Architectura Medii Aevi
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
Spring 2020
Architects of Disjuncture
Mediterranean Trade and Cathedral Building in a New Diocese
(11th-13th Centuries)
Joseph C. Williams

Through careful analysis of the Romanesque cathedral of Molfetta (in Apulia, southern Italy), Williams demonstrates how the commercial boom of the medieval Mediterranean changed the way churches were funded, designed, and built. The young bishopric of Molfetta, emerging in an economy of long-distance trade, competed with much wealthier institutions in its own diocese. Funding for the cathedral was slow and unpredictable. To adapt, the builders designed toward versatility, embracing multi-functionalism, change over time, specialization, and a heterogeneous style.

Joseph C. Williams is an Assistant Professor of Architecture at the University of Maryland School of Architecture, Planning, and Preservation. His research focuses on Romanesque architecture in Southern Italy, with a particular emphasis on building process, construction techniques, and pan-Mediterranean exchanges of specialized knowledge. Williams is the recipient of a Phyllis W. G. Gordan / Lily Auchincloss / Samuel H. Kress Foundation Rome Prize in Medieval Studies.
Table of Contents

Acknowledgements
Introduction: Studying Architecture at the Joints

1. A Disjointed Program: Form, Function, and Finances
2. The Joints of Process: Design Change Through Constructional Episodes
3. The Joints of Expertise: Design Choice Across the Division of Labor
4. The Joints of Geography: Geology, Travel Pathways, and Knowledge Cabotage

Conclusion: A Mediterranean Building Strategy
Appendix 1: Construction Chronology of Molfetta Cathedral (c. 1100-1300)

Charts
Illustrations
Bibliography
Flamboyant Architecture and Medieval Technicality
The Rise of Artistic Consciousness at the End of Middle Ages
(c. 1400 - c. 1530)
Jean-Marie Guillouët

This book seeks to further our understanding of the socio-genesis of artistic modernity by turning to microhistory. It explores a late-medieval decorative procedure that emerged and spread in northern and central France from the early fifteenth century to the start of the following century. Using the well-known miniature, the Building of Solomon’s Temple in Jerusalem from the fifteenth-century codex of Les Antiquités judaïques as a starting point, this study deals with architecture and technical knowledge of builders. This investigation unpacks and reveals many aspects of the technical and visual culture of late medieval craftsmen and artists. The virtuosic skills these artisans displayed are worthy of inclusion in the development of technical practices of Flamboyant Gothic architecture. They also reflect broader cultural and social configurations, which go far beyond the history of building. This micro-historical perspective on what can be called “hyper-technical” Gothic contributes to our appreciation of the role of technical mastery in establishing social hierarchies and artistic individuation processes during the Late Middle Ages and Early Modern period.

Jean-Marie Guillouët was trained at the Sorbonne (Paris-IV) where he began his teaching career. Since 2002, he is a professor at the University of Nantes and was also in charge of the Medieval Studies section of the Institut National d’Histoire de l’Art (INHA), between 2008 and 2012. His principal field is fourteenth- and fifteenth-century sculpture and architecture in France and Portugal, but he also works on artistic and cultural interchanges in Gothic Europe.

Paperback: € 89 / $ 116.00
# Table of Contents

## Introduction

1. Technical Savoir-Faire as Historical Topic
   Observations on a well-known Illumination
   Nantes, Tours and the Master of the Munich Boccaccio
   Representation of a technical Gesture and Jean Fouquet’s Heritage
   A French 15th-Century sculptural savoir-faire
   Late Medieval Gothic Building Sites and Technical Innovations
   First Conclusions

2. Slate Inlay: A Technical History
   Functional Constraints
   Hollowed out blocks for Inlay
   The Practice of Preparatory Tracing
   Installation in the Archivolts
   An Operational Change at the Beginning of the 15th Century
   An Interruption in the History of Technique: Auxerre
   The Consequences of a new stereotomic System
   Choices of Stone Types
   Conclusions on Implementation

