Architectura Medii Aevi
Series Editor: T. Coomans

Architectura Medii Aevi includes titles dealing with construction and materials, with the work of masters masons and architects from geometry and composition to the material and economical organisation of building works, with the role of patronage and daily life use, rituals and liturgy, with the relationship between architecture and all other related arts and decoration, with reception and iconology, perception and representation of architecture, and, at least, with historiography, modern use and restoration.
New & Forthcoming Titles
2018
Late Gothic Architecture
Its Evolution, Extinction, and Reception
Robert Bork

In this book, Robert Bork offers a sweeping reassessment of late Gothic architecture and its fate in the Renaissance. In a chronologically organized narrative covering the whole of western and central Europe, he demonstrates that the Gothic design tradition remained inherently vital throughout the fourteenth and fifteenth centuries, creating spectacular monuments in a wide variety of national and regional styles. Bork argues that the displacement of this Gothic tradition from its long-standing position of artistic leadership in the years around 1500 reflected the impact of three main external forces: the rise of a rival architectural culture that championed the use of classical forms with a new theoretical sophistication; the appropriation of that architectural language by patrons who wished to associate themselves with papal and imperial Rome; and the chaos of the Reformation, which disrupted the circumstances of church construction on which the Gothic tradition had formerly depended. Bork further argues that art historians have much to gain from considering the character and fate of late Gothic architecture, not only because the monuments in question are intrinsically fascinating, but also because examination of the way their story has been told—and left untold, in many accounts of the “Northern Renaissance”—can reveal a great deal about schemes of categorization and prioritization that continue to shape the discipline even in the twenty-first century.
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Introduction: The Anti-Gothic Turn
This section explains the need for a synthetic reassessment of the late Gothic architectural tradition and its fate, arguing that its achievements have too often been neglected because of two contrasting historiographical tendencies: the celebration of the Renaissance, in broad accounts of the period; and the fragmentation of the discussion into narrow case studies that take the social background for granted, in the more nuanced scholarly literature.

Chapter 1: Getting the Point - Antiquity to 1300
This chapter introduces De Architectura, the treatise by the Roman architect Vitruvius that would prove so influential in the Renaissance, before concisely tracing the history of medieval architectural innovation that permitted the invention of the Gothic manner.

Chapter 2: From Gothic to Late Gothic - 1300 to 1350
The first portion of this chapter explores the relationship between Gothic architecture, the figural arts, and new conceptions of history in the Italian world of Giotto, Petrarch, and their contemporaries. The second portion traces the emergence of the Decorated and Perpendicular Styles in England, and the third discusses continental variations on the Gothic tradition in the rest of transalpine Europe during the first half of the fourteenth century.

Chapter 3: The Evolution of Late Gothic - 1350 to 1400
This chapter begins with consideration of the Black Death and its social impact, before going on to trace the development of late Gothic architecture across Europe in the second half of the fourteenth century.

Chapter 4: The Antique Mode and its Gothic Context - 1400 to 1450
The first section of this chapter discusses the emergence of the antique architectural mode in Florence, acknowledging the crucial role of Brunelleschi in this development, while stressing the largely Gothic character of his greatest work, the dome of Florence Cathedral. The rest of the chapter considers the simultaneous flourishing of late Gothic design in transalpine Europe.

Chapter 5: Polarized Modernisms - 1450 to 1500
The contrasting claims to authority of the classical and Gothic design modes occupy center stage in this chapter. Its first section explores the increasingly sophisticated intellectual culture of Italian Renaissance designers. Subsequent sections examine the very different culture of the Germanic lodges.

Chapter 6: Collision and Hybridity - 1500 to 1525
This chapter explores the crucial period when the classical motifs and architectural ideas began to achieve popularity in many transalpine countries, sometimes creating vivid counterpoints to the still dominant Gothic mode, other times blending with Gothic elements in imaginative syntheses.

Chapter 7: Purge and Extinction - 1525 to 1575
During the half-century examined in this chapter, the Gothic tradition lost its longstanding position of leadership in European architectural culture.

Epilogue: The legacy of the Anti-Gothic Turn
The final section of the book briefly considers the ways that the story of late Gothic architecture has been told—and often left untold—from the Renaissance onwards.
Building the Sacred in a Crusader Kingdom
Gothic Church Architecture in Lusignan Cyprus, c. 1209 - c. 1373
Michalis Olympios

At the eastern confines of Latin Christendom, between the Levantine Crusader states, Byzantium, and Islam, the Lusignan kingdom of Cyprus (1192–1489) was home to a rich and diverse array of Gothic ecclesiastical structures, significant remains of which are still to be seen today. From the grand Latin cathedrals of Nicosia and Famagusta, the austere churches of the mendicant orders, and the magnificent monastic buildings of Bellapais Abbey to the imposing Greek and Nestorian cathedrals of Famagusta and the churches of the Eastern Christians (Armenians, Melkites, Maronites, etc.), Cypriot Gothic architecture evolved to serve the needs of the island’s multicultural and multicreedal society.

