

1. What is the term for this figure of Christ?



2. What material is this made of?



3. Who is this Byzantine Empress and serial monogamist?

BONUS: Who is most likely the Emperor in Image 2?

Origins of the Gothic: Great Cathedrals and Religious Sculpture

Gothic Architecture: Origins and Characteristics



Church of the Holy Apostles, Athens, c.1000 AD

lxxxviii. **O**e frē uenundato et comparato.

lxxxv. **I**dola n̄ facienda.

lxxxvi. **S**abb̄a seruanda. **I**diuantur.

lxxxvii. **S**ellū affuturū si mandata n̄ custo-

lxxxviii. **I**n t̄blationib; et fame et plagis casti-
gandos si p̄cepta n̄ seruantur.

lxxxix. **V**otum masculi ul' femine p̄cio offe-
rendū. in pecudib; ū n̄ mutandum.

Explicium capitula.

Incipit liber ualecra. quem
hos leuiticum dicimus.

cap. i.

oca-
uit
autē
moy-
sen et
locu-
tus ē
ei do-

Manuscript Illumination with the
Initial V from a Bible, c.1175-95,
Burgundy, France, tempera on vellum



Church of St Etienne, 1063-97, Nevers, France



*Saint Guilhem
Cloister, late
12th-early 13th
century,
limestone, Met
Museum of Art,
New York*



Basilica of St Sernin, c.1080-1120 Toulouse, France



Bell tower of Angoulême Cathedral, c.1017, Angoulême, France



*Collegiate Church
of St Gertrude,
Nivelles, 11th
century*



*Nave of Gloucester Cathedral,
begun 1089*





Romanesque
capitals



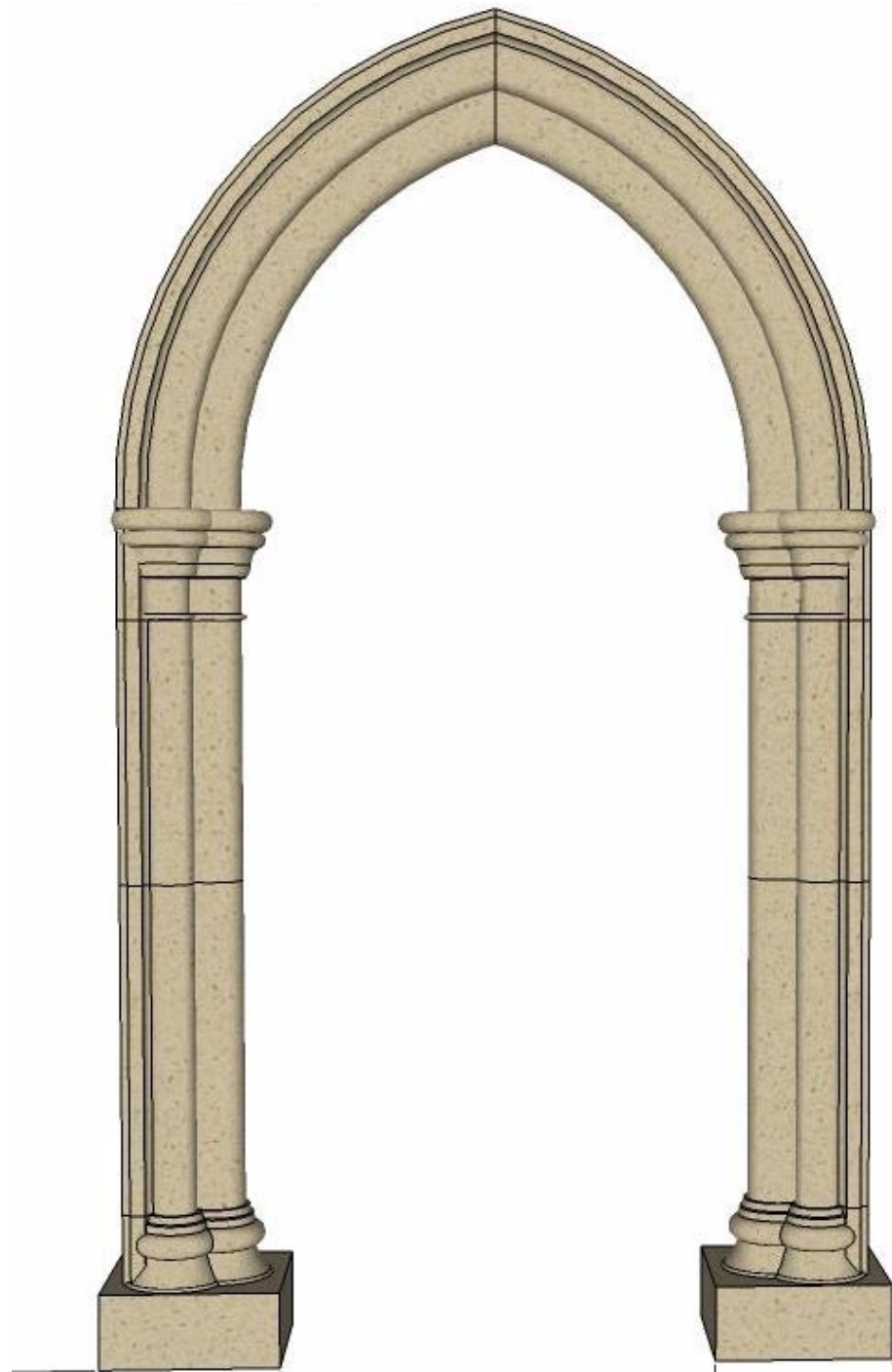


Central Portal of the Abbey of Vezelay, Burgundy, 11th – 12th century

Key Points: Romanesque Architecture

- Expansion of monasticism was the main force behind the unprecedented artistic and cultural activity of the 11th and 12th centuries
- Pilgrims and larger congregations provide impetus to expand churches
- Plan of the basilica was adapted to include a transept, ambulatory and side chapels
- Capitals (top of the columns) became largely didactic
- Towers became a key feature

