

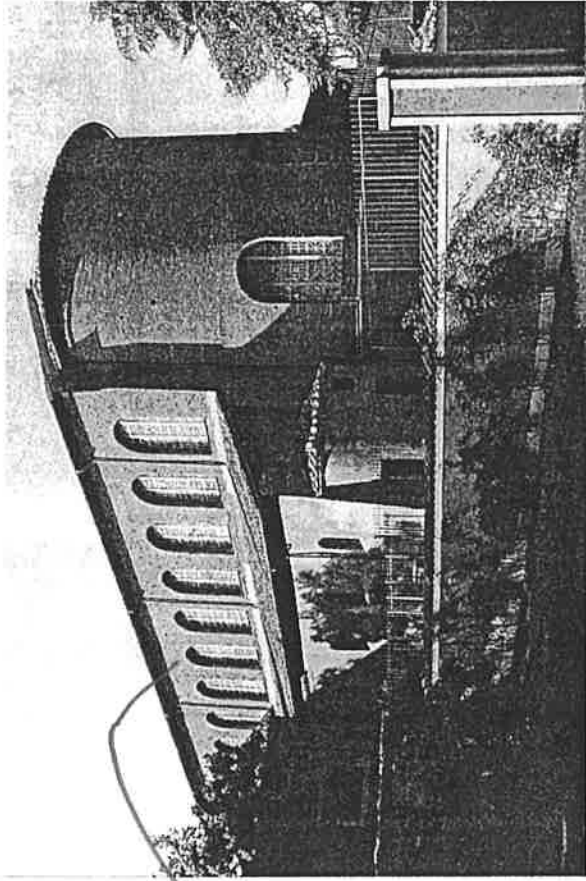
Unit 4: Post Classical Europe and Islamic Art



Image Set

Christian Basilica - Adapted design of Roman Basilica
 Spiritual impact of the Architecture.

- Most original mosaic decoration is gone



Clerestory Windows

Exterior is intentionally very plain

* Early Christian Architects adapted the Secular Roman Basilica Because:

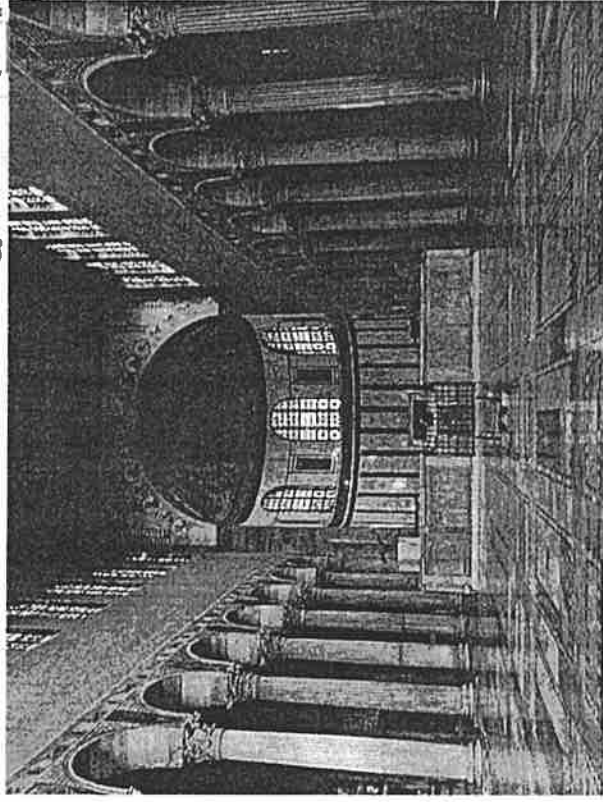
- Provided a large, well-lit interior space for the congregation
- provided a clear focal point toward the altar in the apse
- Roman Basilica served as a law court - Law + Justice correlate to the last judgement in Christianity

• People gather inside the Church to worship

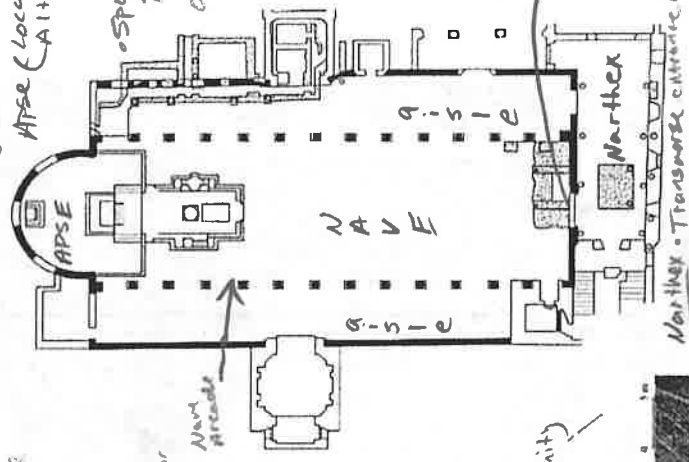
Basic Elements of

- Large, well-lit interior for congregation
- Plain Exterior
- Narthex entry
- Central Axis - Focused on altar in apse
- One aisle on either side of lower roof
- Nave Arcade divides nave from aisles

Light as a symbol of Divinity



Central Axis Plan - Central Axis leads to Apse (Location of the Altar)



• Spoils = Materials Re used from other structures

• Earliest civilizations

Giant Cypress Doors - 18 Carved Panels of Biblical Scenes

Corinthian columns - originally used in Roman temple of Juno

• Lavish interior decoration

- Belief that human interior

(the soul) is more important than the human exterior (the body)

Content Area 3: Early Europe and Colonial Americas. Santa Sabina. Rome, Italy. Late Antique Europe.

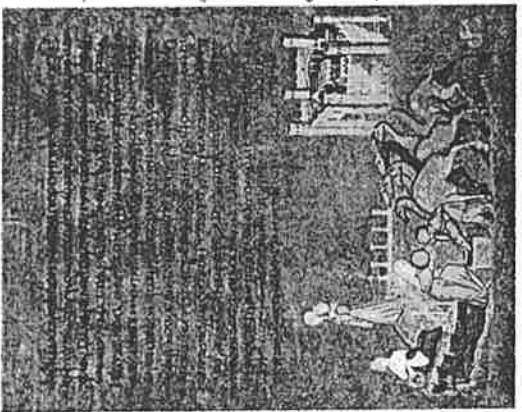
c. 422-432 C.E. Brick + stone, wooden roof.

Books as luxury items

Created in Syria or Constantinople
 Oldest illustrated Biblical book

Commissioned by
 or for the
 Emperor = purple
 dyed sheets

• Greek translation
 of Biblical book
 Genesis



silver ink on
 Purple parchment
 - Purple associated
 with royalty

• Folios = individual
 sheets made from
 vellum (calf skin)

• Bound together in
 a codex - replaced
 papyrus scrolls

Classical
 Nude
 Personification
 of the Spring = classical
 motif.

Abraham sends servant Eliezer
 to find wife for Isaac
 - Rebecca helps him water camels, He selects her



Nahor
 - Rebecca's
 city

- 3D grounds

Shadows

Continuous narrative
 as on Column of
 Trajan

Rebecca braves herself with left foot

Remnants of Classicism:

- Classical columns
- Round Arches
- Use of shading
 makes forms more 3D
 especially in drapery
- Landscape Elements
- Not Classical
- Simplified Forms
- Large heads - Easy to see
- Facial Expressions
- Not spatially consistent
 (Background figures are larger
 than foreground)
- Artistic concerns with
 the narrative rather
 than realism



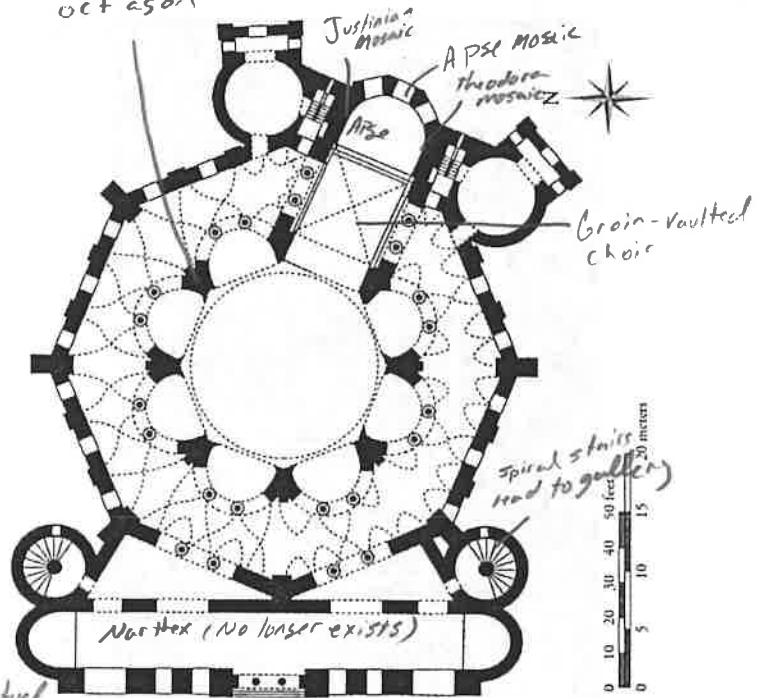
Content Area 3: Early Europe and Colonial Americas. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the Vienna Genesis. Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (pigments on vellum).

