



ROMANESQUE ARCHITECTURAL CRITICISM

A PREHISTORY

TINA WALDETER BIZZARRO

Romanesque Architectural Criticism

Nevra Necipoglu



Romanesque Architectural Criticism:

Romanesque Architectural Criticism Tina Waldeier Bizzarro, 1992-08-28 This history of Romanesque architectural criticism examines seventeenth through early nineteenth century commentary on medieval architecture and the naming of the Romanesque style From the time of Giorgio Vasari's *Vite* 1550 through circa 1818 the portmanteau Gothic often served as a blanket and dismissive term encompassing any non classical architecture from the disappearance to the revival of the classical style in Renaissance Italy A study of Romanesque criticism reveals the various stages in the understanding and naming of Romanesque architecture This consolidation of literature on Romanesque architecture seeks to break ground and to prompt others to refine its conclusions **A Companion to the Medieval World** Carol Lansing, Edward D.

English, 2012-10-11 Drawing on the expertise of 26 distinguished scholars this important volume covers the major issues in the study of medieval Europe highlighting the significant impact the time period had on cultural forms and institutions central to European identity Examines changing approaches to the study of medieval Europe its periodization and central themes Includes coverage of important questions such as identity and the self sexuality and gender emotionality and ethnicity as well as more traditional topics such as economic and demographic expansion kingship and the rise of the West Explores Europe's understanding of the wider world to place the study of the medieval society in a global context *The Marvellous and the Monstrous in the Sculpture of Twelfth-century Europe* Kirk Ambrose, 2013 Richly illustrated consideration of the meaning of the carvings of non human beings from centaurs to eagles found in ecclesiastical settings Representations of monsters and the monstrous are common in medieval art and architecture from the grotesques in the borders of illuminated manuscripts to the symbol of the green man widespread in churches and cathedrals These mysterious depictions are frequently interpreted as embodying or mitigating the fears symptomatic of a dark age This book however considers an alternative scenario in what ways did monsters in twelfth century sculpture help audiences envision perhaps even achieve various ambitions Using examples of Romanesque sculpture from across Europe with a focus on France and northern Portugal the author suggests that medieval representations of monsters could service ideals whether intellectual political religious and social even as they could simultaneously articulate fears he argues that their material presence energizes works of art in paradoxical even contradictory ways In this way Romanesque monsters resist containment within modern interpretive categories and offer testimony to the density and nuance of the medieval imagination KIRK AMBROSE is Associate Professor Chair Department of Art and Art History University of Colorado Boulder **Byzantine Constantinople:**

Monuments, Topography and Everyday Life Nevra Necipoglu, 2021-10-01 This volume deals with the history topography and monuments of Constantinople the capital of the Byzantine Empire and one of the greatest urban centers ever known throughout Late Antiquity and the Middle Ages It contains 21 papers that emanate from an international workshop which was held at Istanbul in 1999 Divided into eight sections the collection addresses a variety of interconnected topics ranging

from topography to ritual and ideology archaeology religious and secular architecture patronage commercial life social organization women's roles communities urban development and planning Partly drawing on new archaeological and textual evidence partly directing new questions to or reinterpreting previously available sources the papers presented here fill important gaps in our knowledge of Constantinople and enhance our conception of the city as both a physical and social entity

Medieval Art and Architecture after the Middle Ages Alyce A. Jordan, Janet T. Marquardt, 2009-01-14 *Medieval Art and Architecture after the Middle Ages* explores the endurance of and nostalgia for medieval monuments through their reception in later periods specifically illuminating the myriad ways in which tangible and imaginary artifacts of the Middle Ages have served to articulate contemporary aspirations and anxieties The essays in this interdisciplinary collection examine the afterlife of medieval works through their preservation restoration appropriation and commodification in America Great Britain and across Europe from the sixteenth to the twentieth century From the evocation of metaphors and tropes to monumental projects of restoration and recreation medieval visual culture has had a tremendous purchase in the construction of political religious and cultural practices of the Modern era The authors assembled here engage a diverse spectrum of works from Irish ruins and a former Florentine prison to French churches and American department stores and an equally diverse array of media ranging from architecture and manuscripts to embroidery monumental sculpture and metalwork With applications not only to the study of art and architecture but also encompassing such varied fields as commerce city planning education literature collecting and exhibition design this copiously illustrated anthology comprises a significant contribution to the study of medieval art and medievalism

Medieval Armenian Architecture in Historiography Christina Maranci, 1998

Forgery, Replica, Fiction Christopher S. Wood, 2008-08-15 Credulity Reference by artifact Germany and Renaissance Forgery Replica Fiction Re enactment