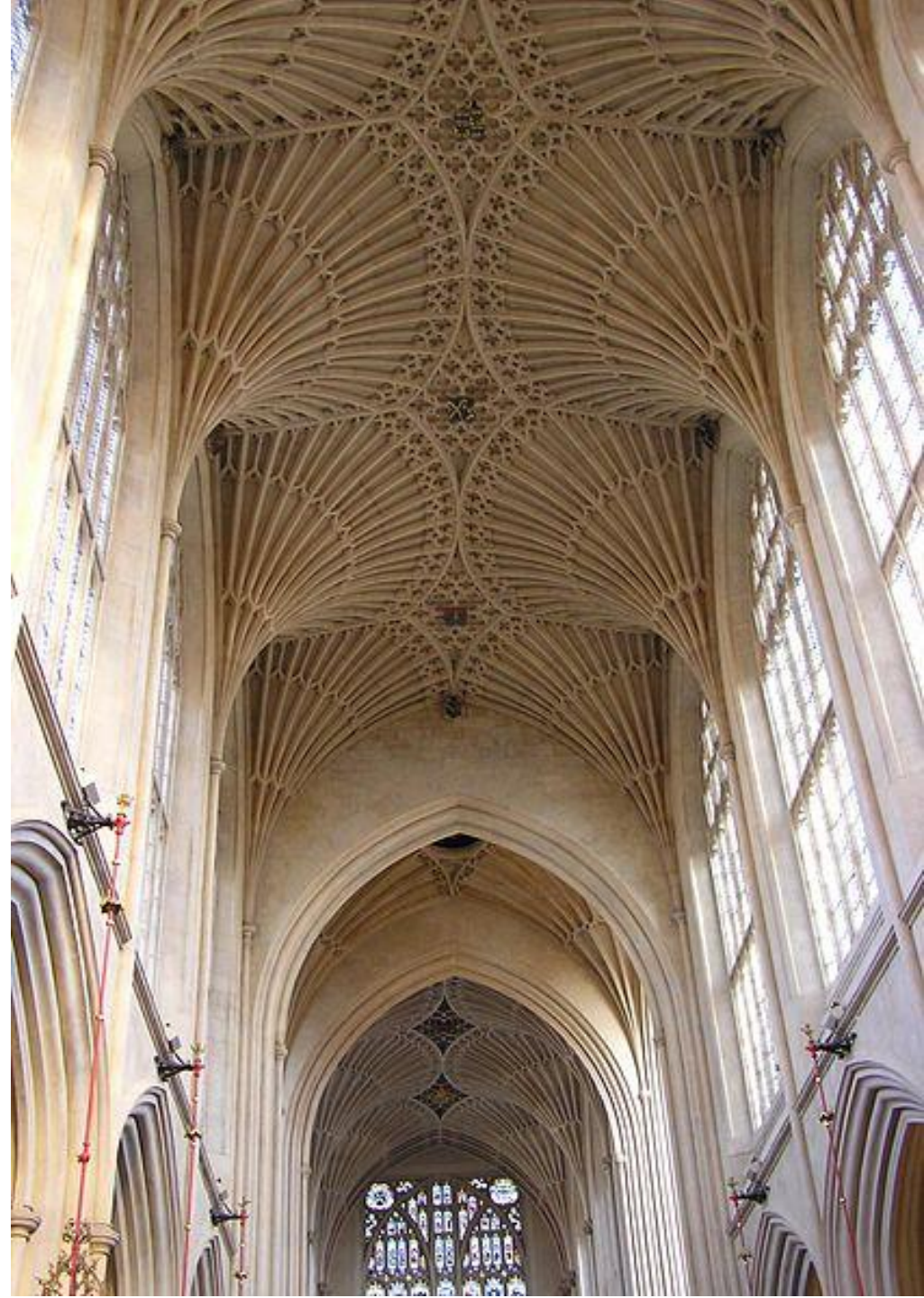
The Gothic





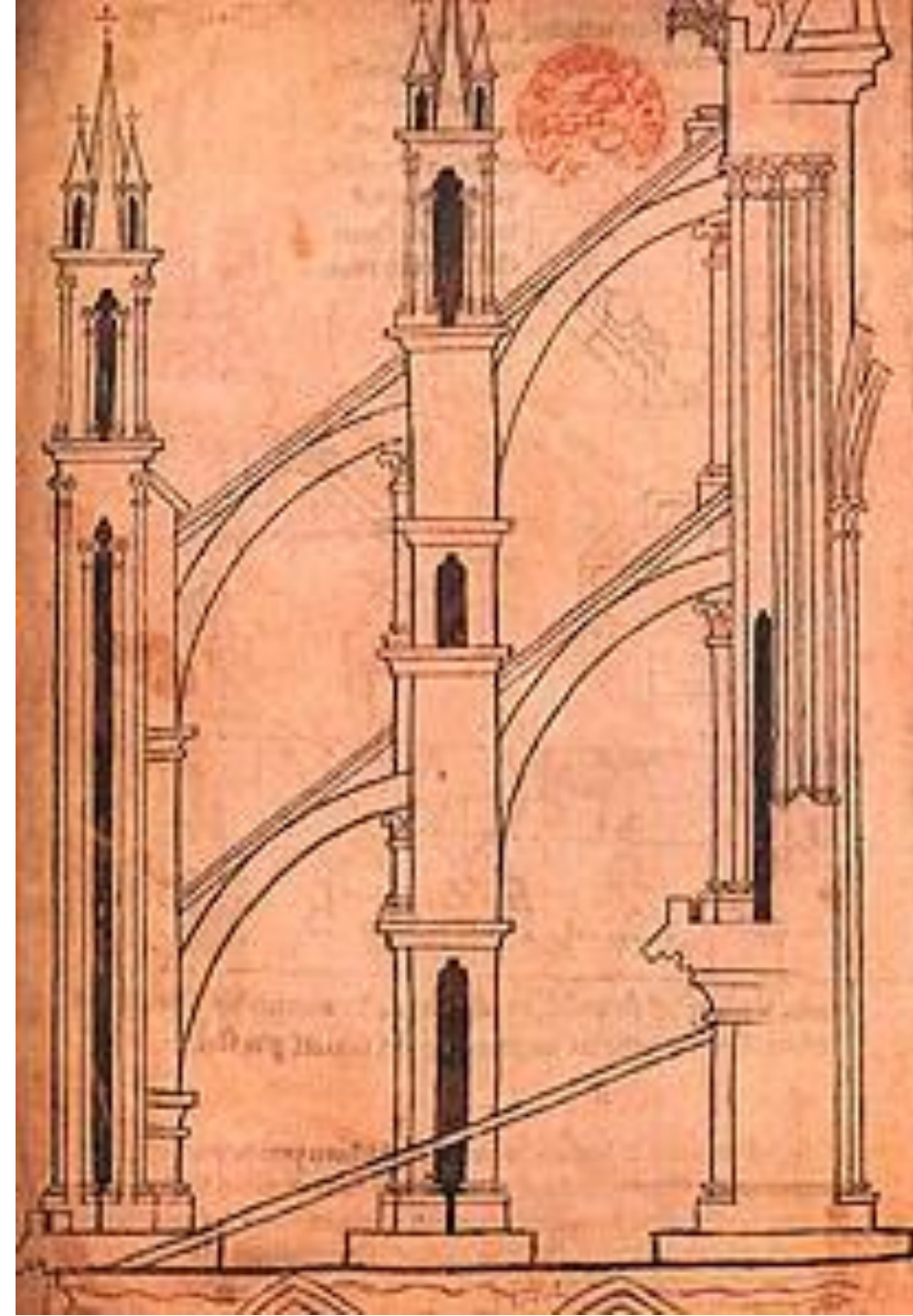
Fan vaulting, Bath
Abbey

Rib vaulting with decorated
keystones





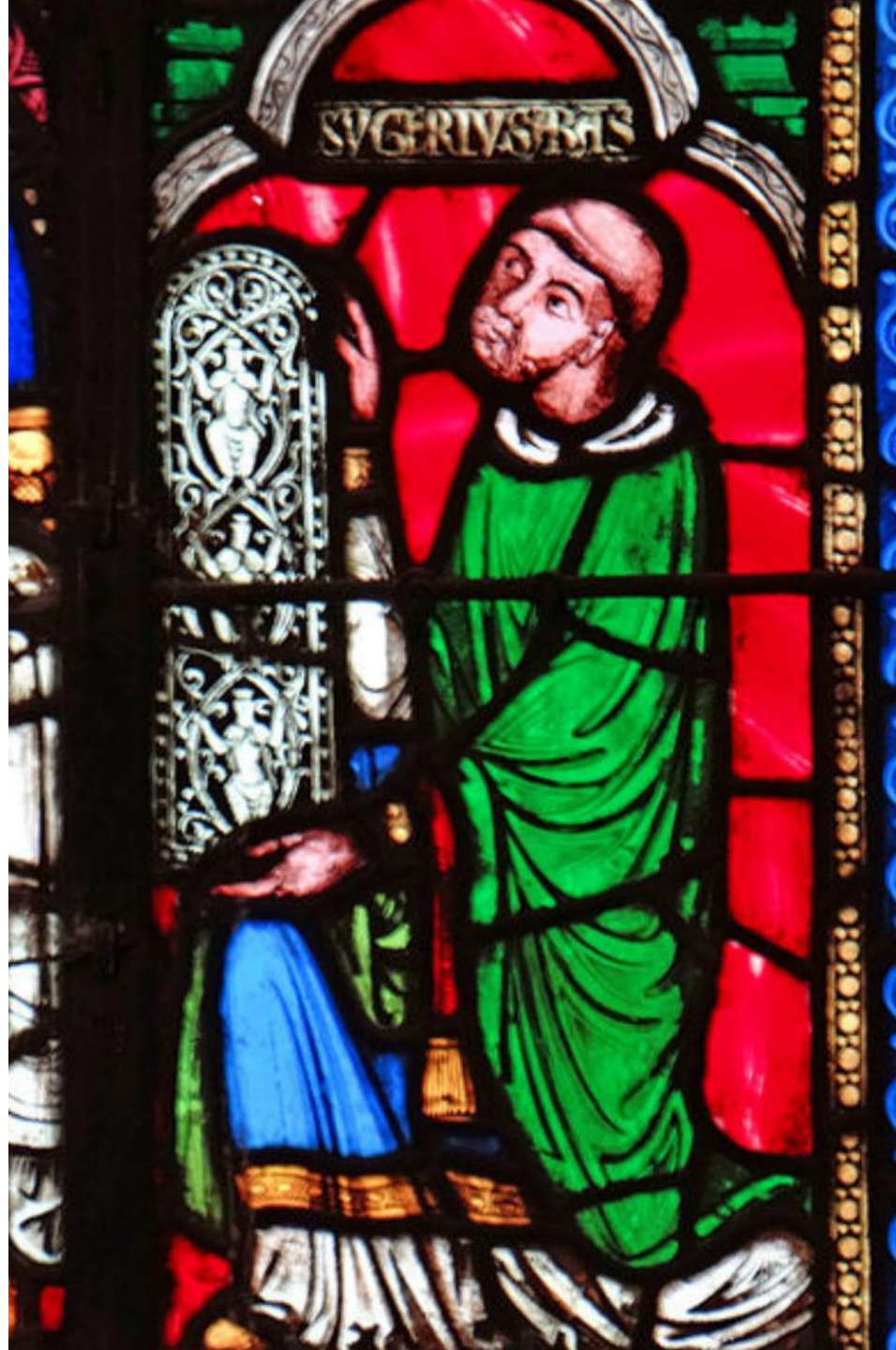
Buttress



Flying buttress

“When... the loveliness of the many coloured gems has called me away from external