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SLAVIC COUNTRIES AND THE ROMANESQUE ART

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Abstract: *There seems to be various rotations of motifs, models, and transfer of inspiration between the Eastern and Western art. These parts of the world were never isolated and were following each other's trends in art. Romanesque art was the first international European style, yet almost never surveys of Medieval art written by Western scholars include the regions of Central Europe, Balkans or Kievan State. There are many features, including outer facade decoration, decorative sculpture and reliefs, bell towers that show partial or sometimes complete usage of the Romanesque language in the art of these lands. Croatian coast art has direct Italian influences in this style and it is still not mentioned in the surveys. What could be the reason for this omission? The same attitude in comprehending art history does not allow the specific features of the art in certain regions to be named according to their territorial or contemporary state name. Since large part of today's Greece and Albania was turned into several small states in the first half of the 13th century, we are to expect at least these states to be included in the international art surveys of Medieval art, yet it is not the case. On the other hand, the art of southern Italy with the Arabic decorative motifs on the outer facade and the mosaics inspired by Byzantine art are considered Romanesque proper style.*

The northern Italy at the same time in the 13th and even 14th century shows following of direct byzantine models and praises byzantine art. The English Romanesque architecture has examples of churches with very large central window on the western facade, miniature towers at the ends, and small height in general, with rare Romanesque reliefs or vitrage. It is far from the description of typical Romanesque church in France, central Italy, or Germany. If we add here the small churches in Spain with only outer row of blind arcades, with rare examples of rosettes, that indicate Romanesque style, it seems the so called first international European style should be redefined. It was a style common not only for the Western Europe, but also for the Balkan and eastern countries in the course of the 13th and 14th century. Romanesque preferred vault was not the invention of the time this style in art appeared and lasted. It used the old form of barrel vault used by the Romans, and other types of roman vaults at later. Scandinavian countries had built stave churches that also have not much in common with Romanesque style definition. So, we may say Romanesque style has everywhere local characteristics and that goes for the lands that are not surveyed in the general art history.

Italians in the 11th -13th centuries preferred Byzantine art to Romanesque art, and were not fond of the Gothic style. Having all the local differences in mind that are accepted for certain parts of Europe considering the Romanesque style, yet not applied for the rest of the world that used it, partially or in full. Is that in this time of such internationally spread knowledge to be

explained by simply omitting the not so typical examples, outside the territory that is considered proper? Or the problem is that these lands are considered foreign, and different or lands of the mighty Orthodox world?

Key words: Slavic countries, medieval art, Romanesque art, wooden churches, orthodox lands, blind arcading, flat niche, local style terms

There is a misconception of 19th century art history that Romanesque architecture was a continuation of Roman styles. William Gunn in 1819 for the first time used the term Romanesque to mean Romanish and not properly Roman in order to denote all the masonry buildings in Western Europe from Roman period to the Gothic style period. Roman brick and stone building techniques were lost in most parts of Europe (the brick was rarely used in the south France for very few churches). In the northern countries Roman style and methods were only adopted for public buildings.

There is a need of redefining styles and disconnecting some local stylistic development from the general artistic frame. Romanesque art includes too many local styles that do not have the main core of what is considered Romanesque: vaulted ribs, large massive walls, tympani, oculi/rosettes, stained windows.

Barrel vault was not the invention of the Romanesque architecture, but the Romans. Artisans trained in specific techniques, such as stonemasonry, carved stucco, brickwork, or painting, facilitated the transfer of ideas among cultures, often working for patrons of different faiths.

We may say Romanesque style has everywhere local characteristics and that goes for the lands that are not surveyed in the general art history. The main difference between the Slavic speaking countries and the rest of Europe is that at the time Romanesque art flourished they have been Orthodox so no large monastic orders and reason to accommodate large number of monks. Thus there was no need of large basilicas, large transepts and choirs, radiant chapels and grain vaults and very rarely a bell tower, usually not part of the church.

Romano modo versus the Western European mode

Architecture is the dominant art in the medieval art known as Romanesque. Completely different in style, size and purpose architectural entities are put within the same folder. In every review or definition of the style the influence of Byzantine art (that is orthodox art) is stressed, plus the Armenian and Syrian influences related to manuscripts (painting), and Georgian architecture related to small churches models.

Yet all the Slavic countries including the Balkan ones are almost always omitted in every general and monographic survey. The reason is probably kind of political and geographical art history, concentrated as always on the main

political actresses in Europe that is Germany, France, England and Spain. Also the main reason for the change of the name of the style would be Slavic countries do not speak Roman languages.

