



ARCHITECTURE AND IDEOLOGY IN THE TWELFTH CENTURY

# ROMANESQUE IRELAND

Tadhg O'Keeffe

# Romanesque Ireland Architecture Sculpture And Ideology In The Twelfth Century

**Roger Stalley**



## **Romanesque Ireland Architecture Sculpture And Ideology In The Twelfth Century:**

**Romanesque Ireland** Tadhg O'Keeffe, 2003 The Romanesque style was a pan European tradition of art and architecture that emerged on the Continent during the 11th century It reached Ireland as the movement to reform the Irish Church gathered pace at the start of the 12th century Executed under secular patronage but for the benefit of ecclesiastics and their churches it became a metaphor for that reform The fashion for Romanesque faltered in eastern Ireland with the arrival of the Anglo Normans in 1169 but it survived into the 13th century west of the Shannon This book is the first substantial analysis of Romanesque Ireland to appear in thirty years Concentrating on architecture and sculpture it examines how Irish artists and builders of the 12th century reconfigured the language of the international Romanesque according to their own aesthetic tastes and it considers the meanings of their art to contemporary spectators In a departure from earlier literature this book also explores the concept of style itself and its value in reconstructing social identity in the past **Medieval Irish**

**Architecture and the Concept of Romanesque** Tadhg O'Keeffe, 2024-02-28 This book presents a fresh perspective on eleventh and twelfth century Irish architecture and a critical assessment of the value of describing it and indeed contemporary European architecture in general as Romanesque Medieval Irish Architecture and the Concept of Romanesque is a new and original study of medieval architectural culture in Ireland The book's central premise is that the concept of a Romanesque style in eleventh and twelfth century architecture across Western Europe including Ireland is problematic and that the analysis of building traditions of that period is not well served by the assumption that there was a common style Detailed discussion of important buildings in Ireland a place marginalised within the Romanesque model reveals the Irish evidence to be intrinsically interesting to students of medieval European architecture for it is evidence which illuminates how architectural traditions of the Middle Ages were shaped by balancing native and imported needs and aesthetics often without reference to Romanitas This book is for specialists and students in the fields of Romanesque medieval archaeology medieval architectural history and medieval Irish studies [A Companion to Medieval Art](#) Conrad Rudolph, 2019-05-07 A fully

updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history The volume comprises original theoretical historical and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub disciplinary perspectives Part of the Blackwell Companions to Art History A Companion to Medieval Art Second Edition features an international and ambitious range of contributions covering reception formalism Gregory the Great pilgrimage art gender patronage marginalized images the concept of spolia manuscript illumination stained glass Cistercian architecture art of the crusader states and more Newly revised edition of a highly successful companion including 11 new articles Comprehensive coverage ranging from vision materiality and the artist through to

architecture sculpture and painting Contains full color illustrations throughout plus notes on the book s many distinguished contributors A Companion to Medieval Art Romanesque and Gothic in Northern Europe Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art 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 **Archaeology and the Pan-European Romanesque** T.

