



Topic
History

Subtopic
Medieval History

The Cathedral

Course Guidebook

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State University of New York at Geneseo



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Professor William R. Cook was born and raised in Indianapolis, Indiana, and attended public schools there. He is a 1966 graduate of Wabash College in Crawfordsville, Indiana (cum laude, Phi Beta Kappa). He received Woodrow Wilson and Herbert Lehman fellowships to study Medieval History at Cornell University, where he received his Ph.D. in 1971.

In 1970, Professor Cook was appointed Assistant Professor of History at the State University of New York (SUNY) at Geneseo, the honors college of SUNY. He has taught there for 40 years, teaching courses in medieval and ancient history, the Renaissance and Reformation periods, and the Bible and Christian thought, and currently holds the rank of Distinguished Teaching Professor of History. He recently taught a course on Alexis de Tocqueville and freshman seminars that focus on several aspects of African American history and American politics. For two years (2008–2010), Professor Cook returned to teach at Wabash College, his alma mater, as Visiting Professor of Religion and History. In 2010, Wabash conferred on him the honorary degree of Doctor of Humane Letters.

In 1992, Professor Cook was named CASE Professor of the Year for New York State. He received the first-ever CARA Award for Excellence in the Teaching of Medieval Studies from the Medieval Academy of America in 2003. He was recently named the alternate for the Robert Foster Cherry Award for Great Teaching, receiving a prize of \$15,000 plus a substantial award to his department.

After publishing several articles on Hussite theology and monastic thought during his early career, Professor Cook has, for the past 30 years, focused much of his research on Saint Francis of Assisi. Since 1989, Professor Cook has published three books about Saint Francis and how he is represented

in paintings in Italy. Professor Cook has also contributed to the *Cambridge Companion to Giotto* and is the editor of and a contributor to *The Art of the Franciscan Order in Italy*.

Professor Cook spends part of each year doing research and teaching in Italy. From his base in Siena, he works frequently in Florence, as well as Assisi. He has taken students from SUNY Geneseo to Italy on eight occasions and conducts study tours for the public. In recent years, Professor Cook has been a lecturer and site-visit leader for the Young Presidents' Organization and Chief Executives Organization, groups of corporate leaders from around the world. He has participated in their programs in Florence, Prague, Istanbul, Dublin, Kyoto, and Paris. In 2005, he was invited by the Friends of Florence, a group of philanthropists dedicated to preserving works of art in Tuscany, to make presentations for the group's fall meeting in Florence; he now presents programs for the group in Florence each February.

Professor Cook has directed 11 Summer Seminars for School Teachers for the National Endowment for the Humanities (NEH) since 1983; 7 have had Saint Francis as their subject and were conducted in Siena and Assisi. In 2003, 2006, and 2008, he directed NEH seminars for college teachers in Italy titled Saint Francis and the 13th Century.

In addition to his research in Italy, Professor Cook has studied the writings of Alexis de Tocqueville. This interest came about primarily after Professor Cook's unsuccessful run in 1998 for a seat in the U.S. House of Representatives. He has written three volumes of western New York history and writes a weekly column for his local newspaper, *The Livingston County News*. He was also a frequent contributor to the editorial pages of the Rochester *Democrat and Chronicle* in 2004–2005. ■

Table of Contents

INTRODUCTION

Professor Biography	i
Course Scope	1

LECTURE GUIDES

LECTURE 1

What Is a Cathedral?	3
----------------------------	---

LECTURE 2

Early Christian Architecture	7
------------------------------------	---

LECTURE 3

Romanesque—A New Monumental Style	12
---	----

LECTURE 4

Vaulting—A Look at Roofs	16
--------------------------------	----

LECTURE 5

Romanesque at Its Best	20
------------------------------	----

LECTURE 6

Saint-Denis and the Beginning of Gothic Style	24
---	----

LECTURE 7

The Urban Context of Cathedrals	28
---------------------------------------	----

LECTURE 8

Notre Dame in Paris	32
---------------------------	----

LECTURE 9

Early Gothic Style—Laon	36
-------------------------------	----

LECTURE 10

Chartres—The Building	40
-----------------------------	----

Table of Contents

LECTURE 11	
Chartres—The Sculpture.....	44
LECTURE 12	
Chartres—The Windows	49
LECTURE 13	
Amiens—The Limits of Height.....	53
LECTURE 14	
Amiens—The Facade.....	56
LECTURE 15	
Reims—The Royal Cathedral.....	60
LECTURE 16	
Cathedrals—Who Builds? Who Pays? How Long?.....	64
LECTURE 17	
New Developments in Gothic France.....	68
LECTURE 18	
Late Gothic Churches in France.....	72
LECTURE 19	
Early Gothic Architecture in England.....	76
LECTURE 20	
Decorated and Perpendicular English Gothic.....	82
LECTURE 21	
Gothic Churches in the Holy Roman Empire.....	87
LECTURE 22	
Gothic Churches in Italy	92
LECTURE 23	
Gothic Styles in Iberia and the New World	97

Table of Contents

LECTURE 24

Gothic Architecture in Today's World	101
--	-----

SUPPLEMENTAL MATERIAL

Cathedral Vocabulary	105
Timeline	106
The Basic Gothic Floor Plan.....	110
Cathedrals and Churches of Note	111
Glossary	121
Biographical Notes	134
Bibliography.....	141

The Cathedral

Scope:

The modern mind cannot comprehend the symbolic—and real—power that the cathedral has held for much of the past 2,000 years of Western civilization. Rising to the heavens, a three-dimensional manifestation of art, science, and religious fervor, a cathedral was the local seat of power, community, worship, and often economics.

To understand the deep historical, religious, social, and architectural context that makes a serious study of the cathedral possible, we start at the beginning with the development of cathedrals: Why did they come about and when? Why did they take on a particular shape? Who designed and built them, and for what purpose?

After exploring cathedrals from the earliest eras, we will become familiar with the monumental style of church architecture and decoration that we call Romanesque. We will then turn our attention to the Gothic style, developed in the area around Paris in the second half of the 12th century. It became the predominant form of church architecture for the next 300 years and beyond and is the main focus of our course.

Many of Europe’s most famous Gothic cathedrals will be featured, starting with the church recognized as the first Gothic structure: Saint-Denis in Paris. From there, many of the lectures will examine the most famous Gothic cathedrals of northern France, including Notre Dame, Chartres, Amiens, Laon, and Reims. Although that region is considered the birthplace of Gothic, we will follow the spread of the style to other parts of Europe, including England, Germany, Spain, Italy, the Czech Republic, and even the New World.

Although Gothic architecture is usually associated with pointed arches and flying buttresses, in fact it contains a wide range of forms, and we will see that no two Gothic churches are alike. So as we progress, we will look carefully at the “story” of each cathedral: geographic orientation, local influences,

individual stylistic innovations, and unique features, including architectural design, detailed exterior sculpture, exquisite stained-glass windows, and precious relics.

Although the Gothic era is in some senses long past, we will finish with a look at the Gothic revival in modern times and the extraordinary array of neo-Gothic buildings found on every continent and probably in the town or city where you live.

This course is profusely illustrated by 3-D animations and photographs, many of which are from your professor's own lens, for his photography work rivals that of any professional. Once you have studied these extraordinary structures, you may very well feel the need to see them in person, whether you are a first-time visitor or a frequent traveler. ■

What Is a Cathedral?

Lecture 1

There are many styles of Christian buildings—St. Paul’s in London is very different than St. Peter’s in Rome, not to mention Notre Dame in Paris or a modern cathedral. ... But for many people, the Gothic cathedral is, in fact, what a Christian building is supposed to look like.

Many of you have no doubt entered a Gothic building, whether an original in Europe or a modern version in New York City or Washington DC. If you have, likely your first response is awe: These are enormous buildings, full of detail and imagery, shadows and light. Many believe that—artistically and theologically—the Gothic church is one of the great expressions of the truths and values of Christianity. But one need not be a Christian to enjoy, understand, and experience the Gothic cathedral.



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The Gothic style of architecture and decoration offers endless variety and detail for us to explore.

The title of this course is *The Cathedral*, but we will examine other types of Gothic buildings, as well as some of their Romanesque predecessors. For example, what most people regard as the very first Gothic building—Saint-Denis, on the outskirts of Paris—was a Benedictine monastery. We will glimpse some so-called Cistercian Half-Gothic or Transitional Gothic buildings, built in an architectural style that, today, seems not quite Romanesque and not quite Gothic. We will also look at Franciscan and Dominican churches, college chapels, and royal chapels from the later Middle Ages to see how the Gothic style was used in many kinds of ecclesiastical—and non-ecclesiastical—buildings. Please note that “Gothic” is not a term that was used in the Middle Ages when these buildings were built; it came into wider use in the 18th century, when many looked on these churches as primitive, superstitious, and Catholic. It was not meant kindly; referring to the Germanic Goths, the word meant “barbaric” in a real sense.

Entering a cathedral today is not at all like entering a museum. Virtually all of the buildings we will visit are still in use for worship. Therefore, many have undergone constant updating and remodeling over the centuries. Some have changed because they were damaged during Reformation, revolution, and war or were ravaged by natural disaster, pollution, time, and neglect. Thus we find cathedrals built in the Middle Ages that contain Renaissance, Baroque, Neoclassical, and even modern elements, added as the needs of the building, the community, or the liturgy changed. Many original details, even whole structures, have simply been lost; it is vital—and very expensive—to protect and preserve what is left.

One of the very first buildings we can legitimately call a cathedral is the cathedral of Rome, called St. John Lateran. Originally built in the 4th century on land granted to the church by the Roman emperor Constantine I, this building has been rebuilt many, many times; today, its features are largely Renaissance and Baroque. But it still contains the chair of the **bishop** of Rome—in Latin, a **cathedra**. Hence, in the most literal sense, a cathedral is a building with a cathedra—that is to say, it is the seat of a bishop.

The earliest big churches were built in Rome, but as Christianity spread throughout the Roman Empire, cathedrals followed. Then, as the empire collapsed in the West, the roles of bishops changed. They had apostolic

jurisdiction over the Christians (virtually the entire population) in their regions, called **dioceses**; many cathedral cities survived into the Middle Ages primarily as ecclesiastical centers after their other functions essentially disappeared. The traditional duties of Roman administrators more and more fell to bishops. The church developed a body of law, called canon law, administered by bishops, and many secular legal issues in our day were the jurisdiction of the ecclesiastical courts in the Middle Ages. Bishops became wealthy; many people gave the church land, gold, silver, jewels, all kinds of things—perhaps out of piety, perhaps hoping for ecclesiastical or divine favors. It’s been estimated that a third of the land in medieval Europe was controlled in some way by the church. Therefore, bishops had significantly more power and played a number of roles in medieval society that they do not play today. In many ways, a city’s cathedral came to symbolize the city as a whole—its grandeur, its power, its wealth, and its holiness.

In many ways, a city’s cathedral came to symbolize the city as a whole—its grandeur, its power, its wealth, and its holiness.

Cathedrals also often housed the relics of saints, and therefore almost every cathedral in Europe was a place of pilgrimage during the Middle Ages. Cathedrals needed to be big because they were used for large gatherings of people; they weren’t so much where you went to mass on Sunday as where people flocked for the great feast days of the church, both universal feasts like Christmas and Easter and local feasts like the feast of San Cerbone in Massa Marittima in Tuscany. Baptisms took place in cathedrals in the early Middle Ages, because there were so few parish churches; in fact, some Italian cathedrals had separate buildings, called baptisteries, on the cathedral grounds for this purpose. Very often, collective baptisms were performed on the feast of a patron saint or on the feast of John the Baptist, so again, cathedrals needed to be big.

Gothic architecture was invented in France, so our focus will lie there. But we will also see the same stylistic elements all around Europe, from Salisbury Cathedral in England to Prague Cathedral in the Czech Republic, and in the New World as well. Each cathedral looks different because each

was built in a different time and place to serve a different community, yet we can recognize common elements within all this variety. Ultimately, we will come to understand how all these buildings were built, what they mean, and what they were and are. ■

Important Terms

bishop: The chief ecclesiastical official of a diocese, believed to have the authority in his diocese that Christ gave to his apostles. *See also* **apostolic succession**.

cathedra: The seat or chair of a bishop in a cathedral.

diocese: A territory, usually a city and surrounding countryside, under the ecclesiastical jurisdiction of a bishop.

Suggested Reading

Erlande-Brandenburg, *The Social and Architectural Dynamics of Construction*, introduction, chap. 1.

Wilson, *The Gothic Cathedral*, introduction.

Questions to Consider

1. What is the necessity for and what are the functions of a cathedral?
2. Why is a cathedral so different in function from other sorts of churches, such as parish churches?
3. Which forms of Christianity today have bishops and hence cathedrals?

Early Christian Architecture

Lecture 2

Why not use those shapes and forms of buildings that are already religious? ... What the Christians wanted to do is not join as another cult in Rome, but rather to distinguish themselves from these cults; that would be difficult to do if you use the very same kinds of building that these various religious traditions used in Rome, Athens, or anyplace else in the Roman Empire.

Until the 4th century, Christians were a small and occasionally persecuted minority in the Roman Empire. They worshiped privately, if not secretly, in houses or sometimes outdoors. Constantine's conversion to Christianity changed everything. Christianity could have a role in public life, and Christians had the resources to build large buildings for worshiping.

So what kind of building did they build? We might think that Christians would model their churches on existing religious buildings, such as Roman temples. But there were two problems with this form: first, Christians wanted to distinguish themselves from their pagan neighbors, and second, in these buildings, the public was meant to gather outside, while the priest or priestess was inside carrying out the rituals. That doesn't work for Christianity; the very word "church" means "assembly." So Christians turned to another form of building, the **basilica**.

The Roman basilica was a secular building used for economic and judicial business. These were rectangular buildings with roofs supported by two rows of columns, essentially dividing the interior into three aisles. The far end from the entrance was slightly rounded; this area was used as a sort of judge's bench. Many basilicas, like other Roman buildings, had floor mosaics.

Several Roman-era Christian basilicas have survived, although like St. John Lateran, they have been rebuilt so many times it is hard to imagine their original forms. In the great church of Santa Sabina, off the beaten tourist track in the city of Rome, you can see the three-aisled structure and the rounded

end opposite the entrance, where the altar is. Generally, these churches were oriented from west to east; and that's true of almost all the cathedrals we will see. Jesus is called the Light of the World, and in the morning, when

the Mass is traditionally celebrated, light enters the eastern windows, flooding the altar with light.

We have virtually no remains of churches from the 6th, 7th, and 8th centuries; no cathedrals were built in Europe in those centuries.

To decorate their basilicas, Christians adapted the Roman floor mosaics into wall decorations representing Christian stories and figures. In the 6th century Sant'Apollinare Nuovo in Ravenna,

Italy, for example, a parade of saints travels west to east, toward the altar and toward Jesus, in the same direction the congregation would travel to take communion. The 5th-century church of Santa Maria Maggiore in Rome portrays Old Testament stories and an image of Christ Triumphant in the half dome above the altar, a shape similar to a Roman triumphal arch.

Changes were made over time to the basic shape of the basilica. Most significantly, **transepts** were added, bisecting the structure about two-thirds of the way toward the east end of the rectangle, creating a cross-shaped footprint. In addition to its symbolic function, the transept makes the cathedral even bigger. (However, not all Gothic churches adopted this cruciform structure, as we will see later in the course.)

Despite this expansion of church size, as the Roman Empire in the west collapsed, there was a decline in urban life and thus in large-scale building. We have virtually no remains of churches from the 6th, 7th, and 8th centuries; no cathedrals were built in Europe in those centuries. We can't look at the development of cathedrals as an unbroken streak because the ones that were built were smaller, many of them were probably made of wood, and none of them survives. We have some pictures of them in manuscripts; but, of course, manuscripts are hardly photographs. We have some written descriptions, but it's hard to turn that into a visual representation. However, in the eastern half of the empire, centered on the new capital of Constantinople, there were extraordinary cathedrals being built. The most famous of them is the

6th-century Hagia Sophia—which means “holy wisdom.” It has minarets because it was converted into a mosque after the conquest of the Turks in 1453, although today it is neither a mosque nor a church but a museum. It is one of the greatest cathedrals, one of the greatest buildings, ever constructed. It looks very different from the basilicas of the West.

In the year 800, on Christmas day, the Frankish king **Charlemagne** was crowned Roman Emperor over all of modern France, plus much of Italy and Germany. Like his predecessors in that office, he was a great builder. At his capital at Aachen, in western Germany, he constructed an octagonal chapel that is the earliest surviving large stone building constructed in Western Europe north of the Alps following the collapse of the Western Roman Empire. Charlemagne was inspired by the 6th century Church of San Vitale in Ravenna, which was Roman as far as Charlemagne was concerned. This is a departure from the basilical rectangle footprint.

Almost no parts of the large stone buildings from 9th-century Western Europe remain beyond a few remnants like the *Westwerk*, or facade, of Corvey



Istanbul's Hagia Sophia, one of the greatest cathedrals ever constructed, looks very different from Western European cathedrals.

Abbey in Höxter, Germany. Vikings and Hungarians raided, looted, and destroyed these structures in the 9th and 10th centuries, and there was little money or labor to rebuild them. In the late 10th century, building began again in Germany and Italy under Emperor **Otto I** and his successors, based on but not copying the basilical plan. A period of relative peace began in A.D. 1000 after the conversion of the Vikings and Hungarians, which led to a rise in population and a boom in church building that lasted for the rest of the Middle Ages. ■

Important Terms

basilica: A rectangular building with aisles and an apse. The basilica was originally a Roman building used for various secular functions such as law courts. Most Christian churches are in shape an adaptation of the basilica, and the term is sometimes used to describe such Christian churches.

transept: The “wings” of a basilica, usually about two-thirds of the way from west to east, that make the building into the shape of a cross.

Names to Know

Charlemagne (r. 768–814): King of the Franks and, from 800–814, (Holy) Roman Emperor. There was a cultural revival under Charlemagne, which included building large churches. His chapel in Aachen, still standing, was modeled on the 6th-century church of San Vitale in Ravenna.

Otto I (r. 936–973): Holy Roman Emperor. During the reign of Otto and his son and grandson, a cultural revival occurred in Germany sometimes rather exaggeratedly called the Ottonian Renaissance. The cathedral of Hildesheim is an important Ottonian/Romanesque building.

Suggested Reading

Krautheimer, *Early Christian and Byzantine Architecture*.

Wilson, *The Gothic Cathedral*, chap. 1.

Questions to Consider

1. What were the principal reasons Christians adopted the Roman basilica as the form for their churches rather than other available types of buildings?
2. Why are there more large churches in Europe today from the 4th and 5th centuries than from the subsequent five centuries?
3. Are the buildings of the early Middle Ages primitive, as we might expect them to be, coming from what are commonly referred to as the Dark Ages?

Romanesque—A New Monumental Style

Lecture 3

One of the great misnomers that we have to deal with is there's this word "Romanesque," and it makes it sound like Romanesque is a style of architecture and decoration. Nothing could be further from the truth. ... It's more useful to think of it as a period of building in which there are borrowings from Roman style to make buildings that fit into a variety of cultures.

The architects of the **Romanesque** period, beginning around A.D. 1000, borrowed much less consistently and much more episodically from ancient Roman buildings in creating a new architectural style. There were still many Roman ruins all over Western Europe in this period, certainly more than there are today, along with a few Carolingian and Ottonian buildings that survived the Viking and Hungarian raids. Although we distinguish these into distinct architectural periods, we should remember that medieval Europeans did not do the same. So while it may sound odd, the Romanesque is a Roman period of architecture—an early medieval Roman period.

What the Romanesque is not, however, is an architectural style. Building and rebuilding was going on all over Western Europe in this period using a variety of surviving Roman buildings as models; therefore, Romanesque encompasses wide variety of styles. Buildings that we call Romanesque may look radically different from one another. To take just one example, a Romanesque church might have a central tower, as does the abbey church of Saint-Martin-de-Boscherville, in Normandy, France; it might have several towers, as does Speyer Cathedral in Germany; or it might have a completely detached bell tower, such as the famous Leaning Tower of the cathedral of Pisa in Italy. Romanesque churches vary not just from nation to nation but within national or ethnic regions; compare Pisa's cathedral and its Byzantine and Muslim influences to Sant'Antimo in Siena, Italy, which is more French in style.

There are a few things, however, that we will find that many Romanesque churches have in common. They're almost all basilical in form, and most are cruciform basilicas. They are usually built of stone and have very thick walls. Often, but not always, the roofs are made of stone; that's one of the reasons the walls are so thick. Finally, most Romanesque churches are quite dark inside—or were, as today many have been updated with electrical lighting. This was in part an engineering matter: windows might weaken the walls. But there was also a sense, which some still hold today, that darkness is more conducive to prayer and contemplation than light.

Most surviving Romanesque churches in Europe are found in small towns and in the countryside, many of them part of monastic communities. Most urban Romanesque churches have been destroyed by accidents such as fire and war or through deliberate urban planning. Three interesting examples survive in Paris, however: Saint-Germain-des-Prés (just a few blocks from Notre Dame); Saint-Pierre, next to Sacré-Coeur en Montmartre; and Saint-Martin-des-Champs, which is part of the Musée des Arts et Métiers. (Saint-Martin-des-Champs is home to Foucault's original pendulum.) Another interesting exception is the city of Lucca, in Tuscany, which holds a dozen Romanesque churches inside its walls.

Very often, we think of Romanesque churches being relatively small, but there are extraordinarily large Romanesque churches. The largest of them all was at the monastery of Cluny in Burgundy—we call it the third abbey church. Almost none of the church survives; most of it was torn down during the French Revolution. We can get some idea of what Cluny would have looked like by examining a church in the nearby little town of Paray-le-Monial, which is pretty large itself but much, much smaller than Cluny. Cluny had more towers and had two transepts, rather than one.

There are several French churches that demonstrate the transition from the Romanesque to the Gothic. Mont-Saint-Michel in Normandy is divided into Gothic and Romanesque halves. The Gothic section is much taller and more elaborately decorated than the Romanesque nave. The facade of the Abbaye aux Hommes in Caen, Normandy, has two enormous towers, a common feature in Gothic churches, yet it is a Romanesque church. Saint-Trophime



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The abbey church at the monastery of Cluny was once the largest Romanesque cathedral in the world, but little of it survived the French Revolution.

in Arles, Provence, although small, is beautifully decorated on the outside. This will become common, in fact almost universal, in French Gothic.

In Germany, the best-preserved Romanesque church is the monastery of Maria Laach. The cathedral of Mainz is unusual for being made of red stone that resembles brick and having a large number of soaring towers. In Quedlinburg, we find a grand church with more familiar Romanesque elements. Spain's great pilgrimage church, Santiago de Compostela, has a wildly decorated interior. In Italy, San Miniato in Florence is built from many colors of marble and has a mosaic over its major door. Durham Cathedral, in the north of England, is a rare surviving example of Anglo-Saxon Romanesque. Among this great variety, certain aspects will become more directly influential on the building of Gothic churches than others. ■

Important Term

Romanesque: A term used for a wide variety of styles of architecture of the 11th and 12th centuries, when many large stone buildings were constructed. The English Romanesque style is known as Norman.

Suggested Reading

Barral i Altet, *The Romanesque: Towns, Cathedrals and Monasteries*.

Erlande-Brandenburg, *The Social and Architectural Dynamics of Construction*, chap. 1.

Stoddard, *Art and Architecture in Medieval France*, chaps. 1–7.

Wilson, *The Gothic Cathedral*, introduction, chap. 1.

Questions to Consider

1. Why do we have to be careful when we label a church as Romanesque?
2. To what extent is the diversity of Romanesque styles a product of poor communications and lack of large centralized states?
3. Is the word “Romanesque,” derived from “Roman,” an apt term to describe buildings that do not look much like any Roman buildings we know of?

Vaulting—A Look at Roofs

Lecture 4

In various churches ... there was a need to figure out how to vault odd spaces. ... If you can build a rib, then it's much easier to fill in because you're filling in four smaller sections, and therefore you don't need so much scaffolding. ... You can build those ribs in such a way that all of the vaults line up in an aisle and eventually even in the main part of a church.

How did cathedral architects go from building flat wooden roofs to the soaring vaults characteristic of Gothic churches? The essential innovations in roofing took place in the Romanesque period. In Italy, wooden roofs predominated even in the 13th and 14th centuries, but in the rest of Europe, stone roofs were being developed in a variety of Romanesque styles.

Although lighter and easier to build, there are several problems with wooden roofs, most obviously that they are in constant need of repair and can be destroyed very quickly by fire, weather, and insects. They do not last; the wooden roofs that we see today on medieval churches are replacements. The appeal of stone is thus obvious, but it presents construction challenges, namely, weight.

The monastery of Saint-Martin du Canigou in the Pyrenees is a relatively small church with several remarkable features, including a **barrel-vaulted** roof. It's one continuous running piece of stone roofing. There are serious practical problems with barrel vaults, however. First of all, they need to be built in a continuing campaign; you can't delay if there are budget or supply or labor problems. Once constructed, they are also very hard to repair, and damage in one area can affect the entire vault. So, while sturdier than wood, barrel vaults are still expensive and difficult to build, as well as hard to maintain.

