subject that varies according to place, situation and time. Therefore, the significance of art in the urban public spaces in medieval time, as a pre-modern city with serving art, was founded on a powerful structure whose replacing relations, in the case of art-city proportions, were defined as God, gods (king, emperor, pope, clergy), city (castle, Oldcastle, city of God) and art (technique, craft, skill, mystery, and astuteness); so, its interactive functions are grounded based on the relationship of the city and art to a superior power, as the audience here, with an idea influenced by divine nature, finds its identity merely in the relation to the audience who perceives the message.



Fig. 9. The Palazzo Pubblico, Siena, 1288-1309; An earthly community center; the City Hall. It represents the power and position of the city in a symmetrical building provided for the city council, not the God, the pope, and the church. Source: [www.smarthistory.org](http://www.smarthistory.org).



Fig. 10. Doge's Palace (Palazzo Ducale), Venice, circa 1445-1445 AD, the official place of the Republic of Venice, which invites the audience with its magnificent open porch columns, a quiet view of marble in cream and red, with short flames at the end. Source: <https://www.artnexus.com>.

## Conflict of interest

The author declares that there are no conflicts of interest in this research.

## Endnote

1. The semantic current of Anglo-Saxon (Charles Kay Ogden and Ivor. Armstrong Richards) defines the knowledge of symbolism in the semantics of phenomena and emphasizes the implicit relation of sign with the external object, the referential relation of idea with the external object (implication) and idea with the sign. According to them, there is no direct relation between the implication of a phenomenon and its sign, as this relation is formed merely in the mind of the interpreter, based on the available signs. Here, "words are a means of conveying ideas." (Ogden & Richards, 2018, 47); for more study see: Ogden & Richards (2018).
2. In hermeneutics, meaning is the outcome of understanding, and its synonymous word "interpretation", which appears through description, interpretation and getting acquainted with the subject of understanding, through author-, text- and audience-oriented theories. For example, "Hans Georg Gadamer by emphasizing the subject of perception, places the text on the historical horizon of the addressee and considers the comprehension of hermeneutic as the result of an original dialogue between the present and the past, which is possible by merging the horizons of these two". According to him, the logic

of conversation provides the condition for a new understanding of higher knowledge" (Ahmadi, 1995, 412).

3. According to the premier linguistics, and similar to what is mentioned in the book "Three Treatises on Meaning" (Frege, Russell & Strassen, 2011), meaning is not falling on implication and subject area, rather it has a textured and conventional entity. The time and place of the narrator and the components going through the situation are significant in giving meaning to the phenomena, as semantics always begins with the study of lexicon (Safavi, 2013, 12) "A word has a specific meaning in a certain context [...]. It should not be supposed that for each concept, there is an example" (Frege et al., 2011, 16) and "it is meaning that clarifies the expression, not the implication of it" (ibid., 79); for further reading see: Safavi (2013) and 2. Palmer (2016).

4. Michael Alexander Kirkwood Halliday (1925-2018), known as M.A.K. Halliday was a British linguist living in Australia. Halliday developed the internationally influential systemic functional linguistics (SFL) model. He analyzes language in relation to people and its functions. To him, the application of language is to convey experiences, to create relationships and generate a coherent discourse.

5. Mikhail Bakhtin (1895-1975) was a Russian philosopher and a specialist in the field of literature who wrote influential works on literary theories and criticism. According to him, meaning is the outcome of discourse relations with the prior discourses. In other words, meaning has a relational essence. Every linguistic proposition in the world of discourse initially talks to the prior discourses to find meaning, then looks for a new meaning that someone might express it later in future. Therefore, meaning has an intertextuality or interdisciplinary more than any other thing.

6. "The construction of society's discourse is not the outcome of the free functional thought that goes through the minds of individuals, rather it is the product of a kind of social practice that is deeply rooted in material and real social structures." (Fairclough, 1992, 66).

7. The cities of this time, based on the natural urban organs, structures, enclosures and ditches were considered a blockade against enemy threats (Benevolo, 1980; 308, Rohr, 2002); Providing security was the most important issue for cities and fortifications were a sign of financial power and the residents' independency (Pakzad, 2013, 222).

8. The meaning of city in ancient Rome is rooted in the word "civilis" meaning living in city which comes "from the root kei" meaning "to be placed". The temple, the city, and the gods still have the main roles in this society, and the class order of society, like other pre-modern societies, was called by the same class with a different appellation; such as the class of 1. Slaves, 2. Patricians and 3. Plebeians (Pakzad, 2011, 112). The concept of the city was manifested in the concept of "cosmopolitan". In other words, "Roman art owes much of its sanctity to the imperial role demanded of the Roman government." (Gardner, 2007, 175).

