

Rayonnant style, French building style (13th century) that represents the height of Gothic architecture. During this period architects became less interested in achieving great size than in decoration, which took such forms as pinnacles, moldings, and especially window tracery. The style's name reflects the radiating character of the rose window. Other features include the thinning of vertical supporting members, the enlargement of windows, and the combination of the triforium gallery and clerestory into one large glazed area, until walls became largely undifferentiated screens of tracery, mullions, and glass.



Flamboyant style, phase of late Gothic architecture in 15th-century France and Spain. It evolved out of the Rayonnant style's increasing emphasis on decoration. Its most conspicuous feature is the dominance in stone window tracery of a flamelike S-shaped curve. Wall surface was reduced to the minimum to allow an almost continuous window expanse. Structural logic was obscured by covering buildings with elaborate tracery. Flamboyant Gothic, which became increasingly ornate, gave way in France to Renaissance forms in the 16th century.



Perpendicular style, Phase of late Gothic architecture in England roughly parallel in time to the French Flamboyant style. The style, concerned with creating rich visual effects through decoration, was characterized by a predominance of vertical lines in stone window tracery, enlargement of windows to great proportions, and conversion of the interior stories into a single unified vertical expanse. Fan vaults, springing from slender columns or pendants, became popular. In the 16th century, the grafting of Renaissance elements onto the Perpendicular style resulted in the Tudor style.



Manueline, Portuguese Manuelino, particularly rich and lavish style of architectural ornamentation indigenous to Portugal in the early 16th century. Although the Manueline style actually continued for some time after the death of Manuel I (reigned 1495–1521), it is the prosperity of his reign that the style celebrates.

Portuguese wealth was dependent upon sea trade, and the vocabulary of Manueline decoration is decidedly nautical. When not made to resemble coral itself, moldings were encrusted with carved barnacles or covered with carved seaweed and algae. Stone ropes and cables form architectural string courses, and above the windows and doors heraldic shields, crosses, anchors, navigational instruments, and buoys are massed together in profusion. Contemporary ship accoutrements were turned into architectural motifs. This unique style existed for a few decades in the interval between the Gothic and the later High Renaissance and Mannerist domination of the arts in Portugal.

The profusion of dense ornament in Manueline architecture owes some debt to the contemporary Spanish, to the Flamboyant Gothic style of northern Europe, and to a revival of Moorish style.