O'Keefe,2015-03-02 Romanesque is the style name given to the art and architecture of Europe in the eleventh and twelfth centuries First used in the early nineteenth century to express the perceived indebtedness of the visual artistic and architectural cultures of this period to their Classical antecedents the term has survived two centuries of increasingly sophisticated readings of the relevant medieval buildings and objet d art The study of Romanesque as a stylistic phenomenon is now almost exclusively the preserve of art historians particularly in the English speaking world Here the Romanesque is subjected to a long overdue theoretically informed archaeological inquiry The ideological foundations and epistemological boundaries of Romanesque scholarship are critiqued and the constructs of Romanesque and Europe are deconstructed and alternative strategies for interpreting Romanesque s constituent material are mapped out This book should at the very least illuminate the need for debate Romanesque and the Past John McNeill,Richard Plant,2024-11-01 The nineteen papers collected in this volume explore a notable phenomenon that of retrospection in the art and architecture of Romanesque Europe They arise from a conference organized by the British Archaeological Association in 2010 and reflect its interest in how and why the past manifested itself in the visual culture of the 11th and 12th centuries This took many forms from the casual re use of ancient material to a specific desire to re present or emulate earlier objects and buildings Central to it is a concern for the revival of Roman and early medieval forms spolia selective quotation archaism and the construction of histories The individual essays presented here cover a wide range of topics and media the significance of consecration ceremonies in the creation of architectural memory the rise of pictorial concepts in 12th century chronicles the creation of history in the Paris of Hugh of St Victor and the appeal of the works of Bernward of Hildesheim and of Hrabanus Maurus in the centuries after their deaths There are studies of buildings and the ideological purpose behind them at Tarragona Ripoll Cluny Pannonhalma Hungary La Roccelletta Calabria and Old St Peter s comparative studies of Trier Villeneuve and Glastonbury and of Bury St Edmunds Rievaulx and Canterbury and wide ranging papers on the tantalizing evidence for an engagement with an overseas past in Ireland an Anglo Saxon past in England and a Milanese past among the aisleless cruciform churches of Augustinian Europe The volume concludes with an assessment of the very concept of Romanesque

**The Rood in Medieval Britain and Ireland, C.800-c.1500** Philippa Turner, Jane Hawkes, 2020 New readings

the centrality of the rood to the visual material and devotional cultures of the Middle Ages its richness and complexity The rood was central to medieval Christianity and its visual culture Christ's death on the cross was understood as the means by which humankind was able to gain salvation and depictions of the cross and Christ's death upon it were ubiquitous This volume brings together contributions offering a new perspective on the medieval rood understood in its widest sense as any kind of cross within the context of Britain and Ireland over a wide period of time which saw significant political and cultural change In doing so it crosses geographical chronological material and functional boundaries which have traditionally characterised many previous discussions of the medieval rood Acknowledging and exploring the capacity of the rood to be both universal and specific to particular locations and audiences these contributions also tease out the ways in which roods related to one another as well as how they related to their physical and cultural surroundings often functioning in dialogue with other images and the wider devotional topography both material and mental in which they were set The chapters consider roods in a variety of media and contexts the monumental stone crosses of early medieval England twelfth century Ireland and spreading further afield late medieval Galicia the three dimensional monumental wooden roods in English monasteries Irish friaries and East Anglian parish churches roods that fit in the palm of a hand encased in precious metals those that were painted on walls drawn on the pages of manuscripts and those that appeared in visions dreams and gesture related to one another as well as how they related to their physical and cultural surroundings often functioning in dialogue with other images and the wider devotional topography both material and mental in which they were set The chapters consider roods in a variety of media and contexts the monumental stone crosses of early medieval England twelfth century Ireland and spreading further afield late medieval Galicia the three dimensional monumental wooden roods in English monasteries Irish friaries and East Anglian parish churches roods that fit in the palm of a hand encased in precious metals those that were painted on walls drawn on the pages of manuscripts and those that appeared in visions dreams and gesture related to one another as well as how they related to their physical and cultural surroundings often functioning in dialogue with other images and the wider devotional topography both material and mental in which they were set The chapters consider roods in a variety of media and contexts the monumental stone crosses of early medieval England twelfth century Ireland and spreading further afield late medieval Galicia the three dimensional monumental wooden roods in English monasteries Irish friaries and East Anglian parish churches roods that fit in the palm of a hand encased in precious metals those that were painted on walls drawn on the pages of manuscripts and those that appeared in visions dreams and gesture related to one another as well as how they related to their physical and cultural surroundings often functioning in dialogue with other images and the wider devotional topography both material and mental in which they were set The chapters consider roods in a variety of media and contexts the monumental stone crosses of early medieval England twelfth century Ireland and spreading further afield late medieval Galicia the three dimensional monumental wooden roods in English monasteries Irish friaries and East Anglian parish churches roods that fit in the palm of a hand encased in precious metals those that were painted on walls drawn on the pages of manuscripts and those that appeared in visions dreams and gesture related to one another as well as how they related to their physical and cultural surroundings often functioning in dialogue with other images and the wider devotional topography both material and mental in which they were set