Construction begins about 100 years after S. Sabina

Central plan - outer walls are octagon; central dome is smaller than octagon with windows in the clerestory



8 piers support round arches beneath inner octagon

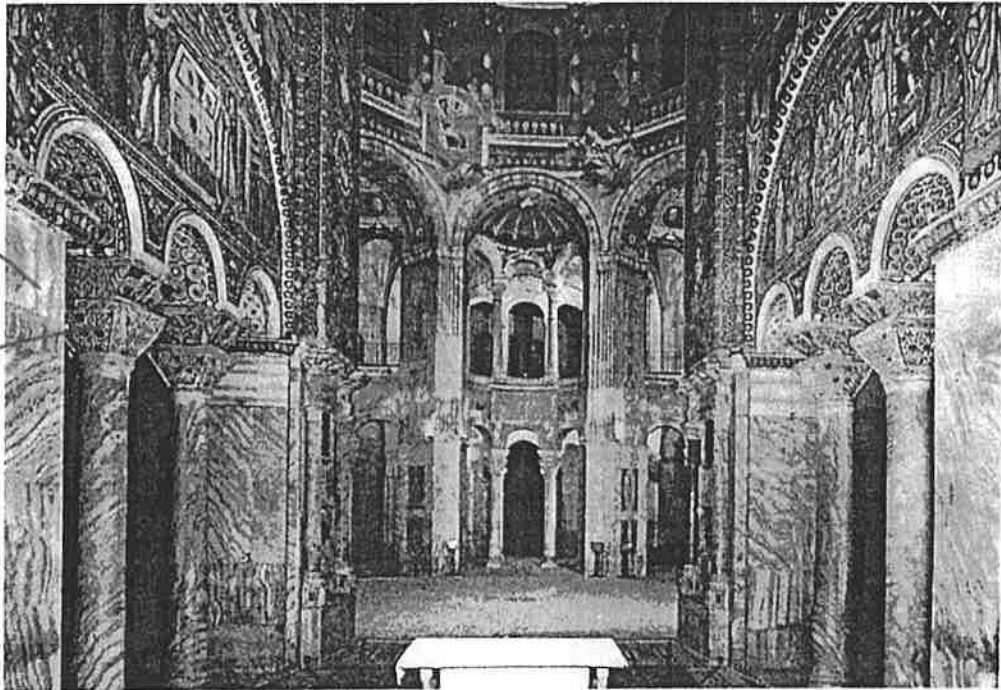


Not a basilican plan with a central axis

Central plan - like churches built by Justinian in Constantinople - more intricate and spatially complex than S. Sabina

Spatial intricacy causes an emotional impact (typical of Eastern Christianity) - spatial clarity of S. Sabina is more typical of the rational, intellectual basis of W. Christianity with emphasis on doctrine and symbolism

Lavishly decorated interior
- Highly polished colored marble



- Twining vegetal and geometric patterns
- Basket capitals
Deeply drilled - not almost hollow
- Brightly colored mosaics
Tesserae (individual pieces of stone or glass) are set at different angles to reflect light
- Lots of gold

* Early Christian churches are either rectangular based on Roman basilicas, with a concrete longitudinal axis leading from the entrance to the altar, or centrally planned based on Roman round or polygonal tombs. - Centrally planned churches are often smaller structures next to larger basilicas - they also serve as churches that mark graves or martyrdom sites of saints. San Vitale is a martyrium marking the site where St. Vitale was martyred

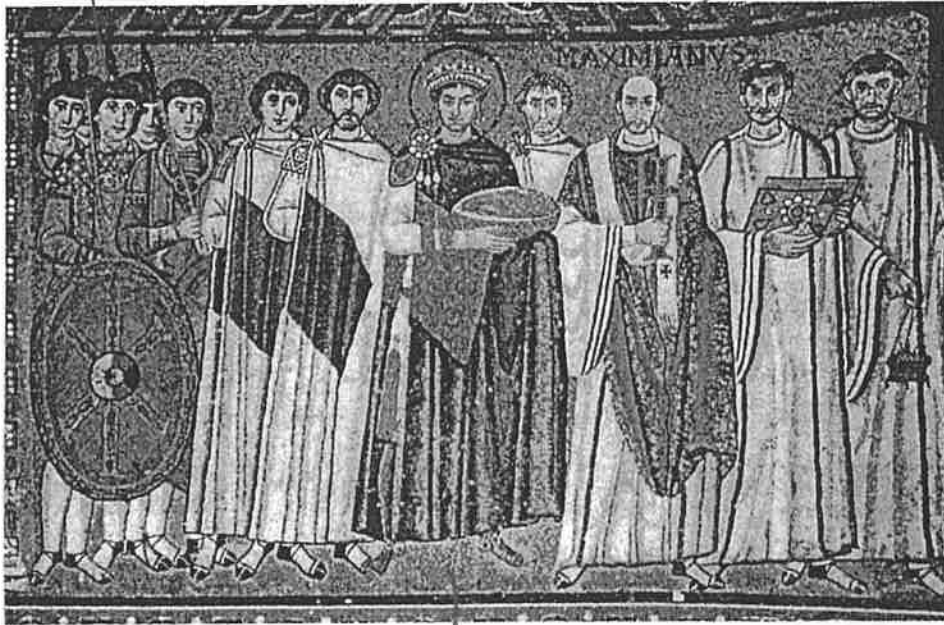
Content Area 3: Early Europe and Colonial Americas. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526-547 C.E. Brick, marble, and stone veneer; mosaic.

Imperial Guard

Emperor and his staff

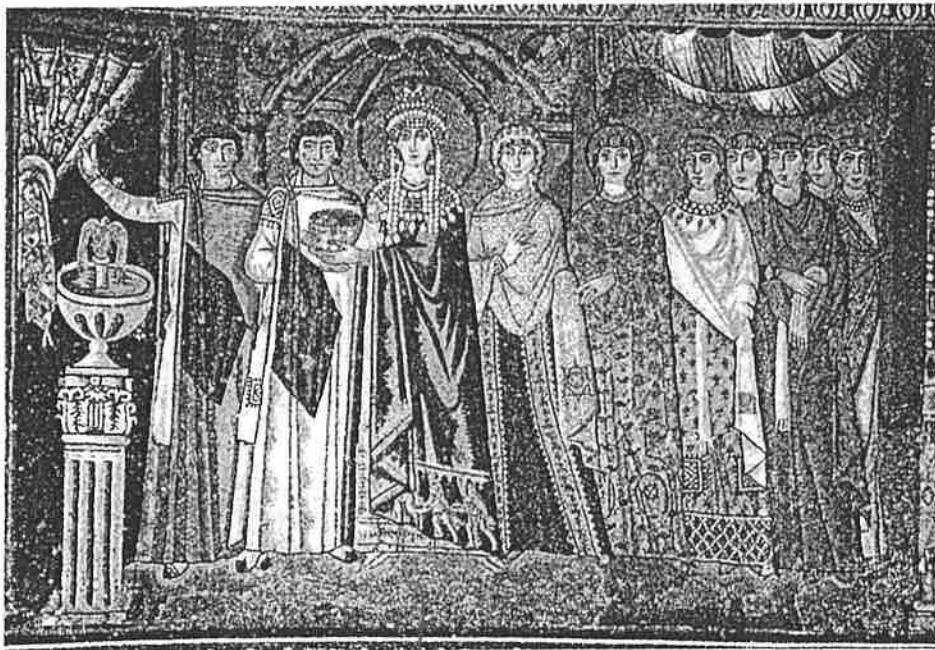
Clergy

Bishop Maximianus
- responsible for completing construction



- strictly frontal
- seem to hover, float
- spatial ambiguity
- long, thin figures
- Immaterial spiritual realm - Not in the 3D physical realm

Emperor Justinian
◦ center
◦ purple robe & halo
◦ Holds gold bowl for communion bread



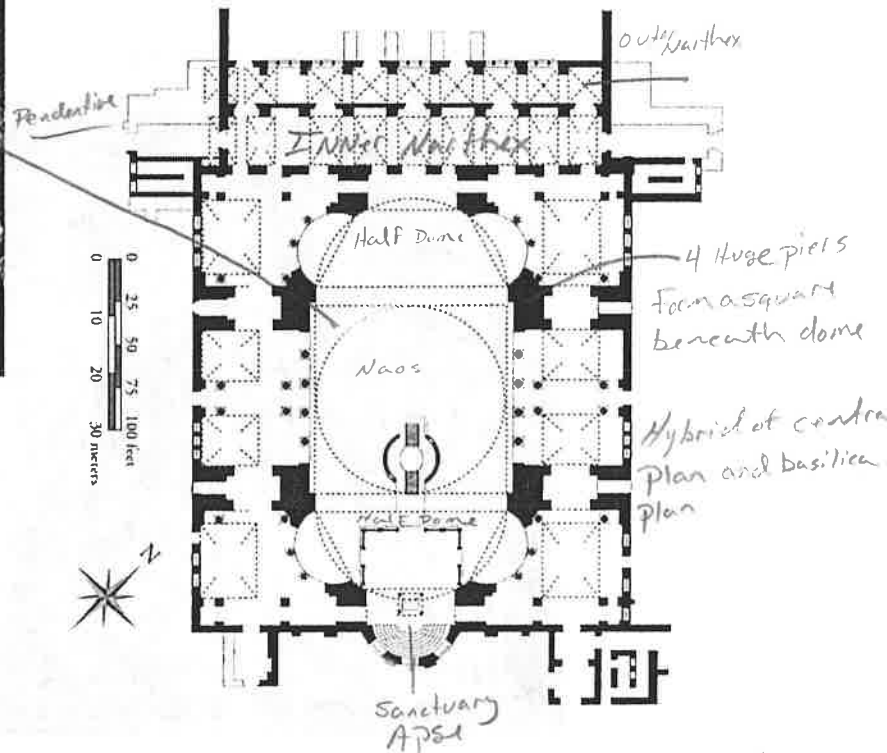
Empress Theodora
◦ purple robe
◦ Crown & halo
◦ Communion cup

◦ on the left of Jesus mosaic = lower rank
◦ Border of robe shows 3 magsi bringing gifts to Baby Jesus.