An interesting early variation on the barrel vault is found at the church of Saint-Philibert, in Tournus, Burgundy. The architects built a series of barrel vaults at 90-degree angles to the main line of the church. This design allows

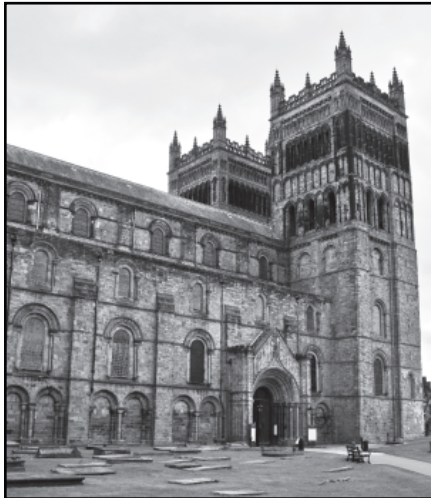
for more windows, and thus more light, and can be built or repaired one section at a time. The primary problem with this style is aesthetic; the church, of course, runs from west to east, but the lines of the roof run north to south,

The cathedral of Durham is the earliest surviving example of a church whose principal vaulting is ribbed vaulting.

breaking up the unity of the design and, most importantly, leading the eye away from the altar.

At Saint-Sernin in Toulouse, the architect built a series of arches and placed short barrel vaults, one after the other after the other, between each of the arches. These are called **transverse arches**. This has similar advantages to the perpendicular vaults above, plus, the arches lead your eyes toward the altar. From this design developed the **groin vault**, which is the intersection of two barrel vaults. Groin vaults both lead you in the right direction and allow for some openness and light. Soon, architects began using groin vaults as the principal vaulting of churches, as at the church of Mary Magdalene at Vézelay.

Yet problems remained. Groin vaults are very hard to center and align along the length of the church. They are very difficult to build because, since there's no structure to them within the individual segment, you need a lot of scaffolding underneath. So architects looked to further refine this vaulting, and they found the key in churches that had odd spaces to vault, like rounded **apses** (or eastern ends). They found the solution by building ribs within the groin vault. Filling in smaller sections within the fault was easier and required less scaffolding and



At the time of its construction, Durham Cathedral's vaulting was new and innovative.

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helped the builders align the vaults more evenly. The cathedral of Durham is the earliest surviving example of a church whose principal vaulting is ribbed vaulting. The church of the Abbaye aux Hommes in Caen, France, has a variation on the kind of rib vaulting found in Durham. Consisting of three ribs within two **bays**, this form will be used in several of the great early Gothic cathedrals.

Note that all of the arches we have looked at so far have been rounded, and this type of arch is usually classified as Romanesque. But it's not quite that simple. The Cistercian Order created great churches with a certain austerity to the architecture. But they were incredibly inventive, and since this was a highly centralized order, they shared their plans and building ideas with other Cistercians across Europe, so that Cistercian churches in Germany, Italy, France, or England look very similar. At the Romanesque Cistercian abbey at Pontigny, we find pointed arches. (Remember from Lecture 1 that the Cistercian style is sometimes called Half-Gothic or Transitional Gothic.) It's important to realize that two of the most important elements of Gothic, the ribbed vault and the pointed arch, are in fact Romanesque inventions.

Despite these innovations, the issue of weight was still a problem—heavy stone roofs lying atop heavy stone walls, which have now been weakened by windows. The solution that would eventually arise is the other key feature we associate with Gothic architecture: the flying buttress. But first, the architects of the Romanesque experimented with other techniques. We turn again to Abbaye aux Hommes, looking at the gallery between the upper and lower windows. The roof of that gallery contains arches as well, an incorporated buttress. Instead of the weight of the roof coming straight down into the aisle pillars, it also some weight into those gallery arches. As far as we know, this was the first buttressing cathedral scheme. ■

Important Terms

apse: The rounded east end of a cathedral or other church.

barrel vault: Sometimes called a tunnel vault, a rounded stone roof and the earliest form of stone roofing for a church.

bay: One section of a nave, transept, or choir of a Romanesque or Gothic church. Sets of pillars mark a bay.

groin vault: A vault created where two barrel vaults meet at right angles. These vaults were easier to build than barrel vaults because small areas could be vaulted independently of one another. The groin vault was an important step in the developing technology of roofing a large stone church.

transverse arch: An arch of a vault that runs perpendicular to the nave that divides one bay from another.

Suggested Reading

Courtenay, *The Engineering of Medieval Cathedrals*.

Fitchen, *The Construction of Gothic Cathedral*.

Frankl, *Gothic Architecture*, introduction, chap. 1.

Stephenson, *Heavenly Vaults*.

Questions to Consider

1. Why was the roof the central problem for builders of large buildings in the Middle Ages?
2. How does the experimentation with roofs call into question some of the stereotypes about the Middle Ages—e.g. that it was a dull and uninventive age?
3. What were the reasons that such experiments as ribbed vaults and pointed arches and buttresses won out over other forms of roofs?

Romanesque at Its Best

Lecture 5

Over the door we have this extraordinary sculpture [of the] Last Judgment. ... You can see that our left side, Christ's right, is a bit more orderly and organized than the right side; Heaven's a more organized place, if you will, than Hell. This is an idea, I think, that has particular Benedictine resonances, but an idea that's carried over also into the Gothic period.

Gothic is not only an architectural style; it is also a decorative style, and the decorative elements are both meaningful and useful. In this lecture, we look at the decoration in three Romanesque churches in France—the abbey church of Sainte-Foi, Conques; the abbey church of Mary Magdalene, Vézelay; and the cathedral of Autun—that are largely intact and foreshadow the decoration in Gothic churches. Two of the three will be pilgrimage churches along the route to Santiago de Compostela.

Sainte-Foi is a very well-articulated church. It has a facade with two towers with a sculpture in between, a pattern we will see over and over in the Gothic. It also has a central tower where nave and transept meet. The three towers are visible for a great distance, so that pilgrims could navigate by them. The roof consists of transverse barrel vaults. The aisle is very, very high, with a second gallery level and a row of upper windows. This three-level elevation will be standard, if not universal, in Gothic cathedrals.

The sculpture over the door is a scene of the Last Judgment. Christ is in the center; on Christ's right are the saved, and on his left are the damned. One of the most obvious details is that the group of the saved is more organized, as befits a Benedictine view of salvation. Another important but more obscure detail to note is that remnants of paint can be found on this sculpture. Many statues during both the Romanesque and Gothic periods were painted, which is surprising to many of us viewing them today. The sculpture also depicts heaven and hell. The image of heaven comes from the Gospel of Luke, describing souls as children on the lap of Abraham. It also features Sainte-Foi before the hand of God. The image of hell shows Satan and souls in torment,

including a poacher being roasted on a spit (like one of the locals who may once have poached on the monks' lands). Thus the sculpture combines the universal and the local.

The church of Mary Magdalene in Vézelay is built in the shape of a cross, with a Gothic period east end, complete with flying buttresses and pointed arches. On the western, Romanesque end, there is a **narthex**. In early Christian times, a narthex was where the unbaptized or the unforgiven could view the services before they were fully admitted to the church. By the 12th century, it had no particular function. Here, the sculpture inside the narthex serves as an introduction to the church itself, a sculpture of Christ sending the apostles out to preach. Around Christ's head are several pockets of individual, detailed groups of people to whom the apostles are to be sent—some of them quite fanciful. The top of Christ's body is still, and the bottom is in motion, perhaps in reference to his dual nature as human and divine. Inside we find alternating colors of marble illuminated by two rows of windows. The roof comprises a series of transverse arches and groin vaults. The carvings at the top and bottom of each column tell stories from the Bible and from monastic lore; we call these **historiated capitals**. They are rarely found in Gothic churches.

The cathedral of Autun is one of the few Romanesque cathedrals left in France. It has been rebuilt several times; its tower,



Some of the sculpture at Autun Cathedral is signed "*Gislebertus hoc fecit*"—"Gislebertus made this."

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for example, was added in the 16th century. The interior, with its aisle, gallery, and windows, seems inspired by a nearby Roman gate. Autun, like Conques, has a Last Judgment over the door. Here Christ is weighing souls, and Satan is cheating by tipping the scales. An angel blows the trumpet, and the dead are rising. One soul is dramatically yanked from his grave, straight off to hell—a pretty serious warning. Some of the sculpture

Some of the sculpture in Autun was carved by the same sculptor whose work we saw in Vézelay.

in Autun was carved by the same sculptor whose work we saw in Vézelay. His name is Gislebertus; he wrote “Gislebertus made this,” “*Gislebertus hoc fecit*” on the sculpture itself.

Autun also has historiated capitals. The medieval story of Simon Magus is depicted across two capitals. It’s interesting that his story, from which we derive the term simony—that is, the selling of church offices—was placed here at a time in the 12th century when there was a great deal of interest in reforming the church and getting rid of simony. Other sculptures depict stories from the Old Testament, the New Testament, and the lives of saints.

So the Romanesque, in sum, is a style of great breadth as well as great architectural elegance and complexity. Many of the basic elements that we think of as Gothic we find in Romanesque churches: cross shapes, towers, galleries, portal sculpture, pointed arches, ribbed vaults, and so on. It is also a form of art and architecture worthy of being enjoyed and appreciated on its own merits, not only as a prelude to the Gothic. ■

Important Terms

historiated capital: The top part of a column containing sculpted figures, as opposed to those capitals derived from the Doric, Ionic, and Corinthian capitals of antiquity.

narthex: The entrance area of a church between the facade and the nave. Eventually, the narthex was reduced or disappeared completely in Gothic cathedrals.

Suggested Reading

Barral i Altet, *The Romanesque: Towns, Cathedrals and Monasteries*.

Stoddard, *Art and Architecture in Medieval France*, chaps. 1–7.

Wilson, *The Gothic Cathedral*, introduction, chap. 1.

Questions to Consider

1. How do our examples of Romanesque buildings and decorations give us a different understanding than we may have had about the “invention” of Gothic?
2. What are the qualities of Romanesque architecture and sculpture that you find most attractive and why?
3. How can we appreciate Romanesque for its own sake and not only as an overture to the coming Gothic symphony?

Saint-Denis and the Beginning of Gothic Style

Lecture 6

Scholars are a fairly contentious lot—the old academic joke, “You put 10 academics in a room, you have at least 11 opinions”—but just about everybody agrees that we know where Gothic begins. ... The answer is: It’s at Saint-Denis.

Saint-Denis is a Benedictine monastery that was built near Paris in the 12th century; today, it is accessible via the Paris Metro. It is a problematic church to study. The parts that were built around 1140—our beginning date for Gothic—are the front and the very back, and the section between wasn’t built until about a century later. Here we look at the early Gothic parts of Saint-Denis; we will come back to the middle section in Lecture 17. The abbot of Saint-Denis who supervised and provided the inspiration for this building was named **Suger**, and it is Suger’s church we look at now.

Who was Saint-Denis? The Saint-Denis whose relics are at this church was, in fact, three different people whose stories merged over the centuries. The first man was a 3rd- or early-4th-century bishop of Paris. He was martyred on the hill in Paris we call Montmartre, but then he did something quite unusual: He decided he wanted to be buried somewhere else, so he picked up his head and took it to where the abbey of Saint-Denis now stands. His story merged with that of a character in the Acts of the Apostles, Dionysius the Areopagite, whom Paul converts to Christianity in Athens. The third man was a 5th-century Syrian monk who attained anonymity by using the pen name “Dionysius”—today called Pseudo-Dionysius—whose writings are among the most important mystical texts in the entire history of Christianity. So for people in the 12th century, those three discrete human beings from the 1st through 5th centuries are all the same person. Dating back to the 7th century, the kings of France were buried at Saint-Denis. It became a place of great royal patronage. The church also housed the Oriflamme, which was said to be the banner carried by Charlemagne to Saint-Denis as commemorated in a stained-glass window at Chartres Cathedral.

Abbot Suger was the abbot of Saint-Denis between 1122 and 1151. He was a man of humble origins, but he attended school at Saint-Denis, and one of his schoolmates was the future King Louis VI, to whom he became both friend and advisor; he even governed France as regent when the next king, Louis VII, went on crusade. In a sense, this association made Saint-Denis the center of a lot of French ideology and a place of pilgrimage. When Suger became abbot, he set about replacing the dilapidated Carolingian abbey church with a structure more befitting the site's importance. Writing about his vision for the church, he said he hoped it would rival Hagia Sophia and the Temple of Solomon itself.

As it turns out, unlike in other parts of France, there was relatively little Romanesque architecture in the Ile de France, the area around Paris. In some ways, the church is anti-Romanesque; that is to say, it really offers a new kind of vision. Built between 1137 and 1140, the facade has three decorated doorways. There is also a small **rose window**, one of Suger's innovations. The towers were recessed a bit from the facade, making the latter more prominent.

Only the center door's decoration is original. It is, of course, the Last Judgment, and as we're going to see, Suger's idea was that when one enters Saint-Denis, one is entering paradise, and we enter through the Last Judgment. In this sculpture, a crucified Christ is surrounded by apostles (and a tiny Suger praying at his feet). Souls are rising from graves



The abbey church of Saint-Denis is the undisputed birthplace of Gothic.

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below, and above are a series of ascending figures that end with an image of the Trinity. Above all this is that rose window; we know from Dante's poetry that, a century and a half later, the rose is an image of heaven itself. Perhaps this was already the case when Saint-Denis was built. Or the window may be based on Ezekiel's vision of the wheel. Just behind this wall is the narthex, which contains ribbed and pointed vaults, two Romanesque features combined for the first time here.

The apse (or **choir**, as it is also called) is actually built on top of a 9th-century Carolingian crypt, which itself contains remnants of an even older church. Architecturally, the most important part of Saint-Denis is the **ambulatory**, or aisle and chapels radiating around the apse. Suger built a double ambulatory; although there are double ambulatories in Romanesque churches, they tend to be very heavy and dark, whereas this one is very light, and the vaulting is ingenious. Although the upper level of windows is a 13th-century addition, the lower windows are huge, with slender columns. Also, in Romanesque churches, very often the chapels around the ambulatory were almost little churches within a church. Here they are integrated, shallow spaces with wide entrances. The windows here are huge, as large as the arches into which they are set, so much of the east wall disappears. All of this creates a wide-open, light-filled atmosphere in the apse.

The apse windows have theological as well as architectural implications. Pseudo-Dionysus (who was available to Suger in Latin translation) wrote that we come to know God indirectly through signs and symbols and then must transcend them. Here in the apse, the windows tell Old Testament stories. They are just the sort of indirect, symbolic images Pseudo-Dionysus referred to, the first stage on the journey to God. Pseudo-Dionysus also spoke of supernatural light: Jesus says, "I am the light of the world." A new aesthetic of light, in such contrast to the monastic darkness of the Romanesque church, is fully on display here. ■

Important Terms

ambulatory: The rounded aisle or aisles surrounding the apse of a cathedral.

choir: The part of a church east of the transept and containing the altar.

rose window: A round window in a facade or transept with stained glass in various patterns containing figures and designs.

Name to Know

Suger (r. 1122–1151): Abbot of Saint-Denis and the man generally believed to have created the first Gothic structures—namely, the narthex and choir of the abbey church.

Suggested Reading

Panofsky-Soergel, *Abbot Suger on the Abbey Church of St.-Denis and Its Art Treasures*.

Pseudo-Dionysius: The Complete Works.

Scott, *The Gothic Enterprise*, chap. 5.

Sumner Crosby, *The Royal Abbey of Saint-Denis*.

Questions to Consider

1. To what extent is Saint-Denis the creation of a single individual, Suger?
2. How does the architecture of Saint-Denis concretely express abstract and mystical ideas such as those found in the writings of Pseudo-Dionysius?
3. Why would it be vital to begin a trip to the Gothic cathedrals of France with a visit to Saint-Denis?

The Urban Context of Cathedrals

Lecture 7

It is worthwhile remembering that Christianity, like the Roman Empire itself, was essentially urban. ... There's some urban rivalry, there's some ecclesiastical posturing, there's some royal intervention, and in some ways, all of these are important for understanding why there are so many of these cathedrals.

Most of our Romanesque churches have been rural; most of the Gothic ones we will see are urban. Thus we should look at the context of the urban revival in the West in the 11th and 12th centuries. Note that in Italy and Germany there are more functioning Romanesque cathedrals, and in England, many cathedrals are Gothic renovations on a Romanesque frame. But in France, these buildings were replaced almost entirely in the 12th, 13th and occasionally later in the 14th century. Why is this, and how did the urban revival in these centuries affect the development of Christianity?

Between about 1000 and about 1300, we find a growing number of people, whom we would probably call peddlers, reviving long-distance trade. As trade became a little bit more sophisticated, merchants wanted a place to settle in the winter. They had two obvious choices: a city, which has been reduced largely to an ecclesiastical center, or outside a castle, where they have the protection of a noble. Either way, they would be putting themselves under someone else's law: canon law or feudal law. But the kinds of disputes these budding merchants had were not well addressed by either. Eventually, some merchants sought autonomy. These centuries were also the great age of pilgrimage, including the Crusades, and cities were these pilgrims' destinations.

This new urban world required new urban ecclesiastical centers to meet the growing population's needs. Therefore, in the second half of the 12th and 13th centuries, there was a drive in many cities to replace rickety or too-small cathedrals. Bishops wanted more prestigious, dramatic, powerful, large, imposing statements of their authority at a time when that authority was

being challenged. Kings and merchants favored building new cathedrals to increase the city's stature among its peers (and rivals). The merchants also wanted places to celebrate their patron saints. Remember, too, that a lot of things happened in cathedrals other than Mass and sacraments. Cathedrals expressed the values not only of the bishop but of the entire citizenry.

Now we turn to three **early Gothic** cathedrals. The first is the cathedral of Sens, the first complete Gothic cathedral. It was begun almost at the same time as Saint-Denis and was a very important ecclesiastical center; the archbishop of Sens had jurisdiction over the bishop of Paris. The church is in three vertical parts: an aisle, a gallery, and windows. It has a six-part vault, like in the Abbaye aux Hommes, but now the arches are pointed. The vault is supported by alternating major pillars and pairs of Corinthian columns, a solution unique to this cathedral. Sens has a single ambulatory and, originally, only one chapel coming off of it. The rest are later additions. The upper choir, scholars believe, shows us what the upper choir at Saint-Denis must have looked like in Suger's time.

Notice that, although the aisle and gallery arches are pointed, the window arches are round. Round-arched windows would linger in Gothic architecture

An Urban Rivalry

Sometimes, the competition between cities over their cathedrals reached extremes. In 1215, Siena built a wonderful new cathedral, which still stands. In 1296, the Florentines said, "We're going to build a new cathedral, and it's going to be a lot bigger than Siena's." In fact, they left their old cathedral up and they built the new cathedral around it; then, just before they finished the new cathedral, they dismantled the old cathedral and took the parts away. The Sienese then wanted to build an even bigger cathedral, but they didn't want to start from scratch, so they came up with a wild idea: to rotate the axis of the cathedral 90 degrees. The old nave and apse would become the transept. They began construction on the facade, but the Black Death swept through the city, and the new cathedral was never built. Only the skeleton remains.

for roughly a half century after Saint-Denis. We are looking at a transitional, experimental phase; the period from Sens to Chartres—begun in 1194—is called **early Gothic**.

Now we turn to another cathedral in the Ile de France, Senlis. The main entrance contains a sculpture of the end of the life of the Virgin: death, Assumption, and Coronation. The Coronation image becomes a very common theme in the Gothic because many French cathedrals are dedicated to the Virgin. On either side of that sculpture are structures called jamb statues. These have been used in Romanesque churches, but Senlis's are particularly beautiful and influential, being less about motion and more straightforward figures.

Cathedrals expressed the values not only of the bishop but of the entire citizenry.

Finally, we look at the fortress-like cathedral of Noyon. Unfortunately, all of its sculpture is gone. This cathedral is where John Calvin was baptized, and these statues were, in fact, destroyed in the wars of religion. Both ends of the transept are rounded, which is highly unusual. The nave has not three but four elevation levels. The smaller, false gallery is called a **triforium**, and this will eventually expand as the main gallery disappears in Gothic churches. This four-level elevation is clearly an experiment to make these buildings taller. ■

Important Terms

early Gothic: A term specifically employed to describe the beginning of the Gothic style in England. It is also sometimes used for French Gothic from the building of Saint-Denis to the building of Chartres Cathedral.

triforium: A false gallery that is part of the elevation of Gothic cathedrals. By about 1250, the triforia of Gothic churches in France were glazed (i.e., they contained windows).

Suggested Reading

Cook and Herzman, *The Medieval World View*.

Scott, *The Gothic Enterprise*, chaps. 4, 14, 15.

Wilson, *The Gothic Cathedral*, chap. 1.

Questions to Consider

1. What is the relationship between the growth of cities and the creation of Gothic cathedrals?
2. What were some of the more worldly reasons that cities undertook the construction of these enormous stone buildings?
3. Why can we consider the first half century of Gothic building in France the experimental age of Gothic?

Notre Dame in Paris

Lecture 8

“Notre Dame” means a lot of things other than a 12th-century Gothic cathedral. We have all kinds of images in our mind from later times. ... But even in the 12th century, when the cathedral was built, it was special.

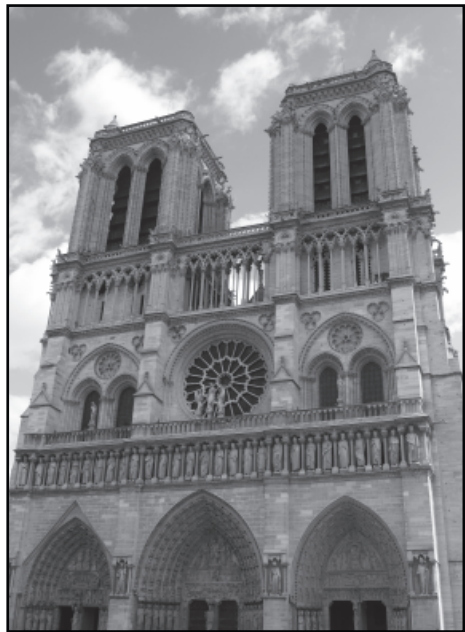
There are many cathedrals in France dedicated to *Notre Dame*, “Our Lady”—that is, the Virgin Mary. Properly, we should call the cathedral Notre Dame de Paris, just as we should say Notre Dame de Chartres or Notre Dame de Laon or Notre Dame de Reims and so on; but to most people, “Notre Dame” is first and foremost a reference to the magnificent 12th-century Gothic cathedral in the heart of Paris.

Although Paris was not a capital in the modern sense in the 12th century, it was one of the most powerful political and administrative centers in France and became more so over the course of the Middle Ages. At that time Notre Dame shared the Île de la Cité, an island in the middle of the Seine River, with the palace of the king of France. Metaphorically, if not quite literally, Notre Dame was in the shadow of the royal palace, and vice versa; in some ways, the history of France and the history of the cathedral are uniquely entwined. Notre Dame was where medieval composers began to experiment with polyphonic music. While Notre Dame was being built, the Cathedral School of Paris (later called the University of Paris) began to flourish; one even finds scenes of medieval Paris’s student life among the sculpture in the cathedral. Intellectually, musically, politically, and architecturally, Notre Dame is a very important place.

Like most cathedrals, Notre Dame has been altered since its completion. Some sculpture and stained glass were removed just before the French Revolution. During the revolution, much of the exterior was damaged. For a brief period, the cathedral was no longer a cathedral; it was dedicated to the Cult of Reason and later to the Cult of the Supreme Being. After the revolution, it became the cathedral of Paris once more, and artisans, including the sculptor Viollet le Duc, worked hard to restore the building, but it was hard to repair the damage.

The construction of Notre Dame began 1163 under the supervision of **Maurice de Sully**, the bishop of Paris. It was built very quickly, over a period of about 40–50 years, and without interruption, thanks to the patronage of the royal family and a wealthy clergy; unusually, the merchants did not contribute much to its construction. This continuous building campaign gave Notre Dame an unusual unity of form. The famous facade, unlike those found on most Gothic cathedrals, is symmetrical. A row of statues representing the kings of the Old Testament runs above the three entrances—all post-Revolution copies, although some of the heads, stored offsite during the revolution, are on display in the Musée de Cluny. Above the central door is, as we now expect, a Last Judgment scene, including le Duc's restoration of the resurrection of the dead and, at the top, rows of angel sculptures that look very different at different times of day. Above the left portal is the Coronation; above the right is Saint Marcel, an early bishop of Paris. The facade includes two towers, which became the Gothic standard, and another tower (again, not original) rises from the crossing of nave and transept.