cares... then it seems to me that I see myself dwelling, as it were, in some strange region of the universe which neither exists entirely in the slime of the earth, nor entirely in the purity of Heaven.”

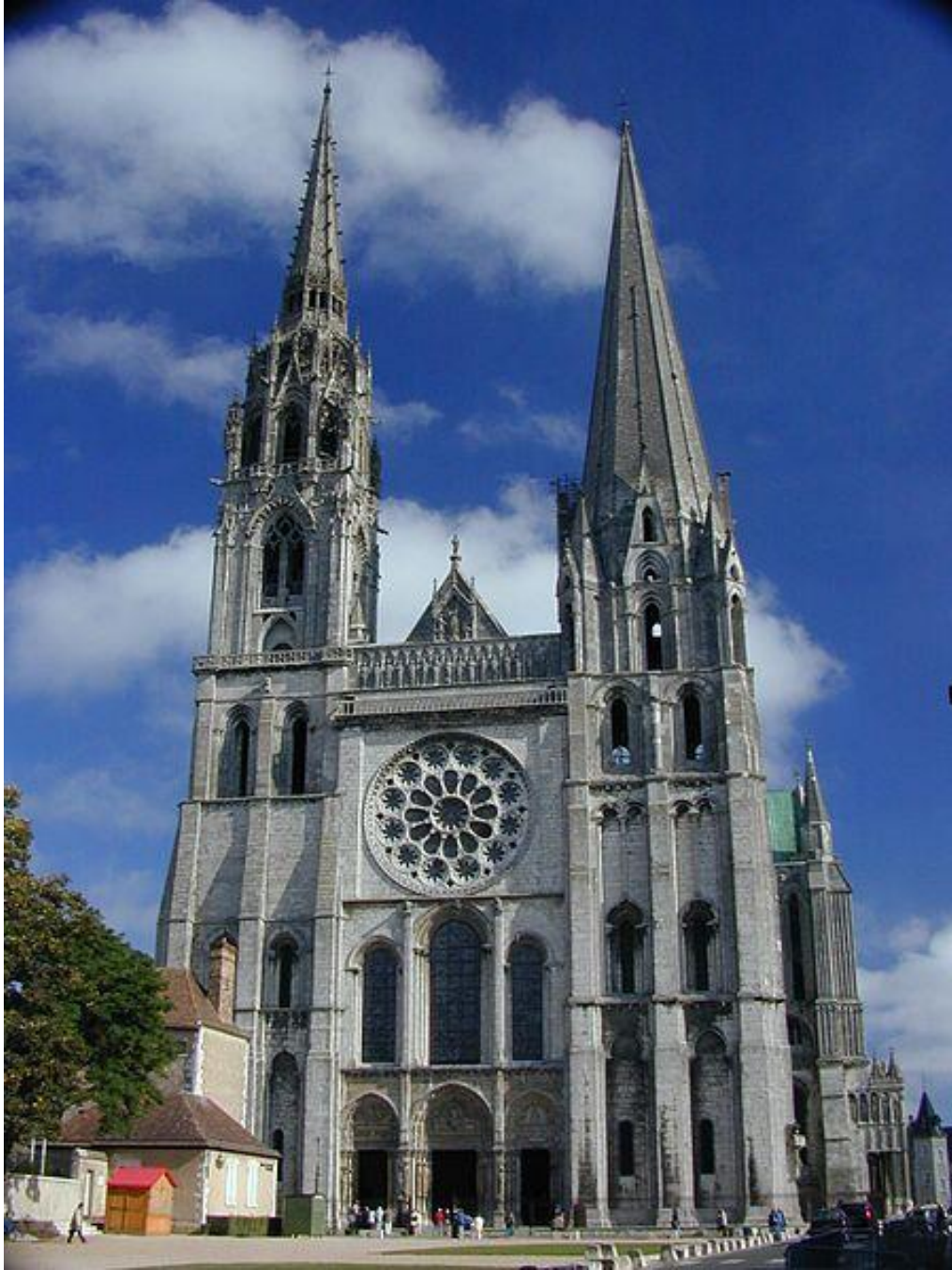
Abbot Suger, *De Administratione*,
(translated by Erwin Panofsky, 1946)