3. Social History of a Skill
   Traces and Remains of a Valued Procedure
   The Practical Geometry of a Building Site at the End of the Middle Ages and its Tools
   The Tools and their Uses
   The Prevalence of the Square
   The insigniological Uses of the Compass
   The Incisions at Tours and Rouen as Illustrations of Construction Practices
   Workers with Stone: social history of a Technique
   Masons and Sculptors
   Stone-cutters and Carvers of Images
   The Socio-Professional Distinction of the Creators of the Canopies — the Case of Bourges
   Technical One-upmanship and Informal Hierarchies at a Building Site

4. Microarchitecture and Represented Space
   Architecture and Represented Space
   Towards 1400 in Central/Middle France: a Rupture
   Microarchitecture as a Locus
   Slate Inlay and the Depth of Fictive Space
   Baldachins, Canopies and Late-Medieval Sacral Regimes
   Monumental Syntax toward “Architectural Wit”

5. Virtuosity, Varietas and Captatio benevolentiae
   Slate or Glass Insertion, Admiratio and Varietas
   Material and Colour Contrasts during the Late Middle Ages
   An Incunabula of c. 1400
   Slate Inlay as a “Technology of Enchantment”
   Late Gothic Art: A Hyper-Technical Cultural Regime

6. Conclusion

Bibliography

Colour Plates
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 multireligious 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.

Michalis Olympios is Assistant Professor in the History of Western Art at the University of Cyprus. His current research focuses on Gothic architecture and sculpture in France and the Latin East.

viii + 445 p., 557 b/w ill. + 6 colour ill., 216 x 280 mm, 2018,
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Table of Contents

Introduction

Chapter 1: Lusignan Cyprus, 1192-1373: Patrons and Builders of Latin Ecclesiastical Architecture

A Crusader Kingdom between East and West / Latin Patronage of Ecclesiastical Architecture: Crown, Nobility, Burgesses, and Clergy / Master Masons and Their Workshops: A Survey of the Documentary Evidence

Chapter 2: The Genesis of a Regional Gothic Style: The Earlier Campaigns at Nicosia Cathedral, the Church at Bellapais Abbey, and Related Developments, c. 1210 - c. 1250

Prelude to the Introduction of the Gothic: Frankish Responses to Middle Byzantine and Romanesque Architecture, c. 1190 - c. 1210 / The Chevet and East End of the Nave of Nicosia Cathedral: The First Gothic Building in the Latin East / The First Phase (1209-28): The Chevet and Lateral Chapels - The Second Phase (Second Quarter of Thirteenth Century): The Eastern Part of the Nave / Nicosian Aftermath: Cypriot Gothic c. 1210s - c. 1250. The Church of Bellapais Abbey - A Diversity of Approaches: The Chapel in Limassol Castle and the Church at Beaulieu Abbey

Chapter 3: French Rayonnant, Cypriot Tastes: The West End of Nicosia Cathedral (1270s - c. 1350) and Its Immediate Progeny (c. 1300)


Chapter 4: Architecture for a ‘New Acre’: Church Building in Famagusta in the First Quarter of the Fourteenth Century

The Church of the Hospital of Saint Anthony and Thirteenth-Century Gothic in Famagusta / A New Style for a New Building: The Cathedral of Saint Nicholas and Rhenish Rayonnant Architecture at the Close of the Thirteenth Century / Adoption and Assimilation: The Church of Saint George of the Latins and Enlart’s ‘Unidentified Church No. 14’

Chapter 5: Monastic Austerity and Stylistic Diversity: Cypriot Gothic in the First Half of the Fourteenth Century

The Church of the Benedictine Nunnery of Our Lady of Tortosa in Nicosia / The Church of the Convent of the Augustinian Hermits in Nicosia / The Church of the Carmelite Convent in Famagusta / ‘Unidentified Church No. 15’ in Famagusta: A Synthesis of Famagustan and Nicosian architecture in the First Half of the Fourteenth Century!

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
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.
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.
Decorated Revisited
English Architectural Style in Context, 1250-1400
John Munns (ed.)