The east end has a rounded apse with an extraordinarily wide double ambulatory. The 14th-century **rood screen** that separates it from the rest of the choir is decorated with stories of Jesus after the Resurrection. The nave, too, has double aisles. In fact, Notre Dame is the longest and tallest cathedral we have visited so far. The roof is the same type of six-part vaulting we saw at Sens, but the elevation is much, much higher, and unlike at Sens, the pillars supporting the main arches and the transverse arch are identical. This symmetry helps lead the eye to the altar



The twin towers of Notre Dame de Paris's facade became the Gothic standard.

without distraction. Above the gallery is a row of **clerestory** windows. These windows are relatively small; such windows grew larger as the style developed. They are also replacements, although a few have been restored

This continuous building campaign gives Notre Dame an unusual unity of form.

so that visitors can see the original arrangement. The transepts were added in the 13th century, and they are quite narrow proportionately. The two rose windows with lancet windows underneath were added in the late 13th century. The center image in the north rose window

is the Virgin and Child; that in the south is Christ. This orientation is very common. Above the north transept portal is carved the legend of Theophilus and his deal with the Devil, including the Virgin Mary rescuing his soul from damnation—an inspiring message of hope and salvation for the faithful.

Cathedrals should be looked at from many different angles both outside and inside to appreciate them fully. Visitors in Notre Dame in particular should take the time to ascend one of the towers. From there they can view the **flying buttresses**, which were likely invented here, as well as the **gargoyles**. ■

Important Terms

clerestory: The upper part of the elevation of a church. The size of the windows in the clerestory grew dramatically in the Gothic period.

flying buttress: A buttress built external to a cathedral that supports the stone roof of a Gothic cathedral and allows much of the wall to be made of glass.

gargoyle: A water spout, often in the form of a grotesque, on the roof of a Gothic building. The terms gargoyle and grotesque, however, are not interchangeable.

rood screen: A wall constructed between the lay and clerical sections of a church. Most were removed from Catholic churches after the Council of Trent. The best surviving examples are in England and in the German cathedral of Naumburg.

Name to Know

Maurice de Sully (r. 1160–1196): Bishop of Paris who conceived of and carried out the plan to build the cathedral of Notre Dame in Paris.

Suggested Reading

Erlande-Brandenburg, *Notre-Dame de Paris*.

Frankl, *Gothic Architecture*, chap. 2.1.

Wilson, *The Gothic Cathedral*, chaps. 1–2.

Questions to Consider

1. What do you find to be the most interesting features of Notre Dame in Paris?
2. Compared to other early Gothic cathedrals we have looked at, is Notre Dame in Paris justly famous or only accidentally famous because it is located in Paris?
3. Why is it both a blessing and a curse for Notre Dame to be in the middle of the capital city of France?

Early Gothic Style—Laon

Lecture 9

If we look at the center [portal], we have ... the Virgin Mary: her death, Assumption, and Coronation. The Virgin Mary has really literally taken center. ... It reminds us, even if it's not followed in other cathedrals, how deeply important and central the Virgin Mary was, especially in the 12th century.

Today, Laon is a small city of no major political or economic import in France, but in the Middle Ages, it was one of the favored homes of the kings of the West Franks. In 1122, there was a violent rebellion by the rising merchant class that led to the murder of the bishop of Laon and some autonomy for the merchant class, so it was an interesting and important place in France when the cathedral was built beginning in the 1150s.

The original design of the cathedral called for seven towers: In addition to the two on the facade and the one on each transept that we see today, each transept was meant to have a second tower, and a central tower was also planned. The cathedral's towers are very tall and angular, topped by statues of oxen, which may be a tribute to the oxen who hauled the stone to build them.

One peculiarity of the cathedral as built is that the apse is flat, not rounded, and it contains a rose window; this is unique among French cathedrals. This was not part of the original design; around 1205, the original rounded apse was dismantled and the flat apse replaced it for unknown reasons, but the design inspiration probably comes from a Cistercian monastery church nearby. At the center of the rose window is a depiction of the Virgin and Child, as we saw at Notre Dame, and the surrounding panels show apostles, kings, and the Elders of the book of Revelation. The long, thin, pointed stained-glass windows below are called **lancet windows**. Moving from right to left, the windows tell the story of Jesus and his early followers, beginning with the Annunciation on the far right and ending with Saint Stephen, the first Christian martyr, on the left. The central lancet window shows a sequence of events from the entry into



Photo courtesy of Dr. William Cook

The white stone of Laon’s six-part vaults make the interior feel light and airy, despite the relatively small clerestory windows.

Jerusalem, through the events of the Passion, up to the appearance of Christ at Emmaus.

The facade has deeply recessed doorways, a rose window, an arch beside each of the towers, and a fully sculpted portal above each door, along with jamb statues, tympanum, and **archivolt** statues—that is, carvings of little figures over the main tympanum. A good deal of this sculpture is replacement. The left portal shows the Adoration of the Magi, surrounded by an image of the Psychomachia (an allegorical battle between Virtues and Vices) and several prophets—both pagan and Old Testament. The center portal shows the death, Assumption, and Coronation of the Virgin Mary; this preeminence given to Mary may again be a Cistercian influence. The central archivolt is decorated with a Tree of Jesse. The Last Judgment we would expect to see in the center is over the right portal. The most unusual feature of this sculpture is that Jesus is flanked by Mary and Saint John the

Evangelist, who according to medieval belief are the principle intercessors for all humankind.

Finally, on the rounded archivolt above the left-hand portal is a sculpture of the **Seven Liberal Arts**, represented by pagan sages such as Cicero and Aristotle. Perhaps the Christianity being practiced here was not quite as narrow-minded as we often associate with the Middle Ages. On the other side, we also have sculpture above the window there—again, there’s no tympanum—and it, too, is interesting because it tells the story of Creation, and you can see God holding various medallions that show the various works of creation. On the corresponding right-hand archivolt, we have the Old Testament Creation story. Overall, the facade is a comprehensive—if scattered—catalog of medieval philosophy.

Laon Cathedral does not have the height of Notre Dame in Paris, but it makes up for it in length: 18 bays (that is, sections between two columns or pillars), plus the transept. It has six-part vaults supported by alternating major and minor columns. The vault above the crossing, which supports the foreshortened crossing tower, is supported by four great pillars; but although incomplete, the crossing tower is tall enough for its own triforium and clerestory windows, mimicking the elevation of the nave.

In contrast to the flat choir, each end of the transept sports a small, rounded, apse-like chapel, added in the 15th or 16th century. The apses contain single ambulatories and walled-off chapels, which make the space feel less open than most apses, a hint to the novice that this was not part of the original design. ■

Important Terms

archivolt: An arch over a tympanum. Archivolts often contain small statues, most commonly of angels.

lancet window: A rectangular window that is pointed at the top—the most common shape for a stained-glass window.

Seven Liberal Arts: The curriculum of the medieval schools: grammar, rhetoric, logic, arithmetic, geometry, music, and astronomy. These are often depicted on Gothic portals along with practitioners both pagan and Christian. The most famous depiction of this theme is found on the facade of Chartres Cathedral (the discussion of which begins in Lecture 10).

Suggested Reading

Bony, *French Gothic Architecture of the 12th and 13th Centuries*.

Frankl, *Gothic Architecture*, chaps. 2.1, 3.1.

Stoddard, *Art and Architecture in Medieval France*, chap. 12.

Wilson, *The Gothic Cathedral*, chap. 1.

Questions to Consider

1. How do the 18 bays and 4 levels of elevation at Laon draw our eyes both horizontally and vertically?
2. What do you think of the unusual (for France) flat east end of Laon cathedral, and how does it make your first look at Laon when you enter different from a cathedral with an apse?
3. What does it tell us that sculpture on the exterior of Laon Cathedral honors learning (the Seven Liberal Arts), Christ and the Virgin, and the oxen who dragged the stone up the hill?

Chartres—The Building

Lecture 10

Certainly the cathedral of Notre Dame in Paris is the most famous cathedral in the world, in part, of course, because it's in Paris. But I guess I would say to anybody who is going to Europe once ... to go see one cathedral: Go to Chartres.

Chartres Cathedral—about an hour outside of Paris by train—is by far the best-preserved Gothic cathedral in France. Almost all of its sculpture and stained glass has survived the wars of religion, the French Revolution, and the ravages of nature and time. At Chartres, we get the whole package: an extraordinary building, an unprecedentedly large and complex sculptural program, and a great display of stained glass. Therefore,



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Lecture 10: Chartres—The Building

The cathedral of Chartres is the most complete, comprehensive Gothic cathedral in Europe and is also considered the first High Gothic cathedral.

we will spend three lectures on this remarkable structure, starting here with the structure itself.

Chartres was an important pilgrimage city, home to an extraordinarily important relic: the cloak of the Virgin Mary, said to have been brought here from Jerusalem by Charlemagne. Of course, Charlemagne never went to Jerusalem, but this cloak was a gift of Charlemagne's grandson, Charles the Bald, to Chartres, and therefore Chartres became, in a special way, a place of the Virgin. The front of its Romanesque cathedral was destroyed by fire in 1134, and a new facade was added in the 1140s, during the so-called Transitional Gothic period. The rest of the Romanesque building burned down in 1194, but the facade (and the cloak, which was housed in the crypt) survived to become the seed of the Gothic cathedral. With money (including royal funding) and even labor pouring in from all over France, reconstruction began almost immediately on what is now considered to be the first **High Gothic** cathedral.

Besides being a pilgrimage city, Chartres was arguably the most important intellectual center in 12th-century France. Its cathedral school was home to some of the most significant teachers and most advanced thinkers in all of Europe. This is reflected in the cathedral's facade; for example, above the right-hand portal, a tympanum sculpture of the Virgin and Child is surrounded by the Seven Liberal Arts on the archivolt.

One of the most interesting features of Chartres is the buttressing. The nave, the transepts, and the choir are all buttressed—these are the original buttresses, not replacements—and they are not only functional but beautiful. A visitor to Chartres can get the best views of them from the north tower and from a park at the east end of the building. Another noteworthy feature is the amount of glass; this may be best demonstrated in the choir, where the spacious double ambulatory is surrounded with many vivid stained-glass windows. The buttresses allowed the walls to hold enormous windows by taking so much of the weight of the roof. Incidentally, the roof is composed of copper and wood, rather than stone.

Despite all of these windows, entering the cathedral, a visitor's first impression is of darkness; this is partly the result of the age-darkened stone

and partially because of the colors of the stained glass. On the floor of the cathedral is a great maze. The traditional explanation for this feature is that this path is a symbolic pilgrimage to Jerusalem; it may also represent the journey of the soul toward God.

We have seen four-level cathedral elevations at Noyon and Laon; here, the gallery level has been eliminated; the elevation shows an aisle, a triforium, and a clerestory. Yet the cathedral of Chartres is taller than these other cathedrals, because the aisle is high and the clerestory is huge. Looking up, we discover four-part vaults, rather than six-part ones; each pillar carries equal weight (yet still alternate slightly in design—a holdover from the earlier style), and the vaults are rectangular. Also unlike some of the earlier ribbed vaults, these vaults have keystones. ■

The Parts and the Whole

In *Gothic Architecture and Scholasticism* (1951), art historian Erwin Panofsky argued that the theology being developed at Chartres's cathedral school, among others, was comprehensive and straightforward—that is to say, the scholars asked very big questions and structured their arguments very systematically. **Thomas Aquinas**, for example, in attempting to combine all human knowledge into a single book, broke his arguments down into smaller and smaller pieces. In other words, he was trying to relate the parts to the whole—including the ultimate whole of all reality. Panofsky goes on to argue that Gothic architecture and sculpture show this same approach to theology. Does the architecture of Chartres seem to support this argument? Its monumental size, the openness of its structure, and the harmony of its design seem to say yes.

Important Term

High Gothic: The style of Gothic at the end of the 12th and early part of the 13th centuries that begins with the cathedral of Chartres.

Name to Know

Thomas Aquinas, Saint (c. 1224–1274): Dominican friar and theologian and philosopher at the University of Paris. His *Summa Theologiae* is an undisputed masterpiece of scholastic thought.

Suggested Reading

Adams, *Mont-Saint-Michel and Chartres*.

Jantzen, *High Gothic*.

Panofsky, *Gothic Architecture and Scholasticism*.

Questions to Consider

1. What are the features of Chartres that become the ‘default’ form of Gothic cathedral for the next half century?
2. How does the fact that we have a facade of one era, the rest of the church from a second era, and a tower from a later era affect our experience of Chartres Cathedral?
3. Do you think that Chartres Cathedral is indeed a fitting temple for the Virgin, since that was the goal of its builders?

Chartres—The Sculpture

Lecture 11

I watch people, including very good, very learned people, at a place like Chartres ... and it's not that they miss so much because they're careless, lazy, or uninterested—that isn't it at all; they in a sense don't know how to see the stuff because they can't see it as 13th-century people saw it.

Cathedral decoration was meant to be not merely beautiful but also functional. Examining details of Chartres's sculpture, with particular attention to the 12th- and 13th-century context in which it was created, will help us understand how these images functioned in medieval culture to teach, instruct, inspire, and even strike fear. To that end, we look at three sets of sculpture on each of the three porches of Chartres Cathedral.

The facade, constructed in the 1140s, contains three portals with sculpture in the tympana and archivolts, as well as jamb statues. The jamb statues are elongated and columnar, and while they don't all look alike, there are similarities among them—namely, that they seem to be part of the architecture. Scholars believe that the men and women portrayed here are Old Testament kings and queens—thus this door is called the *porte royale*. Above the jamb statues, what appears to be a set of Corinthian capitals is actually a band of narratives of the lives of Mary and Jesus.

The right-hand tympanum shows stories related to the Incarnation of Christ. On the bottom of the double **lintel** we have the Annunciation, Visitation, and Nativity of Christ. On the upper lintel is the Presentation. Above these, in the triangular section, are the Virgin and Child enthroned, flanked by angels. Even the arrangements of the figures are significant; in the Nativity, Jesus's cradle appears above Mary, as on a sacrificial altar, and note how, although this cathedral is dedicated to Mary, Jesus is at the center of all three parts. In the archivolts, the Seven Liberal Arts are represented by symbolic female figures and important male practitioners of each art. The left-hand tympanum depicts Christ's Ascension, so his arrival on earth on the right is balanced by his departure from earth on the left. The gap in between reminds us of the gap in time between his first coming and his promised return. On the left-hand



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The central portal of the facade of Chartres Cathedral draws on images from the book of Revelation.

archivolts are the signs of the zodiac and men at seasonal labor—heavenly time and earthly time shown side by side.

Above the central portal, we have Christ's return, the apocalyptic Christ. He is surrounded by four winged creatures from the book of Revelation: the lion, the ox, the human, and the eagle. In the archivolt are the 24 Elders who according to Revelation will surround Christ on his return. On the lintel below, we find the 12 apostles, accompanied by the prophets Enoch and Elijah—two Old Testament figures who were taken up to heaven without having died.

The north and south porches, built roughly 75 years later, look very different from the facade. They are deeper and larger, with more sculpture. A cathedral's north porch, because of its association with darkness and shade, is traditionally the Old Testament porch; on Chartres's north porch, we find the days of Creation represented, including an image of God creating Adam very different from the later (and now ubiquitous) Michelangelo version. Theologically, it stands as a reminder that humans are all the children of God. The jamb statues, both here and on the south porch, appear to be independent of the architecture, with greater detail and more natural poses, facing both outward and inward.

The right-hand portal's tympanum, quite unusually, shows the story of Job—the innocent sufferer, a prefiguration of Jesus. Many scholars also think that in the early 13th century, Job represented the church's suffering: from the corruption of wealth and power, from the Albigensian heresy, and from the Muslim conquest of Jerusalem. In the lintel is judgment of Solomon,



Not an inch of display space on Chartres's portals is wasted. Even the door lintels are elaborately sculpted.

prefiguring the Last Judgment. The left-hand portal shows more of the life of Christ. Whereas the facade showed iconic, static images, these versions are more active, theatrical: The figures are interacting, not standing stiffly side by side. This is a new level of realism in medieval sculpture. Making a closer examination of the jamb statues of this portal, one will notice that each figure stands on another, tiny statue; these are called **socles**, and each one tells us something about the person above. The Virgin, for example, stands on the Burning Bush of Exodus 3. The bush flames but it is not consumed; the Virgin is with child but her virginity is not destroyed. We can imagine the socles as being like margin notes in a manuscript.

The central portal is called the Portal of the Virgin, and the images here are all related to Mary. A sculpture between two doors is called a **trumeau**; here we find one of Saint Anne holding the baby Virgin. The jamb statues show a series of Old and New Testament figures leading us to Christ and teaching us where to go from Christ—his successors, Saint Peter and the popes. Note the individuation of the figures; John the Baptist, for example, looks thin and ascetic.

We had the past on the north porch; we find the present and future on the south porch. The right-hand portal is dedicated to the confessor saints—that is, saints who were not martyred. The martyr saints are found on the left-hand side. Above Stephen, the first Christian martyr, stands Christ, the ultimate martyr. In the center portal at last we find the familiar Last Judgment. Christ the Judge is in the trumeau; he stands on a lion and a dragon, a reference to Psalm 91. (In the Middle Ages, sometimes the lion would symbolize pagans, and the dragon, heretics—here perhaps the Albigensians.) The jamb statues show the apostles. The Last Judgment itself differs from previous ones we've seen not only in location but in the appearance of Mary and John as full-sized figures beside Christ. The resurrection of the dead is up on the upper archivolt, with heaven and hell on the lower archivolt to Christ's right and left, respectively.

It's clear that the three porches of Chartres Cathedral form a coordinated program of sculpture, with images that overlap and reinforce each other. It shows the sort of completeness that Panofsky suggested is characteristic of medieval scholastic thought. ■

Important Terms

lintel: The stone over a door, perpendicular to the posts. In Gothic cathedrals, they are often sculpted, usually continuing the theme of the tympanum above.

socle: A small sculpted base of a jamb statue.

trumeau: A statue between the doors of a major portal of a church, for example, the statue of Christ in the central portal of Amiens Cathedral or a similar one on the central portal of the south porch at Chartres.

Suggested Reading

Adams, *Mont-Saint-Michel and Chartres*.

Jantzen, *High Gothic*.

Katzenellenbogen, *The Sculptural Programs of Chartres Cathedral*.

Mâle, *The Gothic Image*.

Miller, *Chartres Cathedral*.

Questions to Consider

1. Comparing the two different styles of sculpture at Chartres, and in some cases the same figures and stories in both styles, which do you find more beautiful? More moving?
2. What should we conclude from the fact that there are pagan figures on the facade of Chartres Cathedral?
3. How do all three sets of portal sculpture together give us a comprehensive understanding of Christianity and the road to salvation?

Chartres—The Windows

Lecture 12

When most people think about Chartres Cathedral, if they know anything about it, they know the windows—and rightfully so, because while we have a few windows at Laon [and] several other Gothic cathedrals ... there's nothing like Chartres. It is the mother lode of medieval stained glass for its quantity and for its quality, for its stories, for its color.

There are about 175 windows in Chartres Cathedral; about 150 of them have most or all of their original 12th- and 13th-century glass. The patterns of light in individual windows, as well as the general pattern of light in the cathedral, change from hour to hour and season to season. They are one of the great wonders not just of Chartres, not just of the Gothic, but of the world. In this lecture, we'll focus on the oldest glass, that in the facade; the rose windows and lancets in the north and south transepts; and some of the narrative windows in the aisles and ambulatory.

In the facade, the rose window is set above three lancet windows, of which the middle is larger than the others. The rose window repeats the theme of the tympanum below: the apocalyptic return of Christ. The lancet windows are somewhat narrative and can be “read” from bottom to top. One shows the lineage of David, from Jesse to the Virgin Mary. The center lancet tells the life story of Christ from the Annunciation to his adulthood, some from the Bible and others from later folk legend. To the other side, the lancet shows the Passion, from the Transfiguration to the Resurrection. One interesting feature of this window is a green crucifix; often, in medieval art, Christ's cross was green because it is regarded as the Tree of Life.

The rose window in the north transept has five lancet windows beneath it. The rose window contains the Virgin and Child surrounded by angels, Old Testament kings, and prophets, matching the Old Testament theme of the north porch. At the bottom of the rose on either side, two small windows show the coat of arms of **Blanche of Castile**, the French queen who paid for the window. The lancet windows are among the most interesting and

important in terms of learning how to read the cathedral as medieval people would. The center lancet contains Saint Anne (again, as seen outside) and the Virgin Mary. In the side lancets stand four Old Testament figures: Melchizedek, David, Solomon, and Aaron. The smaller figures crouched below them are, respectively, Nebuchadnezzar, Saul, Jeroboam, and Pharaoh. In other words, the good leaders dominate the evil ones, in size, posture, and position.

“We are dwarfs . . . on the shoulders of giants.” We can’t understand the New Testament without the Old.

The south transept windows, again, share their theme with the doors beneath. In the center of the rose window is Christ, surrounded by the four apocalyptic beasts the 24 Elders. Mary and Jesus are featured in the center lancet, a reflection of Anne and Mary—the mother and child of the previous generation—on the north side. The four side lancets display the four major prophets of the Old Testament: Isaiah, Jeremiah, Ezekiel, and Daniel. On their shoulders are the Four Evangelists: Matthew, Mark, Luke, and John. This reminds us of the words of Bernard of Chartres, “We are dwarfs . . . on the shoulders of giants.” We can’t understand the New Testament without the Old, but Matthew, Mark, Luke, and John can see farther than even the greatest of the Old Testament prophets. It’s interesting and complex theology, and it’s beautiful art.

We now turn to some of the lower lancet windows found throughout the cathedral. Although they are not arranged thematically in the space, that is how we will visit them. First, we look at a 13th-century “redemption window.” Although it contains a Crucifixion scene, it has several odd features: Adam is there, catching the blood pouring from Jesus’s body. Abraham and Isaac act out their story in the background as Jesus is taken down from the cross. David is seated below on a pelican, a medieval symbol of the life-giving power of sacrificial blood. The scene of Christ’s entombment is flanked by images of Sampson battling against imprisonment and death. Once again, in relating the events of the Old Testament to the New, we are shown dwarfs on the shoulders of giants—we are understanding the new only by looking at the old.

Notre Dame de la Belle Verrière

The most famous, and arguably the most beautiful, window at Chartres is a 12th-century window known as Notre Dame de la Belle Verrière—“Our Lady of the Beautiful Window.” It is one of the few windows from the old cathedral that the architect of Chartres deemed worthy of the new building. Depicting the Virgin and Child enthroned, along with stories from Christ’s early ministry, the vivaciousness and brilliance of the colors, along with the intricacy of the images, make it one of the great works not only of stained glass, but perhaps of Gothic, or even Western, art.

Many other windows are also dedicated to Old Testament stories, and many more to parts of the New Testament, including Jesus’s parables. Yet others depict the saints’ lives. There is, for example, an entire window dedicated to Saint Nicholas; among its lessons is dedication to church fast days. Saint Placid’s window shows his conversion and the famous image that inspired it: the crucifix between the antlers of a stag. Another window shows the martyrdom of Thomas à Becket in Canterbury Cathedral, which took place mere decades before Chartres was constructed.

Still other windows are dedicated to more secular-seeming themes. A zodiac window, like the zodiac sculpture outside, is shown alongside the seasonal lives of ordinary people. One window is dedicated to the legendary exploits of Charlemagne, who, according to tradition, gave the cathedral its prized relic, the Cloak of the Virgin.

A word about the making of these windows: Although the materials—silica and lead—were available in large quantities, the colors could be quite expensive, especially at Chartres, where most of the color is directly in the glass, not painted on as at later cathedrals. Why did the cathedral’s designers go to the trouble of making such intricate, beautiful, but expensive windows? They did so mainly because these windows draw people in with their beauty, so they can learn from the stories for the sake of their souls. Although we will see more glass in this course, we’ve now seen the best. ■

Name to Know

Blanche of Castile (1188–1252): Wife of King Louis VIII and mother of King Louis IX. She was the donor of the rose window of the north transept of Chartres Cathedral, and her family coat of arms is prominently displayed there.

Suggested Reading

Adams, *Mont-Saint-Michel and Chartres*.

Jantzen, *High Gothic*.

Miller, *Chartres Cathedral*.

Questions to Consider

1. Why are there so many saints and stories in the windows? Shouldn't the art keep us focused on essentials rather than taking us in so many directions?
2. Are these windows biblically accurate? Does it matter?
3. Why are so many of the stories in the windows, even when a window has biblical themes, inventions of a later time rather than an illustration of the Bible?