Abbot Suger, stained glass, Basilica of St Denis, Paris, 12th – 13th century



Abbot Suger, *Basilica of St Denis*, 1135-1144, stone, Paris



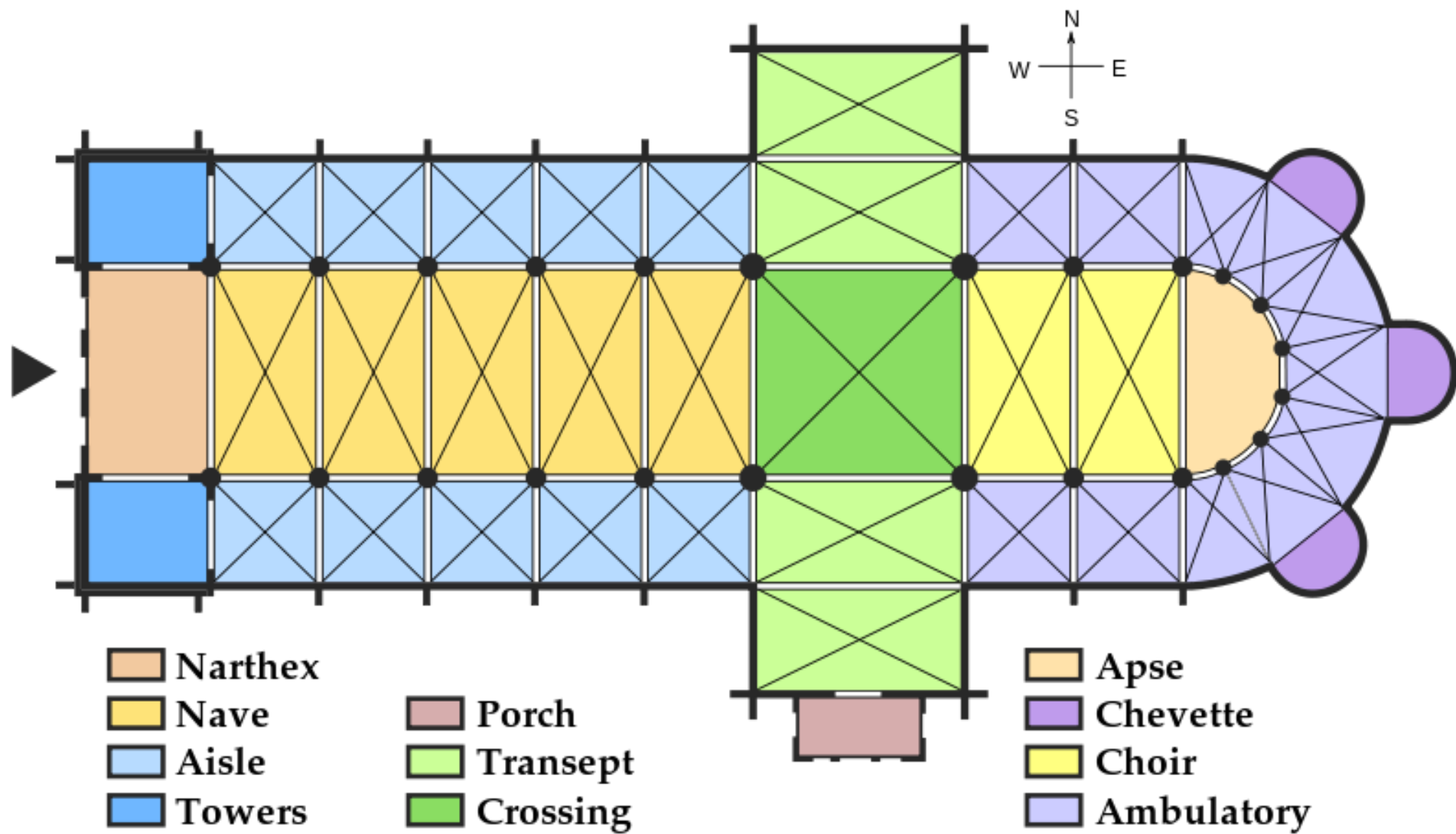
Chartres Cathedral, c.1194-1250,



Robert de Luzarches, Thomas and Renaud de Cormant, Amiens Cathedral (Notre Dame de Amiens), c.1220-70, stone, Amiens, France



Nave of Chartres Cathedral (begun 1194) with clerestory windows)





Sassetta, *The Journey of the Magi*, c.1433-35



Arm Reliquary, 13th century
 French, silver, glass and rock
 crystals,



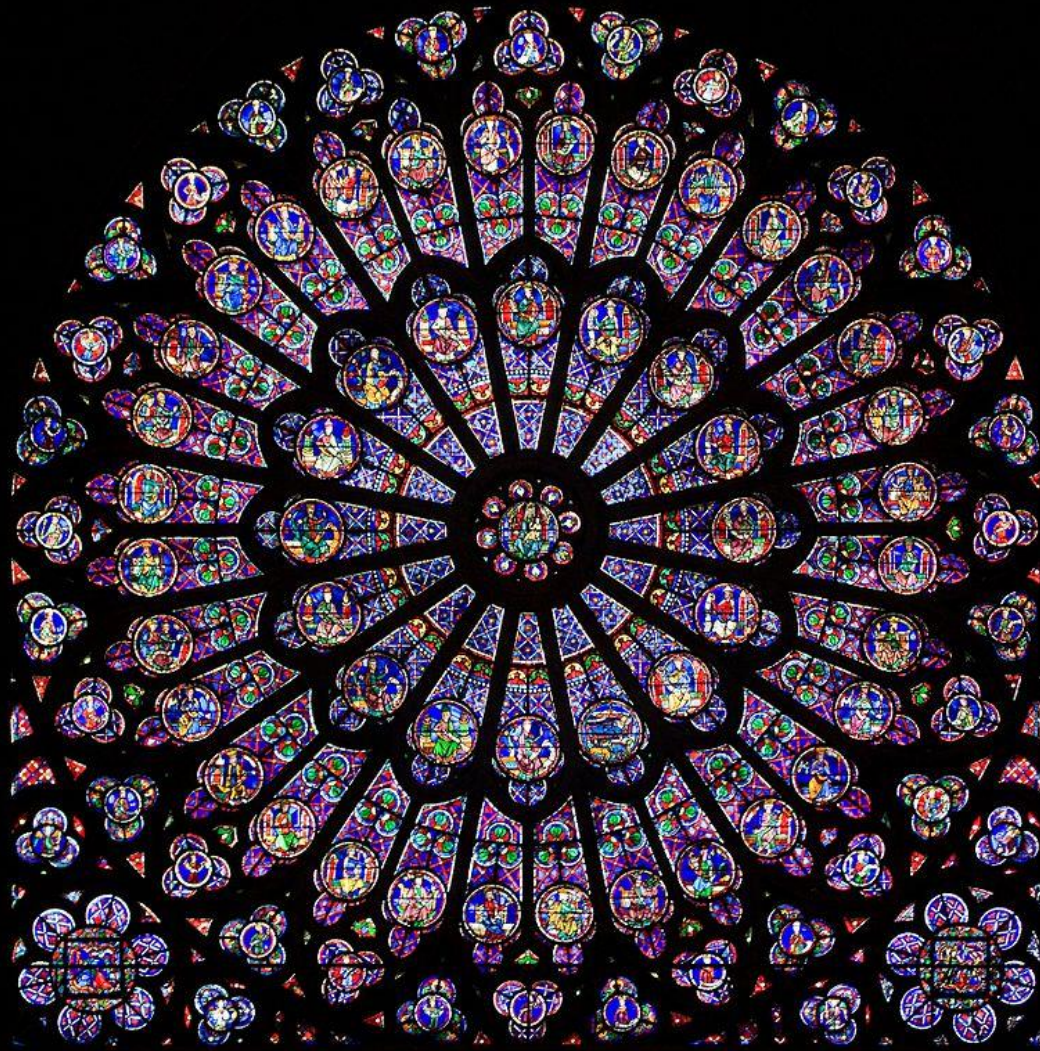
Plaque with Journey to Emmaus
and Noli me Tangere, c.1115,
 ivory, Spanish



Reliquary Bust of St Yrieix,
c.1220-40, French
(Limoges), silver, gilded
silver, rock crystal, gems
and glass