Commissioned by Emperor Justinian in 532 CE to replace earlier church destroyed during Nika Revolt - church intended to communicate imperial power and glorify Christianity - served as palace chapel for Byzantine Emperor

o Earthquake damage repaired several times

- o Vast horizontal & vertical interior spaces
 - Impact on viewer comes from the interplay of space and light
 - Dome has 40 windows around the base
 - Interior mosaics
 - polished marble



- o Converted to a mosque after Islamic conquest in 1453 (Ottoman Turks)
 - Christian mosaics were covered
 - Added 8 Domes with Arabic calligraphy (Quran & names of muslim prophets)
 - Added minaret towers to the exterior

Only Emperor and priests could enter sanctuary where the Altar was. Men stand in aisles, women in galleries.

Content Area 3: Early Europe and Colonial Americas. Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532-537 C.E. Brick and ceramic elements with stone and mosaic veneer.

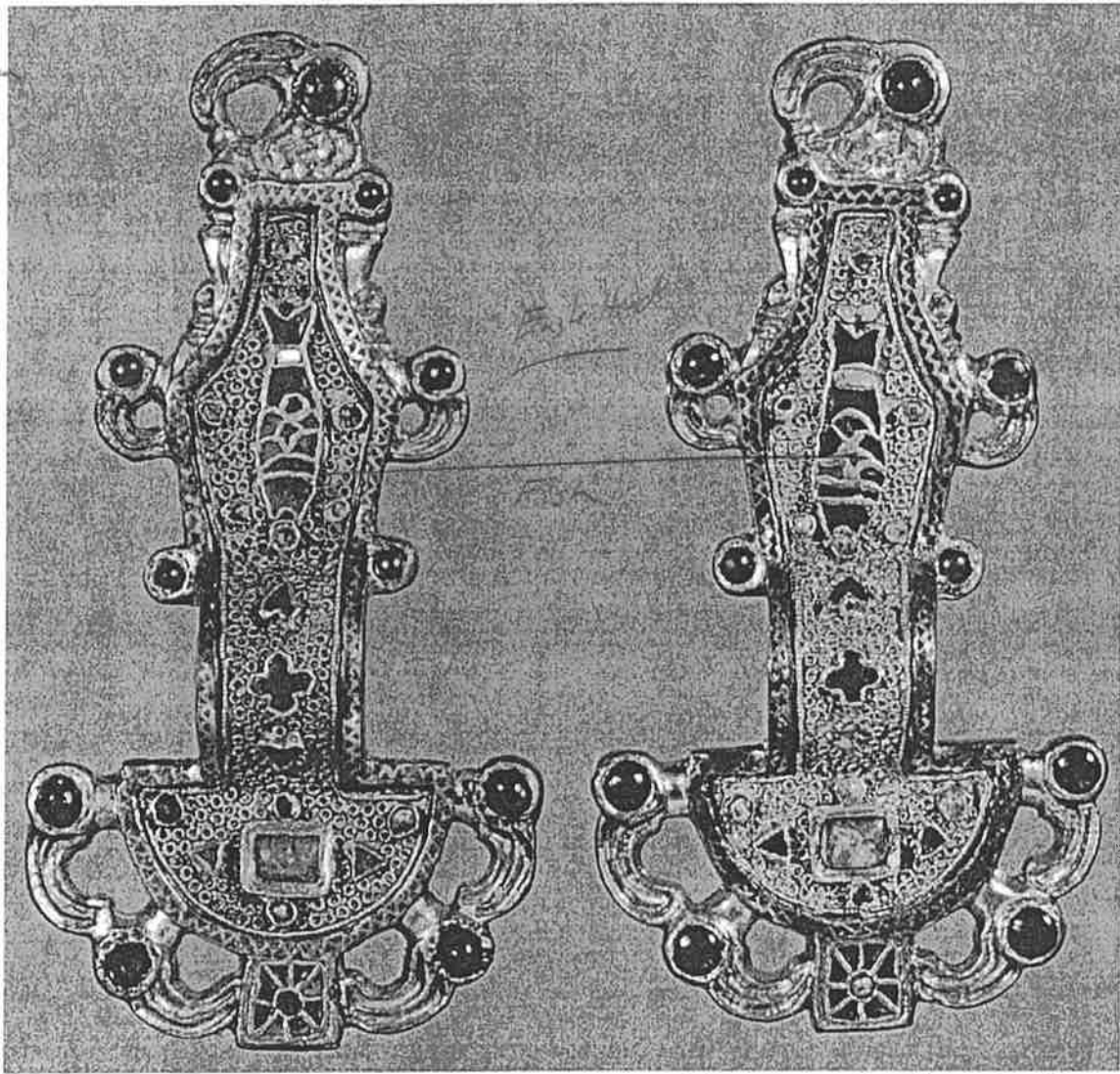
Fibula (plural = Fibulae) = Decorative pin used to hold clothes together - used throughout Roman Era and after

These are 4" long Fibulae found in a 4th c tomb north of Paris, France
Prestige Adornments - Jewelry made of precious materials, required hours of skilled labor
Worn to show high status or wealth

Interlace patterns & intricate work are typical of metal-working done by "Barbarian" groups

Cloisonné: intricate patterns of wire, soldered onto a metal back, holes within wire pattern are inlaid with precious/semi-precious stones or glass.

Art of N. European
Migratory groups in
the Early Mid. Ages
① small/portable
② Interlace patterns
③ stylized animals



Stylized Eagle
Heads - Eyes are
garnets (gemstones)
imported from India

Use of stylized animal forms derives from the "Animal style" of the scythians, nomadic horsemen from the Eurasian steppes during classical Antiquity.

Dynasty of Kings ruling the
Franks (France) 482-751 CE

Content Area 3: Early Europe and Colonial Americas. Merovingian looped fibula. Early medieval Europe. Mid-sixth century C.E. Silver gilt worked in filigree, with inlays of garnets and other stones.

Silver covered with
thin layer of gold

Decorative patterns created
by twisting fine metal wire into
lacy openwork jewelry

Byzantine Icon

- small portable paintings of Mary, Jesus, and/or saints
- strong emotional appeal to Eastern Christians

• adoration, paid and prayed to the figures

Iconoclastic Controversy - Byzantine Empire (730-843) - Eastern Christians

Fell into 2 groups 1) Iconoclasts who believed devotion to icons was idol worship or idolatry

2) Iconodules - believed use of icons was worship of holy figures shown

- Most early Byzantine Icons destroyed → 19"

↓
27"

- Earliest image known that shows Madonna and child
- Very common in later styles
- Regal rather than motherly Mary
- Mary as queen of heaven and Theotokos
- Bearer of God

- She is in center and largest
- Dark purple robe
- Jeweled, golden throne
- Christ in lap
- 2 saints - Feet closest to viewer (Human like us)
- Only ones looking @ us
- Left - St. Theodore
- Right - St. George
- "Christian warrior" saints
- Belief that they fought and killed dragons (good vs evil)



Combination of Forms

1) Naturalism

- From Roman paintings
- And

2) Stylization

Flatter, more symbolic intentionally less naturalistic used to depict spiritual realm

1) Greco-Roman Naturalism

- use of light and shadows
- heads are 3D with shadows
- use of shading in robes
- foreshortened heads of angels - 3/4 view
- receding lines on throne & architecture by heads of angles
- shadows on ground by feet of saints

2) Byzantine stylization

- compressed space
- hierarchical scale
- symbolic composition
- 4 halos & hand of God creates a cross
- rigid frontality of saints
- long thin bodies
- "heads on hinges"
- down-pointing feet
- flat patterns
- shapes do not alter with folds in robes

Bearer of God

Content Area 3: Early Europe and Colonial Americas. Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century C.E. Encaustic on wood.

• pigment in wax

Codex: Book of flat pages bound on 1 side. Pages are made of vellum.

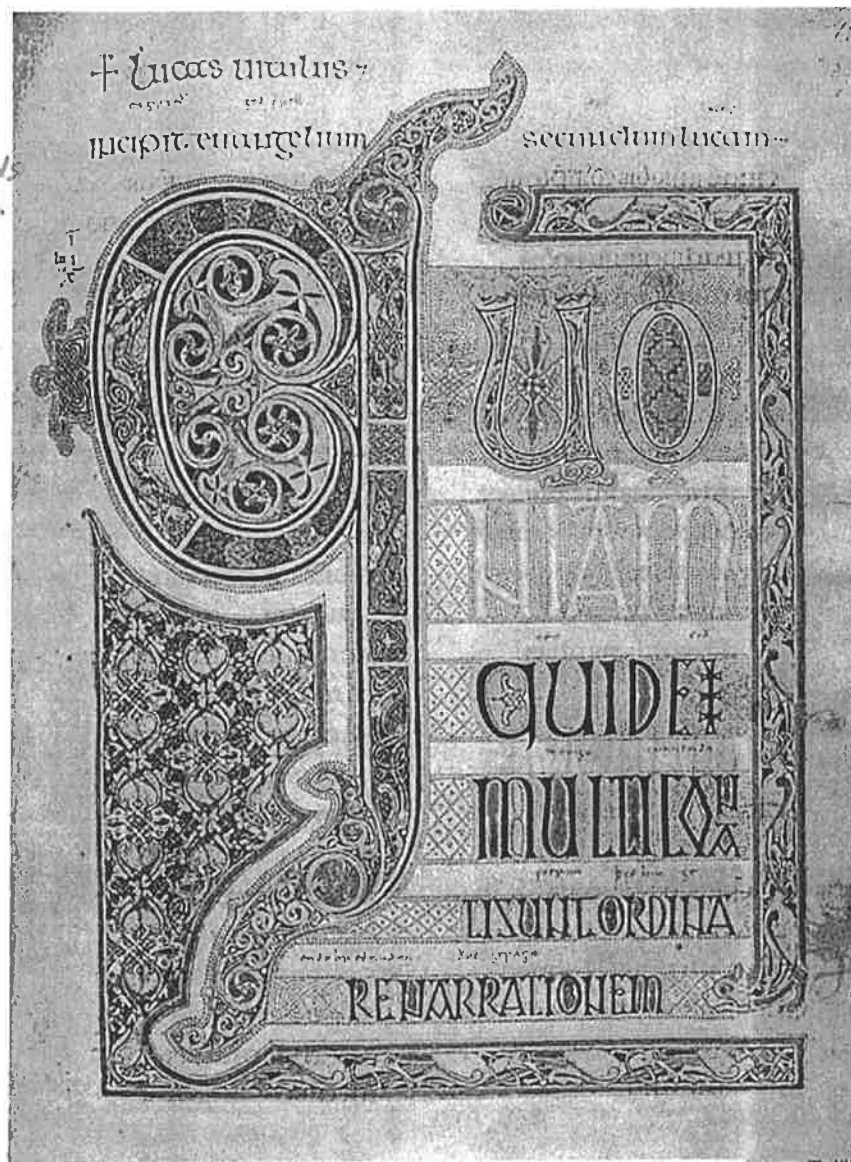
Hiberno-Saxon Art - created in British Isles c.500-900 C.E.