Romanesque churches characteristically incorporated semicircular arches for windows, doors, and arcades; barrel or groin vaults to support the roof of the nave; massive piers and walls, with few windows, to contain the outward thrust of the vaults; side aisles with galleries above them; a large tower over the crossing of nave and transept; and smaller towers at the church's western end. French churches commonly expanded on the early Christian basilica plan, incorporating radiating chapels to accommodate more priests, ambulatories around the sanctuary apse for visiting pilgrims, and large transepts between the sanctuary and nave.

Local names of the Romanesque style

In Britain, the Romanesque style became known as "Norman" because the major buildings in the 11th and 12th centuries were related to William the Conqueror invasion of Britain in 1066. In Italy the first quarter of the 11th C. is related to the Lombardy artists, that is groups composed of Lombard teachers and stonemasons (*Comacine Guild*), who worked throughout Europe and erected similar models of churches. Thus *Lombardo modo* became the first international building sub-style and technique within the Romanesque art.

The architecture of Northern Italy has features in common with French and German Romanesque.

The architecture of Southern Italy and Sicily was influenced by both Norman and Islamic architecture. Benedictine monks from Italy introduced the skill of firing bricks to Denmark. In Scandinavia Architectural influences came with clergy brought from England, Lombardy and Germany.

In Spain the main influences come from France and its monastic orders and is visible along the road to Santiago de Compostella. If already in Serbia this Romanesque style traces are named **Raška style** or simply as the **Raška school**, in England **Norman**, that is French, there is obvious need of redefining the style starting from its name. The same goes for the term Byzantine art.

Influences, differences, same style?

The only reason to put stone churches from Scandinavia into Romanesque art and to omit Serbian or Croatian wooden churches, that is Balkan examples or central European Slavic countries examples is to keep the definition western European style and the period of the 11 and 12th century. The examples from the Balkans are later and usually dated in the 13th and 14th centuries so they are not contemporary to the western models. Late date is also typical for the last English examples. But the Serbian examples usually have central cross into square inscribed churches plan plus the Italian influence concerning the bell towers, and outer relief decoration including blind arches, lunettes etc. Direct

Italian influence is to be seen at the Croatian examples and the blind galleries at the Western façade. Slovenia's churches are small size with little to be seen as Romanesque apart from painting.

The building material varies and the typical Roman brick building is used mostly in Italy, and Germany. Everywhere else but in the Balkans the small irregular pieces are bedded in thick mortar. In Macedonia, Serbia and Croatia regularly cut stone is used bedded in mortar. If there is big difference in technique and material and plans, apart from the large monastic self sufficient communities, the rest shall be named urban medieval architecture of the 11 - 13 century. Certainly there are common places and borrowed themes, yet Byzantium was the continuation of the Eastern Roman Empire and has all the rights to be named Medieval Roman Empire and its Art Roman Art.

Church plan, main elements

The model of large basilicas with transepts and many chapels like Clincy are spread by this monastic order controlled by the Pope and made to diffuse his influence.

Obviously the monastic Romanesque style shall be renamed into the monastic church style of the 11 and 12th C. plus the geographical or national reference. It is part of the definition of the style in Britannica online: "*A fusion of Roman, Carolingian and Ottonian, Byzantine, and local Germanic traditions, it was a product of the great expansion of monasticism in the 10th–11th C.*"¹

*"The expansion of monasticism was the main force behind the unprecedented artistic and cultural activity of the eleventh and twelfth century."*²

As for the main elements, the barrel vault is invented in the Antique period. As for the blind arches, lisenas that decorate the facades of the modest and large churches, they come from Armenia and Georgia. Ani Cathedral is a domed basilica with a rectangular plan. Its use of pointed arches and cluster piers has been widely cited by scholars to have possibly influenced, or at least preceded, Gothic architecture.³

Smaller churches often have a single tower which is usually placed to the western end, in France or England, either centrally or to one side, while larger churches and cathedrals often have two. Western upper part usually shows rosette window or oculus. The monsters are also imported from the East (griffin, other types of combined fantastic animals and monsters etc.). The stylized folds and elongated figures in some French schools are invented in the Komnenian art.

