In the Renaissance also architecture from c. 800–1200 was regarded as a useful source of inspiration for contemporary building, sometimes by misinterpreting these medieval architecture as Roman structures, sometimes because that era was also regarded as a glorious ‘ancient’ past.

In the fifteenth century ornamental solution and architects investigated aged buildings in order to look for useful sources of inspiration. They did, occasionally misinterpreted younger buildings as proofs of models from other ancient days, such as the buildings of the Carolingian, Ottonian and Stauffer emperors. Even if the correct age of a certain building was known, buildings from c. 800–1200 were sometimes regarded as ‘Antiquity’ architecture, since the concept of ‘Antiquity’ was far more stretched than our modern periodisation allows. This was a Comparative phenomenon. The results are either shown in style, but they all show an intellectual and artistic strategy: to consciously revive an ancient architecture – whatever the date and origin of these models –.

Beginning with the coronation of Charlemagne as Emperor of the West in A.D. 800, John Beckwith guides us through the architecture, painting, sculpture, illuminated manuscripts and buildings of the three great periods of early medieval art. The Ottonian period, perhaps best known for the great center of art and craftsmanship attached to the court, presented an artistic style which had developed from early Christian and Carolingian sources to a style which was the gateway to the great artistic revival in the eleventh and twelfth centuries—the Romanesque period.

Carolingian and Romanesque Architecture 800 to 1200 (Pelican History of Art). Bib

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