Amiens—The Limits of Height

Lecture 13

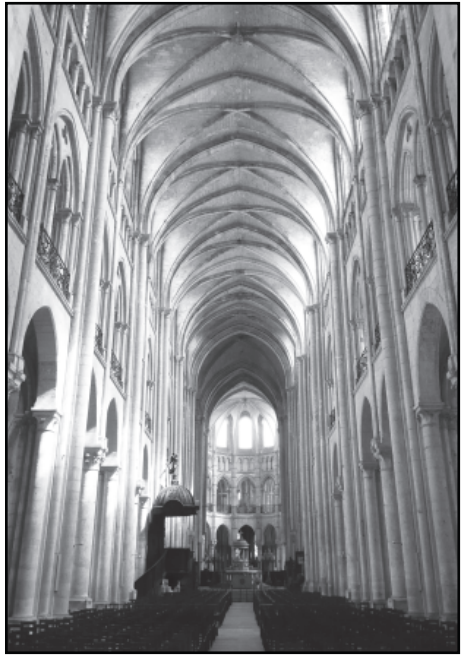
This sounds sort of simple, but this is a rock roof 140 feet (approximately) above the ground, and it seems to be floating. ... We can understand why somebody can walk in and imagine for a minute: This must be something like—or to use Pseudo-Dionysius language, analogous to—entering Heaven.

Amiens Cathedral is, in a word, enormous. In the early 13th century, Amiens was a prosperous dye and cloth manufacturing city and home to an important relic of the Fourth Crusade: the (alleged) head of John the Baptist. Having lost their cathedral to fire in 1217, Amiens's citizens seized the opportunity to build a spectacular replacement and began construction in 1220.

We begin with the flying buttress system which, if anything, is more elaborate than Chartres's. The spires that come off of the buttresses are more elaborate decoratively than they were at Chartres. At the back of the cathedral, we see not one but two rows of enormous windows that make up most of the walls of the choir's chapels. The exterior of the north transept is blocked from view by other buildings, so we will focus on the south. At the south transept we find another view of the beautiful, symmetrical buttresses and some interesting sculpture. In particular, around the top of the rose window are little stone figures, climbing up the left side and tumbling down the right. This represents the Wheel of Fortune—a reminder that all material things are subject to fortune and are impermanent; we need to focus on what is permanent, the spirit.

Below, there is a remarkable trumeau statue (actually, a copy; the original is found inside the cathedral) of the Virgin and Child called La Vierge Dorée, "The Golden Virgin," because her vestments were painted gold. Its beautifully expressive faces and detailed drapery are examples of an emerging style of Gothic sculpture. In the tympanum, we see a procession of the relic of a local saint, a medieval slice of life. On the archivolts are Old Testament figures that are in remarkably good condition and easy to recognize.

Inside, the cathedral soars, and we notice more light in the east end than in the west thanks to a **glazed triforium**—that is, a triforium with windows—in the choir. The vaults are about 140 feet high, the highest of any complete cathedral, and the vault at the crossing of nave and transept is dizzying in its height and complexity. Our eyes are lifted up by the light and by the stone, but at the same time our eyes are cast down by the detail on the floor, where we find a pilgrimage maze, as we did at Chartres. The roof seems to float because of the size of the clerestory windows. These windows have four lancets, two small oculi, and one large **oculus**. In the triforium, we find a carved horizontal design above and below; this feature, called a **stringcourse**, is the only carved, decorative stringcourse in a Gothic cathedral. Each bay is composed of two arches with two columns in its lower part and a cloverleaf design above. Note that there are very few original stained-glass windows in Amiens; most of them were removed in the 18th century. Although this is a loss, it allows us to focus on the organization, structure, and pattern of the windows themselves.



The remarkable soaring vaults of Amiens Cathedral are 140 feet high.

Photo courtesy of Dr. William Cook

Approaching the choir, the aisle's arches narrow. We see light coming in at all three elevations, thanks to that glazed triforium, which is an innovation in Gothic design; in fact, the clerestory and the triforium are starting to become parts of one bigger unit. The ambulatory is a large, double one; the chapels surrounding it have, as we noted from outside, enormous windows.

Amiens cathedral, structurally, really takes us to the limits of what Gothic architecture can do. ■

Important Terms

glazed triforium: A triforium with windows.

oculus: A round window usually placed above a pair of lancet windows.

stringcourse: A decorative horizontal band running around a building.

Suggested Reading

Frankl, *Gothic Architecture*, chap. 3.2.

Jantzen, *High Gothic*.

Panofsky, *Gothic Architecture and Scholasticism*.

Questions to Consider

1. How much did height matter for people in the Middle Ages? How much does it matter for us?
2. How significant is the glazed triforium, the middle level of light that we see in the apse when we enter Amiens Cathedral?
3. Can one experience a foretaste of heaven when standing in Amiens Cathedral?

Amiens—The Facade

Lecture 14

The facade of Amiens Cathedral ... will tell us something about the splendor of Gothic, something about the complexity of Gothic, something about the thought of the people who created it, and something about what it's meant to teach.

The facade of Amiens Cathedral may well be the greatest single sculptural display in all of Gothic architecture. Once again, let's try to approach our subject not as 21st-century scholars or vacationers but as the 13th-century people for whom this cathedral was built.

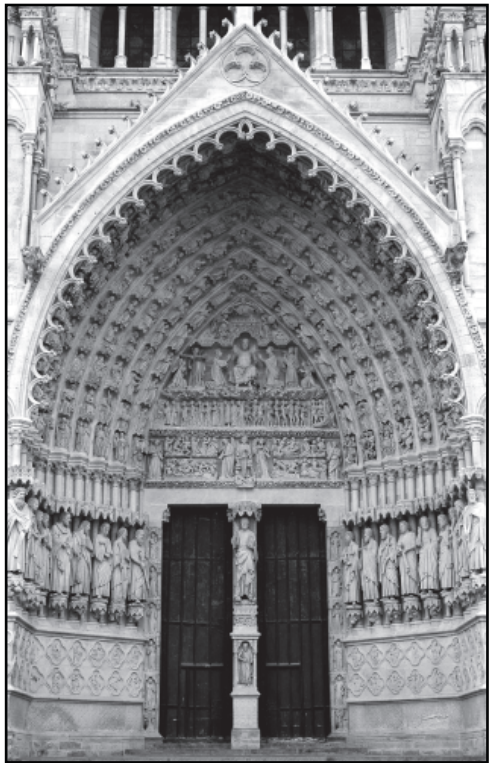
Looking at the facade, we're again reminded of how huge this building is. For example, it is hard to conceive of the size of the statues in the Gallery of Kings above the doors until you consider how tiny a real person is walking on the balcony above them. Below the kings are four buttresses—*not* flying buttresses—and on each buttress there are three very large statues of Old Testament prophets. The kings are, of course, Old Testament kings, specifically the line of David, and the prophets are the 12 minor prophets. So we are led toward Christ by his predecessors.

On closer inspection, the prophets are very individuated, like Nahum with his huge beard and comically long mustache that ties behind his head. On the wall below each prophet are quatrefoils that tell us a little about their lives and visions. Many of them are quite dramatic—the destruction of Jerusalem, Jonah emerging from the whale's mouth—and would have been very familiar to the 13th-century congregation. What's more, they would have been reminders of the doom meted out to sinners, but also of the hope of redemption.

On the right-hand door, we have the past—sculpture that starts with Creation and brings us up to the life of Mary and the birth of Jesus. On the left-hand door, we have the bishops of Amiens—the present. Unsurprisingly, the center door is the future: the Last Judgment.

On the “past” door, the trumeau statue is of the Virgin trampling on a serpent, symbolizing Mary undoing Eve’s sin just as Jesus undoes Adam’s. To drive home the image, below her are a clothed Adam and Eve being expelled from Paradise. On one side of the door are Solomon and Sheba, Herod, and the Magi. We can identify them in part because of the quatrefoils below, telling their stories. This is a more subtle psychology than we had in Romanesque sculpture; you can’t tell on the surface who the bad guy is just by looking—no grotesque face, no demon on the shoulder. The viewer has to be more engaged and perceptive. An interesting detail: In one quatrefoil, Solomon’s temple is shown as a Romanesque building; this is how a sculptor of the 1220s chose to depict archaic architecture. On the other side of the door, three pairs of statues depict the Annunciation, Visitation, and the Presentation (specifically, the meeting with the prophet Simeon). Again, their stories are told on quatrefoils below. Finally, on the tympanum of this door, we find six Old Testament patriarchs, including Moses and Aaron, and the death, Assumption, and Coronation of the Virgin—a reminder that this cathedral’s full name is Notre Dame d’Amiens. So this door takes us from Creation to the Incarnation.

The left door, the door of the present, is also a local door, featuring the bishops and saints of Amiens (some of them beheaded and holding their heads in their arms) and the calendar of the year.



The exquisitely detailed portals at Amiens were designed to be both beautiful and instructive.

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The trumeau statue is **Saint Firmin**, a bishop of Amiens; the socle below him shows his martyrdom. On either side of the doors, we have a collection of local saints. The quatrefoils below depict the zodiac in the upper row and the works of the months in the lower, in a scheme similar to what we've seen at Chartres. Not every month is represented by very hard labor; there are times to enjoy the fruits of that labor. These are wonderful because ordinary

Ordinary people can recognize this as the world in which they live; now they live with the saints of Amiens.

people can recognize this as the world in which they live; now they live with the saints of Amiens, and they live in this agricultural cycle, not unlike the cycle of Jesus's birth, death, resurrection, and return. In the tympanum, we have six bishops of Amiens at the bottom, balancing those six patriarchs we saw on the

right side. Above are scenes of the relics of Saint Firmin being brought into Amiens. Then we have angels in the archivolt; they are the present's messengers from God.

Finally, we move to the center portal, which is the portal of the Last Judgment. Just inside the doors are the major prophets, two on each side: Isaiah, Jeremiah, Ezekiel, and Daniel. The jamb statues are the 12 apostles. The Last Judgment on the tympanum is surrounded by angels. There are two trumeau statues: Christ above standing on the lion and the dragon, and King David below. Lily of the valley and Rose of Sharon floral images evoke the Davidic monarchy. Then on Jesus's right side we see a tree bearing fruit (the saved), and on his left side we see a tree being cut down (the damned). On either side, we see the fables of Aesop, which were read in the 13th century as good moral guidance. The quatrefoils down below give us the clearest guidance yet: the 12 virtues and 12 vices. Interestingly, all of the virtues are personified as female.

The Last Judgment scene itself, as befitting Amiens, is enormous and complex. At the top we find Christ the Judge, with the intercessors Mary on the left and John on the right, almost as large as Jesus. On either side are angels carrying various symbols of the crucifixion. The good are sent through the gates of heaven, led by a brand-new (at the time the sculpture

was made) saint: Francis of Assisi. In the middle is Michael the Archangel weighing souls. The Devil is trying to cheat, and failing. Again, we look up at the archivolt and see the heavenly host of all the angels.

Past, present, and future, the analogy between Gothic architecture and scholastic thought holds true for Gothic sculpture and scholastic thought here at Amiens. It is complex, and it is complete. ■

Name to Know

Firmin, Saint (d. c. 257): Martyred bishop of Amiens. He and other local saints are featured in the left portal of Amiens Cathedral, and the story of the translation of his relics is in the tympanum.

Suggested Reading

Frankl, *Gothic Architecture*, chap. 3.5.

Jantzen, *High Gothic*.

Mâle, *The Gothic Image*.

Questions to Consider

1. How can we say that the portal sculpture is complete?
2. There are 16 prophets represented prominently on the facade of Amiens Cathedral; why are they so prominent?
3. Is the Last Judgment to frighten us, to encourage us, to inspire us, as we prepare to enter the cathedral of Amiens?

Reims—The Royal Cathedral

Lecture 15

Remember we said all the way back in the beginning of the course that an essential part of what a cathedral is ... is a statement of jurisdiction and authority; it is a place of power for the bishop whose cathedra is there. And that's displayed in a really interesting and somewhat unusual way in these windows.

All of the cathedrals we have seen so far are important in one way or another—architecturally, decoratively, and so on. But Reims Cathedral is uniquely important to France, because around the year 500, Clovis, the king of the Franks, was baptized here by the bishop of Reims. This makes Reims the birthplace of Christianity in France. Of course, you can tell from these dates that the cathedral we see today is not the original. A fire destroyed the older cathedral in the year 1210; this cathedral was begun the very next year. The facade displays sculpture in a way we haven't quite seen before, and many of the places where we would expect sculpture, we find windows. Where before we have seen the gallery of kings, above the doors but below the rose window, we have a scene of the baptism of Clovis.

It's been estimated that there are between 2,000 and 3,000 statues at Reims, and some of them are quite funny, like a human figure with wings and duck feet. Reims also has many gargoyles, raising the question, why are all these ugly things on a cathedral? Pseudo-Dionysus argued that very often we are helped by distorted forms, because we can recognize their distortion and we can move beyond them to an essence of something.

We have more chances to see more parts of the cathedral from above in Reims than any other cathedral in Europe. From above, you can see that the buttresses have spires on them. Until modern times, people assumed that they were purely decorative; recently, engineers have shown that they actually help and strengthen the buttressing system, although we don't know whether people knew that in the 13th century. We can also visit the space between the top of the vault and the roof at Reims. Remember that from the outside, the roof looks quite sharply pointed, and from inside, arches of the ribbed

vaults, although pointed, are not nearly as sharp. In fact, actually, the vaults are fairly flat. What we see here is not the original superstructure; Reims was very badly damaged during World War I, and so the roof's superstructure was essentially destroyed. It was rebuilt not out of wood but out of concrete.

Reims is a big cathedral: about 450 feet, or 130 meters, long. We are used to a dark nave and lighter choir in Gothic cathedrals; in Reims, it's just the opposite. Most of the stained glass in the nave was removed, while much in the choir has remained, so the darker part has more of the original work. The elevation has three levels: aisle, triforium (nonglazed), and clerestory. The vault is a four-part vault, which is more or less the standard by now.



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Reims was the site of the crowning of many French monarchs from Clovis to Napoleon.

Often in these cathedrals, there is a wall or screen behind the altar that obstructs the view of the ambulatory, but here it is low; we can see all the way back. The windows above the ambulatory are original, and they're very important. We have apostles at the top, a series of bishops down below, one of whom is labeled the archbishop of Reims, and an image of the cathedral itself. In fact, the bishops are those under Reims's jurisdiction arranged in order of precedence. This window is a statement about authority. One

The Power of Precedent

From 1027 onward, virtually all the kings of France were crowned in Reims Cathedral, but one medieval coronation stands out from this crowd: During the so-called third phase of the Hundred Years' War, in the early 15th century, **Joan of Arc** led **Charles VII** to be crowned at Reims, giving him a new legitimacy that in part turned the tide of the war against the English. So aside from its architectural and spiritual glories, Reims is an important place to French patriots and an important place in the history of France.

20th-century alteration to Reims Cathedral is worth mentioning: The central chapel of the ambulatory hosts a window by **Mark Chagall**.

As we noted earlier, the tympana of the facade doors have been replaced by windows; this gives us more than the usual display of glass when we look from the altar toward the west end. The sides of the doorways, however, are elaborately sculpted. At the bottom are stories from the Old Testament, such as the priest-king Melchizedek giving bread and wine to Abraham. Abraham is anachronistically dressed as a medieval knight; in 13th-century France, no one would have known what an ancient Near Eastern warrior would wear.

The north transept has three asymmetrical doors, the product of more than one building campaign. The hell-bound figures in the Last Judgment sculpture here are unusually calm; interestingly, among the damned we find a king and a bishop, a reminder that authority on earth is not a free pass into heaven. Over one door, we have a piece of locally themed sculpture: the baptism of Clovis combined with the story of Job, perhaps referring to the trials and tribulations of the local church.

Among all the thousands of works of art at Reims, the most important sculptures are the jamb statues in the central portal of the facade. One is a Visitation; its style unlike anything we've seen so far—the drapery and the facial expressions are similar to what we see in ancient Roman statuary. The Annunciation next to it is more in the medieval style, an evolution from

Chartres and Amiens. The highly classicized Visitation statue is an early taste of the art of the Renaissance. ■

Names to Know

Chagall, Marc (1887–1985): Important 20th-century French artist. He designed windows for Reims Cathedral.

Charles VII (r. 1422–1461): King of France. For several years, he was uncrowned and losing ground to the English in the Hundred Years' War. Led by Joan of Arc, he traveled to Reims Cathedral for his coronation.

Joan of Arc (1412–1431): Mystic and charismatic leader of French forces against the English in the Hundred Years' War who was burned at the stake at Rouen for heresy in 1431. Joan led King Charles VII across France to be crowned at Reims Cathedral.

Suggested Reading

Frankl, *Gothic Architecture*, chaps. 3.2, 3.5.

Jantzen, *High Gothic*.

Wilson, *The Gothic Cathedral*, chap. 2.

Questions to Consider

1. Why are the smiling angels so important?
2. How do you respond to the windows where sculpture typically is located on facades, and what do you think of the sculpture of the counterfacade, unique features at Reims?
3. How does standing above the vaults give us a deeper understanding of the construction of a Gothic cathedral?

Cathedrals—Who Builds? Who Pays? How Long?

Lecture 16

It's at least interesting to think about God as architect with a compass; we can imagine how this image of God would be generated in a world that produced those wonderful Romanesque and Gothic buildings.

Let's take a break from looking at specific cathedrals and ask some questions about Gothic cathedrals in general: How did these things get built? Who designed them, who built them, who paid for them, how long did it take? What would a work site have looked like? In many ways, we don't know how these buildings were constructed with any certainty, and each cathedral underwent a different construction process. We have as many stories, as many answers to our questions, as there are cathedrals. The evidence we have to work with includes some limited documentary evidence, some manuscript illuminations, and some stained-glass windows.

We have a popular conception of cathedral building: In some moment of crisis, inspiration, or divine revelation, everybody—peasants, clergy, and nobles—dropped whatever else they were doing and built the thing together. Like a lot of popularization, there's a little bit of truth to that; the closest we get to this situation occurred at Chartres after the fire of 1194. When the Virgin's cloak, thought lost, was discovered intact, it was taken as a call from the Virgin to rebuild; thus money and labor came from all over France. Some cathedrals were built quickly; many others were built in fits and starts over a long period; and some were never finished in the Middle Ages.

The moving force behind the construction of most cathedrals was the cathedral chapter—that is, the bishop and his clergy, called the canons of the cathedral. We know about Bishop Suger's involvement in Saint-Denis, for example, and we have the stained-glass window commemorating his work. But we are almost certain that Suger did not design the building; he was the manager, but not the architect. Suger's diaries never mention who the architect or the engineers were. In fact, we have almost no names of these designers; one of the few we have is connected to the repair of Canterbury Cathedral after a fire in 1174. The archbishop hired a man named William

of Sens to repair the east end of the church as a monument to the recently martyred Thomas à Becket. It is safe to assume that William of Sens was connected in some way to the design and construction of Sens Cathedral.

We know a little bit more about the architects of the 14th century and later: In Prague Cathedral, busts of **Peter Parler** and the cathedral's other architects are found among the decoration. So as the Gothic period progressed, recognition of the skill and genius of these architects was going up. Also as over time, apparently, the man responsible for overall design and supervision

The moving force behind the construction of most cathedrals was the cathedral chapter—that is, the bishop and his clergy.

became separated from the workforce, and thereafter his second in command would pass the supervisor's instructions on to the workers. Because this second in command did a lot of talking—that is to say, that was his job—he very often took a name that means “to speak” in French: *parler*. Peter Parler's name suggests that he comes from a line of cathedral builders.

One unique source of information about Gothic cathedral construction is a set of drawings by the 13th-century artist **Villard de Honnecourt** documenting the construction of the towers at Laon, the nave at Rennes, and more. We don't know that he actually worked on any cathedral, but his drawings show us some of the machinery used in medieval construction.

Let's take a look at the features of a cathedral building site. A lot of different activities would go on simultaneously. Not all workers on the cathedral worked at the cathedral; stonemasons, for example, shaped the stones at the quarry, because it would have been a waste of effort to transport heavier, uncarved stone. Sometimes stone was actually brought by water: There is stone that is part of Canterbury Cathedral, for example, that was brought across the English Channel from Normandy. At the site, the heavy stones were lifted into place via a crane operated by a tread wheel powered by humans. Other work, such as carpentry, would occur on the site itself; remember, wood was not only needed for construction of the cathedral but to build equipment such as scaffolding, tread wheels, tool handles, and so forth.

Other work on a cathedral site included blacksmithing, cart building, and even candle making.

Some late-13th-century records from Autun Cathedral give us information about what sorts of workers were hired, how they were obtained, and what they were paid. We know from documents from Salisbury Cathedral that the most skilled craftsmen were often brought in from the outside, whereas those who “tote that bar, lift that bale” were local farmers hired for the off season. Lodges were built near the cathedral for the masons—not places to live but places to meet, to leave equipment, and probably eventually to share trade secrets. These formed the seed of later secret Masonic societies.

Just as no two cathedrals were built in the same way, no two cathedrals were funded in the same way either. Notre Dame in Paris, for example, was funded primarily by the king, and noble patronage was common. Medieval bishops had a lot of wealth—primarily from renting land, but also from taxes, from selling indulgences, and from pilgrims’ donations—so often these projects were church funded. Occasionally, as in Florence and elsewhere in Italy, the cities themselves managed the cathedral project, funded by the guilds. But in most cases, funds came from a variety of sources. Often, images of patrons are found in a cathedral’s windows. ■

Names to Know

Parler, Peter (c. 1330–1399): Principal architect of Prague Cathedral and designer of the Charles Bridge across the Vltava River in Prague. His father was a parler, i.e., a kind of head mason and bridge between the architect and the masons. Peter Parler was German and also designed churches in Nürnberg.

Honnecourt, Villard de (c. 1225–c. 1250): French artist and architect whose sketchbook documents the construction of many Gothic cathedrals throughout Europe. The sketchbook is an important source about medieval construction techniques.

Suggested Reading

Erlande-Brandenburg, *The Social and Architectural Dynamics of Construction*, chap. 5.

Gimpel, *The Cathedral Builders*.

Scott, *The Gothic Enterprise*, chaps. 2, 3, 9.

Wilson, *The Gothic Cathedral*, chaps. 1–2.

Questions to Consider

1. Can we imagine how many people and animals and machines were necessary to build a Gothic cathedral?
2. Why was there so much variety in the ways cathedrals were financed?
3. Does it matter to us that most of the design and execution and decoration is the work of anonymous figures? Should it matter?

New Developments in Gothic France

Lecture 17

Bourges is one of the very best of all the Gothic cathedrals. But again, it doesn't seem to be in the line of Chartres, Amiens, Rennes. ... Although there are many things about Bourges that make us recognize it as part of the tradition, equally and especially architecturally, there are things that make Bourges different.

In this lecture, we cease to focus on single structures and start surveying a variety of churches, to reinforce the many directions the Gothic took in the later 13th century. We begin at Bourges, south of Paris. The cathedral of Bourges is one of the very best of all the Gothic cathedrals. From outside, your first impression might be that we're missing something. This is the only huge Gothic cathedral with no transept, and so we get an extraordinary uninterrupted line of buttressing from the facade all the way around the ambulatory. We see several levels of windows and two aisles on either side of the nave. Because Bourges is built into the side of a hill, the crypt—one of the biggest of all the Gothic crypts—is partly visible above ground. In the facade, we have not three but five portals, covered in sculpture. Bourges is unusual in a lot of ways, and yet if we look at the facade sculpture, it looks pretty familiar both in form and content.

Inside Bourges, you can see how high the vaults are. The nave has six-part vaults, a return to an earlier style, whereas the aisles have the newer four-part vaults. We also see one of the most unusual elevations of any Gothic cathedral: There are the expected aisle, triforium, and clerestory windows, but the aisle is extraordinarily high. On closer inspection, we have two sets of elevations, one within the other; aisle and nave each have their own three-part elevation. Finally, we see that the pillars supporting the six-part vaults are essentially alike, rather than alternating as in older structures.

Remember that the glazed triforium was first seen at Saint-Denis, in the nave and transept started around 1231. In this configuration, the triforium and the clerestory can be seen as a unit. In fact, we're going to see that the triforium and the clerestory will merge in the late Gothic. Saint-Denis's transept also



King Louis IX, later Saint Louis, commissioned Sainte-Chapelle to house the relics he brought back from the Crusades.

lacks the horizontal lines seen at Chartres and Amiens. It has stronger verticals, emphasizing loftiness. We will see this also in late Gothic.

The cathedral of Troyes, a city south of Paris, was begun in 1220, but construction was interrupted by storm damage in the late 1220s, and ultimately construction continued into the 1600s. The facade is lopsided, with no right-hand tower, and much of the original sculpture was destroyed in bouts of anti-Catholic fervor. Inside, however, the building is filled with light. It was the first cathedral with a glazed triforium all the way around—nave, transept, and choir. There's almost no stone in the clerestory, just what's needed to hold the glass in. Some of the

windows are modern, although next to Chartres, Troyes contains one of the most valuable collections of medieval stained glass in existence.

North of Paris, we find the cathedral of Beauvais, which boasts the highest of all Gothic vaults at about 159 feet. The nave of Beauvais is Carolingian, and the transept was built in the 16th century, so only the choir survives. The choir was finished in 1272, and most of the four-part vaulting collapsed in 1284; those sections were replaced with six-part vaults. Like at Amiens, our second-tallest Gothic cathedral, the windows are huge, and the vaults seem to float. The buttressing is elaborate, allowing all that glass in the windows, and was reinforced in modern times.

