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South African Architectural Record: Journal of the Transvaal, Natal and Orange Free State Provincial Institutes of South African Architects and the Chapter of South African Quantity Surveyors

1938

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Hon. Editors G. E. Pearse
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Secretary A. S. Pearse

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THE ROMANESQUE CHURCH IN ITALY

It is said of Italy that there is a church for each day in the year, and two for "festas."

It is intended to present those built in the Romanesque idiom, of which there are many to be found in Lombardy and Tuscany. Massive wall surfaces, both in brick and stone, varying textures and colours, delicate ornament, rugged repetition—all attesting to the inspiration of the men who created them.

The church—removed from the conception of the human habitation, filled with the quiet twelfth century volume measured by the receding aisle arcades—is an early demonstration of volumic architectural geometry.

The great basilican prisms, the spherical duomos set on the horizontal ordinate, accented and elevated by the complementary verticals, the rising towers and lofty campaniles, are the stereographic measure of the early Italian ecclesiastical conception—measured against the atmospheric and geographical co-ordinate which is Italy.

W.D.H.

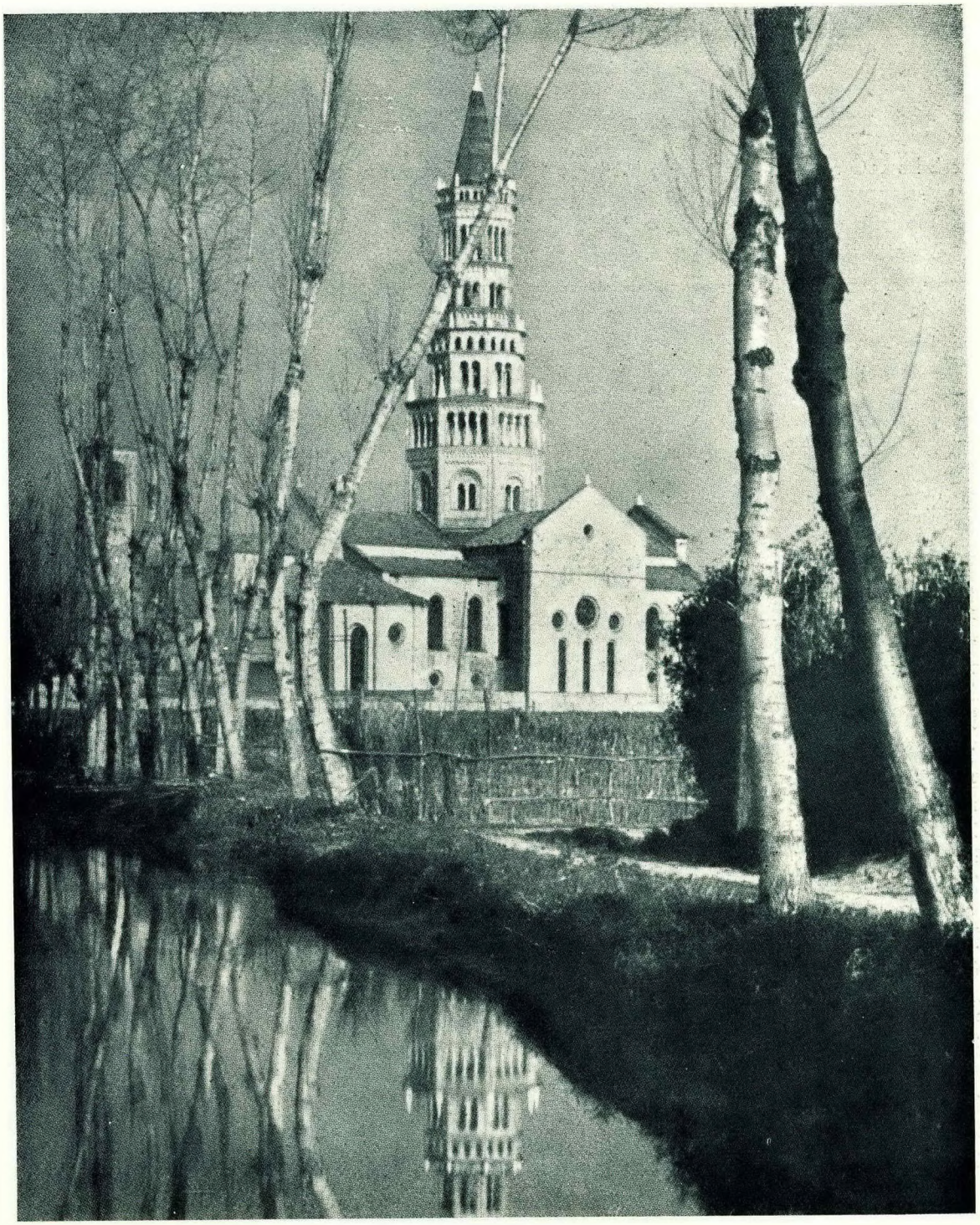
Opposite: THE CATHEDRAL OF SAN RUFINO AT ASSISI