Irish monks used decorated manuscripts like these when they came to Scotland & W. England as missionaries to convert locals. Manuscripts treated as objects with great spiritual power

To convert locals. Manuscripts treated as objects with great spiritual power

- Brought to mass and placed on altar
- Read from during mass, also

Incipit = opening words of the gospel. 1st words & 1st letter are highly decorated



Insular/Hiberno Saxon elements

- Interlacing knots
- Spiral patterns
- intertwined animal forms
- Minute detail
- o Artists first created design with lead point on back of vellum using compass and straight edge, also freehand. Backlit the page to view design on front of vellum.
- o Pigments created from local materials results in a broad palette. Pigments mixed with beaten egg-white. Some detail added with gold leaf & powdered gold ink

Head of cat

Lindisfarne codex contains 4 Gospels (stories of Jesus: Matthew, Mark, Luke, John) - Each began with a portrait page
 Then a carpet page (next image) and then Incipit page (above)
 o Most were made by team of artists but this one appears to be the work of 1 person.

Portraits based on Roman ones in Roman manuscript

→ Lacks the shading and perspective of Roman prototype



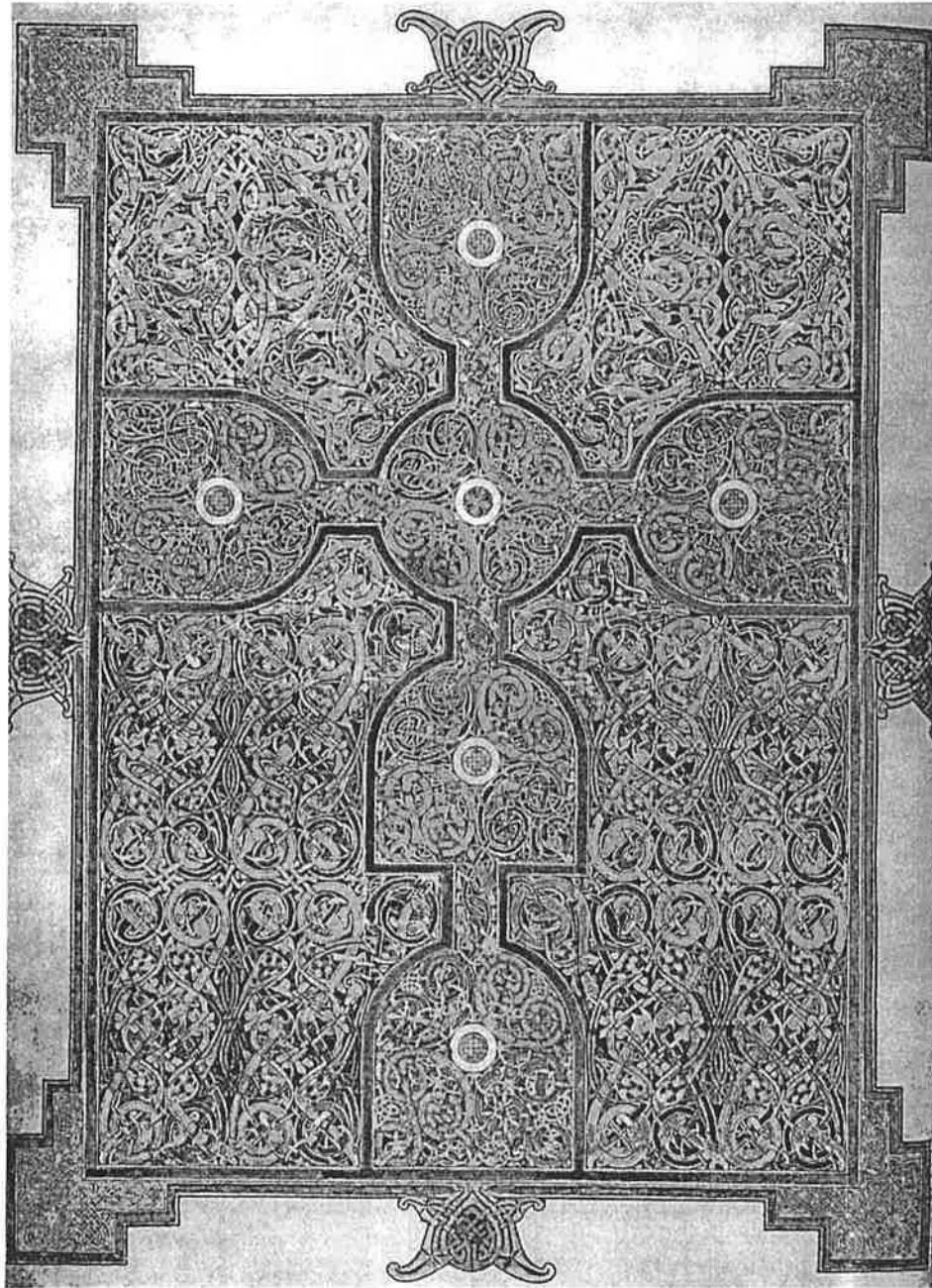
Winged bull is symbol of Luke, also symbol of Jesus' sacrifice on the cross

St. Luke - page with great Roman influence

Content Area 3: Early Europe and Colonial Americas. Lindisfarne Gospels: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page. Early medieval (Hiberno Saxon) Europe. c. 700 C.E. Illuminated manuscript (ink, pigments, and gold on vellum).

- Roman manuscripts were brought from Italy by missionaries bringing Greco-Roman/Byz. influence.

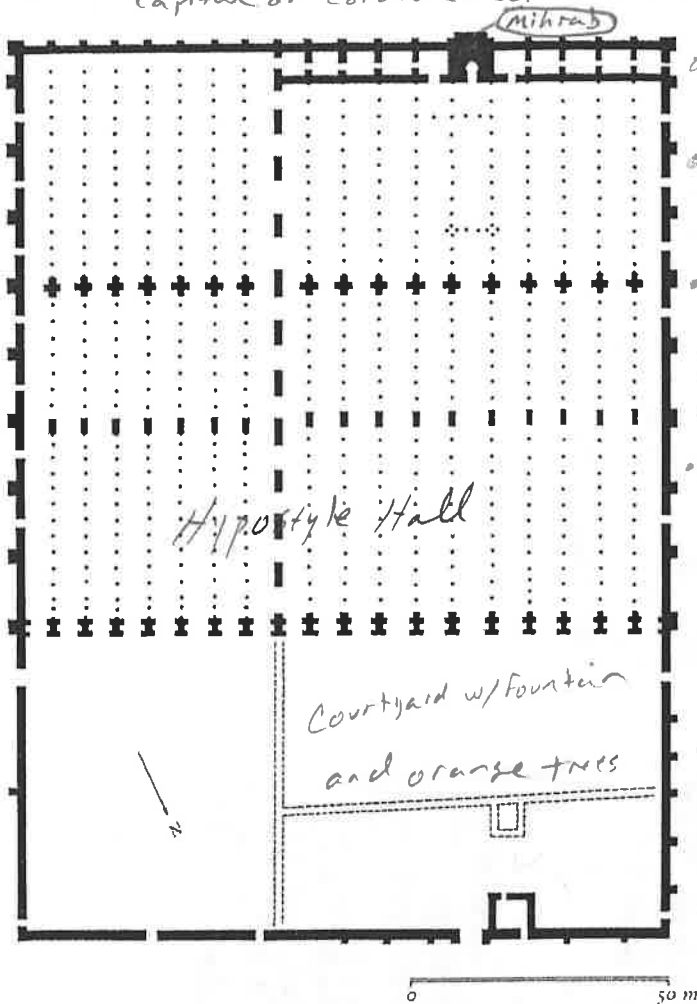
Earliest manuscript to dedicate an entire page to the cross - Combined Christian symbolism
with interlace pattern - Familiar to new converts from metalwork jewelry (like Merovingian fibula)



Looks like a
Persian
carpet

Content Area 3: Early Europe and Colonial Americas. *Lindisfarne Gospels*: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page. Early medieval (Hiberno Saxon) Europe. c. 700 C.E. Illuminated manuscript (ink, pigments, and gold on vellum).