Let's look at one more church—a small chapel this time, rather than a cathedral. The chapel of Sainte-Chapelle on the Ile de la Cité in Paris is a

close neighbor to Notre Dame and was once part of a royal palace. Today it stands in the middle of the Ministry of Justice complex and thus is a bit hard to find. The chapel was built by King **Louis IX**—that is, Saint Louis. He was an extraordinarily pious man, in many ways epitomizing the ideal of Christian kingship in the Middle Ages. He fed the poor, he promoted scholars, and he died on Crusade. In 1239,

Next to Chartres, Troyes contains one of the most valuable collections of medieval stained glass in existence.

Louis bought one of the most precious of all Christian relics from the emperor in Constantinople: the alleged Crown of Thorns, which unfortunately was destroyed during the French Revolution. Sainte-Chapelle was built as its reliquary.

Sainte-Chapelle is essentially a two-story glass box. The lower story is a fairly dark chapel. Upstairs is almost entirely stained glass. The rose window in the west end is probably from the 15th century, but a little more than half the glass in these windows is original, despite the destruction wrought during the revolution. Some windows are about 50 feet high; some contain more than 100 different tales, most from the Old Testament. A few are medieval legends. One scene of Moses and the Burning Bush gives us an unusually good view of the lead **tracery** that holds the glass together. ■

Important Term

tracery: The lead or stone into which the pieces of a stained-glass window are fitted.

Name to Know

Louis IX (r. 1226–1270): King of France who obtained Christ's Crown of Thorns and commissioned Sainte-Chapelle on the Ile de la Cité to hold this prized relic.

Suggested Reading

Frankl, *Gothic Architecture*, chaps. 3.1, 3.4.

Murray, *Beauvais Cathedral*.

Stoddard, *Art and Architecture in Medieval France*, chap. 22.

Wilson, *The Gothic Cathedral*, chap. 3.

Questions to Consider

1. What are some of the features that make Bourges Cathedral an alternative to Chartres?
2. Is the nave of Saint-Denis as important for the development of later Gothic as the choir and narthex were for earlier Gothic?
3. How does the function of Sainte-Chapelle help to determine its unique form?

Late Gothic Churches in France

Lecture 18

We're used to learning our history in periods—there's the Middle Ages, then there's the Renaissance. ... We think of Gothic as a medieval form of architecture, and therefore when the Middle Ages ends so should the Gothic period end. There are a lot of problems with that, because we know that, in fact, history is more continuous than we sometimes imagine when we read the history books.

We talk about the development of humanism thought in Italy by the middle of the 14th century, and we usually think of the Renaissance, at least in Florence, in high gear by about 1400 or so. Italy moved into a new style of architecture around the 1420s. But we need to remember that while these cultural shifts took hold in Florence, the rest of Europe remained medieval in thought and style for quite a long time. Gothic architecture and art in fact continued in France until the early 16th century.

The late 13th-century style we discussed in the previous lecture is often referred to as the **rayonnant** style; most of the buildings we're looking at now are what we call **flamboyant** Gothic. The word "flamboyant" comes largely from the designs of rose windows. Compare the rose windows of Chartres and Troyes, for example. The stone tracery at Troyes is somewhat more elaborate and decorative. Also at Troyes, we see that the decoration of the central portal archivolt overlaps into the next layer of the architecture; that's going to become more and more characteristic of the flamboyant style. We saw this in the 16th-century transept of Beauvais as well.

The cathedral of Rouen, in northwestern France, is perhaps best known from Monet's paintings of the facade. Most visitors walk around the cathedral on its south side because of the lovely park and beautiful views of the building. Around the north side, there are just some attached buildings, so it may seem an unattractive view, but careful exploration reveals a little street that dead-ends in the north transept, which has some interesting decoration. The Last Judgment over the center portal is somewhat damaged but has some



The cathedral of Rouen offers many interesting views besides the facade made famous by Monet.

features: the stonework in the rose window over the entrance; linear, upward-surfing spires on the flying buttresses; larger, almost bulging chapels on the east end. Inside, the windows are enormous proportionate to the walls, and the triforium and clerestory almost blend. The pillars have no horizontal lines. The vaults remain simple, four-part ones. A few blocks away is the smaller church of Saint-Maclou, another local saint like Ouen. This church has a very large crossing tower and a facade with five portals, like at Bourges. The figure of Jesus in the Last Judgment portal sculpture is less formally posed than we're used to. The design of the facade points upward, and, unusually, it is slightly curved; there is more opportunity for experimentation when you're dealing with smaller scales.

interesting details that illustrate some developments in medieval sculpture. On the side of the saved, the bodies move lyrically; they have independent facial expressions, rather than uniform happiness. We also have low-relief panels in addition to the sort of decoration we have seen elsewhere.

There are several other late Gothic churches in Rouen that are really quite extraordinary, such as the 14th-century monastic church of Saint-Ouen. Although parts of the facade were not finished until the 19th century, we see many flamboyant

In Troyes, the small church of Saint-Urbain was begun in the 13th century by Pope Urban IV, a city native. We've talked about how in this later style, everything points upward, but this church has two very powerful horizontals on the front in addition to its very strong verticals. The south porch is elaborate and very odd: From close up, it looks sort of jumbled, but standing back, we see an overhang upheld by buttresses, almost like a free-

standing structure. Inside, we have two levels of light; the triforium has become a set of large lancet windows with a division two-thirds of the way down. The nave has no triforium at all.

At Troyes, we see that the decoration of the central portal archivolts overlaps into the next layer of the architecture; that's going to become more and more characteristic of the flamboyant style.

Down the street, we visit the church of Mary Magdalene. On the south side of this church we see big windows in the aisle and a tower on the right side. Except for those big windows, this is a fairly

standard 13th-century church: We have an aisle, and a blind triforium, and clerestory windows that don't quite fill the whole space. One of the church's most interesting features is its stained-glass windows, which illustrate the shift from purely colored glass to painted glass.

Finally, we move to the church of Saint-Étienne (that is, Saint Stephen), in Beauvais, across town from the cathedral. The nave is early Gothic, as you can see from the smallish clerestory windows. But the east end is almost blindingly bright because of the late Gothic approach to windows. Notice there is no triforium at all, just huge clerestory windows above the aisle. The stained glass shows an extraordinary expressiveness in the figures; we are in a whole new visual world. ■

Important Terms

flamboyant: The late Gothic style in France, featuring, among other things, tracery in rose windows that is flame-shaped.

rayonnant: French term for the style of Gothic architecture and decoration that developed around the middle of the 13th century.

Suggested Reading

Frankl, *Gothic Architecture*, chaps. 3.9, 3.12, 4.6, 4.7, 4.10, 4.12.

Murray, *Beauvais Cathedral*.

———, *Building Troyes Cathedral*.

Stoddard, *Art and Architecture in Medieval France*, chaps. 26–27.

Wilson, *The Gothic Cathedral*, chap. 3.

Questions to Consider

1. Are the late Gothic churches of France something of a letdown after the age of the building of such massive cathedrals?
2. How do you respond to the decorative qualities and even playfulness of the flamboyant Gothic churches and windows?
3. Did the Gothic style “run out of steam” or somehow become decadent at the end of the Middle Ages in France?

Early Gothic Architecture in England

Lecture 19

The earliest Gothic piece of a building—which is the choir, the east end, of Canterbury Cathedral—was designed by a Frenchman ... [but] Gothic fairly quickly in England becomes an indigenous style, and therefore it's going to take on a lot of its own characteristics, some of which will surprise us.

England seems, in many ways, wedded to the Continent, yet to this day the English are ambivalent about their role in Europe. As Gothic architecture and design crossed the English Channel in the Middle Ages, although the buildings created in this style are recognizably Gothic, we will also find some significant differences from Gothic as it manifested in France and elsewhere in Europe.

First of all, we can more or less arrange the great cathedrals of France chronologically; that's much harder to do in England. Often the cathedrals of England took hundreds of years to build, and by and large they didn't start from scratch. Many English Gothic cathedrals have Romanesque elements and multiple styles of Gothic in the same building. Note that what we have called Romanesque in France and elsewhere is more properly called **Norman** in England—meaning a style that appeared after the Norman Conquest of England in 1066. Traditionally, scholars break English Gothic into three periods: early Gothic or early English (late 12th–13th century), the **decorated style** (14th century), and the **perpendicular style** (15th–early 16th century).

Second, although we believe that the earliest Gothic structure in England, the choir of Canterbury Cathedral, was designed by Frenchman William of Sens, by the early 13th century French architects and engineers had virtually ceased to work at English work sites. In other words, Gothic fairly quickly became an indigenous style in England and took on a lot of its own characteristics. Some common differences include less emphasis on height (as a whole, Gothic cathedrals in England are about two-thirds the height of their counterparts in France); thicker walls (meaning there is little or no external buttressing); and galleries that do not disappear but become an

important part of the elevation, whereas the triforium does not take hold. Also, English sculptural programs take on different forms, focusing less on portal decoration and more on spreading out to a greater extent both internally and externally. Unfortunately, because of the Puritan movement in particular, much more cathedral sculpture was destroyed in England than in France during the Reformation. Finally, we will find a lot more historiated capitals in English Gothic churches.

In 1174, a fire destroyed part of Canterbury Cathedral. The new east end, called the Trinity Chapel, was designed by William of Sens not only to replace the original choir but to house the relics of the recently canonized former archbishop of Canterbury, **Saint Thomas à Becket**. Interestingly, Thomas had lived in exile in Sens for a while during his feud with King Henry II. William may have been chosen because Thomas had previously admired his work.



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Thomas à Becket's martyrdom made Canterbury a major pilgrimage site.

Looking at a diagram of Canterbury Cathedral, and you can see from the different types of vaulting that the building was constructed in different segments. The more complex nave vaulting, for example, indicates a later period. There are also two transepts, and the stone used to construct the building is of different colors; both of these features will become fairly common in English cathedrals. Some of the darker stone is a form of limestone called **purbeck**. Several interesting original stained-glass windows survive in Canterbury, many of which relate to Thomas à Becket: his martyrdom, his miracles, and his pilgrims.

We turn from Canterbury to the 13th-century Salisbury Cathedral. Begun from scratch in 1220, unlike most English cathedrals, it was finished rapidly, within about 50 years. Seated in an open stretch of lawn, it has two transepts and, most strikingly, an enormous spire—a 14th-century addition—that stands 404 feet high. There are no flying buttresses, and the east end is flat rather than rounded; we will find that the standard in England. The facade once displayed a lot of sculpture, not only over the portals but all over. Inside,

The Importance of Canterbury

In the early Christian period, England was part of the Roman Empire and became largely Christian as the empire did. With the invasion of the Anglo-Saxons, Christianity shrank in numbers and influence. In 597, the pope sent a mission to England led by Saint Augustine of Canterbury (not to be confused with Saint Augustine of Hippo). They landed at Canterbury in the little Anglo-Saxon kingdom of Kent, and Augustine baptized the Kentish king, Ethelbert. Canterbury is thus the birthplace, or at least rebirth place, of Christianity in England, and the archbishop of Canterbury, in both Catholic and Anglican times, has always been the Primate, or first bishop, of England. As if that were not enough to secure Canterbury's importance, in 1170, Archbishop Thomas à Becket was murdered in the cathedral on the orders of King Henry II. Thomas was quickly canonized, and Canterbury became an important pilgrimage site in England, as memorialized in Geoffrey Chaucer's *The Canterbury Tales*.

we see two colors of stone again. The walls are very thick, made of dressed stone on the outside and rubble fill in the middle.

Wells, in southwestern England, is a small town today but once battled with Bath to be the preeminent city in the Diocese of Bath and Wells. The 13th-century Wells Cathedral has an extraordinarily wide facade with about 500 sculpture niches spread all over it, about half of which still display statues of biblical and postbiblical holy people. On the east side, we notice a building attached by a corridor to the flat choir. This is called a **Lady Chapel**. In England, few Gothic cathedrals were dedicated to the Virgin Mary, but most added Lady Chapels in her honor. There is also a chapter house attached to the north side of the building. This was a meeting house for the canons of the cathedral.

Inside, we find beautiful harmony; like Salisbury, this cathedral was built in one push, although in the 14th century two supporting arches and a more complex vault were added beneath the crossing tower to prevent its collapse. The elevation shows a very strong set of horizontal lines, both below and above the triforium—remember, a triforium is unusual for England—so we perhaps are more inclined to look forward (toward the altar) than up as we would be in a French cathedral. The historiated capitals show scenes of peasant life as well as biblical stories. The crossing tower has a later, fancier Gothic vaulting. The Lady Chapel's interior is in a style similar to the flamboyant. The chapter house is octagonal, which required a special umbrella of ribbed vaulting.

Lincoln Cathedral had a history of disasters in the 12th and 13th centuries, and so several parts were rebuilt more than once. It is a very long cathedral with a very wide facade that incorporates some Romanesque elements. Inside, we see different forms of vaulting; some use more ribs than we're used to. (We will see more decorative vaulting in England and the Czech Republic than we ever found in France.) The most interesting vault in all of Lincoln Cathedral is an asymmetrical, almost zigzag vault in the 12th-century Saint Hugh's Chapel, named for the bishop of Lincoln at the time. We don't find a lot of rose windows in English Gothic, but Lincoln's transepts have rose and lancet windows with a good deal of original stained glass. ■

Important Terms

decorated style: An intermediate style of English Gothic architecture and decoration, largely coming from the 14th century and distinguishable from early Gothic and the later perpendicular style.

Lady Chapel: A chapel dedicated to the Virgin Mary, built as a separate but connected part of some English Gothic cathedrals.

Norman: When speaking of architecture, refers to the Romanesque style in England.

perpendicular style: The latest form of Gothic architecture and decoration in England, coming from the 15th and early 16th centuries.

purbeck: A kind of dark English stone resembling marble that is used widely in English Gothic cathedrals.

Name to Know

Thomas à Becket, Saint (r. 1162–1170): Martyred archbishop of Canterbury. Only four years after his martyrdom, Canterbury Cathedral was mostly destroyed and a new Gothic choir was begun, in large part to accommodate the pilgrims coming to his shrine.

Suggested Reading

Draper, *The Formation of English Gothic*.

Frankl, *Gothic Architecture*, chaps. 2.1, 2.8, 3.3, 4.1.

Wilson, *The Gothic Cathedral*, chap. 1.

Questions to Consider

1. How can the Gothic style be so different with England a mere 30 miles from France?

2. What are some of the distinguishing features of English Gothic?
3. How do you respond to cathedrals in England that contain both Romanesque and Gothic parts? Harmony or cacaphony?

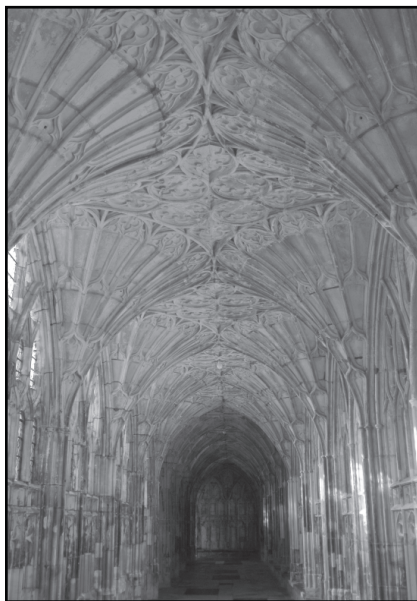
Decorated and Perpendicular English Gothic

Lecture 20

One of the things we see in England ... is in the later Gothic style, the vaults get extraordinarily complex. ... A lot of times, this complexity of vaulting has nothing to do with keeping the building up; the vaulting itself becomes part of the decoration. ... This kind of complex vaulting in the choir of Gloucester, it turns out to be one of the, if you will, prophetic constructions.

Gloucester Cathedral is a large cathedral that has many large Norman/Romanesque features; for example, we find huge, round pillars and rounded arches in the nave, yet above those pillars we find early Gothic vaulting—simple four-part vaults unlike the more complex vaults elsewhere in England. This is just one example of how Gloucester will allow us to ask how the various styles do or do not fit together harmoniously in English Gothic architecture.

The east end of Gloucester Cathedral and the Lady Chapel are in a very different style—late Gothic perpendicular. The windows show why the style is called perpendicular; they have a lot of perpendicular lines, creating rectangular spaces rather than the dancing shapes of the French flamboyant style. The vault is one of the more complex ones we have seen, but this complexity, here and for the most part elsewhere, has nothing to do with keeping the building up; it is purely decorative. In fact, some of the earliest of this fanciful vaulting is in the cloister of Gloucester.



The elaborate late-Gothic fan vaulting of the cloisters at Gloucester Cathedral.

York Cathedral, often called York Minster, is one of the most important churches in England, second only to Canterbury in ecclesiastical rank. The building was begun around 1220 and took 250 years to build. At more than 500 feet, or 130 meters, long, it is the second-largest cathedral north of the Alps, second only to Cologne. Many smaller buildings are attached to the cathedral. The facade has a huge window—although it is not a rose window like we’re used to in France—and does not have huge doors with sculptures. The transepts were built first, and their vaulting is made out of wood; in fact, one of the transept roofs caught fire in 1984 and was destroyed. One of the transept windows (unfortunately, not with original glass) was built to celebrate the marriage of the heirs of York and Lancaster after the War of the Roses. The opposite transept has five tall, thin lancet windows called the Five Sisters filled with a gray glass called **grisaille**.

The nave was built in the 14th century in the intermediate decorated style. The vault—painted to look like stone but still made of wood—shows increasing complexity of design, and the windows are somewhat larger than we had in earlier English Gothic cathedrals. In the top of the large facade window, there is some French-style flaming tracery. The choir, built much later, is flat and contains the largest Gothic window anywhere in the world. The original rood screen survived the Reformation; it is covered in statues of the kings of England from William the Conqueror, whose reign began in 1066, to King Henry IV, who reigned in the 15th century. The crossing tower has a particularly beautiful and decorative vault.

There are many peculiar things about Ely Cathedral, found northwest of London; first of all, the facade is asymmetrical and doesn’t have a huge main portal. The nave is Norman and has a wooden roof. The elevation is also Romanesque, with rounded arches, a big gallery, and so on. The transepts are also Norman; but what we find in the east end qualifies Ely as one of the greatest of all Gothic cathedrals. First, the spectacular 14th-century crossing tower in the decorated style is octagonal, with the star-shaped vaulting in wood. The Lady Chapel is the largest in England, with complex late Gothic vaulting and huge windows as well. I mentioned earlier that galleries continued to be part of the elevation of Gothic cathedrals in England until very late, and we can see that here.

The largest Gothic church in London is Westminster Abbey, next door to the Houses of Parliament. When construction began in the 1250s, Westminster was not part of London but a city unto itself, the royal city, and this is in many ways a royal abbey. In 1066, King Edward the Confessor was buried in the previous abbey church, and later that year William the Conqueror was crowned here, as all his successors have been to this day. It is a large cathedral, because it serves many ceremonial purposes and thus hosts large crowds.

The 13th-century choir has a round end in the French style, and the vaulting is also familiar from French cathedrals. In fact, stepping outside, we find that Westminster Abbey has flying buttresses—highly unusual in England. Of course, much of the original decoration has been destroyed, as we note from all the plain glass. There were once frescoes in Westminster Abbey, which we associate with Italy but were painted by English artists, some of whom actually did work later in Assisi. The cathedral's nave was built in the



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On Gloucester's exterior, one can see a blend of Gothic and Romanesque.

15th century. Although obviously there are stylistic differences, there seems to have been some real attempt to provide continuity of design.

Westminster Abbey's Lady Chapel is often called the Henry VII Chapel. It was added at the beginning of the 16th century and is perpendicular in style. Inside, it is beautiful and highly decorated, with many windows and **fan vaulting**. The bosses are stalactite-like stone carvings that hang from these vaults—a particular English contribution to the Gothic. The tomb of Henry VII and his wife Elizabeth, interestingly, was carved by a Florentine sculptor named Torrigiani in a Renaissance style.

We turn now to Bath Abbey. Recall that the cities of Bath and Wells were once competitors for power within their diocese; Bath was the clear loser, with a dilapidated ex-cathedral, but around 1500, Bath Abbey was built to replace it. Its facade is dominated by a huge window surrounded by a sculpture of angels climbing up and down Jacob's Ladder. Around the back, we find flying buttresses, and in the interior, a great deal of light from the huge windows and fan vaulting on a larger scale than at Westminster.

Finally, we look at the King's College Chapel at Cambridge. This, the greatest of all of the chapels at Cambridge, was sponsored by the early Tudors. This is the largest fan vaulting of all the churches in England, a beautiful place to conclude our tour of England's cathedrals. ■

Important Terms

fan vault: A type of English late Gothic vaulting where the ribs form fanlike shapes.

grisaille: A type of stained-glass window containing shades of gray rather than bright colors and narratives.

Suggested Reading

Frankl, *Gothic Architecture*, p. 180–1, 187–194, 251.

Wilson, *The Gothic Cathedral*, chap. 3.

Questions to Consider

1. How does the flamboyant style of late Gothic in France compare to the late Gothic (perpendicular) style in England?
2. Looking at the Gothic architecture of England, how insular is it (i.e., how is it a style that developed in a place separated from France, the birthplace of Gothic)?
3. How did vaulting change from the time in which the ribs functioned to allow for the building of large and stable churches to the time of the fan vaults of England?

Gothic Churches in the Holy Roman Empire

Lecture 21

The Romanesque style is what precedes the Gothic in the Holy Roman Empire, but ... Gothic is going to be imported from France, and that's going to mean some major and significant changes in the idea of the shape and design of a church in the Holy Roman Empire.

The area comprising modern Germany, Austria, Switzerland, and the Czech Republic was called the Holy Roman Empire in the Middle Ages. Because this is a big region for one lecture, we have to pick and choose our subjects carefully. We're going to look at the most famous Gothic cathedrals of this region: Strasbourg (part of eastern France today), Cologne, and Prague, then two special churches—one in Germany and one in the Czech Republic—that demonstrate some of the special tendencies of Gothic development in the Holy Roman Empire.

Strasbourg's old cathedral, like so many early churches, was destroyed by fire in the late 12th century. The new church was built around the surviving north transept; that transept and the east end, where new construction began, are Romanesque. Around 1225, a new team came in to complete the building, and that team came from Chartres. Therefore, Strasbourg has a much more French-like nave. But Strasbourg is not a copy of Chartres Cathedral, despite some similarities. Built out of a local, reddish stone, it has a glazed triforium, large clerestory windows, and much higher pillar capitals than at Chartres. The facade has three beautiful sculptured portals, a rose window, and the familiar pattern of tympanum, jamb statues, trumeau statues, and archivolts—all the pieces of a classical French design. But moving closer, we discover on the tympanum the whole Passion cycle: the Last Supper in the lower left; you can see the Crucifixion in the middle of the second level; and the ascension of Jesus into heaven at the top—a longer narrative than we are used to seeing in similar French cathedral settings.

Two of the most beautiful and interesting statues from Strasbourg are in a nearby museum. These are images of two allegorical figures, Synagoga ("synagogue") and Ecclesia ("the church"). Synagoga is blindfolded, carries

a broken spear, and has a book in the left hand, all images of defeat. Ecclesia wears a crown and holds a chalice and a cross; it stands erect in a victorious pose. The images are of course problematic, with obvious anti-Semitic implications, but tell us about medieval attitudes toward the relationship between Judaism and Christianity.

The cathedral of Cologne, the largest Gothic cathedral north of the Alps, was started in 1248; it was finished in 1880. In the Middle Ages, only the choir was built. Therefore, we're looking at a mostly modern cathedral, although the builders tried to be faithful to the medieval design. The medieval east end is very high, with a vault height second only to Beauvais. The nave was constructed to match this height. With its glazed triforium and tall, steeply pointed clerestory windows, it may remind us of Amiens. The entire cathedral has regular buttressing, both the medieval and modern parts; the decorative parts of the towers plus these buttresses give the cathedral enormous vertical presence. The facade is the largest of all Gothic facades as well. As you



Prague Cathedral is the glorious centerpiece of Holy Roman Emperor Charles IV's 14th-century palace complex.

can imagine, Cologne Cathedral had the sponsorship of the Holy Roman Emperor. It is also home to what are believed to be the mortal remains of the Three Kings, so the cathedral was a site of pilgrimage.

The skyline of Prague is dominated by the castle that is now the presidential residence. Inside that palace complex rises the cathedral of Prague, which dates from the middle of the 14th century—although like Cologne, the nave and facade are much newer, completed in the 20th century. It was

The cathedral of Prague ... was commissioned by Emperor Charles IV, both to glorify his new capital and to house the relics of his holy predecessor.

commissioned by Emperor **Charles IV**, both to glorify his new capital and to house the relics of his holy predecessor, Good King (or Saint) Wenceslas. Only the east end is medieval, and the first architect only completed the ambulatory, around 1350. The second architect we've already met: Peter Parler; this really is his choir. It contains

huge clerestory windows and a glazed triforium. These windows are all modern, but they give us an idea of what the originals looked like. Looking at the elevation, we notice a beautiful rhythmic movement to the different bays and an interesting meeting of the verticals and the horizontals. The 14th-century chapel that contains the shrine of Saint Wenceslas retains its original decorations.