MILAN



THE FORECOURT AND CAMPANILE ● S. AMBROGIO

MILAN

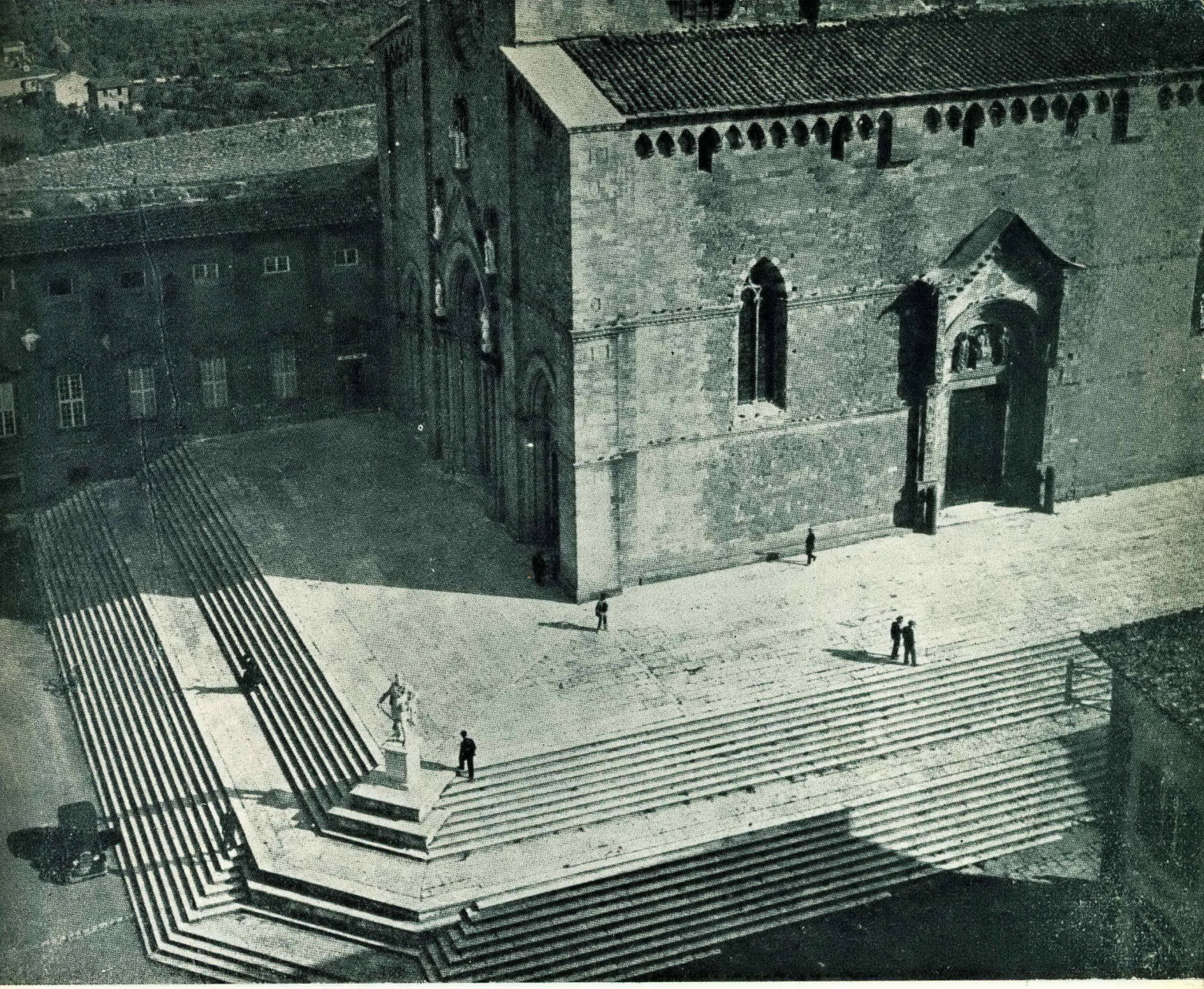