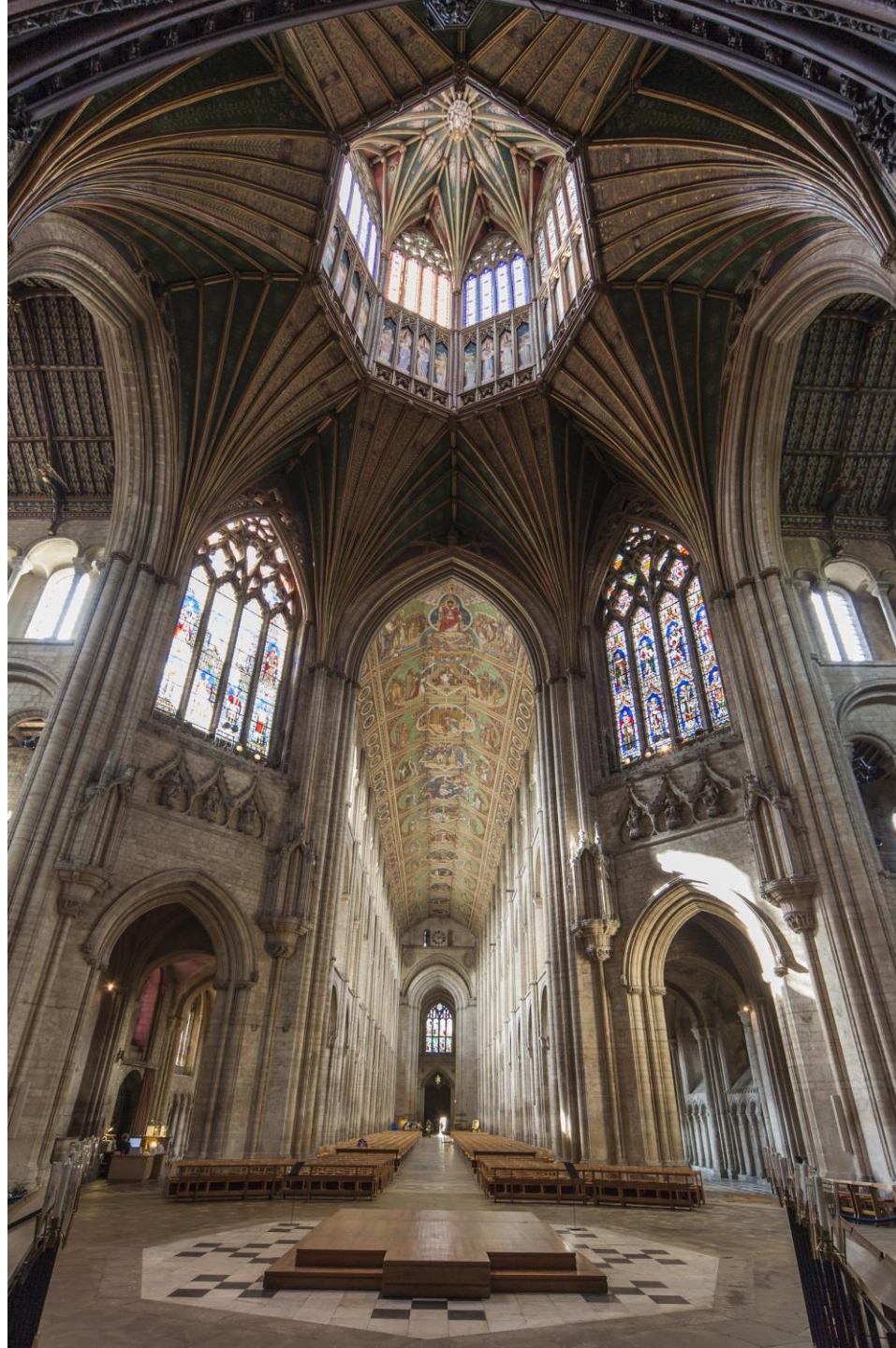
Rayonnant Gothic (1250-1370s)



Stained glass (rose window) in the North Transept of Notre Dame de Paris, 1250



Upper level interior of Sainte Chapelle, Paris, consecrated 1248, restored in the 19th century



Octagon Tower, begun after 1322, Ely Cathedral

Key points: Gothic Architecture

- Largely based on the pointed arch – solving engineering problem
- Stone ribs developed to distribute weight of high vaulting
- Vertical emphasis – looking up towards the heavens
- Abbot Suger (c.1081-1151) instrumental in development of the Gothic
- Harmony between mathematics and light
- Decoration integral to religious experience
- Stained glass

Notre Dame de Reims



Jean d'Orbais and others, *Reims Cathedral, Notre Dame de Reims*, 1211-1510, stone, Reims, France



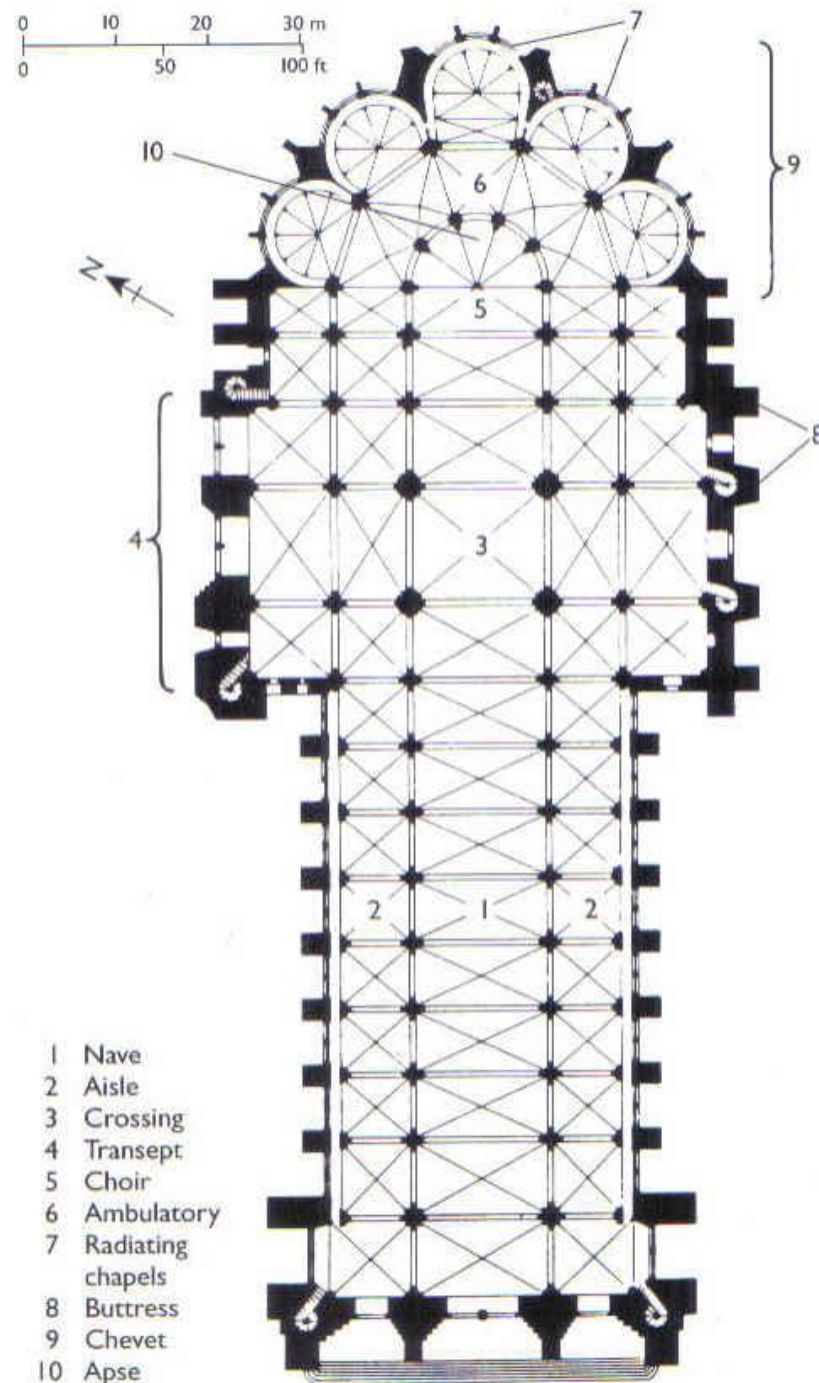
*Enthroned Virgin and
Child, c.1260-80, ivory*