History: Umayyad Dynasty ruled Islamic world 661-750 CE - Rapid spread of conquests
 Iberian Peninsula (Spain, Portugal) - Capital = Damascus, Syria
 - last Umayyad prince fled to Spain after a coup in 750 - Declared himself emir
 (Regional Islamic Ruler) of al-Andalus. Great mosque built on site of
 a Roman temple that had been converted to a Christian church in his
 capital of Córdoba - Columns from temple / church used in mosque (spolia)



- mosque enlarged 3 times over the next 250 years
- Appropriating a sacred space used by conquered people is a way to affirm authority.
- when Córdoba was captured by Ferdinand III, Christian king of Castile in 1236, mosque began being used as a Christian church. Minaret changed into bell tower.
- 1500s - Gothic church built in the middle of the structure - King Charles V initially supported construction, recognized mistake, saying "they have taken something unique in all the world and destroyed it to build something you can find in any city"
- still used for Christian worship



Minaret

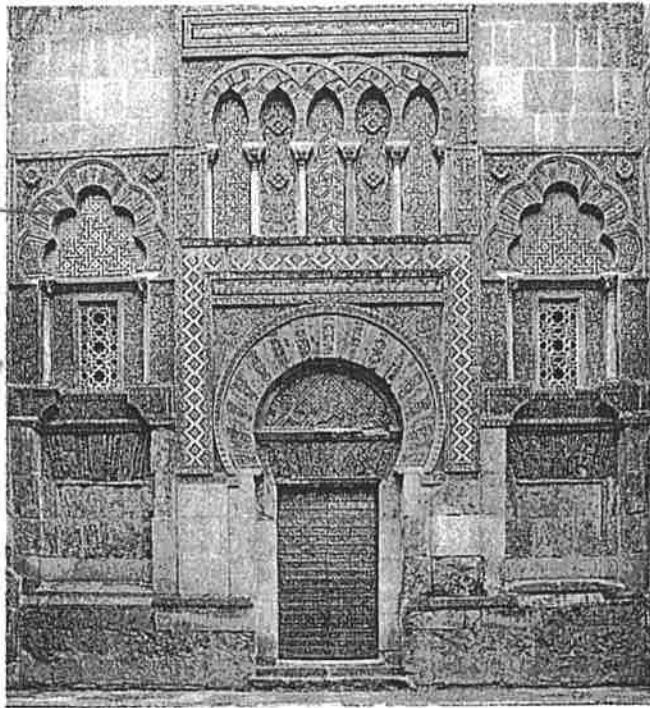
Gothic Church



mihrab

Content Area 3: Early Europe and Colonial Americas. Great Mosque. Córdoba, Spain. Umayyad. c. 785-786 C.E. Stone masonry.

Exterior shows complex ornamentation common in Islamic architecture - Attracting colors, Vegetal patterns, Geometric patterns, overlapping and lobed arches



Lobed Arch

Horseshoe arch inherited from Spanish Visigoths

Mosque brings together architectural element from earlier Umayyad structures in East and ones already in Spain

- Brought to Spain
- Elements From Umayyad
- Reuse of Roman columns (spolia)
 - Double Arches
 - Alternating colors, geometric & vegetal motifs

Elements adopted from local architecture

- Horseshoe Arch

• Repetition of geometric designs = Islamic belief that geo. elements reinforce idea that universe is based on logic and clear design.



Striped arches = Row consist of red brick & white stone

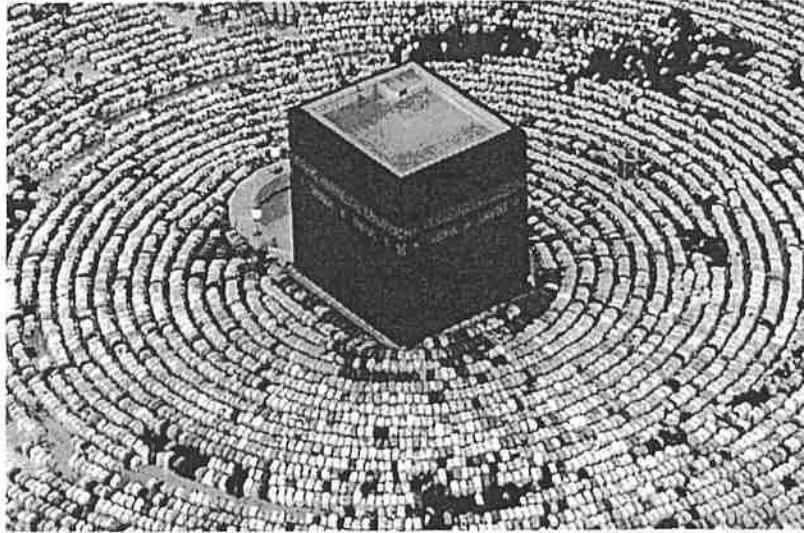
*Voussiors = Wedge-shaped pieces forming an arch or vault

Spolia columns were short - height extended with 2-tiered arch

Content Area 3: Early Europe and Colonial Americas. Great Mosque. Córdoba, Spain. Umayyad. c. 785-786 C.E. Stone masonry.

Kaaba = Holiest place in Islam, Faced by all muslims for prayers 5 X daily

Tradition = Abraham & Ishmael rebuilt the shrine on foundations of structure built by Adam
- kaaba long used as shrine for polytheistic Arabic tribes prior to Muhammad
Made Pilgrimages to visit deity - masses housed in it



Structure covered by Kiswah, covering of black silk embroidered with calligraphy & changed annually

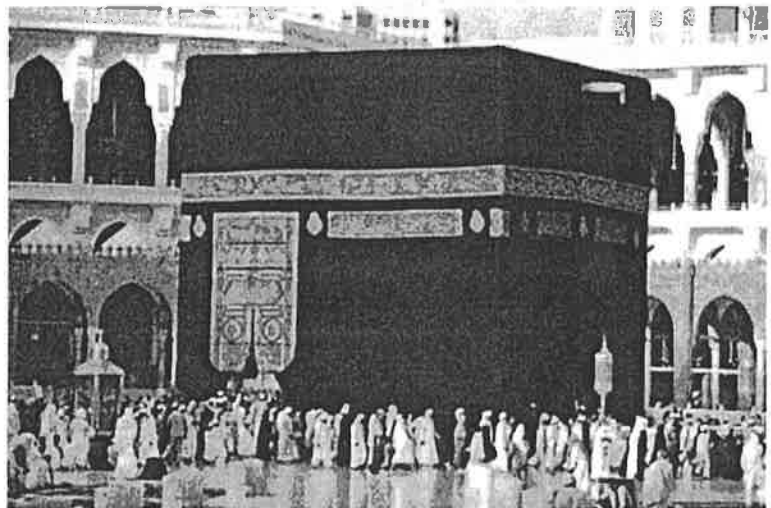
630 Muhammad and followers conquered Mecca and made it the spiritual capital of Islam
Core is the Kaaba - kaaba rededicated to the monotheistic worship of Allah

- Rebuilt multiple times - same location, same cubical shape - Incorporated the Black stone believed to be used by Abraham in the original structure

Hajj - Islamic pilgrimage to Mecca

Pilgrims prostrating themselves as they pray Facing kaaba

All mosques have a wall closest to Mecca, indicating Qibla (direction to face when praying)



Masjid al-Haram: Largest & holiest mosque - surrounded by modern Mecca - kaaba is in the courtyard

kaaba

Content Area 7: West and Central Asia. The Kaaba. Mecca, Saudi Arabia. Islamic. Pre-Islamic monument; rededicated by Muhammad in 631-632 C.E.; multiple renovations. Granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread.

Umayyad Conquest of Byzantine territory (638)
Caliph Abd al Malik



Domed Octagon
- like
San Vitale
- Colorful
exterior patterns
resemble frescoes
- Very different
than Byz. brick
and Roman
sculpture.

Arabic
Calligraphy
quoting
Qur'an

- Area sacred to Jews and Muslims - Located on Temple Mount
- Original site of the Jewish Temple of Solomon - destroyed by Romans
- Believed to be site of Adam's burial and where Muhammad ascended to heaven
- Centrally planned Form
- Ambulatories: Aisles that allow worshipers to circumambulate the rock
- Frize is the oldest surviving written Qur'an verses

• Expresses a victory of Islam over new territory?

Aniconic ornamentation
- No representation of human or animal figures

2 Layered dome

Not a mosque - Muslim shrine
- Attracted pilgrims

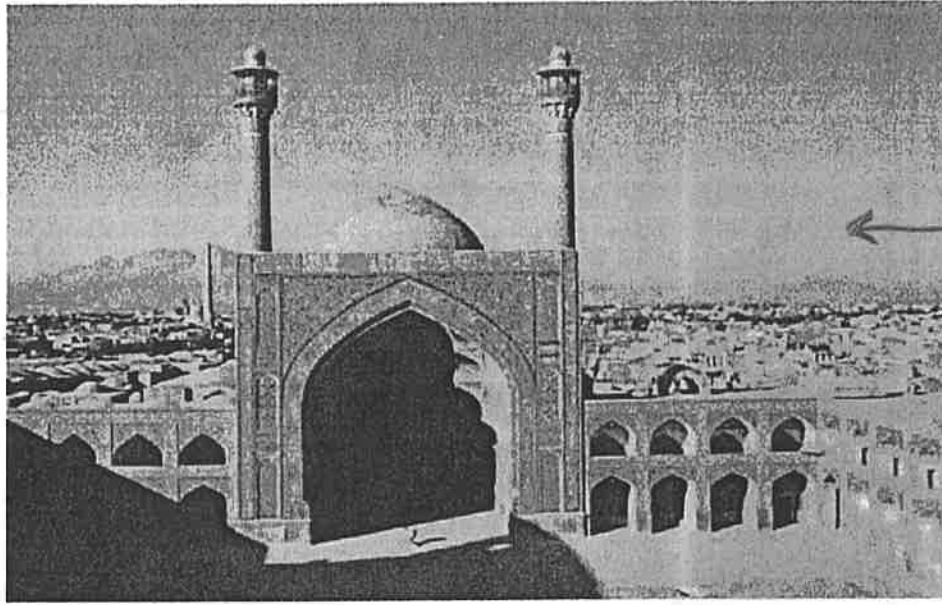


Interior retains original mosaics
- Original exterior had mosaics
- Replaced in 1545