THE ABBEY OF CHIARAVALLE

PISA

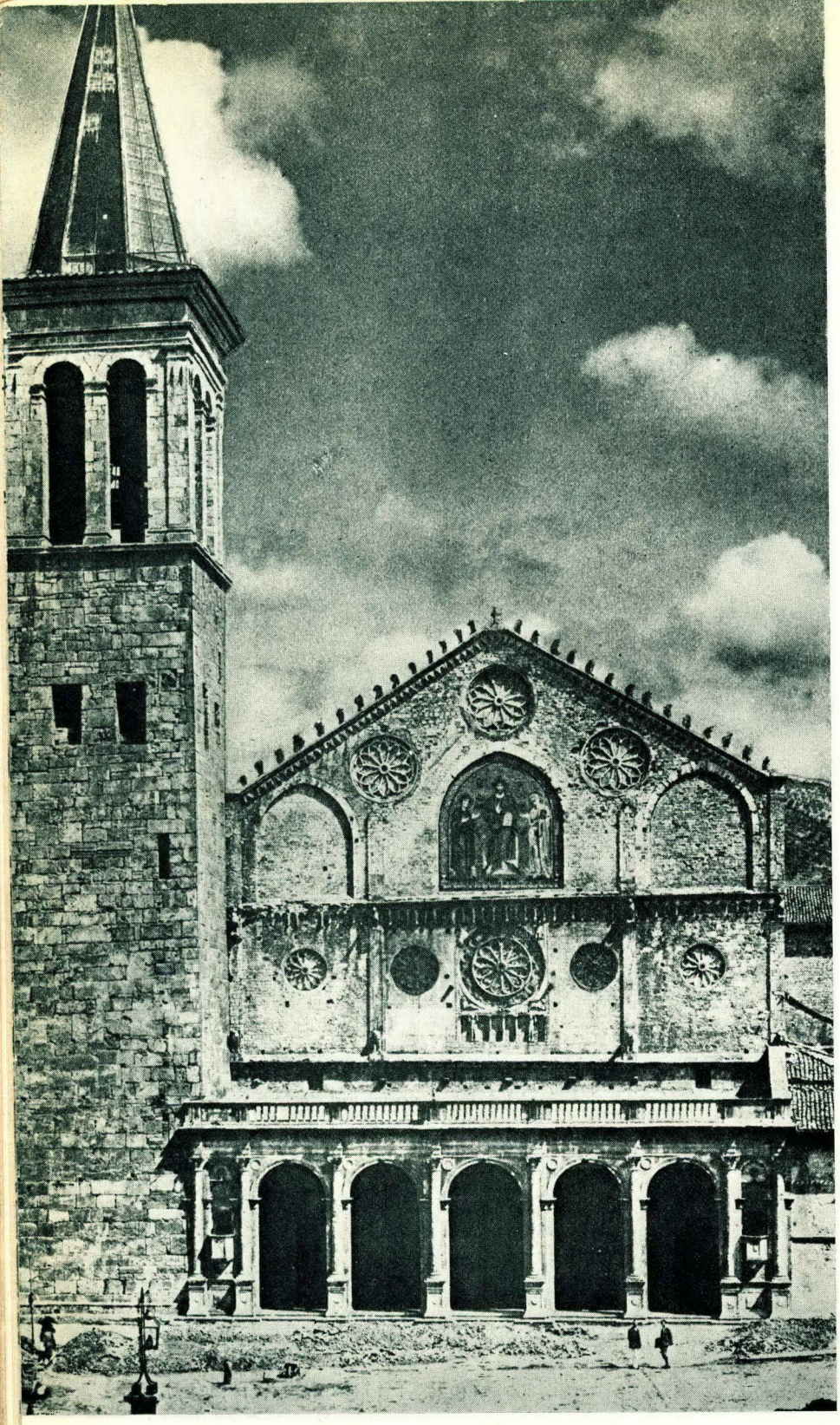
An Incomparable Group of Architectural Monuments