century Ireland and spreading further afield late medieval Galicia the three dimensional monumental wooden roods in English monasteries Irish friaries and East Anglian parish churches roods that fit in the palm of a hand encased in precious metals those that were painted on walls drawn on the pages of manuscripts and those that appeared in visions dreams and gesture dia and contexts the monumental stone crosses of early medieval England twelfth century Ireland and spreading further afield late medieval Galicia the three dimensional monumental wooden roods in English monasteries Irish friaries and East Anglian parish churches roods that fit in the palm of a hand encased in precious metals those that were painted on walls drawn on the pages of manuscripts and those that appeared in visions dreams and gesture      **Architecture and**

**Interpretation** Jill Franklin, T. A. Heslop, Christine Stevenson, 2012 Essays centred on the methods pleasures and pitfalls of architectural interpretation      Celts Bernhard Maier, 2017-11-22 Now in its second edition this comprehensive history of the Celts draws on archaeological historical literary and linguistic evidence to provide a comprehensive and colourful overview from origins to the present Divided into three parts the first covers the continental Celts in prehistory and antiquity complete with accounts of the Celts in Germany France Italy Iberia and Asia Minor Part Two follows the Celts from the departure of the Romans to the late Middle Ages including the migrations to and settlements in Ireland Wales Scotland and Brittany This section also includes discussions of the Celtic kingdoms and the significance of Christianisation Part Three brings the history of the Celts up to the present covering the assimilation of the Celts within the national cultures of Great Britain France and Ireland Included in this consideration are the suppression of Gaelic the declines revivals and survivals of languages and literatures and the histories of Celtic culture The book concludes with a discussion of the recent history of the meaning of Celtic and an examination of the cultural legacy of the Celts in the modern era      Medieval Multilingual Manuscripts

Michael Clarke, Máire Ní Mhaonaigh, 2022-04-04 Manuscripts provide rich documentary evidence for understanding the history of cultural life across the breadth of Europe and Asia down through the Middle Ages Many illustrate engagement between and across languages in both similar and contrasting ways from east to west The demarcation of manuscript studies into single language academic disciplines has often obscured this reality privileging one constituent part or contributing language from each manuscript rather than exploring the combination as a nuanced and complex whole This volume seeks to examine manuscripts as integrally united artefacts respecting the diversity of their constituent elements Case studies are presented of twelve manuscripts with evidence for various levels of inter language exchange and collision from horizons as diverse as the Atlantic West Carolingian Europe the Byzantine world the Silk Road cultures and east Asia The essays function individually as discrete contributions but together they highlight a range of overlapping themes illustrating language interaction in global religions pedagogical exchange and secular society building The analogies as well as the concrete points of connection between them underline the value of a cross disciplinary approach      *Approaches to Religion and Mythology in Celtic Studies* Alexandra Bergholm, Katja Ritari, 2009-03-26 This publication is the first interdisciplinary collection of

