

1: The Tempietto del Clitunno near Spoleto By Judson Emerick

The Temple of Clitumnus (Italian: Tempietto del Clitunno) is a small paleochristian church that sits along the banks of the Clitunno River near the town of Campello sul Clitunno between Spoleto and Trevi, Umbria, Italy.

Pennsylvania State University Press , The fifteenth- and sixteenth-century humanists who discovered the building saw it as a Roman temple converted to Christian purpose. Modern scholars however, have concluded that the structure was built in the medieval period, principally because the carved tympana bear cross monograms unknown before the early fourth century. Subsequent debate has centered on the dating of the monumentâ€™ with proposals from the early Christian to the Romanesque periods. Emerick joins this debate but also raises cogent questions about the nature and interpretation of the classical forms used in the Tempietto. He begins the book, rather curiously, without any introductory chapter to frame the questions, or forecast his conclusions. Adopting a strict monographic format, Emerick first gives a description of the monument chapter 1 , and then provides the history of scholarship on it chapter 2 , and a survey of the written and visual records chapters 3 and 4. He presents the archaeological analysis of the structure in chapters 5 and 6. Emerick then treats each of the puzzling classical elements of the building in turn, considering the Corinthian orders chapter 7 , the richly carved tympana chapter 8 , the classical inscriptions with their anti-Arian sentiment chapter 9 , and the newly restored iconic frescoes chapter 10. A final chapter 11 considers the problematic dating of the Tempietto. Following de Rossi and others, Emerick argues that the building was constructed as a Christian chapel. His discussion of the Corinthian screen facade chapter 7 forms the heart of his argument. He links its design to imperial festive architecture, but rejects the notion that it should be read as a conscious classical quotation. Instead, he argues that screen facades continued to be used in festive buildings through the fourth century, and were appropriated by Christian church designers in late antique and medieval examples well into the twelfth century. He cites comparanda such as the sixth-century Baptistery of Saint-Jean in Poitiers, the ninth-century monastic church of Santa Prassede in Rome, and the twelfth-century facade of Saint-Gilles-du-Gard. On the basis of this rather limited but diverse set of examples, Emerick argues that the reuse of the screen does not signal a deliberate revival of forms read as Augustan, but rather the continued reuse of decorative schemes that were normative for the Middle Ages. In his final chapter, Emerick wisely does not attempt to identify a single date or patron for the Tempietto, but rather suggests three possibilities. The first reading would place the building in the orbit of Lombard-Byzantine alliance in the early seventh to eighth centuries. The second alternative would see the building as a product of the period between the years 750 and 800. Emerick proposes that the building during this phase could either have been a stational church for papal display, or a chapel built by pro-imperial factions. The third alternative is the period between the late eighth and ninth centuries, when the dukes of Spoleto acted as agents of the new Frankish overlords. He also provides a full and critical survey in English of the largely Italian literature on the monument. Given the potentially wide appeal and utility of his work, and the importance of his controversial argument, it is all the more regrettable that the book lacks a true introduction and conclusion, and that the rich bibliographic apparatus amassed for this book is limited to the footnotes rather than a separate bibliography. Brown University Please send comments about this review to editor. Reviews and essays are licensed to the public under a Creative Commons Attribution-NoDerivatives 4.