¹ <https://www.britannica.com/art/Romanesque-architecture>

² https://www.metmuseum.org/toah/hd/rmsq/hd_rmsq.htm

³ https://www.wikiwand.com/en/Cathedral_of_Ani

Models, borrowings (towers, decorative arches etc), inspirations from Georgia, Armenia

Arches in Romanesque architecture are semicircular, with the exception of only a few churches: Autun Cathedral in France and Monreale Cathedral in Sicily in both of which pointed arches have been used extensively, a direct imitation of Islamic architecture?

Blind western façade of St. Michael, Pavia, is inspired by theater background. St. Peter Trier, two choirs and two apses, basilica blanked by two towers, model invented in the pre Romanesque art in Germany. Poitiers towers inspired by Armenian and Georgian architecture

Monumental reliefs and friezes

For the first time since the fall of the Roman Empire monumental sculpture covered church facades, doorways, and capitals. The tympani were usually depicting enlarged figure of Christ, and the usual theme was the last Judgment. Still, political reference (Vézelay) and historical portraits of royalty often related with Old Testament figures decorate the western facades (Ripoll, Vladimir church of St. Demetrius, etc). This has its analogies in the Byzantine art or Balkan art paintings on the western façades of the churches (Marko Monastery, Sušica; Lesnovo, Zletovo; Treskavec, Prilep etc).

Wikipedia, the free encyclopedia lists countries, among which appear Poland, Slovenia and Croatia, yet no Macedonia, no Russia, no Serbia, and no Greece.

The great churches of Kievan Rus', built after 988, were the first examples of monumental architecture in the East Slavic region. The architectural style of the Kievan Rus' was strongly influenced by Byzantine architecture. Early Eastern Orthodox churches were mainly built from wood, with their simplest form known as a cell church.

Saint Sofia cathedral in Novgorod (1044–52), on the other hand, expressed a new style which exerted a strong influence on Russian church architecture. Its austere thick walls, small, narrow windows, and helmeted cupolas have much in common with the Romanesque architecture of Western Europe. Further departures from the Byzantine model are evident in succeeding Novgorod cathedrals: St Nicholas' (1113), St Anthony's (1117–19), and St George's (1119).

Church facades as propaganda and policy makers

There are numerous examples of obvious political propaganda in sculpture and painting preserved in the East and the West. Yet, there are also mysterious Romanesque reliefs with portraits of rulers, animals eating humans that may be shortened version of the Last Judgment.

It was from La Madeleine at Vézelay that Bernard preached the Call to the Second Crusade. It was also from Vézelay that King Richard the Lion-heart of England and King Philip Augustus of France set out on the Third Crusade.

There were continuous points of intersection between the East and West, mutual influences, symbiotic art starting from Crusade art until post Byzantine era at Adriatic coast, and later from the 15th century onwards within the Greek islands.

The cathedral of St. Demetrius (1194-1197) built as a private chapel of Prince Vladimir has elaborately decorated with high relief stone sculptures by carvers sent by Queen Tamar of Georgia.

The Armenian Church of the Holy Cross (915-21) on Akdamar Island in Lake Van, Turkey, on the west façade displays King Gagik presenting a model of the church to Prophet Jesus. The Abbasid Caliph Mukhtadir is depicted in the middle of the east façade, wearing a crown and has a nimbus. Old testament scenes along with Mary with Baby Jesus are also represented.

There are several mysterious Romanesque reliefs with portraits of rulers, animals eating humans represented on western church facades. They may be read as a kind of shortened version of the Last Judgment. One example comes from the Irish Benedictine Abbey Church of St. James and St. Gertrude, 1175-80, St. Jacob, Regensburg. The uppermost register, in which Christ appears flanked by the twelve apostles, is according to Strobel most likely a representation of the Last Judgment.⁴ The façade of the church in Schöngrabern, early 13th C., shows similar concept. Russians also flirt with Romanesque art: Novgorod's St. Sophia bronze doors made in Magdeburg illustrate it.

Metropolitan Byzantine art in Macedonia has been introduced by the Constantinopolitan church dignitaries elected as archbishops of the Ohrid Archbishopric, after the territory has become part of Byzantium. If we exclude the churches whose ktetors were members of the ruling byzantine family, or their relatives, feudal lords in Macedonia in the Middle Ages usually built small scale churches of cross in square types, and rarely with large tower (St. Demetrius, Veles); while the monk ktetors preferred basilicas and one nave elongated churches with barrel vaulted roof (St. Nicholas, Manastir) or simple gabled roof.