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.

x + 248 p., 222 b/w ills, 216 x 280 mm, 2017,
Paperback: € 91 / $ 118.00
# Table of Contents

**Introduction**  
John Munns

**The Fall and Rise of the Decorated Style**  
Nicola Coldstream

**Architectural Interaction Post-Bony: Regionality, Centrality, and Transformation in the English Decorated Style**  
James Hillson

**Collegiate Churches Founded in the Fourteenth Century: Change in Architectural Style as a Social Process?**  
Andrew Budge

**Experiment and Regionalism in Decorated Yorkshire: York Cathedral’s Nave Revisited**  
Jeffrey A. K. Miller

**The Bristol Master and the Ambitions of Decorated**  
Jon Cannon

**The Decorated Style as a European Trend?**  
The Evolution of Parlerian Tracery in Prague Cathedral  
Jana Gajdošová

**Decorated Vaults: Geographical, Terminological, and Chronological Limitations**  
Sophie Dentzer-Niklasson

**The Influence of Thirteenth- and Fourteenth-Century English Architecture in the Southern Baltic Region and Poland**  
Jakub Adamski

**Courtly Splendours: Hugh IV’s Bellapais Abbey and the English Decorated Style**  
Michalis Olympios

**An Afterword on Jean Bony and the Decorated Style**  
Paul Binski

**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 Wrocław, 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.
Table of Contents

A Short Introduction

Chapter 1: From the Ahenny Crosses to the Zderad Column: Northern Sacroscapes to c. 1500
Part 1: High cross (1), picture stone, and Irminsul: Competing monuments in northern and northwestern Europe to c. 1100
Part 2: High cross (2), discoidal cross, and Bildstock: Monumental landscapes in the Holy Roman Empire, c. 1100-1530
Part 3: Eleanor Cross, high cross (3), and Spinnerin am Kreuz: The great turriform monument in northern Europe, c. 1270-1470

Chapter 2: In the City: Persuasion and Protection
Part 1: The market cross: Commerce and the law / Excursus: The market crosses of Britain and Ireland
Part 2: The pillory: Degradation through elevation
Part 3: The fountain: Regeneration and civic munificence
Part 4: Lion, Rider, Roland: Making and faking civic history
Part 5: The Stations of the Cross: The city as Jerusalem
Part 6: The cemetery lantern: Illuminating the city of the dead

Chapter 3: On the Road: Perdition and Perpetuity
Part 1: The poor sinner’s cross: Crime, punishment, and redemption, I
Part 2: The penance cross: Crime, punishment, and redemption, II
Part 3: Battle crosses and accident crosses: Disaster, trauma, and remembrance
Part 4: Pilgrimage- and processional crosses, safe conduct- and border stones: Trajectories and boundaries
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.
Table of Contents

Gerardo Boto Varela & Justin Kroesen, *Romanesque Cathedrals in Mediterranean Europe: Balance and Perspectives*

**Shaping Cathedrals in the Pre-Romanesque Era**

Beat Brenk, *The Cathedrals of Early Medieval Italy: The Impact of the Cult of the Saints and the Liturgy on Italian Cathedrals from 300 to 1200 / Jean-Pierre Caillet, French Cathedrals around the Year 1000: Forms and Functions, Antecedents, and Future*

**Building Romanesque Cathedrals on Older Substrates**

Matthias Untermann, *Between ‘Church Families’ and Monumental Architecture: German Eleventh-Century Cathedrals and Mediterranean Traditions / Mauro Cortelazzo & Renato Perinetti, Aosta Cathedral from Bishop Anselm’s Project to the Romanesque Church, 998-1200 / Gerardo Boto Varela, Inter primas Hispaniarum urbes, Tarraconensis seds insignissima: Morphogenesis and Spatial Organisation of Tarragona Cathedral (1150-1225)*

**Romanesque Cathedrals in Urban Contexts**


**Liturgical Layout and Spatial Organization**


**Visual Discourses and Iconographic Programmes**


Index of Places and Persons
The Parish and Pilgrimage Church of St Elizabeth in Košice
Town, Court, and Architecture in Late Medieval Hungary
Tim Juckes

xii + 292 p., 224 b/w ills, 220 × 280 mm, 2012,
ISBN 978-2-503-53109-0
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