The Oxford Handbook of Victorian Medievalism Joanne Parker, Corinna Wagner, 2020-09-15 In 1859 the historian Lord John Acton asserted two great principles divide the world and contend for the mastery antiquity and the middle ages The influence on Victorian culture of the Middle Ages broadly understood then as the centuries between the Roman Empire and the Renaissance was both pervasive and multi faceted This medievalism led for instance to the rituals and ornament of the Medieval Catholic church being reintroduced to Anglicanism It led to the Saxon Witan being celebrated as a prototypical representative parliament It resulted in Viking raiders being acclaimed as the forefathers of the British navy And it encouraged innumerable nineteenth century men to cultivate the superlative beards we now think of as typically Victorian in an attempt to emulate their Anglo Saxon forefathers Different facets of medieval life and different periods before the Renaissance were utilized in nineteenth century Britain for divergent political and cultural agendas Medievalism also became a dominant mode in Victorian art and architecture with 75 per cent of churches in England built on a Gothic rather than a classical model And it was pervasive in a wide variety of literary forms from translated sagas to pseudo medieval devotional verse to triple decker novels Medievalism

even transformed nineteenth century domesticity while only a minority added moats and portcullises to their homes the medieval style textiles produced by Morris and Co decorated many affluent drawing rooms The Oxford Handbook of Victorian Medievalism is the first work to examine in full the fascinating phenomenon of medievalism in Victorian Britain Covering art architecture religion literature politics music and social reform the Handbook also surveys earlier forms of antiquarianism that established the groundwork for Victorian movements In addition this collection addresses the international context by mapping the spread of medievalism across Europe South America and India amongst other places

The Archaeology of Medieval Europe 1 James Graham-Campbell, Magdalena Valor, 2007-12-31 The two volumes of The Archaeology of Medieval Europe will together comprise the first complete account of medieval archaeology across Europe Archaeologists from academic institutions in fifteen countries are collaborating to produce these two books of sixteen thematic chapters each In addition every chapter will feature a number of box texts by specialist contributors highlighting sites or themes of particular importance The books will be comprehensively illustrated throughout in both colour and b w including line drawings and specially commissioned maps This ground breaking set which is divided chronologically into two Vol 1 extending from the Eighth to Twelfth Centuries AD and Vol 2 from the Twelfth to Sixteenth Centuries to appear 2008 will enable readers to track the development of different cultures and of regional characteristics throughout the full extent of medieval Catholic Europe In addition to revealing shared contexts and technological developments the complete work will also provide the opportunity for demonstrating the differences that were inevitably present across the Continent from Iceland to Italy and from Portugal to Finland and to study why such differences existed

Changing Identities in Early Modern France Michael Wolfe, 1997 After examining the interplay between competing ideologies and public institutions from the monarchy to the Parlement of Paris to the aristocratic household the volume explores the dynamics of deviance and dissent particularly in regard to women's roles in religious reform movements and such sensationalized phenomena as the witch hunts and infanticide trials

Continental Crosscurrents J. B. Bullen, 2005-08-25 Continental Crosscurrents is a series of case studies reflecting British attitudes to continental art during the nineteenth and the early twentieth centuries It stresses the way in which the British went to the continent in their search for origins or their pursuit of sources of purity and originality This cult of the primitive took many forms it involved a reassessment of medieval German and Italian art and offered new ways of interpreting Venetian painting it opened up new readings of architectural history and the discovery of the Romanesque it generated a debate about the value of returning to religious subjects in art and it raised the question of the relationship between modern art and Byzantine art in the early twentieth century J B Bullen's original study presents some exciting findings Few critics have noticed how much in advance of his time was Coleridge's passion for medieval art Ruskin's debt in the Stones of Venice to Victor Hugo's Notre Dame de Paris has hardly been noted and Browning's involvement with the debate on the morality of Christian art is explored more extensively than previously Three chapters are devoted to the role of

British criticism in identifying the Romanesque style in architecture and differentiating it from the Gothic. They trace the concept as it arose in criticism at the beginning of the nineteenth century its employment in the remarkable buildings of Edmund Sharpe and Sara Losh and the way in which it reached a climax in Waterhouse's enigmatic choice of Romanesque for the Natural History Museum in London. The collection concludes with two continental episodes from the history of modernism. One is the explosive British reaction to the primitivism of Gauguin the other involves the identifying of one of the characters in D. H. Lawrence's novel *Women in Love*. Curious evidence suggests that the malevolent figure of Loerke was based on a German sculptor whom Lawrence met in Italy before the First World War.