articles focusing on religion and mythology in Celtic studies The first part presents various current viewpoints within the field from scholars of history art history and literary studies In addition to more traditional approaches the other two parts of the book illustrate the possibilities of applying new theories and methods from the discipline of Comparative Religion to the analysis of Celtic materials They introduce previously unpublished results of the international research network The Power of Words in Traditional European Cultures and the research project Religion Society and Culture Defining the Sacred in Early Irish Literature funded by the Academy of Finland at University of Helsinki The present collection serves as a significant contribution towards a better understanding of issues that have not been previously brought together in a single volume As such it is of interest to scholars in Celtic studies as well as other related disciplines [Churches in Early Medieval Ireland](#) Tomás Ó Carragáin, 2010 This is the first book devoted to churches in Ireland dating from the arrival of Christianity in the fifth century to the early stages of the Romanesque around 1100 including those built to house treasures of the golden age of Irish art such as the Book of Kells and the Ardagh chalice Carragáin's comprehensive survey of the surviving examples forms the basis for a far reaching analysis of why these buildings looked as they did and what they meant in the context of early Irish society Carragáin also identifies a clear political and ideological context for the first Romanesque churches in Ireland and shows that to a considerable extent the Irish Romanesque represents the perpetuation of a long established architectural tradition **The Wiltshire Archaeological and Natural History Magazine**, 2008 **Historical Dictionary of Ireland** Frank A. Biletz, 2013-11-14 All places undergo change but in few has this change been quite as sweeping as Ireland both the independent Republic of Ireland and dependent Northern Ireland so it is good to see where it is heading at present Obviously that has to be judged on the background of where it is coming from not only over the past decade or so but over centuries and indeed millennia This new edition of Historical Dictionary of Ireland is an excellent resource for discovering the history of Ireland This is done through a chronology an introductory essay and an extensive bibliography The cross referenced dictionary section has over 600 entries on significant persons places and events political parties and institutions including the Catholic church with period forays into literature music and the arts This book is an excellent resource for students researchers and anyone wanting to know more about Ireland *Ireland and Europe in the Twelfth Century* Damian Bracken, Dagmar Ó Riain-Raedel, 2006 This book examines the attempt to reform the Irish Church the developing ideas of Irish nationhood and the revolutionary impact new artistic ideas had on Irish art architecture and literature in the course of the 12th century **Illuminating a Legacy** Lynley Anne Herbert, Isabelle Lachat, Stephen M. Wagner, 2024-07-22 This anthology honors Lawrence Nees' expansive contributions to medieval art historical inquiry and teaching on the occasion of his retirement from the University of Delaware These essays present a cross section of recent research by students colleagues and friends the breadth of subjects explored demonstrates the pertinence of Nees' distinctive approach and methodology centering human agency and creativity The contributions follow three main threads Establishing Identity

Patronage and Politics and Beyond the Canon Some authors draw upon Nees systematic analysis of iconographic idiosyncrasies and ornamental schemes whether adorning manuscripts or monumental edifices which elucidates their unique visual and material characteristics Others apply a Neesian engagement with the complex dynamics of cultural exchange visual manifestations of political ambitions and ideologies and selective mining of the classical past Ultimately this collection aims to illustrate the impact of Nees transformative scholarship and to celebrate his legacy in the field of medieval art history

**The Formation of English Gothic** Peter Draper,2006-01-01 In this original account of architecture in England between c 1150 and c 1250 Peter Draper explores how the assimilation of new ideas from France led to an English version of Gothic architecture that was quite distinct from Gothic expression elsewhere The author considers the great cathedrals of England Canterbury Wells Salisbury Lincoln Ely York Durham and others as well as parish churches and secular buildings to examine the complex interrelations between architecture and its social and political functions Architecture was an expression of identity Draper finds and the unique Gothic that developed in England was one of a number of manifestations of an emerging sense of national identity The book inquires into such topics as the role of patrons the relationships between patrons and architects and the wide variety of factors that contributed to the process of creating a building With 250 illustrations including more than 50 in color this book offers new ways of seeing and thinking about some of England s greatest and best loved architecture Limerick and South-West Ireland Roger Stalley,2020-08-26 This book contains essays devoted to the medieval art and architecture of Limerick in the Munster province of South West Ireland It underpins the degree to which Irish craftsmen and builders engaged with the rest of Europe and the nature of their relationship with English practice

**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 Icons of Irishness from the Middle Ages to the Modern World M. Williams,2012-12-10 From majestic Celtic crosses to elaborate knotwork designs visual symbols of Irish identity at its most medieval abound in contemporary culture Considering both scholarly and popular perspectives this book

offers a commentary on the blending of pasts and presents that finds permanent visualization in these contemporary signs

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