The cathedral has a wonderful buttressing system, but in some ways the most important part of the exterior is the north porch, for two reasons. First, above the portal arches and below the window is a mosaic, a very unusual kind of decoration. It is a Last Judgment with the emperor and empress shown kneeling below Jesus. Second, the vaulting contains something extraordinary and new: The ribs don't always stay in contact with stone; we sometimes call these **flying ribs**, and they may be an invention of Peter Parler.

Now let's look at two special churches, starting with the Church of the Virgin—the Frauenkirche—in Nürnberg, Germany. It's a small church, not a cathedral. It is rectangular, with no transept. There are many niches on the outside for sculpture, although that's virtually all gone now. But it's the

inside that's so interesting: The two aisles are the same height as the principal nave, and therefore all the vaulting is of the same height. This opens up the building so that we have a sense of its being much wider. We call this a **hall church**, a style that influences places as far away as Spain and the New World.

Finally, we turn to the cathedral of Kutna Hora, east of Prague. Kutna Hora, in the late Middle Ages, was an extraordinarily prosperous silver mining and coin minting town. Its cathedral was built in the late 14th century by the son of Peter Parler, but the choir was only raised at the end of the 15th century. In the early 16th-century nave, the ribs no longer have much structural importance but have a complex decorative scheme—perhaps the regional equivalent of fan vaulting in England. Even the keystone is highly decorative. The gallery vaulting reminds us of Peter Parler's in the north porch of Prague Cathedral, going every which way and including flying ribs. Because the church has no transept, we can look at the line of flying buttresses that goes all the way down either side. In the 16th century, three tent-like structures were added, so that the building resembles a sailing ship, with the flying buttresses being the oars. Overall, Kutna Hora is an extreme expression of the late Gothic exuberant Czech style. ■

Important Terms

flying rib: A type of rib first found in Prague Cathedral where some of the ribs are not part of vaults but extend unattached from one place to another.

hall church: A church with aisles as high or almost as high as the principal aisle of the nave. This form of Gothic architecture developed toward the end of the Gothic era in Germany.

Name to Know

Charles IV (r. 1346–1378): King of Bohemia and Holy Roman Emperor. Charles established Prague as his capital and commissioned the building of Prague Cathedral.

Suggested Reading

Frankl, *Gothic Architecture*, chaps. 3.8, 3.10, 3.12, 4.4.

Nussbaum, *German Gothic Church Architecture*.

Questions to Consider

1. What Gothic elements are unique to Germany and Bohemia?
2. How can we think about German Gothic as a combination of an inherited Romanesque tradition plus French influence, especially in places such as Strasbourg, Cologne, and Prague?
3. How can the Gothic church Kutna Hora be considered Gothic, given how different it looks both inside and outside from other Gothic structures?

Gothic Churches in Italy

Lecture 22

There are people who say the Italians never got Gothic. They never really understood it, and although they used elements of the Gothic style in the building of their large buildings, it's such a different product than what we see in France or England or Germany that it's just hard to know even whether the term applies.

Almost nobody goes to Italy to see Gothic cathedrals. Italian Gothic is not even a very comfortable term to say. Why is this? The Italian Romanesque style is more closely related to the forms of classical antiquity than the Romanesque in France and England, for obvious reasons, as Italy was the center of the western part of the empire and home to more classical structures and ruins than elsewhere in Europe. We may recognize some elements of the Gothic in Italian buildings, but Italian Gothic buildings have little in the way of external buttressing. Big windows by and large never appealed to the Italians, who instead told stories through **fresco** painting. The Gothic period was also shorter in Italy than in other places in Europe. It got a late start, and it ended sooner because of the burgeoning Renaissance. By the 1420s, Italians were building big churches like Santo Spirito in Florence, designed by **Filippo Brunelleschi**. It has a dome and a flat, wooden, decorated roof; this becomes a style of the Renaissance that then spreads from Florence to Rome and throughout the Italian peninsula.

We need to look at some examples of Italy's Gothic architecture and decoration to see how it differs from the rest of Europe. A beautiful place to begin is the 13th-century cathedral of Siena. Where we expect a crossing tower, we find a dome where the small transept meets the nave and choir, and the bell tower is set aside as it is traditionally in Italian churches. The sculpture on the facade dates from the 13th to the 20th century. The mosaics at the top, for example, are quite late. However, the facade has a rose window, although the glass is modern; the glass in the rose window at the east end is original. Inside, we see many differences. The floor is inlaid with stories. The arches are round, although there are ribbed vaults. The whole interior

structure is striped with black and white marble, matching the colors of the city's flag. Toward the altar, we find more pointed arches.

The most important piece of decoration at Siena is the beautiful Gothic pulpit created in the 1260s by **Nicola Pisano**, “Nick the Pisan,” out of a single piece of marble. The panels and the figures at the bottom are among some of the most exquisite Gothic sculpture but are distinct in style from French Gothic sculpture. The figures are quite three-dimensional, fluid, and detailed. The Last Judgment here is both different and familiar; the heaven side is orderly while the hell side is chaotic, but rather than the lap of Abraham, the saved stand simply in rows, looking up at Christ. And of course its location—the altar, not a portal—is different.

Giovanni Pisano, Nicola's son, created two unusual figures that once decorated the facade but are now found in the cathedral's museum. One is of Aristotle, whose presence suggests the Italians were more comfortable with their classical, pagan roots than other Europeans were. The other is of Miriam, sister of Moses. At eye level, she seems distorted, but in fact the sculptor corrected for the fact that she would stand high on the facade, indicating an almost Renaissance-like grasp of proportion.

In terms of floor space,

Florence Cathedral is the

largest Gothic cathedral

anywhere.

Oriveto Cathedral is regarded by many as the prettiest Gothic cathedral in

Italy. Perched on a lovely Umbrian hill, Oriveto was once a summer papal residence. The town's original church was replaced with this cathedral to house the relic of a 13th-century miracle. The interior of Oriveto is lackluster in some ways. It's the facade that's special. Most interesting are the four large panels of sculpture beside the doors, created in 1320 by a Siennese sculptor. These are very different from the tympana and jamb statues we are used to. The left panel tells stories about Creation; the next panel, Old Testament prefigurations of Christ; the third panel is the life of Christ; and the fourth panel, on the far right, is the Last Judgment. The sculptures are in high relief and the figures exquisitely detailed and naturalistic.



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The Duomo, Florence's cathedral, is the largest Gothic cathedral in the world.

Let's return to the Basilica of San Francesco in Assisi, a monastic church and burial site of Saint Francis. There are a few flying buttresses, possibly added after construction. The facade has a wonderful rose window, a wheel within a wheel within a wheel, perhaps a reference to Ezekiel's vision. The interior is more noticeably Gothic, with lancet windows, four-part vaults, and pointed arches. The windows are stained glass of German and French manufacture, arguably the best stained glass in Italy. The decorative scheme inside is painting, doing the narrative work that windows did in France. The lower part of the nave contains 28 stories from the life of Saint Francis. Traditionally we ascribe these paintings to **Giotto**, although they are likely the work of many artists. There is a kind of budding naturalism about the painting, like that which we saw in the statues of Aristotle and Miriam.

In terms of floor space, Florence Cathedral is the largest Gothic cathedral anywhere. It was begun in 1296; the dome was added in the early 15th century based on an earlier plan. The bell tower is exterior and may have

been designed by Giotto. The baptistery is Romanesque. The cathedral has radiating chapels, and we see a familiar maze on the nave floor, as well as pointed arches, four-part vaults, and a rounded choir. It has a very high aisle and small oculi instead of clerestory windows. Other important Gothic churches in Florence include Santa Maria Novella and the church of Santa Croce.

The most obviously Gothic cathedral in Italy is the cathedral of Milan. Started in the 1390s by French architects, it took a long time to construct and has been constantly remodeled over the centuries. The pillars are big with very extended capitals, but many horizontal design elements intervene in the vertical flow. The facade is a mixture of Renaissance and Gothic elements. The elaborate flying buttresses were added in the 19th century to make the cathedral look somewhat more Gothic. ■

Names to Know

Brunelleschi, Filippo (1377–1446): Florentine architect who won a competition to construct the enormous dome at the crossing of the cathedral of Florence, giving a Renaissance crown to the largest Gothic cathedral in Italy.

Giotto (c. 1267–1337): Early Renaissance painter traditionally held to be the creator of the 28 frescos of the life and miracles of Saint Francis of Assisi on the walls of the Basilica of San Francesco in Assisi; most scholars today think that at most he was one artist who worked on that fresco cycle.

Pisano, Giovanni (c. 1250–c. 1315): Sculptor who carved the large statues on the facade of the cathedral of Siena; son of Nicola Pisano.

Pisano, Nicola (c. 1220–c. 1284): Sculptor originally from southern Italy who settled in Pisa, hence his name. He sculpted the pulpit for the cathedral of Siena.

Suggested Reading

Frankl, *Gothic Architecture*, chaps. 3.7, 3.13, 4.6, 4.13.

Wilson, *The Gothic Cathedral*, chap. 3.

Questions to Consider

1. With the exception of Milan Cathedral, are there any recognizable Gothic buildings in Italy?
2. Although appearing to be so different from French Gothic facades, how does the facade of Orvieto Cathedral resemble in content and plan facades such as that of Amiens Cathedral?
3. Why did the French Gothic style not catch on in Italy the way it did in England and Germany?

Gothic Styles in Iberia and the New World

Lecture 23

Spain is a unique mixture of pieces of its history—something, of course, we could also say about England or any other part of Europe—but we need to recognize the Roman and Muslim, as well as the Christian, French, and German influence on these particular buildings.

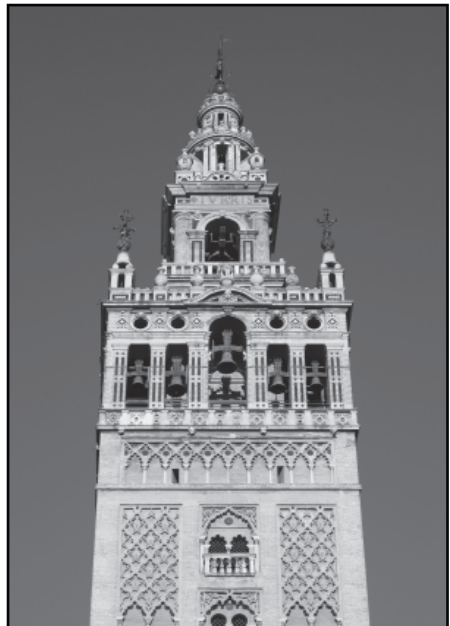
Spanish medieval history is dominated by one fact: In the year 711, Arab Muslims crossed the Mediterranean from Africa and conquered most of the Iberian Peninsula and ruled there in whole or in part until 1492. Spanish medieval history is, to a great extent, dominated by the slow process of Christians regaining that land. That means there weren't many Christians, or Christian buildings, in Iberia during the Middle Ages. Although Christians were given freedom to worship, they didn't have the political and economic clout to build grand buildings. When the **Reconquista**—this attempt to reconquer Iberia—gained momentum around the 11th century, monks from Cluny in Burgundy began to establish monasteries in what is now northern Spain, building a number of monastic Romanesque churches. The most important of these is Santiago de Compostela, the great pilgrimage church that held the body of the apostle Saint James.

The first Gothic cathedral in Spain was begun in 1221 in the northern city of Burgos. Although most of it was completed quickly, the western end was not finished until the 15th century, and that stretch of time will be apparent in the variety of decoration. The facade in many ways shows late medieval French developments, such as the rose window, but the spires are open like the ones we found in the Holy Roman Empire; in fact, we think they were designed by a German. So we have a mix of national influences as well. From the side, we see there are a lot of structures attached to the main cathedral—archways, extending corridors, and all sorts of things—we see that in most Gothic cathedrals in Spain. For some people, it's a kind of distraction; for others, this complexity is one of the attractions of Spanish Gothic. The structure has an organic, living quality.

The cathedral of Toledo was begun around 1226–1227, but even before the Muslim conquest, the archbishop of Toledo was the most important bishop in Spain. The first thing we notice is the very wide exterior. Inside, we see a lot of elements that we're used to in French cathedrals. But as we look closer, we notice, for example, there's no triforium in the nave. The double aisles, combined, are wider than the nave. The width is caused by the architects' need to cover the foundations of a nearly square mosque that earlier stood on the site. The choir has a double ambulatory (again, for width) and does have a triforium, where the window shape shows a hint of Muslim influence, perhaps carried forward from the earlier building.

We don't have as much sculpture in Spanish Gothic cathedrals as we do in France, but some of the best is found on the facade portals at Leon. Leon also has beautiful stained-glass windows—the most extensive, many would say, of all the Gothic cathedrals of Spain. The cathedral of Valencia has a Baroque facade, so we skip that and look at the north porch, with its rose window and sculpted portal. The colonnade of rounded arches surrounding the apse calls to mind Roman architecture and reminds us how Romanized the peninsula was under the empire. The stunning octagonal lantern tower with two rows of windows was added during a 15th-century expansion and is perhaps the building's architectural highlight.

In the 15th and 16th centuries, we see some new features in Spanish architecture. The cathedral of Seville, the largest



Spanish Gothic architecture testifies to Spain's Moorish past in both its decoration and its structure; this, the Giralda bell tower in Seville, for example, was once a mosque's minaret.

of all Spanish Gothic cathedrals, has a bell tower that was once the minaret of the mosque that stood here before; the rest of the structure was more or

The plateresque is neither Gothic nor anti-Gothic—really it is more like Gothic in the process of being transformed.

less started from scratch. Inside, there are lots of different styles of vaulting, but the German hall church is a strong influence, with aisles almost as high as the nave. Another new feature is **plateresque** decoration, a term derived from silversmithing that refers to the intricacy of the design. The whole

facade becomes sort of a sculptural program. Examples include the church of San Pablo in Valladolid and the church of Saint Esteban in Salamanca. The plateresque is neither Gothic nor anti-Gothic—really it is more like Gothic in the process of being transformed.

In the same year that the Muslims were pushed to the very tip of the Iberian Peninsula, Christopher Columbus set sail for the New World. Part of Spain's mission in colonizing the New World was the conversion of the native people. Franciscans, Dominicans, and Augustinians were in the New World before the end of the 15th century; by 1511, three dioceses were defined in the New World. A diocese has a bishop, and a bishop has a cathedral; so the cathedral of Santo Domingo was begun in the Dominican Republic in 1511. Finished in the 1540s, it is small but decidedly Gothic in style: pointed arches, clerestory windows, a hall church form, and across each vault a central rib that draws the eye toward the east end.

Sometimes, we need to look at a church and ask, "Is this Gothic or not?" The cathedral of Guadalajara in Mexico has two front towers, but rounded arches; rib vaults, but door pediments. This building wasn't begun until the 1570s, and in some ways it would be hard to call it Gothic at all; on the other hand, it isn't obviously anti-Gothic. Early in this course, we saw how it could be difficult to distinguish the Romanesque from the Gothic. Here again, a structure reminds us that we often encounter not sharp breaks but transitions. We often see a Gothic influence beyond any period we could comfortably call Gothic. So this raises another question: did

Gothic really ever end; or, in some ways, are Gothic ideas and elements of style still alive? ■

Important Terms

plateresque: Spanish architectural style of the late 15th and 16th centuries distinguished by an intricacy of design and ornamentation suggestive of silver plate; *plata* means “silver” in Spanish.

Reconquista: The Christian movement in Spain to reconquer territories lost to Muslim rulers from the time of the Arab conquest of Iberia in 711 until 1492.

Suggested Reading

Frankl, *Gothic Architecture*, chaps. 3.7, 4.11.

Wilson, *The Gothic Cathedral*, chap. 3.

Questions to Consider

1. How does Spain’s unique history lead to the unique Gothic structures built there?
2. How can we explain why the Gothic style lingered in Spain far into the 16th century?
3. What does the presence of Gothic architecture in the New World tell us about methods of evangelization that were employed by the Spanish clergy?

Gothic Architecture in Today's World

Lecture 24

It is the National Cathedral, and one would therefore expect it to have American things, just like you find statues of Joan of Arc or stained-glass windows of Charlemagne in French cathedrals, or a shrine of Thomas à Becket at Canterbury. ... It embraces American ideas, images, and icons. ... Whatever we think of a sort of combination of patriotism and Christianity, certainly it is something that is medieval in its origin.

So what happened to the Gothic between, say, the 15th and 16th centuries and the present? The Italians were the first to reject the Gothic style; in the 15th century Florentine church of Santo Spirito, we see something more like an early Christian basilica, a return to classical architecture that parallels the Renaissance return to classical thought. Presumably, the architects were searching for an earlier and therefore more pure form of Christian design. In Spain, on the other hand, where Gothic got such a late start, the style lingered long enough to be carried to Spain's New World colonies. In northern Europe, which was more heavily affected by the Protestant Reformation, worshipers turned against religious iconography, and many remarkable works of Christian art were damaged or destroyed. The 18th-century Enlightenment took the idea of the light of reason to new extremes and replaced ancient stained glass with modern clear glass in many Gothic churches, and some buildings were deconsecrated and turned over to cults of reason.

In the 19th century, the Romantic movement reversed this trend and embraced the Gothic. The Middle Ages, the thinking went, was a time of nobility, courage, beauty, and chivalry that were lost in the era of urban industrialization. The so-called Neo-Gothic or Gothic Revival style began in England but quickly spread to the United States and eventually all over the world. Look carefully and you will find many 19th-century buildings that are fanciful re-creations of the Gothic style, from the Houses of Parliament (completed in 1860) to the Basilica del Voto Nacional in Quito, Ecuador (consecrated in 1988). Many Neo-Gothic cathedrals have distinct local touches, like the North Cathedral of Beijing's dragon-like flourishes and

the Darth Vader grotesque at Washington DC's National Cathedral. The National Cathedral and two other U.S. churches—St. John the Divine and St. Patrick's, both in New York City, will help us grasp the breadth of the Neo-Gothic style.

St. Patrick's Cathedral is the seat of the Catholic archbishop of New York, located in midtown Manhattan near Rockefeller Center. Built in the mid-19th century, it is largely based on English Gothic churches, but it is not a pure copy. For example, like English cathedrals, it has a Lady Chapel and a gallery rather than a triforium, and the vaulting is in the English decorated style. Yet it has a rounded apse like a French cathedral, and the apse has a triforium. These are two very distinctive styles side by side, but both are very traditional.

St. John the Divine is the Episcopal cathedral of New York and, at almost 600 feet long, the largest Gothic church in the United States. It was begun as a Romanesque church, with rounded arches and, originally, a dome. But in 1911, a Neo-Gothic enthusiast named **Ralph Adams Cram** took over the construction. While you'll still see some Romanesque elements in the interior, like rounded arches in the apse, this building also features a wide



Washington National Cathedral, despite its medieval looks, was only completed in 1990.

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Gothic facade with five portals, as at Bourges. St. John the Devine also features a gallery and clerestory windows, and the pillars run from the floor to the vault without interruption, soaring like a French High Gothic church. So we are reminded here of the different developments in medieval cathedral architecture in Europe.

Washington National Cathedral—the seat of the Episcopal bishop of Washington, who is Primate of the U.S. Episcopal church—is in some ways

There are smaller Neo-Gothic buildings all over the United States ... and Neo-Gothic is not limited to ecclesiastical buildings; just look at the Brooklyn Bridge.

the nation's church, the stage for important public events such as state funerals and the National Day of Prayer and Remembrance service on September 14, 2001; such events are very much in keeping with one original purpose of a cathedral. Its facade reminds us of York's, yet like St. Patrick's, it has a rounded east end and flying buttresses in the French style. It has a gallery

rather than a triforium and a decorated style vault but a rose window and a high elevation. But most significantly, it has a lot of modern and particularly American features: not only the Darth Vader grotesque, but monuments to American heroes and achievements, like a window celebrating the first moon landing (complete with a fragment of moon rock). It is as much an American building as a Christian one.

There are smaller Neo-Gothic buildings all over the United States; some more notable ones include St. Ann's parish church in Buffalo, New York; the Episcopal cathedral of Indianapolis, Indiana; Loreto Chapel in Santa Fe, New Mexico; and the Episcopal cathedral of San Francisco. And Neo-Gothic is not limited to ecclesiastical buildings; just look at the Brooklyn Bridge. The Gothic today is part of our vernacular architectural language.

It's been reasonably estimated that more stone was quarried during that Gothic era than in any other comparable period in human history, even the era of pyramid building in Egypt. The Gothic churches still standing in Europe today number in the thousands, so for 800 years, Gothic has been

a central part of the landscape of virtually all European cities. Adding the Neo-Gothic churches found in every corner of the earth, from East Asia to South Asia to Africa to Latin America, one of the things we realize is if you said to somebody, “Imagine a church,” more than likely, the image in their mind is of a Gothic church. These buildings are not only beautiful and powerful; for many Christians, they’re the most authentic expression of their faith. ■

Name to Know

Cram, Ralph Adams (1863–1942): American Neo-Gothic architect who took over the building of the Episcopal cathedral of St John the Divine in New York, which was initially to be built in the Romanesque style, and designed the great Gothic building that stands today.

Suggested Reading

Frankl, *Gothic Architecture*, chap. 4.14.

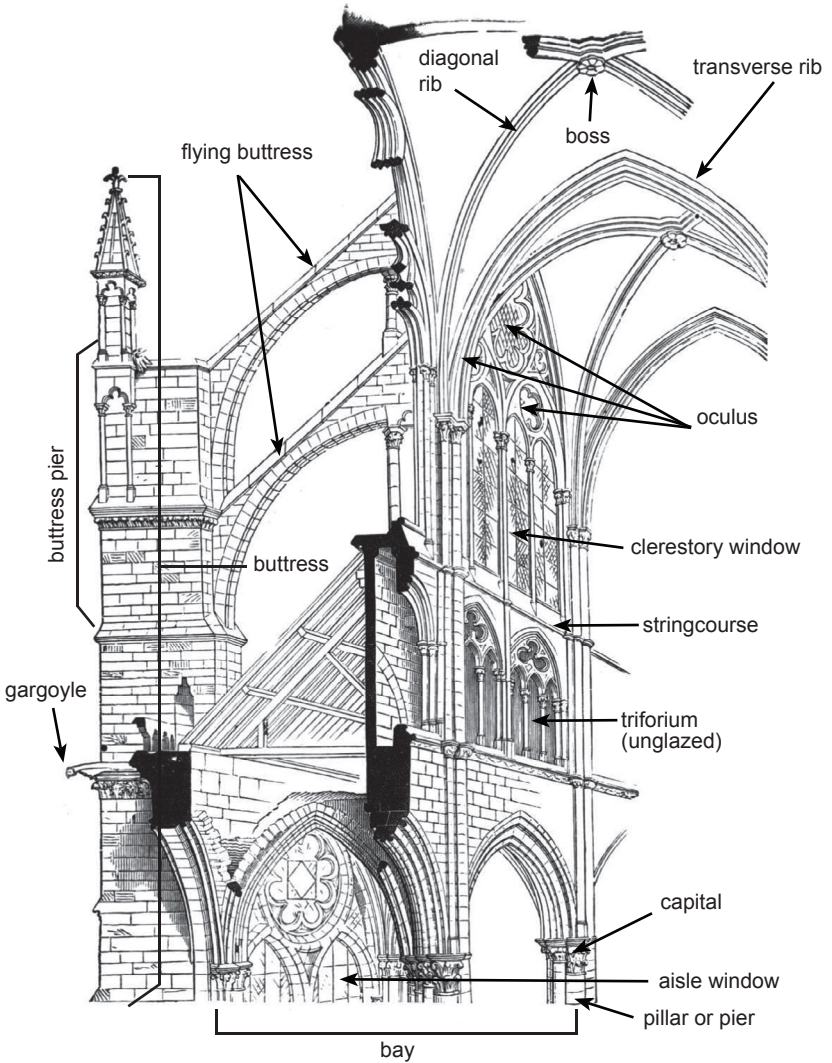
Kendig, *The Washington National Cathedral*.

Stanton, *The Gothic Revival and American Church Architecture*.

Questions to Consider

1. Was there any time after the 12th century in which Gothic architecture was completely shunned and rejected in Europe?
2. To what extent do nostalgia for the European homeland and a simpler past contribute to the building of Gothic churches in modern America?
3. Are the Gothic cathedrals in the United States fantasies of the past, or is Gothic still a form of architecture that is creative and that inspires modern Christians?