2: The Tempietto del Clitunno near Spoleto in SearchWorks catalog

The Tempietto del Clitunno near Spoleto Judson Emerick. This is the first full-length study of the enigmatic Early Medieval chapel near the river Clitunno in central Umbria.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Ulrike Wiethaus writes acutely on modern American uses of medieval religious women, yet some may find her wish to limit modern understandings of these women to the politically desirable troubling. It may be more productive for medievalists to consider that they are the ones who should be making general, theoretical claims about topics such as female spirituality on the basis of their historical knowledge of the subject, rather than to give priority to theoretical understandings which are not so based. This is an important study of the Tempietto del Clitunno, a small but overlooking the Via Aurelia near Spoleto. The Renaissance architect, Leon Battista Alberti, believed it was an ancient Roman temple that was transformed into a church in the Middle Ages. This view lasted until the end of the nineteenth century. Now Professor Judson Emerick has shown conclusively that it was erected in the early Middle Ages as a church, albeit erected with reused ancient building materials. The book is divided into three parts. In the first Emerick gives a detailed description of the building, based on an architectural survey of the existing remains. Superficially the building does look like a small Roman temple. Four Corinthian columns and two piers sustain an architrave and a triangular pediment in its classical-looking facade. They stand on a high podium, which forms the narthex of the church and under which is a T-shaped room. Originally there were stairs on either side of the podium leading to two lateral entrance porticoes, each provided with a colonnade, architrave and pediment. These gave access to the narthex. East of that is a rectangular nave and an apse. A columnar screen originally stood in front of the apse, framing an aedicula with a reliquary shrine. The building is richly decorated. While the piers in the facade are fluted, two of the columns have spiral flutes and two are imbricated adorned with overlapping laurel leaves. They support three types of ancient Corinthian capitals. The pediments are each decorated with a carved Latin cross within an acanthus vine-scroll. Frescoes of Christ, Saints Peter and Paul, two angels, a cross and two palm trees in the apse have recently been restored. After describing the building Emerick reviews the literature on the subject. Visual records, including Renaissance drawings, later engravings and early photographs, are studied for the evidence they contain about the original form of the Tempietto. In Part Two Emerick gives an archaeological analysis of the structure. From this he distinguishes two phases of construction:

3: The Top 10 Things to Do Near Tempietto del Clitunno

This is the first full-length study of the enigmatic Early Medieval chapel near the river Clitunno in central Umbria. Judson Emerick makes the Tempietto del Clitunno, a celebrated art-historical test case, the focus of a study that penetrates to the deep structure of the www.enganchecubano.com centuries scholars have puzzled over the chapel's lavish Corinthian column screens, the crosses surrounded by.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Ulrike Wiethaus writes acutely on modern American uses of medieval religious women, yet some may find her wish to limit modern understandings of these women to the politically desirable troubling. It may be more productive for medievalists to consider that they are the ones who should be making general, theoretical claims about topics such as female spirituality on the basis of their historical knowledge of the subject, rather than to give priority to theoretical understandings which are not so based. This is an important study of the Tempietto del Clitunno, a small but overlooking the Via Aurelia near Spoleto. The Renaissance architect, Leon Battista Alberti, believed it was an ancient Roman temple that was transformed into a church in the Middle Ages. This view lasted until the end of the nineteenth century. Now Professor Judson Emerick has shown conclusively that it was erected in the early Middle Ages as a church, albeit erected with reused ancient building materials. The book is divided into three parts. In the first Emerick gives a detailed description of the building, based on an architectural survey of the existing remains. Superficially the building does look like a small Roman temple. Four Corinthian columns and two piers sustain an architrave and a triangular pediment in its classical-looking facade. They stand on a high podium, which forms the narthex of the church and under which is a T-shaped room. Originally there were stairs on either side of the podium leading to two lateral entrance porticoes, each provided with a colonnade, architrave and pediment. These gave access to the narthex. East of that is a rectangular nave and an apse. A columnar screen originally stood in front of the apse, framing an aedicula with a reliquary shrine. The building is richly decorated. While the piers in the facade are fluted, two of the columns have spiral flutes and two are imbricated adorned with overlapping laurel leaves. They support three types of ancient Corinthian capitals. The pediments are each decorated with a carved Latin cross within an acanthus vine-scroll. Frescoes of Christ, Saints Peter and Paul, two angels, a cross and two palm trees in the apse have recently been restored. After describing the building Emerick reviews the literature on the subject. Visual records, including Renaissance drawings, later engravings and early photographs, are studied for the evidence they contain about the original form of the Tempietto. In Part Two Emerick gives an archaeological analysis of the structure. From this he distinguishes two phases of construction: You are not currently authenticated. View freely available titles:

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