9. Saint Augustine, the theologian and philosopher (430-354) from Hugo in North Africa, had theories about the universe that were very popular and still has a special line of thought among Catholics and Protestants (Eco, 2011, 47).

10. Augustine wrote the City of God to defend the church against the accusation of Roman believers that the plundering of Rome was a descent of torment by the ancient gods due to their conversion to Christianity (Gardner, 2007, 220).

11. The Dragons, like Fafnir, Siegfried and Grendel (Sea Monster) Beowulf, symbolize the mysterious and threatening world of predatory powers that emerge in the Renaissance era in forms of hell demons and devils (Gardner, 2007, 271).

12. Between the 9th -10th centuries AD. with the economic revival by trade unions, population growth, and the expansion of industry and trade, villages gradually turned into cities Morris (2006, 117) and Benevolo (2006, 35). Finally, in the 12th century AD, the non-feudal cities like separate islands, emerged from the sea of feudalism (Postan, Habakkuk & Miller, 1987, 212).

13. Burgh was the city of northern Europe tribes and a fortified castle with a sense of citizenship for habitants. In the 1560s, it was referring to a "traveler who is living in the city", (from the root bhergh meaning high and lofty, with derivatives referring to the hills and high castles).

14. The word 'City' became popular from the 13th century; as in the Middle Ages, it was also referred to the tribal federations of Rome (Fakouhi, 2019, 26-27).

15. The word 'region' used to refer to a land and territory as a community of people, meaning "tract of land of a considerable but indefinite extent" in 1300 AD, derived from the French root of "land, region, province" in the 12th century.

16. The word 'county', referred to a part with highest competency, which was associated with a political and religious power; since the late 14th century, it was implied to a specific region, a part of a country or a state that was used for political and administrative purposes.

17. Home, means city, refers more to the concept of a place of residence, staying and country. In Old English word home was referring to the "place of residence, or permanent residence, property, village, region and country", and from the German root of home, haimaz, referring to the 'realm of the dead' in mythology, 'darkness' and 'dust'.

18. In medieval English, "town or city" was not defined by the modern meaning of city; it was referring to the wall, the capital, and the cathedral. The distinction between word 'city' and the word 'citizen' began in the mid-14th century.

19. Community equals in different languages: *Communitas* (Latin) = *Commune* (French) = *Kommune* (German) = *Community* (English); therefore, in European culture, the terms community, *Commune* and *Kommune* are also used for the political-administrative unit (municipality) as well; It refers to a unit that is administratively independent of central and state government, so it can also be translated as city government (Pakzad, 2011, 202-203).

20. The city in Greece is also related to the word 'polis' and other meanings like "castle, city, fortress, tower and battlement". It also relates to a unified city: "government, society and citizens", derived from the root "tpolh" meaning enclosed space, often on high ground and hill (refers to the origin of the word 'city' in Sanskrit: pur, puram and purah and the expression "city citadel" means "Castle and Fort"); in Lithuanian it means 'military fortifications'.

Acropolis: is the first defensive hill of the city, initially used to encompass the entire city and gradually becoming the religious part of the city (Pakzad, 2011, 49). The city concept in Greek was determined by its own god, who was assisting in building a temple at the highest point of their dependent city.

21. The meaning of city in Rome rooted in the word "civilis" that means urban "from the root kei" means "place". The Latin word "Urbanus" means or related to "urban or city life" in Rome. It is also used as a noun meaning "the city inhabitant", from urbs and (Urbis: possessive form), "city, city wall".

22. The Greek community, similar to most pre-modern societies, had certain classes of individuals such as slaves, meticulous (non-native merchants, sailors, and artisans) and demos (indigenous citizens with no specific rights of ownership); each of them had certain rights of partnership according to social class, excluding property rights. Many classes had no choice but to participate except for the demo class. Even women were not considered citizens as part of society. Education, learning skills and professions, sports, rhetoric, music, and poetry were provided only for the slaveholders or the affluent class of owners (Pakzad, 2011, 24; Weber, 2011, 157).

23. Howard Saalman (1928-1995), the American historian who born in Poland, among his famous books: Filippo Brunelleschi, the name of Italian architect, describes the medieval buildings and cities designed by him.

24. The urban signs of this time can be found in words such as: 'Scola', the religious school of medieval Christianit; 'Urb' which in Greek civilization means city, and in the Middle Ages refers to the commercial settlements or markets that have not emerged in the status of city. 'Basilica' refers to a rectangular building that was used as a court in Roman civilization and as the Christian church and shrine in the Middle Ages. 'Bastide', or military barracks, were similar to the Roman Castra (castrum) that were built by volunteers or the king's supporters in the Middle Ages to defence the area.