Cathedral Vocabulary



Timeline

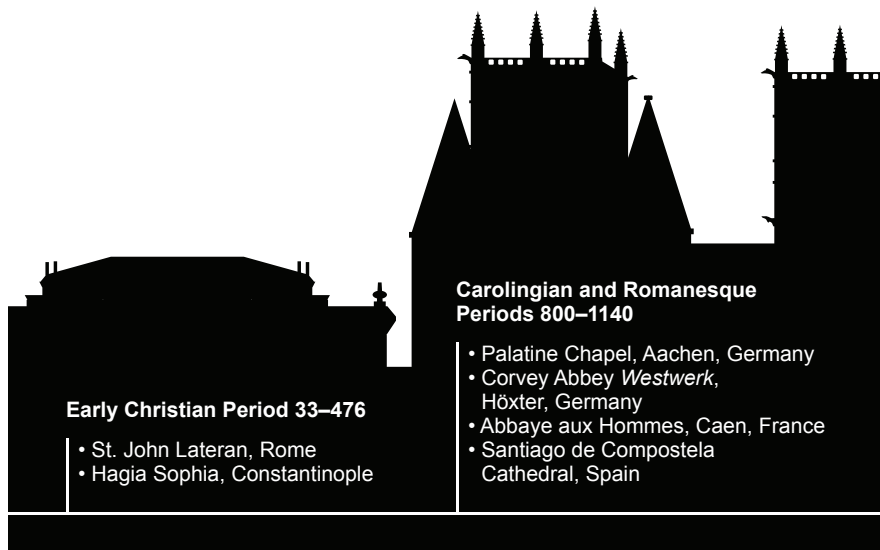
Note: The terms early, High, and late Gothic are properly only used for French buildings, but it is the most convenient way to divide the medieval period for Europe as a whole, so we have used it here. See the Glossary and lecture guides for names that refer to specific periods in other regions.

The Early Christian Period

- c. 100.....Episcopal hierarchy begins to take hold in the Christian community.
- 312–337.....Reign of Constantine; conversion of the Roman Empire to Christianity.
- 476.....Fall of the Roman Empire in the West.
- 711.....Islamic conquest of Spain and Portugal.

The Carolingian and Romanesque Periods

- 800.....Coronation of Charlemagne.



Early Christian Period 33–476

- St. John Lateran, Rome
- Hagia Sophia, Constantinople

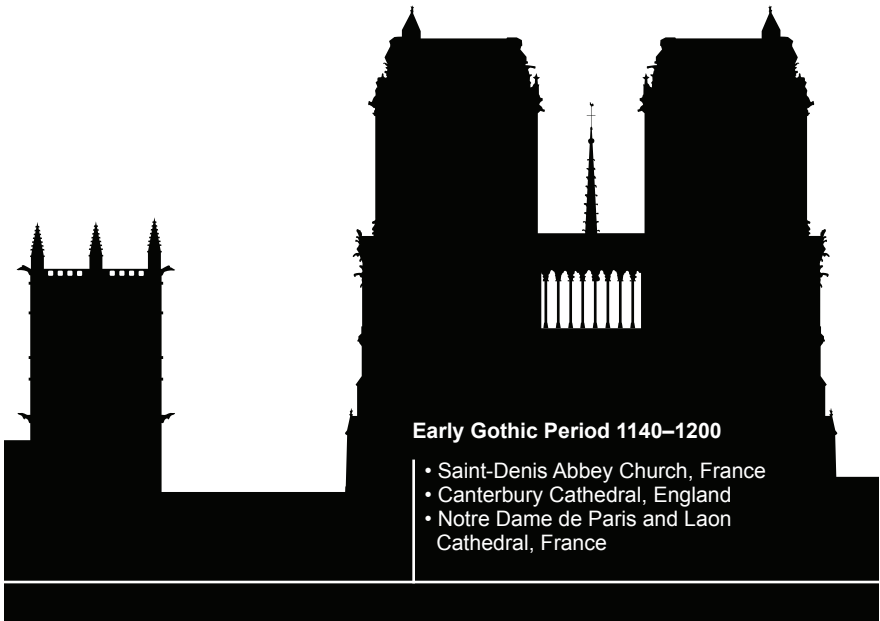
Carolingian and Romanesque Periods 800–1140

- Palatine Chapel, Aachen, Germany
- Corvey Abbey *Westwerk*, Höxter, Germany
- Abbaye aux Hommes, Caen, France
- Santiago de Compostela Cathedral, Spain

- 962.....Coronation of Otto I.
- 1066.....William of Normandy conquers England.
- 1096–1099.....First Crusade.
- c. 1100.....The earliest merchant guilds form in Europe.
- c. 1137.....Abbot Suger embarks on the construction of Saint-Denis.

The Early Gothic Period

- 1145–1148.....Second Crusade.
- 1147.....Bernard of Clairvaux preaches in support of the Second Crusade at Vézelay Abbey.
- 1158.....The Hanseatic League of merchants forms.
- 1170.....Thomas à Becket is martyred at Canterbury.
- 1187–1192.....Third Crusade.



The High Gothic Period

1209.....	Franciscan order founded.
1209–1229.....	Albigensian Crusade.
1215.....	Dominican order founded.
1239.....	Louis IX brings the Crown of Thorns to France.

The Late Gothic Period

1265–1274.....	Thomas Aquinas writes the <i>Summa Theologiae</i> .
after 1300.....	Dante writes <i>The Divine Comedy</i> .
1431.....	Joan of Arc is burned at the stake for heresy.
1453.....	The fall of Constantinople to the Ottomans.
1492.....	Reconquista of Spain is completed.
1496.....	Santo Domingo, the first permanent European settlement in the Americas, is founded.

High Gothic Period 1200–1250

- Chartres, Amiens, and Reims Cathedrals, France
- Siena Cathedral, Italy
- Salisbury Cathedral, England

Late Gothic Period 1250–1600

- Sainte-Chapelle, Paris, France
- Milan Cathedral, Italy
- Lady Chapel, Westminster Abbey, London, England
- Santo Domingo Cathedral, Dominican Republic

- 1517.....Martin Luther posts the 95 Theses.
- 1538.....The Church of England separates from the Roman Catholic Church.

The Neo-Gothic Period

- 1748.....Work begins on Strawberry Hill, London, arguably the first complete Neo-Gothic building.
- 1831.....Victor Hugo publishes *The Hunchback of Notre Dame*.
- 1842.....Work resumes on Cologne Cathedral after a 300-year interruption.
- 1890.....Xishiku Cathedral (the North Cathedral) of Beijing is given a Neo-Gothic facade.
- 1900–1904.....Claude Monet paints the Houses of Parliament series.
- 1990.....Washington National Cathedral, Washington DC, is completed.

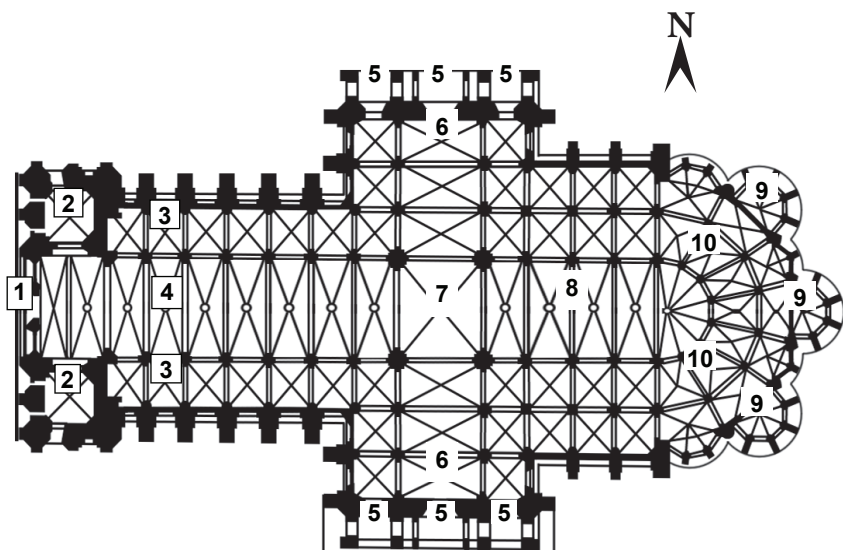


Neo-Gothic Period 1730–present

- Basilica del Voto Nacional in Quito, Ecuador
- St. Patrick's Cathedral, New York
- Washington National Cathedral, Washington DC
- North Cathedral, Beijing, China

The Basic Gothic Floor Plan

This cruciform floor plan is based on the cathedral of Chartres, but its basic features and east-west orientation are found in the majority of Gothic churches in France and beyond. For further explanation of the key architectural terms, see the Cathedral Vocabulary section and the Glossary.



- 1 Facade
- 2 Facade towers
- 3 Aisles
- 4 Nave
- 5 Portals
- 6 Transepts
- 7 Crossing tower
- 8 Choir (apse)
- 9 Radiating chapels
- 10 Ambulatory

Cathedrals and Churches of Note

The following list contains the most significant religious structures for the study of Gothic and related forms of architecture, many of which are shown and/or discussed in this course.

France

Abbaye aux Hommes: Late Romanesque church in Caen, Normandy with several features that anticipate Gothic architecture, most importantly, the first buttressing cathedral scheme. It is the burial place of William the Conqueror; his wife, Matilda, is buried in the nearby Abbaye aux Dames.

Amiens Cathedral (a.k.a. **Notre Dame d'Amiens**): Early 13th-century Gothic cathedral in the Picardy region; remarkable for its size (particularly its height) and openness.

Autun Cathedral (a.k.a. **Saint-Lazare d'Autun**): Early 12th-century Romanesque cathedral in the Burgundy region; notable for its sculpture by Gislebertus and for its being one of the few remaining Romanesque cathedrals in France.

Basilique Saint-Andoche, Saulieu: A Romanesque church with beautiful historiated capitals depicting biblical stories.

Beauvais Cathedral (a.k.a. **Saint-Pierre de Beauvais**): Unfinished Gothic cathedral in northern France with the highest vaulting ever constructed, about 159 feet high.

Bourges Cathedral (a.k.a. **Saint-Étienne de Bourges**): Early Gothic cathedral in central France with several unusual features; it lacks a transept, has a five-portal facade, and has the largest crypt found in any Gothic church.

Chartres Cathedral (a.k.a. **Notre Dame de Chartres**): The most comprehensive of all Gothic cathedrals, considered the first example of High Gothic. The facade is Romanesque, constructed in the 1140s; the rest of the building began construction in 1194. It is perhaps best known for its extensive original stained-glass windows.

Cluny Abbey: Church of a Benedictine monastery founded in Burgundy in 910. It was once the largest of all Romanesque churches, although only a small part of it survives today.

Laon Cathedral (a.k.a. **Notre Dame de Laon**): One of the first truly Gothic cathedrals, built in the Picardy region in the mid-12th century.

Mont Saint-Michel Abbey: A monastery church on an island just off the coast of Normandy. It has a Romanesque nave and a Gothic choir.

Morienvall Abbey: Small Romanesque church in eastern France that has some of the earliest ribbed vaults in France.

Neully en Donjon Church: A small Romanesque church in Burgundy.

Notre Dame de Paris: Arguably the most famous Gothic structure in the world, located on the Île de la Cité in Paris. Constructed relatively quickly in the late 12th century, it has a remarkable unity of form. Although much of the exterior stone work was damaged during the French Revolution, some of the original sculpture and stained glass was hidden offsite and later restored.

Noyon Cathedral (a.k.a. **Notre Dame de Noyon**): Early Gothic cathedral in northern France with several unusual features, including a rounded facade and a four-level elevation.

Paray-le-Monial Church (a.k.a. **Sacré-Coeur Church**): Romanesque church in eastern France; it is a smaller version of the mostly destroyed abbey church at Cluny.

Pontigny Abbey: Romanesque Cistercian monastery church in Burgundy that is a good example of the Half-Gothic style employed by the Cistercian architects.

Reims Cathedral (a.k.a. **Notre Dame de Reims**): One of the most important Gothic cathedrals, located in eastern France. This was the cathedral where French kings from Clovis onward were crowned. Its most significant feature is the astounding amount of statuary—numbering in the thousands of pieces.

Rouen Cathedral (a.k.a. **Notre Dame de Rouen**): Large cathedral in Normandy whose architecture spans the early, High, and late Gothic periods. It is probably best known from Claude Monet's paintings of its facade.

Saint-Denis Abbey: This Benedictine abbey church outside Paris, built in the early 12th century on the ruins of its Carolingian predecessor, is indisputably the birthplace of Gothic architecture. The lower choir and narthex, however, are the only surviving parts of the original Gothic construction.

Saint-Étienne de Beauvais: An important late Gothic church in Beauvais.

Saint-Germain des Prés: The largest Romanesque church in Paris, found on the Left Bank; it has often been remodeled but retains many Romanesque features.

Saint-Maclou, Rouen: A flamboyant Gothic church in Rouen, Normandy.

Saint-Martin-des-Champs: A small but important Romanesque church in Paris.

Saint-Martin du Canigou: An early Romanesque church in the Pyrenees, near the French-Spanish border, built just after the year 1000.

Saint-Ouen, Rouen: A large and important 14th-century Gothic church in Rouen, Normandy.

Saint-Philibert, Tournus: A Romanesque church in Burgundy with an unusual early experiment in vaulting.

Saint-Remi, Reims: An important early Gothic abbey in Reims.

Saint-Sernin, Toulouse: A large brick Romanesque church in southern France.

Saint-Trophime, Arles: A Romanesque church in southern France with an important tympanum.

Saint-Urbain, Troyes: A small but beautiful late Gothic church originally commissioned by Pope Clement IV.

Sainte-Chapelle, Paris: High Gothic Chapel commissioned by King Louis IX (later Saint Louis) to house the Crown of Thorns; it lies on the Île de la Cité in Paris, a close neighbor to Notre Dame, and contains many original stained-glass windows.

Sainte-Foi, Conques: An important Romanesque abbey and pilgrimage church in central France that foreshadows many elements of Gothic decoration.

Sainte-Marie-Madelaine, Troyes: A late Gothic church in Troyes containing important stained-glass windows.

Sens Cathedral (a.k.a. **Cathedral of St. Étienne**): The first Gothic cathedral in the world (Saint-Denis, although built earlier, was an abbey church). William of Sens, who designed the choir of Canterbury Cathedral in England, is believed to have been one of the architects here.

Strasbourg Cathedral (a.k.a. **Notre Dame de Strasbourg**): A part-Romanesque, part-Gothic church built around a Romanesque north transept that survived a fire in the late 12th century. Although now part of France, during the Middle Ages Strasbourg was part of the Holy Roman Empire.

Vézelay Abbey (a.k.a. **Basilique Sainte-Marie-Madeleine**): Arguably the most beautifully decorated Romanesque church in France, with historiated capitals, a lovely narthex, sculpture by Gislebertus, and early examples of groin vaulting.

Vignory Church: An early Romanesque church in northeastern France.

England

Bath Abbey: An important fan-vaulted Gothic church built to rival Wells Cathedral.

Canterbury Cathedral: The earliest true Gothic cathedral in England, begun after a fire in 1174. The choir's principal architect was William of Sens, who may have worked on Sens Cathedral in France. This is the seat of the archbishop of Canterbury, the Primate of the Anglican Church.

Chapel of Kings College, Cambridge: A collegiate chapel built in the perpendicular style with fan vaulting.

Durham Cathedral: A Romanesque cathedral whose principal nave contains the earliest-known ribbed vaulting.

Ely Cathedral: A cathedral with both Romanesque and Gothic parts.

Gloucester Cathedral: A Gothic cathedral significant for the different kinds of ribbed vaulting developed here.

Lincoln Cathedral: One of England's most elaborate Gothic cathedrals. Its east end, called St. Hugh's Choir, is known for its asymmetrical vaulting.

Salisbury Cathedral: The first completed Gothic cathedral in Britain.

Wells: An impressive Gothic cathedral with beautiful harmony of style and one of the few triforia found in English churches.

Westminster Abbey: Benedictine abbey that is now in the heart of London (although Westminster was its own city in the Middle Ages). Built in the Gothic style and having features not normally found in English cathedrals, such as flying buttresses, it is the coronation place of English monarchs since William the Conqueror and the burial place of many of them as well.

York Minster: The usual designation of York Cathedral. The word 'minster' refers to the fact that it was both a cathedral and an abbey.

Germany

Aachen Cathedral: A Gothic cathedral incorporating parts of an earlier Carolingian structure, where Charlemagne was crowned Holy Roman Emperor on Christmas Day, 800. Otto I was also crowned emperor here in 936, as were most of his successors for the next 500 years.

Cologne Cathedral (a.k.a. **High Cathedral Church of Saints Peter and Mary**): The largest Gothic cathedral in Germany.

Corvey Abbey: The facade of this Benedictine monastic church in Höxter is a rare surviving example of Carolingian architecture.

Mainz Cathedral (a.k.a. **St. Martin's Cathedral**): Romanesque cathedral with many unusual features and several Gothic additions.

Maria Laach Abbey: A Romanesque Benedictine abbey.

Quedlinburg Cathedral: A fine Romanesque church in the heart of one of the best-preserved medieval towns in existence.

Speyer Cathedral (a.k.a. **Imperial Cathedral Basilica of the Assumption and St. Stephen**): A splendid Romanesque cathedral, one of the largest in existence, housing the tombs of many German kings and emperors.

St. Cyriacus Church: One of the best-preserved Romanesque churches in Germany, found in the town of Gernrode.

St. Mary's Cathedral: While technically a Romanesque structure, this cathedral in Hildesheim was rebuilt from the ground up in the 1950s after a World War II air raid demolished it.

St. Michael's Church: An early Romanesque (specifically, Ottonian) church in Hildesheim.

Worms Cathedral (a.k.a. **Cathedral of St. Peter**): A major Romanesque cathedral.

Czech Republic

Kutna Hora Cathedral (a.k.a. **Saint Barbara Church**): An unusual late Gothic cathedral.

Our Lady of Sedlec: A Cistercian abbey just outside Kutna Hora, originally built in the Cistercian Half-Gothic style and rebuilt in the 18th century in a unique style that is part Gothic and part 18th century.

Prague Cathedral: A large Gothic cathedral surrounded by the palace complex that was once home to the kings of Bohemia. The cathedral was commissioned by Emperor Charles IV to house the relics of Saint Wenceslas; it now contains the tombs of many kings and emperors.

Italy

Basilica of St Francis of Assisi: Begun in 1228, this double church has a Gothic upper level with frescoes and stained glass from the 13th century.

Church of San Vitale: A Byzantine Christian church in Ravenna that was Charlemagne's model for his Palatine Chapel in Aachen.

Florence Cathedral (a.k.a. **Basilica di Santa Maria del Fiore**): The largest Gothic cathedral in Italy, crowned by the great Renaissance dome by Filippo Brunelleschi.

Lucca Cathedral (a.k.a. **Cathedral of St. Martin**): A cathedral located in a city with (among European cities) one of the highest numbers of surviving Romanesque churches.

Milan Cathedral: The fourth-largest church in the world and perhaps the most famous Gothic cathedral in Italy, it took five centuries to complete.

Orvieto Cathedral: A late Gothic cathedral remarkable for its elaborately sculpted facade.

St. John Lateran: The cathedral of Rome, originally constructed in the 4th century.

San Miniato al Monte: The most important Romanesque church in Florence, perched on a hill overlooking the city.

San Nicola, Bari: A Romanesque church in southern Italy built to house the relics of Saint Nicholas.

Santa Croce, Florence: A large, timber-roofed Gothic church of the Franciscan order.

Santa Maria Maggiore: A large 5th-century church in Rome dedicated to the Virgin Mary.

Santa Maria Novella, Florence: A large vaulted Gothic church of the Dominican order.

Santa Maria sopra Minerva: The only Gothic church in Rome, it belongs to the Dominican order and was built on the ruins of a pagan temple—thus its name, “sopra Minerva” (meaning “over Minerva”).

Siena Cathedral: A Gothic cathedral notable for its unusual dome.

Spain

Burgos Cathedral: A large 13th-century Gothic cathedral in northern Spain showing strong French influences.

Leon Cathedral: A Gothic cathedral in northern Spain constructed on the site of a Roman bathhouse and early medieval palace.

Santiago de Compostela: The most important pilgrimage church in Europe, located northwestern Spain. It is primarily a Romanesque building.

Seville Cathedral: A massive Gothic cathedral (the largest in the world) that was built in the wake of the Reconquista and houses the remains of Christopher Columbus.

Toledo Cathedral: A 13th-century Gothic cathedral, the seat of the most powerful archbishop of Spain.

Valencia Cathedral (a.k.a. **Cathedral of Santa Maria de Valencia**): A Gothic cathedral built after the Reconquista on the site of a mosque. Its design shows significant Arabic influence; arguably, its most remarkable feature is its octagonal lantern tower.

The New World

Guadalajara Cathedral: One of the last Gothic cathedrals, built in Mexico and completed in 1618. It was damaged by earthquakes several times over its history and is still in danger of collapse at present.

St. John the Divine: The Episcopal cathedral of New York, built largely in the Gothic style (although with some Romanesque elements) in the 20th century.

St. Patrick's Cathedral: Neo-Gothic Catholic Cathedral of New York built in the second half of the 19th century.

Santo Domingo Cathedral (a.k.a. **Cathedral of Santa María la Menor**): A Gothic cathedral in the Dominican Republic that is the oldest church in the New World.

Washington National Cathedral (a.k.a. **Cathedral Church of Saint Peter and Saint Paul**): An Episcopal cathedral built in the 20th century in the Gothic style, located in Washington DC and home to many state funerals and prayer services.

Near East and the former Byzantine Empire

Hagia Sophia (a.k.a. **Sancta Sophia**): The 6th-century cathedral of Constantinople (Istanbul) and arguably the most magnificent cathedral ever built. It is now a museum, having been a mosque for almost 500 years after the Ottoman capture of the city in 1453.

Glossary

abacus: The flat top of a capital. In many Gothic cathedrals, the ribs of the vault spring from the abaci of the pillars in the nave and choir.

aisle: Either all of the parallel sections of the nave of a church or the sections of the nave on either side of the principal, central part. In this course, we use the latter definition.

ambulatory: The rounded aisle or aisles surrounding the choir of a cathedral.

apostolic succession: The belief that bishops inherit the authority that Christ gave to the apostles.

apse: The rounded east end of a cathedral or other church. *See also* **choir**.

apsidal chapels: Chapels that open into the apse of a church. *See also* **radiating chapels**.

archbishop: The bishop of a large diocese with some supervisory authority over the area's other bishops. Such relationships are made clear in windows of the clerestory of Reims Cathedral.

archivolt: The arches over a tympanum. They often contain small statues, most commonly of angels.

Assumption of the Virgin: The belief that the body of the Virgin Mary was taken into heaven from her tomb.

barrel vault: Sometimes called a tunnel vault, a rounded stone roof; the earliest form of stone roofing for a church.

basilica: A rectangular building with aisles and an apse. The basilica was originally a Roman building used for various secular functions such as law

courts. Most Christian churches are in shape an adaptation of the basilica, and the term is sometimes used to describe such Christian churches.

bay: One section of the nave, transept, or choir of a Romanesque or Gothic church. Sets of pillars mark a bay.

Benedictines: Generally, monks who live under the Benedictine Rule. However, there are different groups of Benedictines, such as the Cluniacs, and different orders, such as the Cistercians.

bishop: The chief ecclesiastical official of a diocese, believed to have the authority in his diocese that Christ gave to his apostles. *See* **apostolic succession**.

boss: A rounded projection of stone or wood, often decorative, found at the intersection of ribs in Gothic vaulting.

Burgundy: A region (in the Middle Ages, a duchy) to the south and east of Paris. It contains numerous Romanesque churches, including Autun, Vézelay, and Cluny.

buttress: A stone construction designed to support the vaulting of a church. The most famous type of buttress is the flying buttress, but others are hidden in the aisles and galleries of churches.

Byzantine Empire: More properly the Eastern Roman Empire, with its capital in Constantinople. It remained a political entity until its conquest by the Ottoman Turks in 1453.

capital: The decorative top of a column. Some capitals contain leaves or other decorative motifs, while others, known as historiated capitals, contain narratives or allegories.

Carolingian period: The period of European history dominated by Charlemagne and his successors. Though different scholars use somewhat different dates for this period, we will use the years, at least for France,

between 768 (accession of Charlemagne as king of the Franks) to 987 (the deposition of the last of Charlemagne's descendents).

cathedra: The seat or chair of a bishop in a cathedral.

cathedral: The bishop's church in a diocese, containing his cathedra.

cathedral canons: Clergy who were assigned to work in the cathedral.

cathedral chapter: The cathedral canons collectively.

chapter house: A room in a monastery or cathedral where the monks or the cathedral chapter would meet.

choir: The part of a church east of the transept and containing the altar. *See also apse.*

Cistercians: A reformed order of Benedictine monks founded in 1098 at Citeaux, France. The architecture of the order spread throughout Europe and is an important transition between Romanesque and Gothic (sometimes called Half-Gothic).

clerestory: The upper part of the elevation of a church. The size of the windows in the clerestory grew dramatically in the Gothic period.

commune: A sworn association of important men in a city who sought and often succeeded in winning some independence from nobles and their local bishop.