Chartres Cathedral, c.1194-1250,



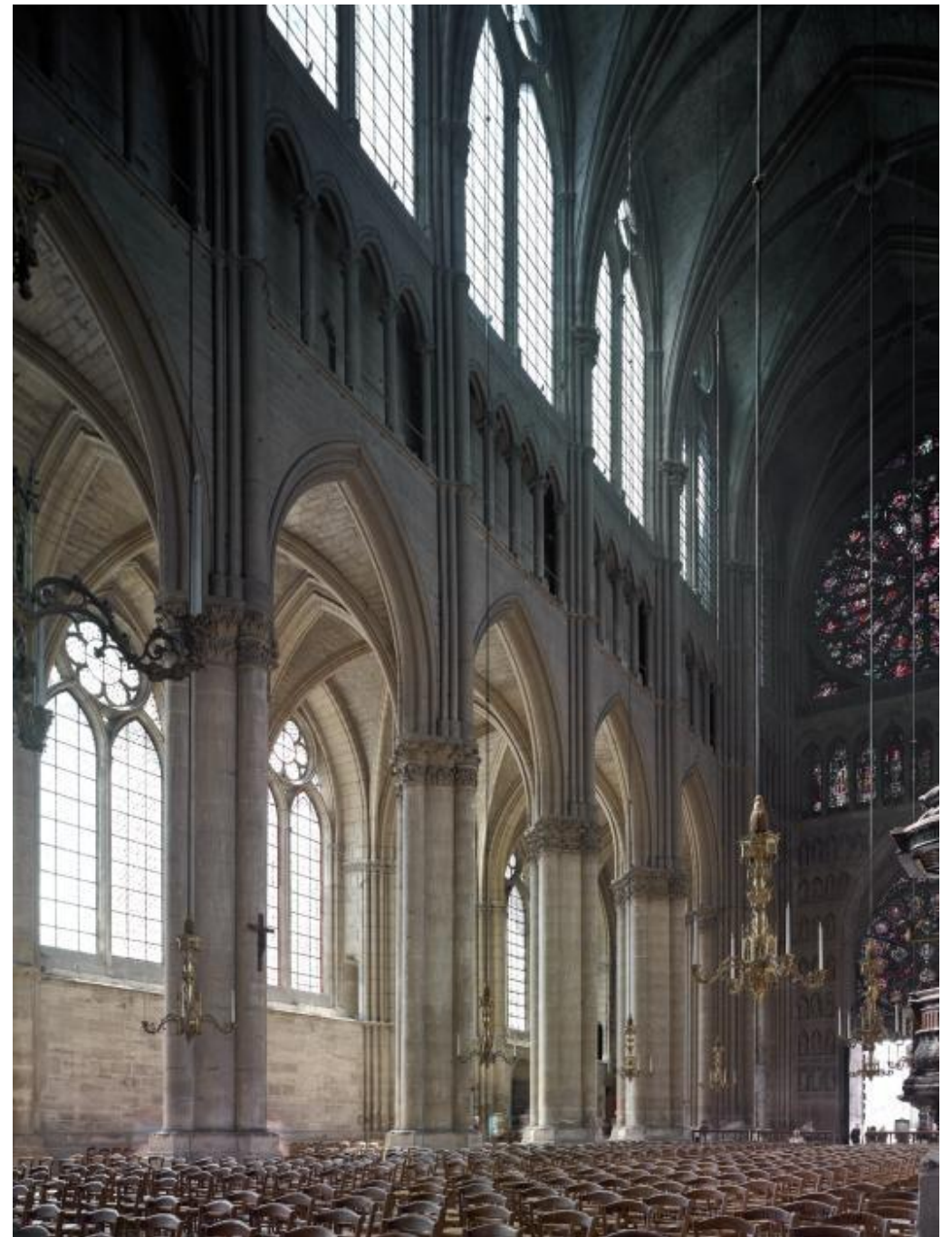
Jean- Auguste Dominique Ingres,
*Joan of Arc at the Coronation of
Charles VII*, 1854, oil on canvas