'Betfori' was referred to the urban towers in ancient France that were

built separately or in combination with the municipality organization or the city's commercial buildings. 'Feudal' from the word 'Feud' means earth/estate; equal to the landlord which was called 'Dominos' in Latin, 'Domini' in French, 'Herr' in German, and 'Lord' in English. 'Cathedral' refers to the Medieval Great church. 'Castra' is a Roman fortress or military barracks that later was known as 'Castella' and Castel in the Middle Ages. 'Caminata' refers to the residential towers and houses with wall-heaters that were originally part of the feudal castles and palaces. 'Collegia' refers to the 'Association of Priests', which later converted to the 'College' in English. The first examples of higher schools were religious. 'Wick' refers to Bazaar, a place for business and residing that has not yet received its city ownership (Pakzad, 2011, 440- 443).

25. The Italian cities during this time are different from other areas due to their urban growth and its history rooted back in Roman civilization. However, the supreme power of popes and feudal lords has always played a significant role in the ruling ideology, even in the early 15th and 16th centuries; However, for the first time in Italy an organization appears which is called the municipality and the city council, which represents a relative autonomy, although not in the sense of its present entity (Pakzad, 2011, 243-245).

26. The four territories of 'Roman', 'Germanic', 'Slavic', and 'Byzantine' were different from cultural and urban aspects; however, all of them despite their diverse cultural backgrounds, were governed by a common ideology, the rule of God on earth (Pakzad, 2011, 199); For further reading, refer to Hauser (1991); Pakzad (2011).

27. The basilica was a rectangular large public building that used as a court in Roman civilization. In the Middle Ages, the term was used for churches and Christian worship places (Pakbaz, 2011, 440).

28. The concept of the city was exemplified in Rome as the capital of the "Cosmopolis", the Roman concept of the city (Gardner, 2007, 175).

29. The term "human labor" (as opposed to Nature work) has been used since the late 14th century. Furthermore, the other meaning of it as "a set of rules and traditions for performing certain actions" has been common from the late 15th century.

30. It is derived from the Greek word *mystērion* (a secret thing; plural form: *Mysteria*) "a secret religious or ritual ceremony; it means 'credo' or 'wisdom' (known and experienced by certain creative people) which include purifications, sacrificial offerings, rituals, hymn and other related words; "derived from *mystēs*, meaning mystics (Gnostic): one who has initiated, derived from *myein* "means blocked and barred"(see the function of mute as an adjective); It may also refer to the lips (means closing lips and keeping secret) or to the eyes (meaning that only the one who begin the [mystical path] was allowed to see the sacred rites).

31. It means "an artwork; practical skill; a profession, or a handcraft".

32. The word "techne" comes from the root "tect" which means "to make", and the word "tecton" which means carpenter has the same root. The verbs of 'technamoi' or 'technaomai' are making from techne, which means to build, to make, and to think of a solution" (Bolkhari Ghahi, 2009a, 405).

33. Mimesis: Mimicry, representation and imitation.

34. Along with the concept of techne, another word is associated with it, *dulis*, which means deception or finding kind of solution (Bolkhari Ghahi, 2009b, 143). "The association of *Dulis* and *Techne*, referring alternatively to the 1. imaginary aspect of art and 2. the rules and techniques of creating artworks, together shape the art concept in Greek mythology."

35. Thomas Aquinas=Tommaso d'Aquino (1274-1225) was known as a heavenly metaphysician, Italian philosopher and Christian priest. He combined Christian beliefs with Aristotle's philosophy.

36. The Italian architect and sculptor who was responsible for the construction and decoration of the 'Orvieto Cathedral'. The two scenes related to Mitanni, "Scenes of Genesis" and "The Last Judgment", are delicate reliefs integrated by an ascending grapevine, representing the influence of French Gothic. The attributed sculptures to Mitanni commonly include the "Eagle of St. John" and the "Angel of St. Matthew".

37. The Spanish historian and archbishop (570-630).

38. For more information see: Gardner (2007).  
 39. questing reliable evidence for the principles of the Christian faith through reasoning or debate (Gardner, 2007, 315).  
 40. St. Francis of Assisi (1126-1226) is one of the most famous and holy characters in the Christian world and the founder of the Franciscans, who was living in the middle of the Middle Ages, having a profound influence on Western theology and philosophy. According to Assisi, Jesus Christ is a beloved promising savior who was stepping among the deprived humankind as one of them (Gardner, 2007, 315).

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