- Ties to Sasanid Persians
- Conquered by Umayyad
- Incorporation of winged crowns as worn by Sasanid kings
- Ambulatories recall the circumambulation of the Kaaba

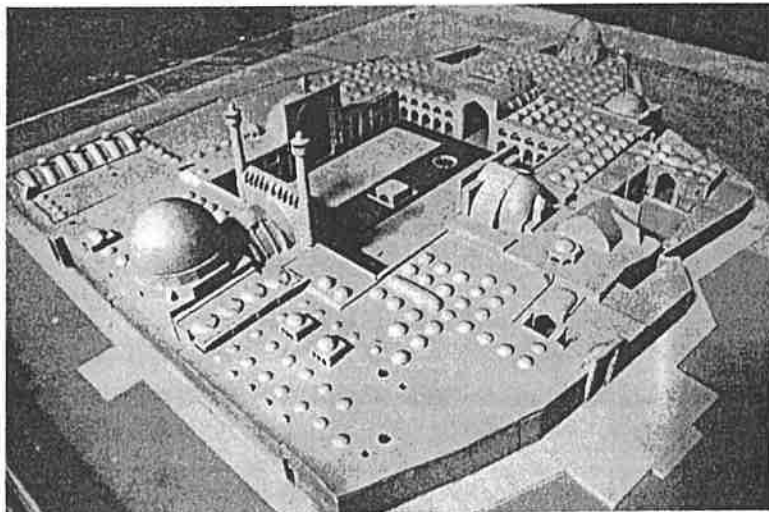
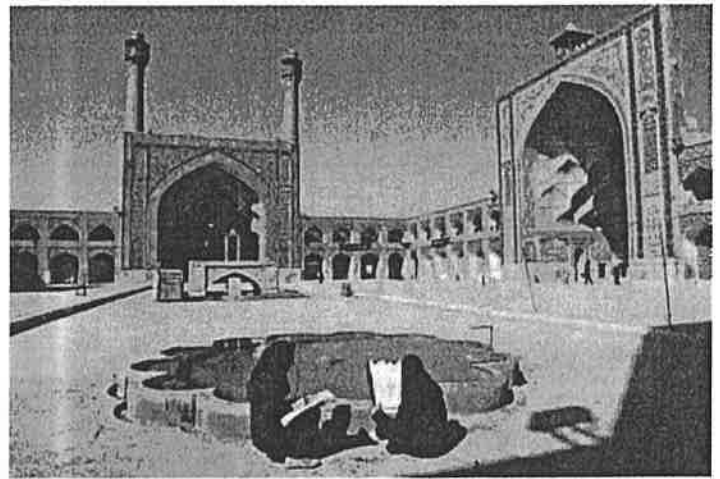
Content Area 7: West and Central Asia. Dome of the Rock. Jerusalem, Palestine. Islamic, Umayyad. 691–692 C.E., with multiple renovations. Stone masonry and wooden roof decorated with glazed ceramic tile, mosaics, and gilt aluminum and bronze dome.

Great Mosque in Isfahan was expanded and modified for more than 1000 years
 1st Mosque on this site was built by the Abbasids using hypostyle plan (like Córdoba)
 Later dynasties enlarge and modify it to the 4-iwan plan today



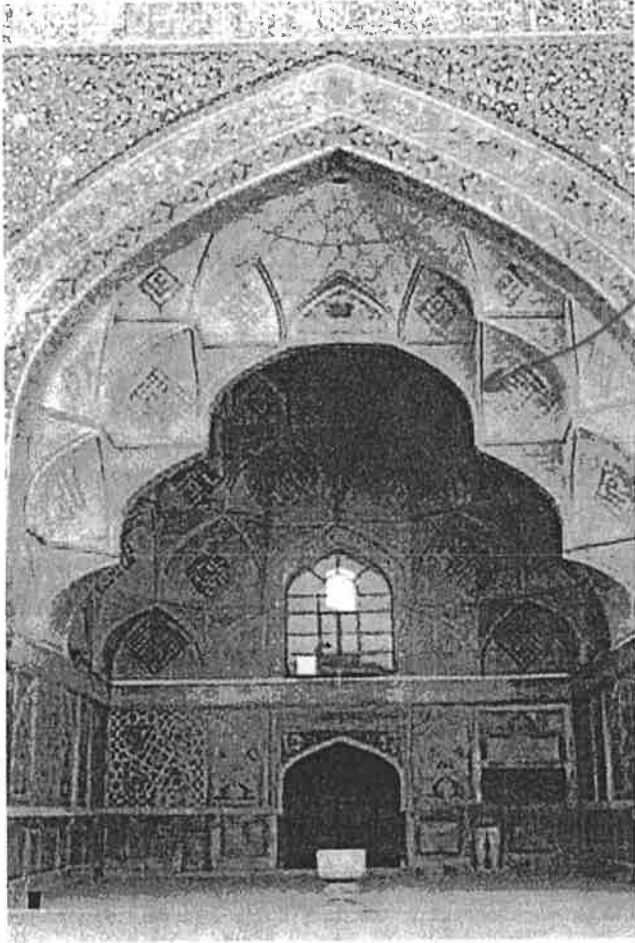
- Iwan = vaulted space
- 4 Iwans face courtyard, one in center of each side
 - Most elaborate iwan, tallest with 2 towers indicates the qibla (Direction toward Mecca)
 - Iwan = Element of early Islamic palaces
 - This mosque is the prototype for the 4-iwan mosque - the standard for Iranian mosques.
- Congregational Mosque

- [→] Domed interior beyond qibla iwan reserved for the ruler
- Dome was commissioned in 1086
- Surrounding 4 iwans are hypostyle prayer halls with mini-domes



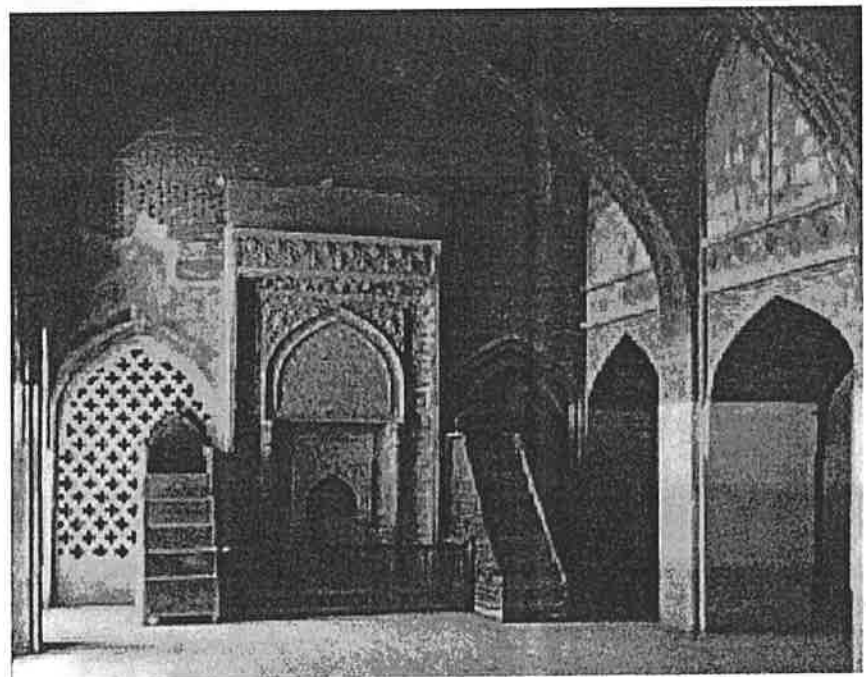
- Urban Integration: @ the center of the old city - It forms a pedestrian hub.
- Links political, social, economic, and religious activities
- Attached to historic bazaar (market) district.

Content Area 7: West and Central Asia. Great Mosque (Masjid-e Jameh). Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 C.E.; additions and restorations in the 14th, 18th, and 20th centuries C.E. Stone, brick, wood, plaster, and glazed ceramic tile.



Colorful tile decoration

Mugarnas
- Traditional Islamic niches



Mihrab

Content Area 7: West and Central Asia. Great Mosque (Masjid-e Jameh). Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 C.E.; additions and restorations in the 14th, 18th, and 20th centuries C.E. Stone, brick, wood, plaster, and glazed ceramic tile.

Djenné, Mali = longtime center for trade & Islamic learning in N. Africa.

"Sudanesse style"

Mosque

Courtyard

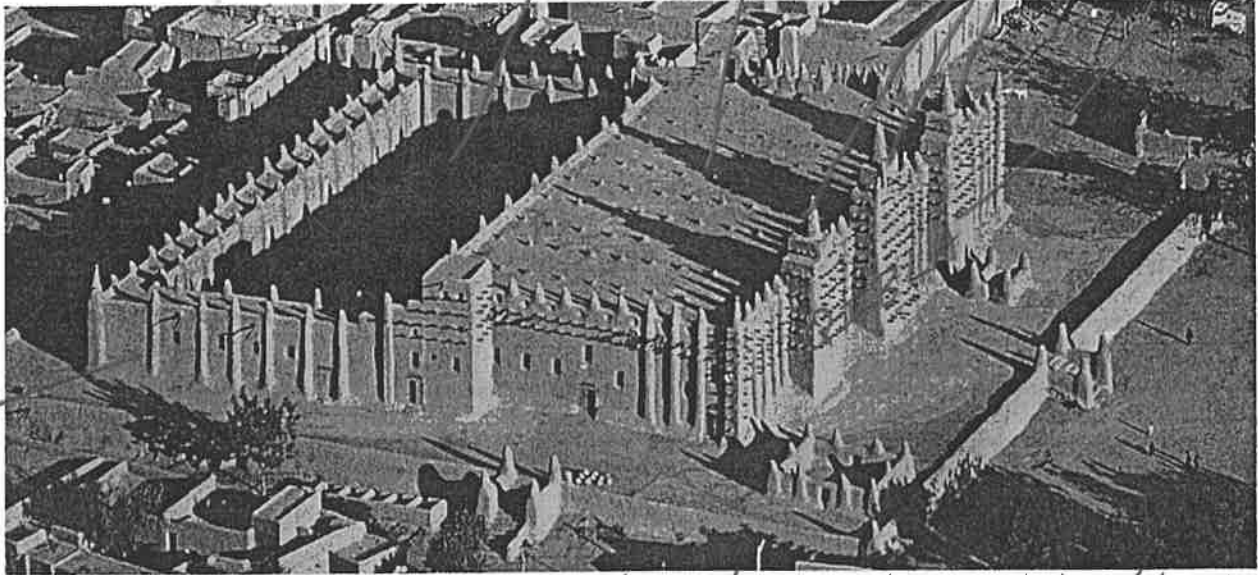
Prayer hall, hypostyle hall

Minarets

Qibla
Mihrab

Irregular
Plan -
Parallelogram

Vertical engaged
pilasters
Function as
buttresses to support
walls - Adds vertical
emphasis visually.



