



ROMANESQUE ARCHITECTURAL CRITICISM

A PREHISTORY

TINA WALDETER BIZZARRO

Romanesque Architectural Criticism

Albrecht Classen



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 The Oxford Handbook of Victorian Medievalism Covers all aspects of medievalism in Victorian Britain Contextualizes the phenomenon historically with chapters looking at earlier centuries Relates Victorian medievalism to medievalism in other countries Book jacket

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 *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

Tracing the Jerusalem Code Ragnhild Johnsrud Zorgati, 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

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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

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** 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 Capitol Story, Third Edition C. R. Roseberry, Diana S. Waite, 2014-12-05 A lavishly illustrated history of New York's Capitol and its recent renovation The New York State Capitol sits majestically at the head of Albany's State Street a masterpiece of civic architecture and decorative design Built between 1867 and 1899 it was the work of four architects Thomas Fuller Leopold Eidlitz Henry Hobson Richardson and Isaac Perry who labored under geologically difficult structurally challenging and politically exasperating conditions The building is also the product of hundreds of highly skilled masons and exceptional stone carvers It is a feat of architectural design and engineering expertise with superlatively executed interior features and finishes First published in 1964 and reissued in 1982 C R Roseberry's Capitol Story tells the fascinating story of the Capitol's design and construction This revised and expanded edition includes new information based on research done over the past twenty years and brings the story up to date with a new chapter on the extensive interior and exterior restorations that were completed in 2013 The book also includes scores of new specially commissioned full color photographs notes and an index Capitol Story will appeal to a wide audience young and old New Yorkers and visitors architecture and history buffs More importantly it will help build an educated constituency for the Capitol one that will understand and be prepared to preserve the building in the years to come C R Roseberry's Capitol Story published in 1964 gave us a marvelous history of the anguished thirty year building of the New York State Capitol a cavalcade of political clashes over its ever escalating cost rampant graft public scorn a battle royal among its eminent architects yet a project that overrode all fury and became the most grandiose capitol in America Now half a century later Diana S Waite has enhanced Roseberry's history meticulously detailing the Capitol's restoration after fire water aging and piecemeal changes marred its beauty and functionality The book is elegantly designed with exquisite new color photos by Gary David Gold a grand documentation of a great American work of art William Kennedy This third edition of Capitol Story brings the history of one of New York State's most important landmarks full circle from its tumultuous thirty year construction through a devastating fire in 1911 to its recently completed world class restoration Along the way we are treated to the stories of the politicians the architects the craftspeople and the preservationists that have created and preserved what many regard to be a state capitol like no other in the nation Every student of New York architecture and

preservation should know this story Jay A DiLorenzo President Preservation League of New York State Capitol Story recounts the continuing saga of the people who planned designed built renovated and restored the New York State Capitol and Governor Nelson A Rockefeller Empire State Plaza Spanning more than 200 years this book succinctly traces the political economic artistic and innovative decisions made over time to create and maintain a government complex befitting New York State Recent scholarship contemporary photographs and a new chapter on restoration efforts bring this story to the present Tammi K Groft Executive Director Albany Institute of History Art

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