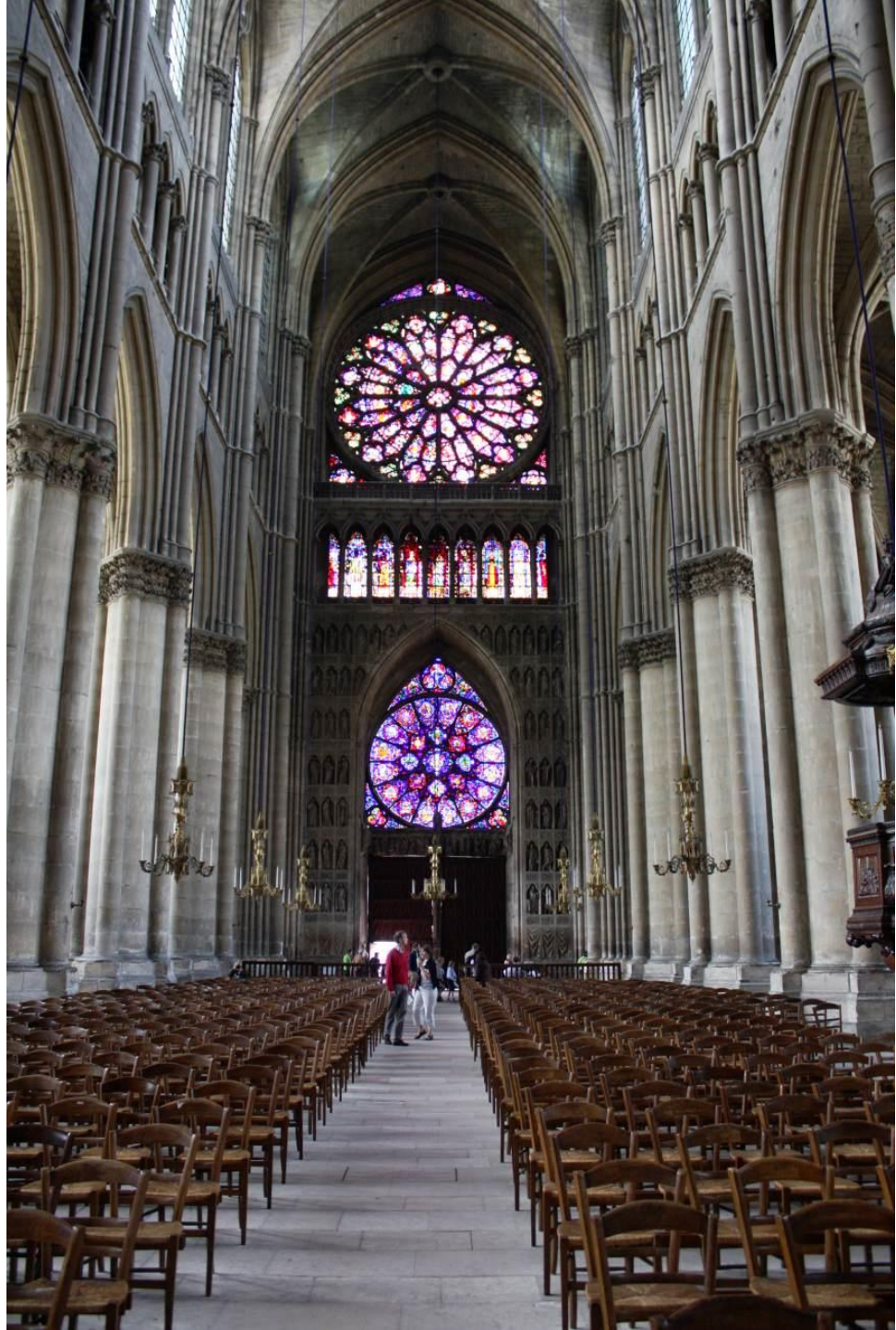
Floorplan of Reims Cathedral

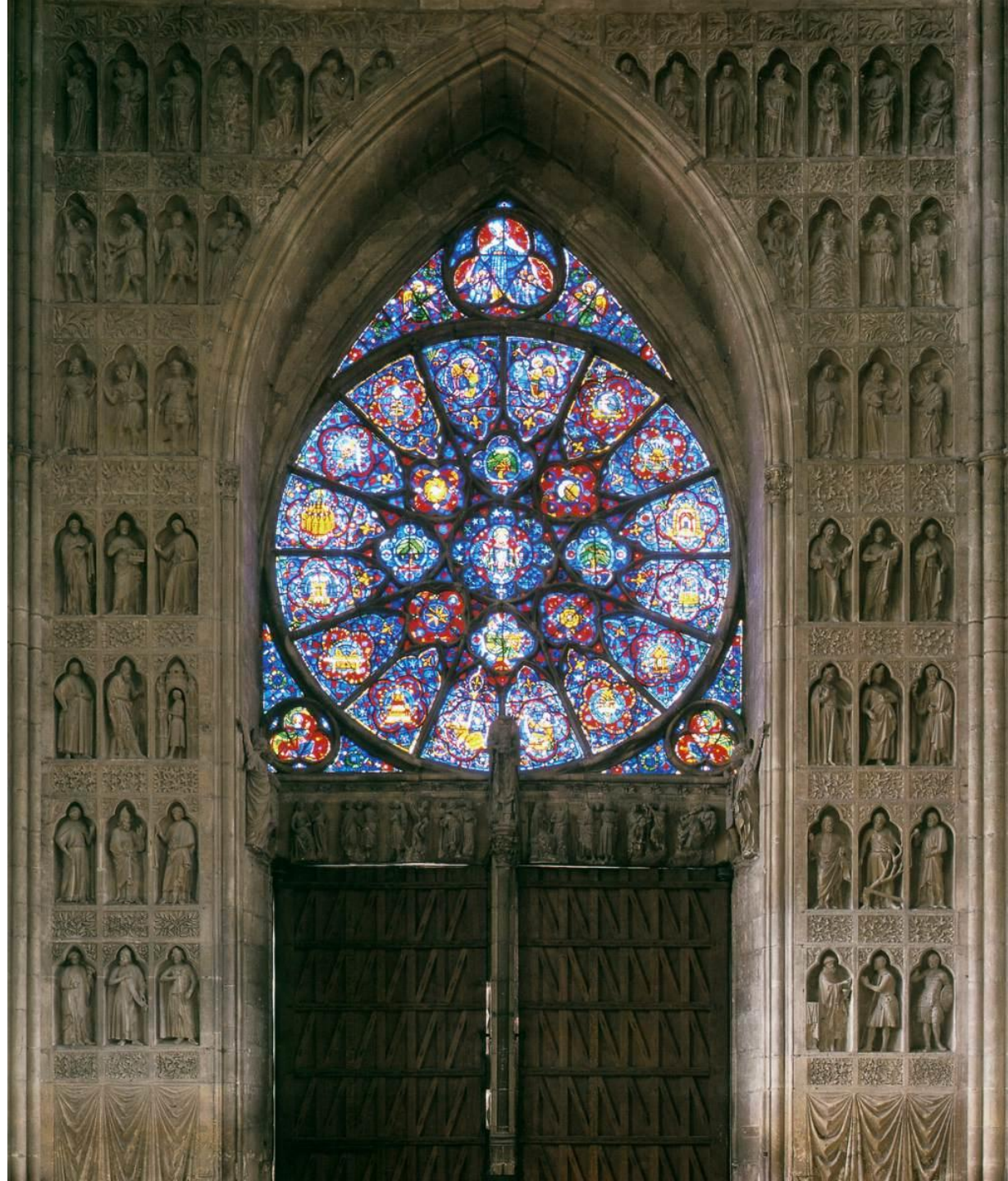


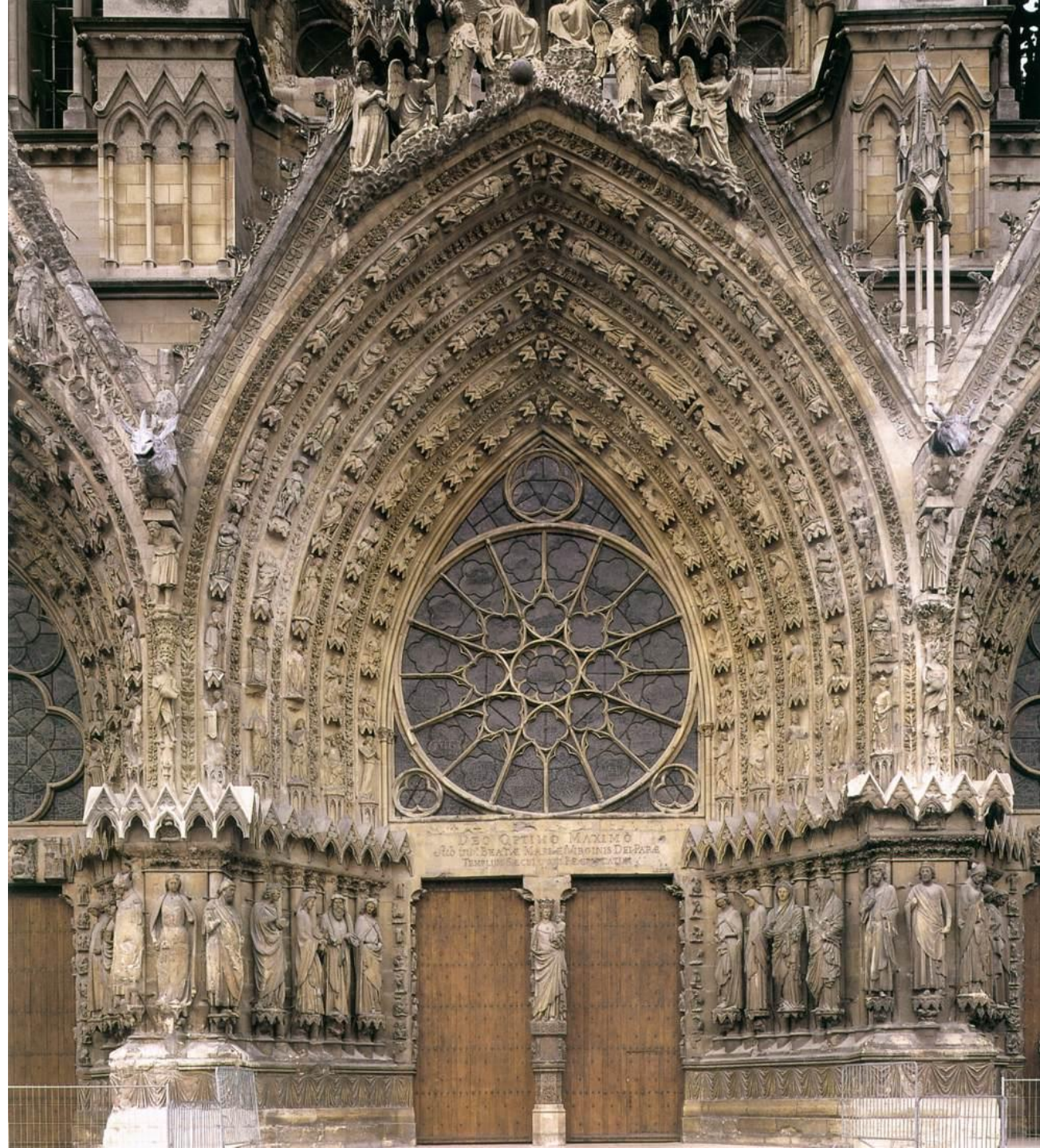
Reims Cathedral, chevet
(eastern end), 13th
century, stone, Reims,
France