Early Medieval Munster Michael A. Monk, John Sheehan, 1998. A major contribution to the study and understanding of Early Medieval Ireland which offers radical interpretations of new evidence.

Standardization in the Middle Ages Line Cecilie Engh, Kristin B. Aavitsland, 2024-11-18. We live in a world riven through with standards. To understand more of their deep rich past is to understand ourselves better. The two volumes *Standardization in the Middle Ages Volume 1 The North* and *Standardization in the Middle Ages Volume 2 Europe* turn to the Middle Ages to give a deeper understanding of the medieval ideas and practices that produced and were produced by standards and standardization. At first glance the Middle Ages might appear an unlikely place to look for standardization. The editors argue that on the contrary generating predictability is a precondition for meaningful cultural interaction in any historical period and that we may look to the Middle Ages to learn more about the historical social and cognitive processes of standardization. This multidisciplinary venture which includes medievalists from the fields of history intellectual history art history philology numismatics and more as well as scholars of cognitive science informatics and anthropology interrogates how medieval people and groups envisioned and enforced predictability uniformity and order and how they attempted to obtain and maintain standards across vast distances and heterogeneous social and cultural structures.

The Grove Encyclopedia of Medieval Art and Architecture Colum Hourihane, 2012. This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated *Grove Dictionary of Art* and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture.

The Architecture of Norman England Eric Fernie, 2002. This important addition to the literature is the first overall study of the architecture of Norman England since Sir Alfred Clapham's *English Romanesque Architecture after the Conquest* 1934. Eric Fernie a recognized authority on the subject begins with an overview of the architecture of the period paying special attention to the importance of the architectural evidence for an understanding of the Norman Conquest. The second part the core of the book is an examination of the buildings defined by their function as castles halls and chamber blocks cathedrals abbeys and collegiate churches monastic buildings parish churches and palace chapels. The third part is a reference guide to the

elements which make up the buildings such as apses passages vaults galleries and decorative features and the fourth offers an account of the processes by which they were planned and constructed This book contains powerful new ideas that will affect the way in which we look at and analyze these buildings Tracing the Jerusalem Code Ragnhild Johnsrud Zоргati,Anna Bohlin,2021-05-10 With the aim to write the history of Christianity in Scandinavia with Jerusalem as a lens this book investigates the image or rather the imagination of Jerusalem in the religious political and artistic cultures of Scandinavia through most of the second millennium Volume 3 analyses the impact of Jerusalem on Scandinavian Christianity from the middle of the 18 century in a broad context Tracing the Jerusalem Code in three volumes Volume 1 The Holy City Christian Cultures in Medieval Scandinavia ca 1100 1536 Volume 2 The Chosen People Christian Cultures in Early Modern Scandinavia 1536 ca 1750 Volume 3 The Promised Land Christian Cultures in Modern Scandinavia ca 1750 ca 1920

Handbook of Medieval Studies Albrecht Classen,2010-11-29 This interdisciplinary handbook provides extensive information about research in medieval studies and its most important results over the last decades The handbook is a reference work which enables the readers to quickly and purposely gain insight into the important research discussions and to inform themselves about the current status of research in the field The handbook consists of four parts The first large section offers articles on all of the main disciplines and discussions of the field The second section presents articles on the key concepts of modern medieval studies and the debates therein The third section is a lexicon of the most important text genres of the Middle Ages The fourth section provides an international bio bibliographical lexicon of the most prominent medievalists in all disciplines A comprehensive bibliography rounds off the compendium The result is a reference work which exhaustively documents the current status of research in medieval studies and brings the disciplines and experts of the field together Tracing the Jerusalem Code Kristin B. Aavitsland,Line M. Bonde,2021-04-19 With the aim to write the history of Christianity in Scandinavia with Jerusalem as a lens this book investigates the image or rather the imagination of Jerusalem in the religious political and artistic cultures of Scandinavia through most of the second millennium Jerusalem is conceived as a code to Christian cultures in Scandinavia The first volume is dealing with the different notions of Jerusalem in the Middle Ages Tracing the Jerusalem Code in three volumes Volume 1 The Holy City Christian Cultures in Medieval Scandinavia ca 1100 1536 Volume 2 The Chosen People Christian Cultures in Early Modern Scandinavia 1536 ca 1750 Volume 3 The Promised Land Christian Cultures in Modern Scandinavia ca 1750 ca 1920 *Architectural Record* ,1916 **The Crayon** William James Stillman,John Durand,1858

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