Coronation of the Virgin: Christ crowning the Virgin as Queen of Heaven. This story is often depicted in Gothic sculpture and windows.

Council of Trent: Ecumenical Council of the Catholic Church which met from 1545 to 1563. Some of Trent's decrees led to a rearrangement of Catholic churches, which in turn led to the destruction of many internal features of Gothic cathedrals.

counterfacade: The inside of the west facade of a Gothic cathedral. Many Gothic counterfacades are pierced with rose windows. Uniquely, the counterfacade of Reims Cathedral contains much important sculpture.

crossing: The place in a cathedral where the nave, choir, and transept come together.

crossing tower: A tower over the crossing.

cruciform basilica: A rectangular, aisled church with a transept, giving the church the shape of the cross. Most Gothic cathedrals are cruciform basilicas.

crypt: The basement of a church, often where relics were displayed. The largest Gothic crypts are in the cathedrals of Chartres and Bourges.

decorated style: An intermediate style of English Gothic architecture and decoration, largely coming from the 14th century and distinguishable from early Gothic and the later perpendicular style.

diocese: A territory, usually a city and surrounding countryside, under the ecclesiastical jurisdiction of a bishop.

double ambulatory: A double semicircular aisle in the choir of a church.

double church: Two churches of basically the same size and ground plan, one on top of the other. The most important double church is the Basilica of San Francesco in Assisi.

“dwarfs on the shoulders of giants”: A phrase coined by Bernard of Chartres (but often misattributed in the modern era). The idea of men sitting on the shoulders of giants, that they may not be as large as the giants but that they can see farther, is the source of windows at Chartres Cathedral with the evangelists sitting on the shoulders of the major prophets.

early Gothic: Specifically, the beginning of the Gothic style in England, also sometimes used for French Gothic from the building of Saint-Denis to the building of Chartres Cathedral.

Ecclesia and Synagoga: Latin for “church” and “synagogue”; allegorical figures that can be found in stained-glass windows and more famously on the facades of Notre Dame in Paris and the cathedral of Strasbourg, representing the relationship between Christianity and Judaism.

elevation: The various parts of the interior wall of a Gothic cathedral. Beginning with Chartres Cathedral, there were usually three parts to an elevation, although there were four parts to the elevations of many earlier Gothic cathedrals in France.

Enlightenment: The period of intellectual and cultural history—roughly the 18th century, especially in France—when traditional forms of Christianity, especially Catholicism, were rejected. During this period, many Gothic cathedrals were altered, especially by having most of the stained glass removed.

facade: The front, virtually always the west end, of a church.

fan vault: A type of English late Gothic vaulting where the ribs form fanlike shapes.

flamboyant Gothic: The late Gothic style in France, featuring, among other things, tracery in rose windows that is flame-shaped.

flying buttress: Buttress built external to a Gothic cathedral that support the stone roofs and allow much of the walls to be made of glass.

flying rib: A type of rib first found in Prague Cathedral where some of the ribs are not part of vaults but extend unattached from one place to another.

Four Beasts of the Apocalypse: The man, lion, ox, and eagle. These beasts, originally mentioned in the prophet Ezekiel, are presented in the book of Revelation and were commonly thought of as representing the Four Evangelists, respectively Matthew, Mark, Luke, and John.

gallery: A space above the aisles of a church created for people not welcome in the main church, such as women, unshriven sinners, and pilgrims. In

France during the Gothic period, the gallery evolved into a blind gallery that was an architectural device called the triforium. The gallery lasted much longer in English Gothic cathedrals.

gallery of kings: A row of large statues of Old Testament kings high up on French Gothic facades. Most of these were destroyed during the French Revolution.

gargoyle: A water spout, often in the form of a grotesque, on the roof of a Gothic building. The terms gargoyle and grotesque, however, are not interchangeable. *See grotesque.*

glazed triforium: A triforium with windows.

Gothic Architecture and Scholasticism: A classic study of the relationship of architecture and theology; the work of Erwin Panofsky.

grisaille window: A stained-glass window in gray rather than containing bright colors and narratives.

groin vault: A vault created where two barrel vaults meet at right angles. These vaults were easier to build than barrel vaults because small areas could be vaulted independently of one another. The groin vault was an important step in the developing technology of roofing a large stone church.

grotesque: A sculpture of a fantastical humorous or frightening figure, often a hybrid of human and animal forms. Although many gargoyles are grotesques, not all grotesques are gargoyles. *See also gargoyle.*

guild: An organization of a particular group of professionals in a city, e.g. bankers or vintners. In some cities, most famously Chartres, guilds sponsored stained-glass windows in Gothic cathedrals.

Half-Gothic: An intermediate style of church architecture developed by the Cistercian order that bridged the Romanesque and Gothic styles.

hall church: A church with aisles as high or almost as high as the principal aisle of the nave. This form of Gothic architecture developed toward the end of the Gothic era in Germany.

High Gothic: The style of Gothic at the end of the 12th and early part of the 13th centuries that begins with the cathedral of Chartres.

historiated capital: The top of a column decorated with sculpted figures, as opposed to those capitals derived from the Doric, Ionic, and Corinthian capitals of antiquity.

Holy Roman Empire: A political entity consisting, during the Gothic period, primarily of modern Germany, Switzerland, Austria, and Bohemia (now part of the Czech Republic).

iconography: The system of symbols used in medieval sculpture and stained glass; for example, keys as a symbol of Saint Peter or a sword indicating Saint Paul.

Île de France: The area around Paris that was directly under royal control in the 12th century. The Île de France is the birthplace of Gothic architecture, beginning with the abbey of Saint-Denis.

Île de la Cité: Island in the Seine River in Paris, on which the cathedral of Notre Dame is built.

jamb statues: Tall statues arranged in rows on either side of a door of a cathedral.

keystone: The highest stone in a ribbed vault where the ribs cross.

la Vierge Dorée: Literally, “the Virgin gilded”; a famous stone statue on the south porch of Amiens Cathedral that was partly gilded.

labors of the months: A type of decoration found on several Gothic cathedrals, consisting of each sign of the Zodiac accompanied by an illustration of the agricultural labor done at that time of year.

labyrinth: A mazelike design on the floor of some Gothic cathedrals, most notably Chartres, which people could navigate from the outer edge to the center. Scholars believe people did this walk as a symbolic pilgrimage.

Lady Chapel: A chapel dedicated to the Virgin Mary, built as a separate but connected part of some English Gothic cathedrals.

lancet window: A rectangular window pointed at the top. This is the most common shape for a stained-glass window.

lantern: A crossing tower that is elevated beyond the rest of the vaulting. English cathedrals (Ely, for example) are known for spectacular lanterns.

Last Judgment: The end of time when the dead rise from their tombs to face judgment and assignment either to heaven or hell. The Last Judgment is often presented in portal sculpture in Gothic cathedrals; for example, over the central door of the facade of the cathedral of Amiens.

lintel: The stone over a door, perpendicular to the posts. In Gothic cathedrals, they are often sculpted, usually continuing the theme of the tympanum above.

major prophets: The authors of the four longest prophetic books of the Old Testament: Isaiah, Jeremiah, Ezekiel, and Daniel.

masons: The men who laid the stones of the cathedrals. They often had lodges and protected some of the secrets of their craft. There is a great deal of mythology associated with medieval masons.

mendicant orders: City-based religious orders that emerged in the 13th century, most importantly the Franciscans, Dominicans, Augustinians, and Carmelites. They built many large Gothic churches, especially in Italy.

Merovingian: The first dynasty of Frankish kings, beginning with Clovis circa 500 and lasting until the middle of the 8th century.

minor prophets: Twelve Old Testament authors distinguished from the major prophets only by the length of their writings. They include Amos, Hosea, and Jonah.

mosaic: A picture made of small cubes of glass and stone. Abbot Suger had a mosaic placed on the facade of Saint-Denis, and there is a large Italian mosaic on the south porch of Prague Cathedral.

Musée de Cluny, Paris: A museum in the former Roman baths of Paris. It is the most important medieval museum in Paris and contains heads from the gallery of kings from Notre Dame.

mystic mill: An allegory of Moses putting grain into a mill and Paul receiving the flour, suggesting a way to think about the relationship between the Old and New Testaments. This is the subject of one of the windows of the abbey church of Saint-Denis.

narthex: The entrance area of a church between the facade and the nave. Eventually, the narthex was reduced or disappeared completely in Gothic cathedrals.

nave: The long western part of a church with a principal aisle and usually one, but sometimes two, aisles on either side.

Neo-Platonism: A school of philosophical thought that developed in late antiquity and was Christianized by an author known as Pseudo-Dionysius. Abbot Suger used principles of Neo-Platonism in the design of Saint-Denis.

Norman: When speaking of architecture, refers to the Romanesque style in England.

Normandy: An area of northwestern France where some of the most important Romanesque churches were built, especially in the city of Caen.

Notre Dame: French for Our Lady, referring to the Virgin Mary. Many Gothic cathedrals are dedicated to Notre Dame, although the cathedral of Paris is often referred to only as Notre Dame.

Notre Dame de la Belle Verrière: A 12th-century stained-glass window of the Virgin and Child in Chartres Cathedral.

oculus: A round window usually placed above a pair of lancet windows.

Oriflamme: A banner believed to have been carried by the armies of Charlemagne. It was one of the great treasures of Saint-Denis.

perpendicular style: The last form of Gothic architecture and decoration in England.

pier: A vertical structural stone support; also called a pillar.

pillar: A massive column-like stone supports for cathedrals.

plateresque: A Spanish architectural style of the late 15th and 16th centuries distinguished by an intricacy of design and ornamentation suggestive of silver plate; *plata* means “silver” in Spanish.

pointed arch: Although used in some Romanesque construction, often considered one of the signature elements of the Gothic style.

Port Royal, Chartres: French term used to indicate collectively the three portals of the facade of Chartres Cathedral. The jamb statues are mostly of Old Testament kings.

prefiguration: A story in the Old Testament that points forward to an event in the New Testament; for example, Jonah coming out of the mouth of the fish pointing toward Christ’s Resurrection.

purbeck: A kind of dark English stone resembling marble that is used widely in English Gothic cathedrals.

radiating chapels: Chapels around the apse of a church that open into the ambulatory.

rayonnant: French term for the style of Gothic architecture and decoration that developed around the middle of the 13th century.

Reconquista: The movement lasting until 1492 in Spain for Christians to reconquer territories lost there from the time of the Arab conquest of Iberia in 711.

relic: A bone of or an object associated with a saint. Most relics were kept in elaborately designed containers called reliquaries.

reliquary: An often beautifully decorated container for relics.

Rhineland: The valley of the Rhine River in western Germany where many fine Romanesque churches survive.

ribbed vaults: A section of the roof of a church made by building a skeleton of two or more ribs and later filling in the spaces between with stone and/or rubble.

Romanesque: A term used for a wide variety of styles of architecture of the 11th and 12th centuries, when many large stone buildings were constructed. The English Romanesque style is known as Norman.

rood screen: A wall constructed between the lay and clerical sections of a church. Most were removed from Catholic churches after the Council of Trent. The best surviving examples are in England and in the German cathedral of Naumburg.

rose window: A round window in a facade or transept with sainted glass in various patterns containing figures and designs.

scholasticism: A form of philosophy and theology that developed and flourished in the 12th and 13th centuries, especially in Paris. The most famous scholastic philosopher and theologian is Thomas Aquinas.

screen: *See* rood screen.

Second Vatican Council: Ecumenical Council of the Catholic Church that met from 1962 to 1965. The decrees on the liturgy led to massive rearrangements in all Catholic churches.

Seven Liberal Arts: The curriculum of the medieval schools: grammar, rhetoric, logic, arithmetic, geometry, music, and astronomy. These are often depicted on Gothic portals along with practitioners both pagan and Christian. The most famous depiction of this theme is found on the facade of Chartres Cathedral.

sexpartite vault: A type of vault spanning two bays and containing three ribs. This type of vaulting is characteristic of early French Gothic cathedrals and was superseded by four-part vaults beginning with Chartres Cathedral at the end of the 12th century.

shaft: Usually cylindrical, small-circumferenced stone pieces, attached to Gothic pillars or springing from abaci of columns, that morphed into the ribs of the vaults.

socle: A small sculpted base of a jamb statue.

Song of Roland: French epic poem about Charlemagne defeating Muslims in Spain. Stories from the *Song of Roland* and other poems about Charlemagne are incorporated into a window of Chartres Cathedral.

stained glass: Colored glass assembled in windows primarily to represent biblical stories, saints, and events from the lives of saints.

stringcourse: A decorative horizontal band running around a building.

summa: A comprehensive work of scholastic theology or philosophy.

tracery: The lead or stone into which the pieces of a stained-glass window are fitted.

transept: The wings of a basilica, usually about two-thirds of the way from west to east, that make the building in the shape of a cross.

transitional Gothic: A phrase indicating Gothic architecture or sculpture that still has Romanesque elements, for example the facade and facade sculpture of Chartres Cathedral.

Transubstantiation: The Catholic doctrine, defined in 1215, that at the consecration of the Mass, the substance of the bread and wine is changed into the body and blood of Christ.

transverse arch: An arch of the vault that runs perpendicular to the nave that divides one bay from another.

Tree of Jesse: An image of the lineage of Mary and Christ. Jesse, the father of David, sleeps, and a tree springs from him, bearing Old Testament kings and Mary and Jesus as its fruit. This is a common theme in Gothic sculpture and stained glass.

triforium: A false gallery that is part of the elevation of Gothic cathedrals. By about 1250, the triforia of Gothic churches in France were glazed (i.e., they contained windows).

trumeau statue: A statue between the doors of a major portal of a church; for example, a statue of Christ in the central portal of Amiens Cathedral or a similar one on the central portal of the south porch at Chartres.

Tuscany: Region of north-central Italy that contains the cities of Florence, Siena, Lucca, and Pisa.

tympanum: The space, usually with sculpture, immediately under an arched door of a Gothic cathedral. Sometimes the program of the tympanum sculpture is continued in the lintel below.

Westwerk: A feature of Carolingian architecture that influenced both the Romanesque and Gothic styles.

Biographical Notes

Bernard of Clairvaux (1090–1153): Abbot of the Cistercian monastery of Clairvaux. He was, along with Abbot Suger of Saint-Denis, the most important churchman in Europe. He is largely responsible for the rapid expansion of his order, which had its own distinctive form of architecture that is sometimes called Cistercian Half-Gothic. Throughout western Europe, the Cistercian form of church was duplicated with some local variations.

Blanche of Castile (1188–1252): Wife of King Louis VIII and mother of King Louis IX of France. She was the donor of the rose window of the north transept of Chartres Cathedral, and her family coat of arms is prominently displayed there.

Brunelleschi, Filippo (1377–1446): Florentine architect who won a competition to construct the enormous dome at the crossing of the cathedral of Florence, giving a Renaissance crown to the largest Gothic cathedral in Italy.

Chagall, Marc (1887–1985): A 20th-century French artist who designed windows for Reims Cathedral.

Charlemagne (r. 768–814): King of the Franks and from 800 (Holy) Roman Emperor. There was a cultural revival under Charlemagne, which included building large churches. His chapel in Aachen, still standing, was modeled on the 6th-century church of San Vitale in Ravenna.

Charles IV (r. 1346–1378): King of Bohemia and Holy Roman Emperor. Charles established Prague as his capital and commissioned the building of Prague Cathedral.

Charles VII (r. 1422–1461): King of France. For several years, he was uncrowned and losing ground to the English in the Hundred Years' War. Led

by Joan of Arc, he traveled to Reims Cathedral for his coronation, which turned the tide of the war in favor of the French.

Clovis (c. 466–511.): King of the Franks who converted himself and his people to Christianity; he was baptized by Saint Remigius (Remi) in Reims.

Constantine (r. 312–337): Roman Emperor who converted to Christianity and legalized it throughout the empire. He provided a palace for the bishop of Rome and commissioned the first large churches to be built in Rome, including the cathedral of St. John Lateran and St. Peter's in the Vatican.

Cram, Ralph Adams (1863–1942): American Neo-Gothic architect. He took over the building of the Episcopal cathedral of St. John the Divine in New York, which was initially to be built in the Romanesque style, and designed the great Gothic building that stands today.

Denis, Saint (dates unknown): This name may refer to Dionysius the Areopagite, who was converted to Christianity in Athens by Saint Paul, or the martyred bishop of Paris (c. 250) who was buried in the abbey of Saint-Denis, north of Paris. By the 12th century, these two men were merged into one legendary figure who was also believed to be the author of books we today attribute to the anonymous Pseudo-Dionysius.

Edward the Confessor (r. 1042–1066): The last Anglo-Saxon king of England. He chose to be buried at a Benedictine monastery, Westminster Abbey, which later became the place of coronation of English monarchs. In the middle of the 13th century, it was rebuilt in the Gothic style.

El Cid (a.k.a. **Rodrigo Diaz de Vivar**; c. 1040–1099): Famous Spanish hero of the Reconquista. He is buried in the cathedral of Burgos.

Eleanor of Aquitaine (c. 1122–1204): Queen of France (1137–1152) and England (1154–1189) as wife of Louis VII and Henry II, respectively. When she and Louis departed on the Second Crusade in 1147, Abbot Suger of Saint-Denis was named regent.

Firmin, Saint (d. c. 257): Martyred bishop of Amiens. He and other local saints are featured in the left portal of Amiens Cathedral, and the story of the translation of his relics is in the tympanum.

Fulbert of Chartres (r. 1006–1028): Bishop of Chartres and teacher in the cathedral school there. Fulbert was responsible for the construction of the Romanesque cathedral that was destroyed by fire in 1194.

Giotto (c. 1267–1337): Early Renaissance painter traditionally held to be the creator of the 28 frescos of the life and miracles of Saint Francis of Assisi on the walls of the Basilica of San Francesco in Assisi; most scholars today think that at most he was one artist who worked on that fresco cycle.

Giselbertus (fl. c. 1120–1135): Sculptor of the Romanesque style in Burgundy. He probably worked at the church in Vézelay but is best known as the sculptor who signed the tympanum of the Last Judgment on the facade of the cathedral of Autun.

Guibert de Nogent (c. 1055–1124): Benedictine abbot whose memoirs contain the story of the establishment of the commune at Laon in 1122, which included the murder of the bishop.

Henry III (r. 1216–1272): King of England for most of the 13th century. He commissioned the rebuilding of Westminster Abbey in the Gothic style.

Henry VII (r. 1485–1509): First Tudor king of England. He commissioned the Lady Chapel of Westminster Abbey, usually referred to as the Henry VII Chapel. Henry is buried there.

Honnecourt, Villard de (c. 1225–c. 1250): French artist and architect whose sketchbook documents the construction of many Gothic cathedrals throughout Europe. The sketchbook is an important source about medieval construction techniques.

Hugh of Lincoln (1135/1140–1200): Carthusian monk and Bishop of Lincoln. After an earthquake in 1185, Hugh made plans for the rebuilding

of the cathedral of Lincoln in the Gothic style. The choir, called St Hugh's Choir, has unusual asymmetrical vaulting.

Isidore of Seville (c. 550–636): Bishop of Seville and author of what essentially became the encyclopedia of the Middle Ages, the *Etymologies*. It was the source for a great deal of medieval lore, including a catalogue of the peoples at the end of the earth, who are depicted in the narthex sculpture of the Romanesque Abbey of Vezelay.

Joan of Arc (1412–1431): Mystic and charismatic leader of French forces against the English in the Hundred Years' War who was burned at the stake at Rouen for heresy in 1431. Joan led King Charles VII across France to be crowned at Reims Cathedral.

John Scot Erigena (a.k.a. **John Scotus Eriugena**; c. 816–867): Irish scholar who lived mostly at the court of the King of the Franks. He knew Greek and translated and wrote a commentary on the works of Pseudo-Dionysius. These works had an enormous influence on Abbot Suger, the builder of the first Gothic church.

Leo III (795–816): Pope who crowned Charlemagne as (Holy) Roman Emperor at St Peter's in Rome on Christmas Day, 800.

Louis VI (r. 1108–1137): King of France who worked hard to rein in nobles and gain greater power, especially around Paris. One of his chief advisors was Suger, Abbot of Saint-Denis, who wrote a biography of Louis.

Louis VII (r. 1137–1180): King of France who grew up largely at Saint-Denis, where he came under the influence of Abbot Suger. When Louis and his wife departed for the Second Crusade, he named Suger regent of France. Louis VII was king when the construction of Notre Dame in Paris was begun in 1163.

Louis IX (r. 1226–1270): King of France who obtained Christ's Crown of Thorns and commissioned Sainte-Chapelle on the Île de la Cité to hold this prized relic.

Martin of Tours, Saint (316–397): A soldier, monk, and bishop of Tours. Episodes from his life are commonly found in Gothic sculpture and stained glass, for example on the south porch of Chartres Cathedral.

Matthew of Arras (c. 1290–1352): First architect of Prague Cathedral. Matthew was summoned to Prague from Avignon by the Emperor Charles IV. His bust in Prague Cathedral is probably the first image we have of a Gothic architect.

Maximos the Confessor, Saint (c. 580–662): Byzantine theologian whose *Mystagogy* probably influenced Abbot Suger of Saint-Denis.

Maurice de Sully (r. 1160–1196): Bishop of Paris who conceived of and carried out the plan to build the cathedral of Notre Dame in Paris.

Nicholas, Saint (270–346): Famous early Christian bishop of Myra in modern Turkey. Nicholas was a highly venerated saint in both East and West, in the latter especially after his body was brought to Bari, Italy, in 1087. The church of San Nicola in Bari is an important Romanesque building. Stories from the life of Nicholas are often found in Gothic sculpture and stained glass. He appears in both media in the cathedral of Chartres.

Otto I (r. 936–973): Holy Roman Emperor. During the reigns of Otto, his son, and his grandson, a cultural revival occurred in Germany, sometimes rather exaggeratedly called the Ottonian Renaissance. The cathedral of Hildesheim is an important Ottonian/Romanesque building.

Panofsky, Erwin (1892–1968): German art historian. He is the author of the classic *Gothic Architecture and Scholasticism*, which brilliantly develops the analogy between the architecture and theology of the 13th century.

Parler, Peter (c. 1330–1399): Principal architect of Prague Cathedral. His father was a parler, i.e., a kind of head mason and bridge between the architect and the masons. He came from Germany and also designed churches in Nürnberg as well as the Charles Bridge across the Vltava River in Prague.

Pisano, Giovanni (c. 1250–c. 1315): Sculptor who carved the large statues on the facade of the cathedral of Siena; son of Nicola Pisano.

Pisano, Nicola (c.1220–ca.1284): Sculptor originally from southern Italy who settled in Pisa—hence his name. Nicola Pisano sculpted the pulpit for the cathedral of Siena.

Pseudo-Dionysius (fl. 5th–6th centuries): A mysterious and anonymous Neo-Platonic theologian whose *Mystical Theology* and *Celestial Hierarchy*, originally written in Greek, were translated into Latin in the 9th century. These works were vital in shaping Abbot Suger’s conception for rebuilding the abbey of Saint-Denis, in part because it was believed Saint-Denis was the author of these works.

Suger (r. 1122–1151): Abbot of Saint-Denis and the man generally believed to have created the first Gothic structures, the narthex and choir of the abbey of Saint-Denis.

Theophilus, Saint (dates unknown): Mostly legendary saint. Tradition tells that he made a pact with the devil to become a bishop. Later, he begged the Virgin Mary for forgiveness and received it. The legend of Theophilus is found in stained-glass windows in Laon and Chartres cathedrals.

Thomas à Becket, Saint (r. 1162–1170): Martyred archbishop of Canterbury. Only four years after his martyrdom, Canterbury Cathedral was largely destroyed in a fire and a new Gothic choir was begun, in large part to accommodate the pilgrims coming to his shrine.

Thomas Aquinas, Saint (c. 1224–1274): Dominican friar, theologian, and philosopher at the University of Paris. Thomas’s *Summa Theologiae* is the undisputed masterpiece of scholastic thought.

William I, the Conqueror (r. 1066–1087): Duke of Normandy and, from 1066, king of England. William’s conquest of England brought much closer connections between France, especially Normandy, and England. William and his wife, Matilda of Flanders, are buried in Romanesque abbeys in Caen, Normandy.

William of Sens (fl. late 12th century): Architect of the choir of Canterbury Cathedral. In 1174, William came from Sens in France to undertake the reconstruction of the choir of Canterbury in the Gothic style.

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Websites

Information about many of the structures discussed in this course can be found on the Internet. Some have their own websites. The following are among the best:

<http://www.notredamedeparis.fr/-English->

<http://www.saintpatrickscathedral.org/homepage/home.html>

Many are covered through websites of universities or international organizations (UNESCO):

<http://www.learn.columbia.edu/Mcahweb/Amiens.html>

<http://whc.unesco.org/en/list>

Still others are showcased in their country's tourism websites:

<http://www.czech.cz/en/66649-kutna-hora-the-cathedral-of-st-barbara-and-the-cathedral-of-the-assumption-of-our-lady-in-sedlec>