THE CATHEDRAL
raised on its base of definitive geometric formality
AREZZO

ACKNOWLEDGMENT
The photographs in this supplement are reproduced from:
Romanesque Architecture in Italy. Corrado Ricci
Byzantine and Romanesque Architecture. T. G. Jackson
Umbria (ENIT)
Italia (ENIT) October, 1936. December, 1937
Frontispiece ● Italia (ENIT), March, 1937



SPOLETO

THE CATHEDRAL

DETAILS

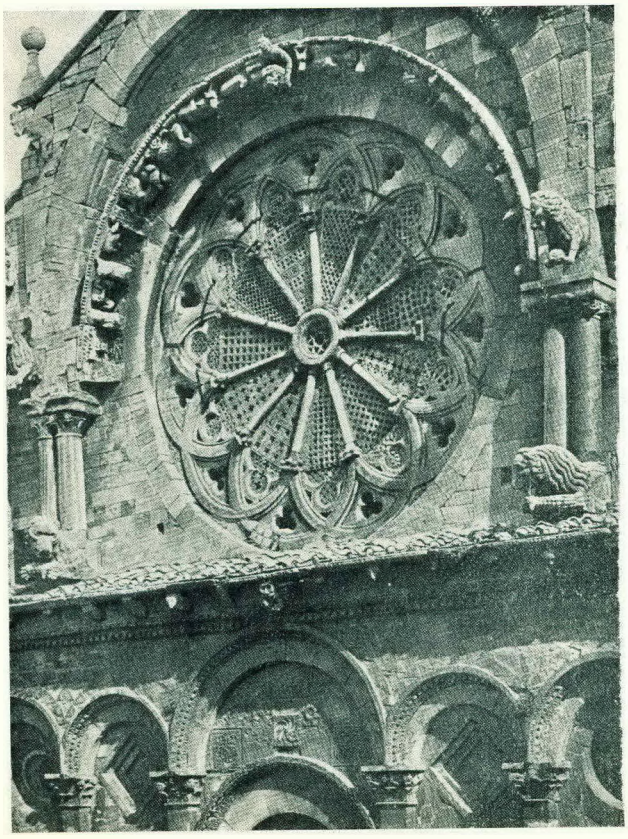
Pierced Side Window

S. Maria ● Pomposa (Ferrara)



Rose Window

Cathedral ● Troia



Side Porch

S. Michele ● Pavia





A S S I S I

THE CHURCH OF ST. FRANCIS

T O S C A N E L L A

THE CHURCH OF S. PIETRO



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