At the monastic Western portals and on the unique scene of St. Demetrius, Veles, Macedonia, 13th C., the humans eaten by the monster are ordinary naked persons, illustration of some parts of the Last Judgment composition, represented along with the ktetor. The same topic at the inner walls of the byzantine monastic churches shows monks eaten by the monster (St. Nicholas, Manastir).

Blind arcading forming flat niche

Typical Romanesque basilica is elongated three nave basilica with barrel vaults and thick walls with elaborated altar space, side aisles with galleries above. Combining features of Roman and Byzantine buildings along with other local traditions, Romanesque architecture is distinguished by massive quality,

⁴ R. Strobel, "Das Nordportal der Schottenkirche St. Jakob in Regensburg," *Zeitschrift des Deutschen Vereins für Kunstwissenschaft* 18 (1964), pp. 1-24, 19-24.

thick walls, round arches, sturdy piers, groin vaults, large towers, and decorative arcades.

Macedonian examples of medieval basilicas with blind arcades, blind niches, very tall apsidal walls, or the exonartex of St. Sophia, Ohrid and the facades of Holy Virgin in Drenovo and St. Nicholas in Mariovo may easily be mistaken for Romanesque church. Yet, a church with a large tower above the nave or basilica with a tower in front of the church is unique example in Macedonia.

At the top of Plaošnik there is the church of St. John The Theologian near Kaneo district, late 13th C. Here blind niches flank the apsidal window. The Armenian architect has been suggested for some unusual features of this architecture (especially the drum of the blind dome where decorative columns with capitals are accenting the rhythm.) Armenian merchant colony is attested in Ohrid in the Middle Ages. Patrick Donabédian thinks that the metamorphoses of the blind arcade, combined with a large cross on the centre and on top of the façade, very frequent on 13th-century Armenian churches are probably an echo of the compositions spread on Georgian façades since the 12th century. For him, these borrowings reveal an attitude of openness, of permeability to foreign forms.⁵

Heavenly Jerusalem

Even small one nave churches in Medieval Macedonia have façade decorated with blind arches made of brick. The interior of St. Nicholas, Varoš, Prilep shows the possible reading -meaning of this decoration, an indication of a Palace of God.

At Saint Chef, Iser, late 12th C., the Heavenly Jerusalem shows the holy inhabitants of the buildings under similar arched openings-windows. At Civate, San Pietro al Monte, 1090, the blessed look upon us from arched windows. At Saint Foy, Conques, 2nd half of the 12th C. the Paradise building shows the same, as well as in the palace at Celano, Abruzzi, 1/2 of the 13th C.

Blind arcading in Romanesque art

The outer decorative vocabulary is the same when decorating facades or portal opening in the East and the West. Shallow niches, technique of making rhythm known from Roman art continue to be used in the Middle Ages. The materials and the techniques differ in the East and the West, zigzag continual lines, lozenges, fish scales, crosses etc. are frequently used to decorate facades, portals or columns.

Most original features apart from the monastic architecture in France, Germany and Spain are shown in Italy in the northern region with the multipl-

⁵ P. Donabédian, *Armenia – Georgia – Islam : A Need to Break Taboos in the Study of Medieval Architecture*. Aldo Ferrari; Stefano Riccioni; Marco Ruffilli; Beatrice Spampinato. *L'arte armena : Storia critica e nuove prospettive Studies in Armenian and Eastern Christian Art* 2020, 16, Edizioni Ca' Foscari - Digital Publishing, pp.62-112, 76, 2020, Eurasistica.

ied round arches and blind galleries. It may be seen as “baroquized” Romanesque decoration.

Typical Romanesque decoration-three-ribbon pattern is actually international and not chronologically limited motif: Armenia, Marmashen church, altar, 10th C.; the old cathedral in Lerida; Lincoln Cathedral; Croatian interlace examples in Split, Zadar etc.; Ohrid St. Sophia, early 11th C.; St. Nicholas, Varoš, Prilep; St. George, Staro Nagoričino, 14th C etc.

Common western and eastern motive are capitals with human heads-masks, as part of ciboria or buildings, inherited from the Roman art, illustrated in the medieval manuscripts (Scilitza Chronicle, Madrid, Bibliotheca National, 12-14th C.). They are also used in the 14th C. icon painting and fresco paintings in Macedonia and continued to be used later on (16th C. paintings layer in the churches of the monasteries in St. Panteleimon, Nerezi, or in the Slepče monastery).