→
East
Toward
mecca

- Largest mudbrick structure in the world. semi-Arid region with limited trees & stone

Geography: Founded c 900 CE on the Niger River, southern edge of Sahara Desert - Mudbrick buildings must get fresh coat of plaster during rainy season

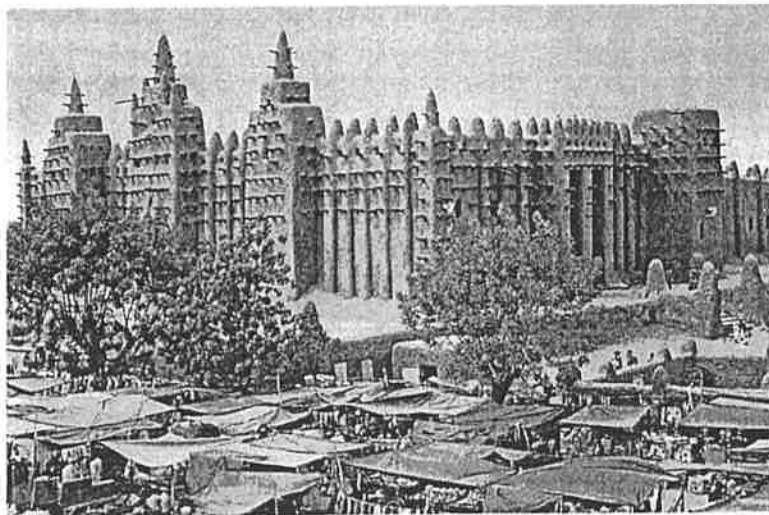
Construction: Stands on 6' walled base to protect from flooding. Handmade cylindrical bricks make up the walls. Flat roof supported by timbers

- Towers are minarets - use loudspeakers to call to prayer
- Combines local styles and modes of construction with the ritual needs of Islam

Social Impact

- Need for annual replastering provides an important community gathering and celebration
- All able-bodied people participate
- Shows devotion to Allah, Mosque, and community.
- Health of structure symbolizes health of the community.

Market in open
area on East side
of mosque →



Content Area 6: Africa. Great Mosque of Djenné. Mali. Founded c. 1200 C.E.; rebuilt 1906-1907. Adobe.

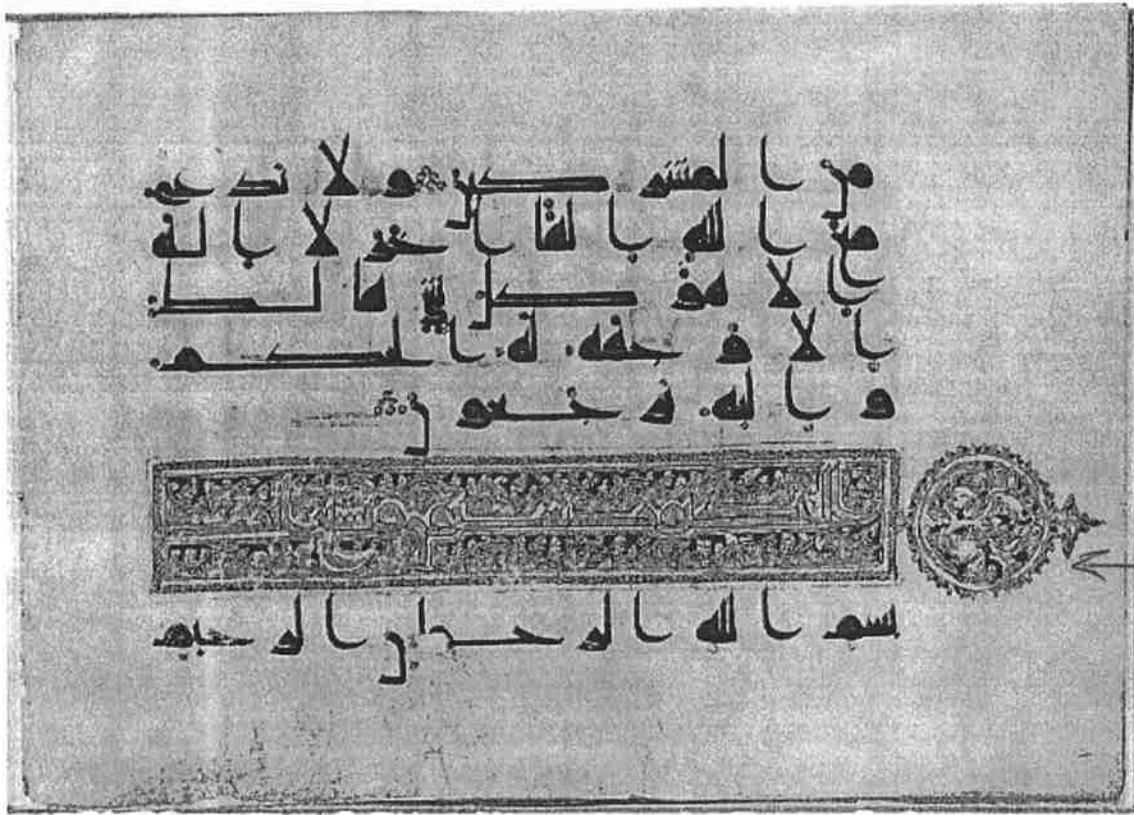
Koran = Sacred text of Islam

Bifolium = 2 pg spread of manuscript

114 Suras (chapters) written after death of Muhammad
Vellum

Expensive = wealth of the owner, dignity of the text

- Main texts written in brown ink
- Arabic written from right to left



Text of sura
- divided into
verses

Title of
sura written
in gold ink with
rectangle
Allows readers
to locate beginning
easily

Specialization of scribes

- Memorizing & producing proportions
- Exact specifications for lines and letters

- Umayyad c. 968 Ivory
- used to hold cosmetics
- luxury item - gift for royalty
- Al-Andalus (Islamic Spain)

- Figurative Reliefs
- Figures and animals represented
- gifted on special occasions
- Royal iconography
 - Political authority and legitimacy of Umayyad Caliphs - Remember, Umayyad were overthrown by Abbasids - Umayyad fled to Spain.

Visual imagery of stories & poetry



Eight-lobed medallion
4 on this pyxis - polylobed

- Some pieces are inscribed with name of workshops or individual craftsmen
 - Madinat al-Zahra workshop
- Likely a present for al-Mughira, youngest son of caliph



Mamluk (Islamic) Syria or Egypt c.1320

- Engraved signature of the artist - 6 Times!
- No dedication, unlike pyxis -
- No inscriptions explaining meanings of the scenes