This new study is based on original research on the physical fabric of Cyprus’ Gothic ecclesiastical edifices, on a thorough exploitation of the published archaeological data, and on a new reading of the extant documentary sources (some of which are published here for the first time) to offer a fresh account of the development and place of Cypriot Gothic in the architectural history of medieval Europe and the Eastern Mediterranean. It proposes to do so by reevaluating and recontextualizing the ambitions of the patrons and the choices (and compromises) of the master masons responsible for this unique monumental heritage.
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Chapter 5: Monastic Austerity and Stylistic Diversity: Cypriot Gothic in the First Half of the Fourteenth Century
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Chapter 6: Retrospection and Innovation: The Monastic Buildings of Bellapais Abbey and Architecture in Nicosia and Famagusta in the 1350s and 1360s

Chapter 7: Gothic Ecclesiastical Architecture in Lusignan Cyprus, c. 1209 – c. 1373: A Tale of Two Towns

Appendix I: Previously Unpublished Documents from the Vatican Secret Archive and the State Archive of Venice / Appendix II: Iconography and Function of the West Front of Nicosia Cathedral / Appendix III: Earthquake Damage and Restoration at Nicosia Cathedral Bibliography - Index Nominum - Index Locorum
 Thirty-Five years after the publication of Jean Bony’s seminal work on the so-called Decorated style of English architecture (The English Decorated Style: Gothic Architecture Transformed, 1979), this volume brings together a selection of groundbreaking essays by the most promising emerging scholars of English medieval architecture, together with contributions by two of the leading established authorities on the subject: Nicola Coldstream (The Decorated Style: Architecture and Ornament, 1240-1360, 1994) and Paul Binski (Gothic Wonder: Art, Artifice, and the Decorated Style, 1290–1350, 2014). The contributors revisit Bony’s work and reassess the scholarly legacy of the past three-and-a-half decades. Drawing on a range of innovative methodologies, they then present exciting new insights into the nature and significance of English architecture in the period, focusing particularly on its broader European context. The essays are developed from papers delivered as part of a major seminar series at the University of Cambridge in 2013-14.
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Bibliography - Index of Persons - Index of Places
Erected in large numbers from about 1200 onwards, and featuring increasingly sophisticated designs, wayside crosses and other edifices in the public sphere — such as fountains, pillories and boundary markers — constituted the largest network of images and monuments in the late medieval world. Not only were they everywhere, they were also seen by nearly everyone, because large sections of the populace were constantly on the move. Carrying an entire spectrum of religious, folkloric and judicial beliefs, these monuments were indeed at the very heart of late medieval life. This is the first critical study of these fascinating and rich structures written by a medievalist art historian. Focusing on the territories of the former Holy Roman Empire, this investigation considers such important edifices as the towering wayside crosses of Wiener Neustadt and Brno or the elaborate pillories of Kasteelbrakel and Wroclaw, though less ostentatious works such as the Bildstöcke of Franconia and Carinthia or the high crosses of Westphalia and the Rhineland are equally examined. In addition, the study looks at the homiletic, literary, devotional and artistic imagination, in which wayside crosses and other such structures helped constitute a spiritual and allegorical landscape that very much complemented and put pressure on the physical landscapes traversed and inhabited by the contemporary public.
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Romanesque Cathedrals in Mediterranean Europe
architecture, Ritual and Urban Context
Gerardo Boto Varela, Justin E.A. Kroesen (eds)

The architecture, interior settings and urban environment of Romanesque cathedrals around the Mediterranean offer unique insights into religion and culture in southern Europe during the 10th-13th centuries. In this period, cultural and artistic interchange around the Mediterranean gave rise to the first truly European art period in Medieval Western Europe, commonly referred to as ‘Romanesque’. A crucial aspect of this integrative process was the mobility of artists, architects and patrons, as well as the capacity to adopt new formulas and integrate them into existing patterns. Some particularly creative centers exported successful models, while others became genuine melting pots. All this took shape over the substrate of Roman Antiquity, which remained in high esteem and was frequently reused.

In these studies, Romanesque cathedrals are employed as a lens with which to analyze the complexity and dynamics of the cultural landscape of southern and central Europe from the tenth to the twelfth centuries. The architecture of every cathedral is the result of a long and complicated process of morphogenesis, defined by spatial conditions and the availability of building materials. Their interior arrangements and imagery largely reflected ritual practice and the desire to express local identities. The various contributions to this volume discuss the architecture, interior, and urban setting of Romanesque cathedrals and analyze the factors which helped to shape them. In so doing, the focus is both on the influence of patrons and on more bottom-up factors, including community practices.

vi + 332 p., 76 b/w ills, 26 col. ills, 216 x 280 mm, 2016,
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