Romanesque architects invented the tympanum, on which the Last Judgment or other prophetic scenes unfold. Yet, Komnenian and Vézelay elongated figures show similarly stylized and schematized folds. Horoscope signs, seasonal works, monsters also decorate the outer façade in the western churches and inner walls of the Orthodox churches.

Horoscope signs, seasonal works, monsters occupy the facades, sculpture, manuscripts of the 10-14th century, they are usually dispersed from the East to the West by small format art, books and textile.

Raška school monsters Studenica and Dečani churches show rich western (Romanesque) style sculpture.

The last Judgment, the stairs of salvation and Praise the Lord compositions are equally popular in the East and the West on icons, and manuscripts illustrations.

Serbian Romanesque art **Raška school**, is an ecclesiastical architectural style that flourished ca. 1170–1300, during the reign of the Nemanjić dynasty. The style is present in the Morača and Sopoćani Monasteries, Uvac, Kumanica, and Dobrilovina monasteries etc. up to the late 15 century. This style combines traditional Slavic architecture with early Christian church-design, and often utilizes a combination of stone and wood material. Under the roofs there are blind arcades and often one free standing square plan bell tower at the west. The exterior of the building was executed as a rule in the Romanesque style under the influence of the architecture of the Adriatic coast controlled by Nemanjić dynasty (Kotor, Dubrovnik). Holy Virgin Ljeviška has familiar layout of a western ground-plan with a bell-tower above the portal, a colorful facade and a number of other features that can be found for example, in Omorpho Clissia near Kastoria, a definite extant remainder of the practice of Epirote workshops.⁶

⁶ И. Стевовић, *Византијске и романо-џоџичке концепције у српској архитектури и скулптури XIV столећа (до 1371. године)* во: Група автори, *Сакрална уметност српских земаља у средњем веку*, II том, Службени Гласник, 2016, 317-330.

Partial Westernization is one of the specifics that appeared in the 13th century and the early 14th century in medieval Macedonian art, probably due to the fall of Byzantium from 1204-1264. Yet, the national art was not strictly Byzantine nor Western, it was combination of styles, influences and local invention and production. We shall remember that the best Komnenian and Paleologian style monuments are to be found in Macedonia. Prior to this period, there was international Early Christian art that was practiced here as well as in the rest of the Christian world. The western culture influences were not strange for the Eastern Roman Empire; it was very “in” during the reign of Manuel Komnenos. It is the time when also heraldic emblems have been used, and this we see at St. Panteleimon church at Nerezi, Skopje, 1164, applied on the shields of the holy warriors. Only the change of dynasties seems to stop the further regular use of this heraldic language.

Romanesque influence in the decorative sculpture of Macedonia

There are representative examples of Romanesque decorative sculpture of Macedonia, dated to the late 13, or 14th C. The typical “Romanesque” triple arch is used in the St. Sofia ambo in Ohrid dated around 1313. The human heads and the animals may have Italian or Croatian background. Numerous examples were applied on the iconostases, windows, as capitals, column bases, rosettes etc. Some works of art are spolia and the date is not certain yet cannot be earlier than late 13th C. Some scholars relate the artistic influences expressed with the Dalmatian ateliers of the contemporary period. Among the centers Kotor seems to be very active. It is the city where from came the painters of Dečani and the painter of the icon of St. Nicholas in Bari. In my opinion it may also be a local Balkan school situated in today’s Greece continental region, once under the authority of Ohrid Archbishopric, or alternatively on some of the Greek islands.

It is interesting that the Romanesque architectural plans or façade decoration with blind arches or *lisennae* were never accepted in the Medieval Macedonian art. This speaks of specific taste for art practiced by the local authorities in the region of Macedonia.

In the 19th and early 20th centuries there is **revival** of the medieval style mainly as usage of cross shaped plans, multiple domes and sometimes *lisenas* and blind arches under the church roofs in Macedonia (St. Demetrius, Bitola; St. Athanasius, Manastir Lešok, Bogorodica Prečista Kičevo, Ascension of the Virgin, Štip etc.). The choice of style is related to the contemporary art practices in Athos at the time.

