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Nota di contenuto	Frontmatter -- Acknowledgments -- Contents -- Contributors -- I Introduction -- Medieval Art, Modern Politics: A Short Introduction -- II The Politics of Building and Rebuilding -- Russian Imperialism and Byzantium (1801–2023): Architecture, Visual Culture, and Scholarship -- Constructing Modern Meanings by Rebuilding Medieval Ruins: The Castles of Stolzenfels, Haut-Koenigsbourg, and Trifels in the Nineteenth and Twentieth Centuries -- Recovering the Great Mosque of Córdoba: The History of an Idea -- Medieval Spanish Castles: The Glory of the Past and the Construction of Race during Franco's Regime -- The Construction of a National Patrimony? Restoration of Gothic Cathedrals and Churches in the Polish People's Republic -- Notre-Dame and National Unity: From the July Monarchy to the Twenty-First Century -- III The Politics of Display and Dissemination -- Papal Political Uses of the Art of the Catacombs (Sixteenth through Nineteenth Centuries) -- State Politics, Rural Piety, and the Complicated Afterlives of the Combefa Entombment Sculptures -- Late Medieval Cypriot Tombstones in the Colonial Period: Between the Protection of Medieval Cultural Heritage and its Political Instrumentalization -- A Failed Medievalism? The Burgunderbeute and Switzerland's Search for its Cultural Heritage -- Mosan Art, German Impediments: A Transnational Exhibition Network in Post–World War II Europe -- Imagining Charlemagne in America -- Index

Medieval Art, Modern Politics is an innovative volume of twelve essays by international scholars, prefaced by a comprehensive introduction. It examines the political uses and misuses of medieval images, objects, and the built environment from the 16th to the 20th century. In case studies ranging from Russia to the US and from catacombs, mosques, cathedrals, and feudal castles to museums and textbooks, it demonstrates how the artistic and built legacy has been appropriated in post-medieval times to legitimize varied political agendas, whether royalist, imperial, fascist, or colonial. Entities as diverse as the Roman papacy, the Catholic Church, local arts organizations, private owners of medieval fortresses, or organizers of exhibitions and publishers are examined for the multiple ways they co-opt medieval works of art. Medieval Art, Modern Politics enlarges the history of revivalism and of medievalism by giving it a uniquely political twist, demonstrating the unavoidable (but often ignored) intersection of art history, knowledge, and power.

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