3 periods:
- Early Medieval (5th cent. - 1000)
- Romanesque (11th-12th cent.)
- Gothic (mid-12th-15th cent.)
- Charlemagne’s model: Constantine's Christian empire (Renovatio Imperii)
- Commission: Odo of Metz to construct a palace and chapel in Aachen, Germany
- octagonal with a dome
- arches and barrel vaults
- influences?

Odo of Metz, Palace Chapel of Charlemagne, circa 792-805, Aachen
http://www.youtube.com/watch?v=pwIKmKxu614
- Invention of the uniform Carolingian minuscule: revived the form of book production
-- Return of the human figure to a central position: portraits of the evangelists as men rather than symbols
- Classicism: represented as Roman authors

Gospel of Matthew, early 9th cent. 36.3 x 25 cm, Kunsthistorische Museum, Vienna
Saint Matthew, Ebbo Gospels, circa 816-835
illuminated manuscript 26 x 22.2 cm
Epernay, France, Bibliotheque Municipale
expressionism
Romanesque art

Architecture:

- elements of Romanesque arch.: the round arch; barrel vault; groin vault
- Pilgrimage and relics: new architecture for a different function of the church (Toulouse)
- Cloister

Sculpture:

- revival of stone sculpture
- sculpted portals
Santa Sabina, Rome, 422-432

Saint-Sernin, Toulouse, France, ca. 1070-1120

**Compare and contrast: Early Christian vs. Romanesque**

- **Stone barrel-vault** vs. timber-roofed ceiling
- **massive piers** vs. classical columns
- **scarce light** vs. abundance of windows
- **volume** vs. space
- **size**
The word “Romanesque” (Roman-like) was applied in the 19th century to describe western European architecture between the 10th and the mid-12th centuries.
4 Features of Roman-like Architecture:

1. round arches
2. use of stone
3. monumentality

Saint-Sernin, Toulouse, France, ca. 1070-1120
4. and barrel vaults

Roman technical knowledge had been lost

which carried strong arches (ribs)

Romanesque architects built tremendous pillars on both sides

nave’s barrel vault was buttressed by the groin vaults of the lower aisles
Pilgrimage Church:

1) longer and wider naves and aisles to host masses of pilgrims

pilgrims walked through the church’s to venerate its relics

2) Longer and wider transepts and ambulatories with additional chapels, which hosted relics

Plan of Saint-Sernin, Toulouse, France, ca. 1070-1120

http://www.youtube.com/watch?v=LCDUl04lfLs
Cloister from Saint-Michel-de-Cuxa, ca. 1130–40, Made in present-day France
Cloister: Centre of the monastery’s architectural ensemble, quadrilateral yard,
covered passageways linking the major monastic buildings,
open onto the yard through arcades
- from the Latin *claustrum*, which means *lock*

Cloister from Saint-Michel-de-Cuxa, ca. 1130–40, Made in present-day France
Capitals of cloisters’ columns were the first form of medieval sculpture revival.

Cloister from Saint-Michel-de-Cuxa, ca. 1130–40, Made in, present-day France
Revival of large-scale sculpture:
firmly tied to architecture
- Romanesque militant
Church’s need to communicate to the illiterate crowd of pilgrims

Provence:
- pilgrims’ main passage to Santiago
- core of what once was Roman Gaul,
main entrance of the church:
Christian version of the Triumphant Arch

Central portal, Saint-Trophime, Arles (Provence), France, mid-12th century
Christ in glory is surrounded by the symbols of the four Evangelists

Formal analysis:
- not natural
- massive solemnity - sense of volume
- easy to understand
- use of symbols
Christ Judge and the Evangelists are the apex of a complex representation of the Last Judgment.

Saved on Christ’s right, their faces turned towards Christ.

Saints draped in classical garb.

Damned in the flames of Hell: Naked figures in chains.

on the lintel: the Twelve Apostles as watershed:
Gothic Art, pp. 187-198

Gothic heritage: the perfect church, the aesthetics of structure; verticality of power

Structure and light, the Gothic cathedral as the Heavenly Jerusalem
  Gothic versus Romanesque architecture
  Cathedral’s façade
  Cathedral’s interior
  Stained-glass windows
  Flying buttresses

Gothic Sculpture
  Progressive detachment from the building
  Freestanding sculpture: the Virgin
From Romanesque to Gothic cathedral

http://smarthistory.khanacademy.org/Gothic.html
- The word ‘Gothic’ as pejorative,
- from the barbarian Goths who sacked Rome in the 5th cent
- opposed to Classical architecture
rehabilitated in the 19th cent style for new churches;
(purely Christian, without influences from the Classical (pagan) world)

James Renwick,
Saint Patrick's Cathedral,
Construction Completed: 1879,
New York
John ROEBLING, Brooklyn Bridge, New York City, 1869 - 1883

beauty of structure
Cass GILBERT, Woolworth Building: view from the air, New York, 1913

William VAN ALEN, Chrysler Building, New York, 1930
Skyline of San Gimignano, Italy 13th century

Skyline of Manhattan, USA, 20th century
Exterior:

Main characteristics of Gothic facade:
- Not 1 but 3 monumental portals
- decoration everywhere
- windows
- lightness (vision of Heavenly Jerusalem), rather than volume and heaviness (solidity)
- Verticality of pointed arches and pinnacles

Reims Cathedral, France, ca. 1225-1290

St-Trophime, Arles, France, ca. 1180
FROM NORTHERN EUROPE: changes in European society during the 13th century

- The center shifted to cities

- Romanesque Church (Church Militant) solid support and shelter

- Gothic cathedrals (Church Triumphant) Heavenly Jerusalem

Context:

Reims Cathedral, France, ca. 1225-1290
Reims Cathedral, France, ca. 1225-1290
The Gothic rib groin vault is a development of the Romanesque groin vault.
Here, the groin vaults of the aisles had a **structural function**: to buttress the nave’s barrel vault.
structure and beauty
Influence of…

Dome, Great Mosque, Cordoba, Spain, 961-965
Vaulting press not only downwards but also sideways.

Strong frames were needed.

Reims Cathedral, France, ca. 1225-1290

Flying buttresses
Notre-Dame, Paris, France, begun 1163, nave and flying buttresses ca. 1180-1200.
Abbot Suger described the new church image as 

The realm of “wonderful and uninterrupted light”

He called the colored light “lux nova” (new light) 

filtered *through* the sacred images of stained glass windows 

**Jewels of the Heavenly Jerusalem**
(Revelation XXI) 

Chartres Cathedral, north transept, Rose and Lancet, 1220
The Passage to freestanding Sculpture

The master of the northern porch of the Gothic cathedral of Chartres detached his figures from the building.

They are still rigid.

Old Testament kings and queen, Chartres Cathedral, Chartres, France, ca. 1145-1155
St. Theodore is more natural Model?

ideal Christian knight clothed in the armor of the Gothic Crusaders

detached from architecture

Saint Theodore, Porch of the Martyrs (left doorway), south transept, Chartres Cathedral, Chartres, France, ca. 1230
The cult of the Virgin Mary reached a high point in the Gothic age. She was the one who interceded with Christ-Judge. The severity of Romanesque vs gentleness of Gothic art. Mary is the kindly Queen of Heaven. As in Greek art, freestanding statuary corresponded to a new focus on humanity.

Virgin and Child (Virgin of Paris), Notre-Dame, Paris, France, Early 14th century, detail.
Virgin and Child (*Virgin of Paris*), Notre-Dame, Paris, France, Early 14th century