Among the most representative examples of Macedonian Romanesque sculpture I will mention the standing wooden sculpted portrait of St. Clement, Ohrid, unique in the Balkans, probably made at the Latin Kingdom of Thessalonica in the 13th C., today in the National Museum of Ohrid; window transena from Lešok, near Tetovo; iconostasis capitals from St. George, Staro Nagoričino, Kumanovo; apse capital and façade spolia reliefs from Holly Archangels,

Lesnovo; oculus from St. Nicholas, Šiševo, Skopje; capitals from the Holy Virgin Matejče church (14th C.). The Romanesque wooden door from St. Nicholas of Hospitality, Ohrid and the standing sculpted portrait of St. Clement, Ohrid, related to the Thessaloniki atelier, along with the alabaster altar screen from the church of Lešok, the Holy Virgin at Drenovo sculpture, and the capitals from the Matejče church stand out.⁷

The main Christian holidays, and saints have been represented on the wooden doors of Holy Virgin Mary, Kapitol, Koln, 1065, and the Split cathedral doors by Andrija Buvina, around 1210. St. Nicholas of Hospitality church in Ohrid door is also related to the most popular saints (holy warriors) that dominate it. The rest of its rectangular fields show popular Romanesque symbols and animals-griffin, lions with human heads etc.

Wooden churches

Stove churches of Sweden and Norway have not much in common with Romanesque art architecture but have much in common with Slavic wooden churches and houses in general. Many Russian wooden churches have been saved in open air museums by enthusiasts.

Wooden churches are outstanding examples of the once widespread Orthodox ecclesiastical timber-building tradition in the Slavic countries that survives to this day. The architectural forms of the churches with tri-partite plans, pyramidal domes, cupolas and bell towers conform to the requirements of Eastern liturgy while reflecting the cultural traditions of the local communities.⁸

Church of the Holy Virgin's Nativity (1539) was moved to Vitoslitsy museum in Veliky Novgorod from the village of Peredki Borovichsky District. The first wooden church on that site was built in 12th century. Wooden bulbs were used very often.⁹

The wooden church architecture of Central and Eastern Ukraine comes from the time of Vladimir the Great (from 980 to 1015). While masonry churches prevailed in urban areas, wooden church architecture continued primarily in Ukrainian villages of central and eastern Ukraine.

Wooden churches of the Carpathian Region in Poland and Ukraine are a group of wooden churches which were inscribed in 2013 on the UNESCO World Heritage list.

Balkan examples come from Slovenia, miniature wooden church of Saint Mary of the Snows; as well as from Serbia, with only 40 out of 200 that were known in the early 20th C. in Takovo, Gorobilje and Pozega. Because of the later

⁷ S. Filipova, *Medieval sculpture in: "2000 years of Christianity" (DVD)*, Kalamus, Skopje 2002.

⁸ <https://whc.unesco.org/en/list/1424/>

⁹ R. Davies, M. Moreton, *Wooden Churches: Travelling in the Russian North* (White Sea, 2011).

date of the preserved examples we are not going to include them in this Romanesque alike list, but the earlier lost examples might very well belong to the same Slavic tradition of wooden churches.

Conclusion

To sum up, Romanesque art of the large monastic communities in Western Europe in the 11-12 C. may be renamed monastic art of the 11-12 centuries. While the rest of the countries with local specifics or artistic influence shall bear the name of the country or nation plus the chronological distinction.

Raška school is very well known sub-style or combination of styles spread 100-200 years later than the monastic art of Europe with this name that combines Byzantine plans with Romanesque decoration related to Italy and the Adriatic centres where Italian and local artists worked. Macedonian territory even though under Serbian rule, shows only partial Romanesque influence in sculpture and none in architecture.

In England it is named Norman art. Polish use the term Brick Romanesque style and it means mainly German Romanesque art with bricks as main material but much smaller.

Croatian art is under direct Italian influence and made by builders coming from Italy, until the time Croats become skillful enough while learning the art in Italy to work there as well as at home or for the Serbian court.

Lombardo modo is well spread out sculptural expression from Lombardy to Europe, and since it is above all related to sculpture, we shall consider using the term Lombard sculptural style for this period of time.

Since these local specifics are accepted in art history too, and many nations use their local terms for the local medieval art that has striking or modest usage of what is known as Romanesque art inventory, and they show longer duration, I suggest we shall use the local terms that shall be accepted generally and thus promote the differences in many aspects of what used to be the art at the turn of the 10 into 11th C. and 12th centuries up to the 14th century in rare instances (in England, or Czech Republic for instance). In that new art history reviews, Romanesque Art in the Slavic Language Speaking Countries as Part of Medieval Art History shall be inevitably included.

Also, the architectural borrowings from Armenia and Georgia shall be stressed and included in the survey of the Medieval western art presently named Romanesque art. Russian rare examples of Romanesque relief applied on churches are related to Georgian artists and Magdeburg artists.