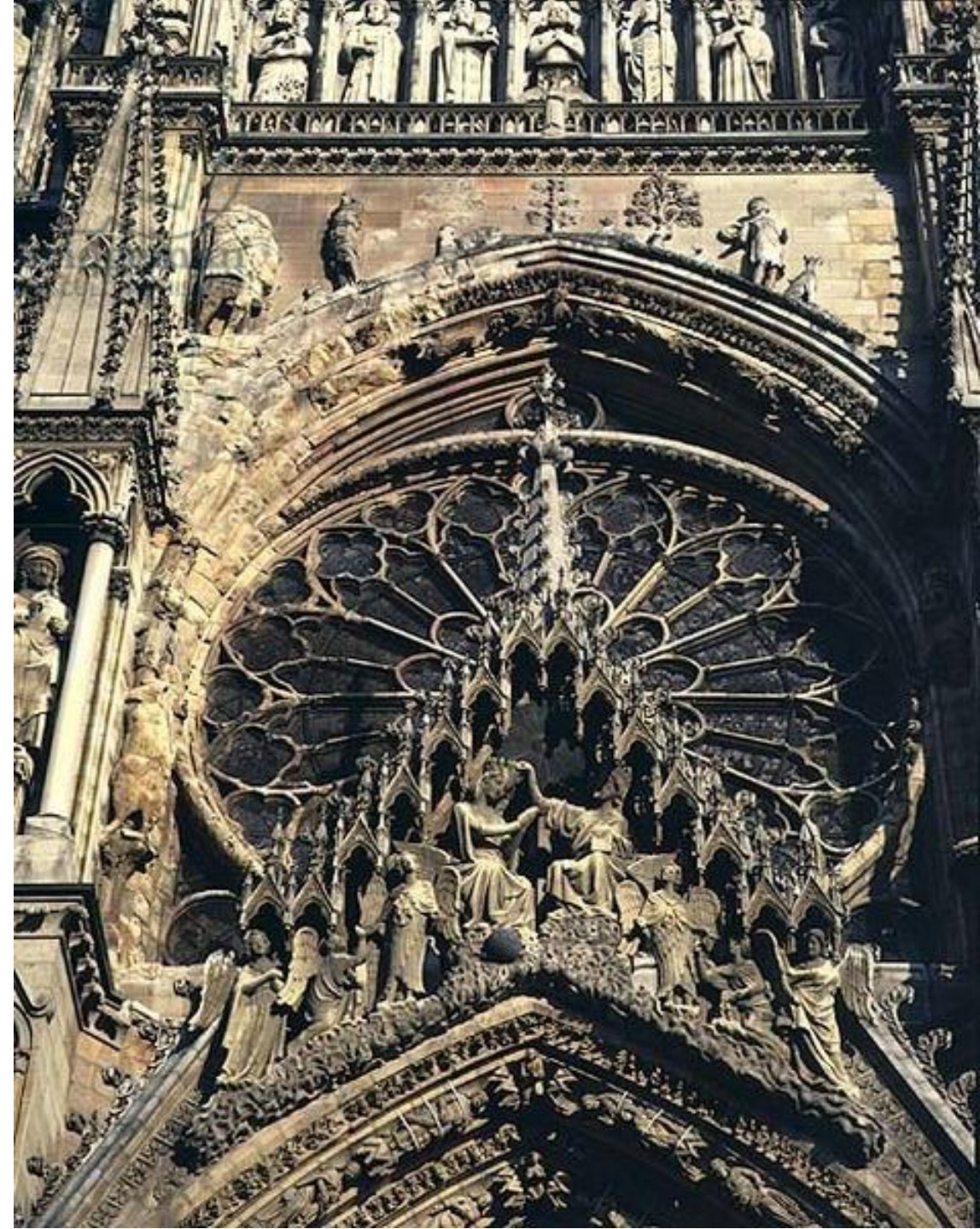






Unknown sculptor,
Annunciation and Visitation
sculptures, c.1255-74, central
portal, western façade, Reims
Cathedral

Unknown
sculptor,
*Coronation of the
Virgin*, c.1255-74,
stone, central
gable, Western
façade, Reims
Cathedral



Central Portal, Reims
Cathedral Western
façade





Unknown sculptor, Scene from the Last Judgement: Heaven, western façade



Unknown sculptor, Scene from the Last Judgment: Hell, western façade



*Diptych with the
Coronation of the
Virgin and the Last
Judgement, c.1260-
70, ivory*

Key Points: Notre Dame de Reims

- Dedicated to 'Our Lady'
- Begun in **1211** under Archbishop Aubry de Humbert and architect Jean d'Orbais after it was destroyed by fire in 1210
- Modelled on Chartres Cathedral (begun 1194)
- Coronation of King Charles VII by Joan of Arc
- Chevet completed in **1241** and almost as wide as the nave
- Tracery and stained glass important features
- Innovative sculptural programme

Gothic Sculpture



*Figures on the west portal of
Chartres Cathedral, 1150-70,
limestone*

*Figures on the north
transept of Chartres
Cathedral, 1200-1210*



*Enthroned Virgin and
Child, c.1260-80, ivory*



*Altar Angel (one of a pair),
c.1275-1300, wood with traces
of polychrome*





Statuette of the Virgin and Child, 1320-30, elephant ivory



Book Cover with a Byzantine Icon of the Crucifixion, c. 1000-1085, ivory, wood, silver gilt, precious gems and glass



*Triptych, c.1250-75,
Paris, ivory*



*Crozier Head, c.1350, French,
ivory*



Polyptych with Scenes from Christ's Passion



*Polyptych with
Scenes of
Christ's
Passion,
c.1350, French/
German, ivory*









Key points: Gothic Sculpture

- Key materials: stone, wood and ivory (African Savannah Elephant for ivory)
- Graceful sway, elegance and elongation of figures
- Ivory carving facilitated new sculpture types such as statuettes, diptychs, triptychs etc. for private devotion
- France, especially Paris was a centre of excellence for production of monumental and miniature sculpture – Guild of Ivory Carvers in mid 13th century
- Scale important to decipher purpose

Next week....