Interior shows hunting and battle scenes

4 Interior Roundels

4 Exterior Roundels

Possibly made for a Christian buyer

Animal Friezes



Roundel

Reliquaries = Containers that hold relics

• have increased importance to a site or community



Romanesque (Roman-like) Church
Romanesque Elements →



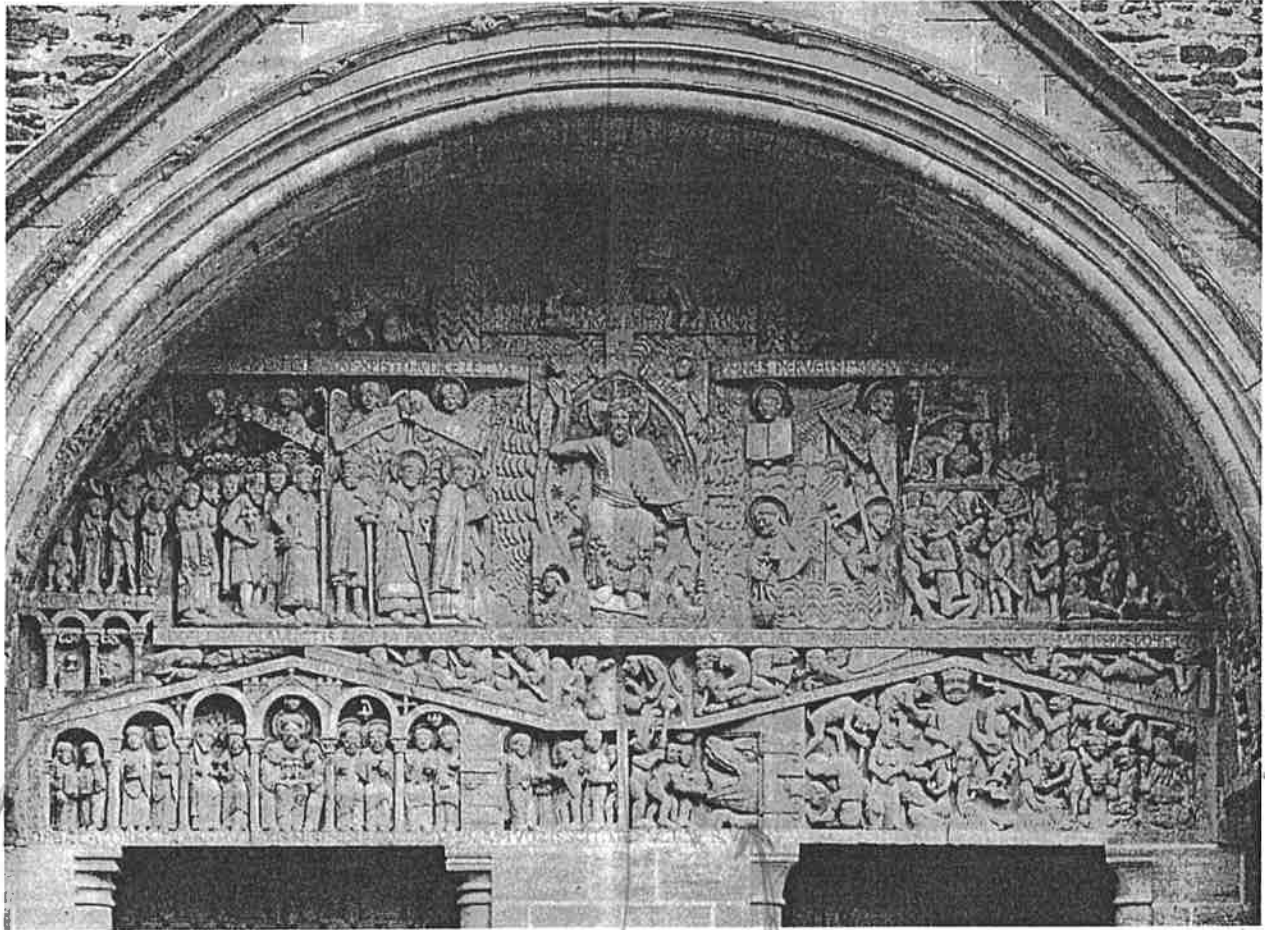
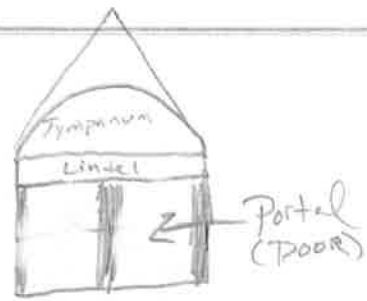
- St Foy (Saint Faith) relics stolen by monks and taken to Conques, France
- Relics encased in a late Roman statue covered in gold
- Theological controversy surrounding relics and reliquaries.
- Church of St. Foy became a destination for pilgrims
- Pilgrimage Church
- Church built for large crowds
- Latin cross plan
- Modified Basilica plan
- Allowed pilgrims to move around the church without disturbing clergy
- 3 small Apses - Radiating Chapels
- Uses stone, barrel vaulting, Not wooden roof
- Romanesque churches decorated with statues, paintings, and Tapestries - A way to tell stories to illiterate pilgrims.
- Thick walls with small windows
- Large Transept added to make church cross shaped.
- Ambulatory
- Portal (Doorway images) attracted the attention of worshippers →



Content Area 3: Early Europe and Colonial Americas. Church of Sainte-Foy. Conques, France. Romanesque Europe. Church: c. 1050–1130 C.E.; Reliquary of Saint Foy: ninth century C.E., with later additions. Stone (architecture); stone and paint (tympantum); gold, silver, gemstones, and enamel over wood (reliquary).

Program = Arrangement and meaning of the subject

Church of St Foy Western Portal Tympanum
The Last Judgement



Angels
Saints and Clergy
Organized
St. Foy

Disorder

Christ's Right
- Good
- Hand Raised
- Heaven
- orderly

↑
Saved souls

← →
Clear division between scenes

↑
MOUTH OF MONSTER
GATES OF HELL
Satan

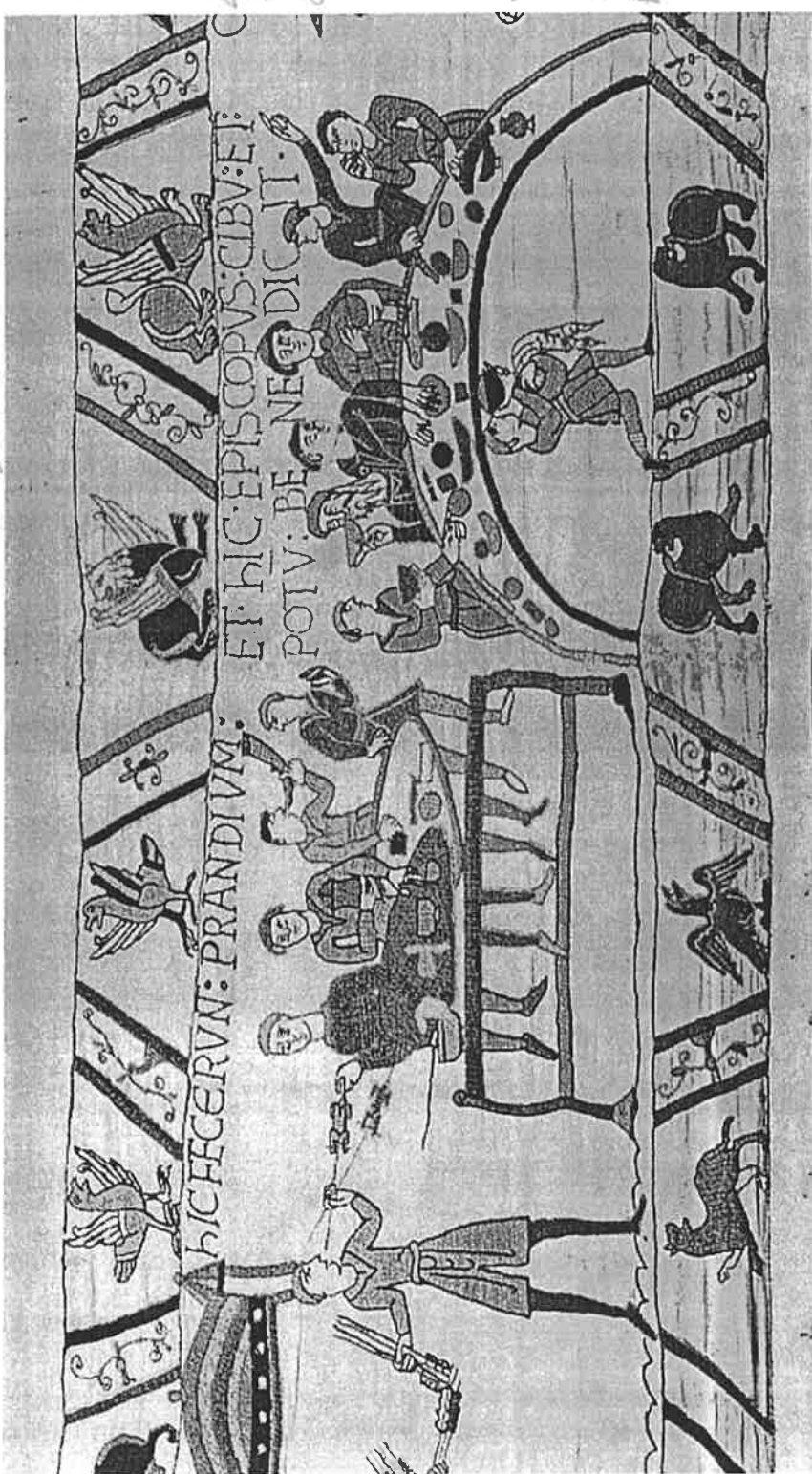
Christ's left
- Bad
- Hand lowered
- Hell
- chaotic

Content Area 3: Early Europe and Colonial Americas. Church of Sainte-Foy. Conques, France. Romanesque Europe. Church: c. 1050–1130 C.E.; Reliquary of Saint Foy: ninth century C.E., with later additions. Stone (architecture); stone and paint (tympanum); gold, silver, gemstones, and enamel over wood (reliquary).

Bayeux Tapestry: History as told by the winners:

- Justifying William's conquest of England in 1066
- Likely commissioned by Bishop Otto (William's half brother)
- Like a narrative frieze or scroll - uses pics to tell story - Reads L to R

230 Ft long - 75 scenes, 600+ Figures (sworn), 700 horses, dogs, and other creatures



Borders above and below filled with creatures

Heads & hands of figures are larger so we can see expressions and gestures - Like illuminated Manuscripts

- William Duke of Normandy vs. Harold Earl of Wessex
- Both claimed crown of England
- Work shows the Norman POV

20" High

Latin text narrate the events
c1" high - Around 2000 letters

Multiple vantage points
Ex. Table Viewed from above, Figures Viewed from the front

Hierarchical Scale

Stitches applied to a woven background

Content Area 3: Early Europe and Colonial Americas. Bayeux Tapestry. Romanesque Europe (English or Norman). c. 1066-1080 C.E. Embroidery or en.

Vikings that settled in N. France (Normandy)

Otto was bishop in Bayeux

Anglo-Norman Art

Could compare to Trajan's Column



Gives modern views of 11th c
Battle, weapons, armor

Some of the
Borders contain
dead soldiers

Content Area 3: Early Europe and Colonial Americas. Bayeux Tapestry. Romanesque Europe (English or Norman). c. 1066-1080 C.E. Embroidery on linen.

St. Denis = 1st Gothic cathedral

Gothic style established in France

Light = the divine - Recurring Christian theme

Context = Revival of European trade = more money and resources

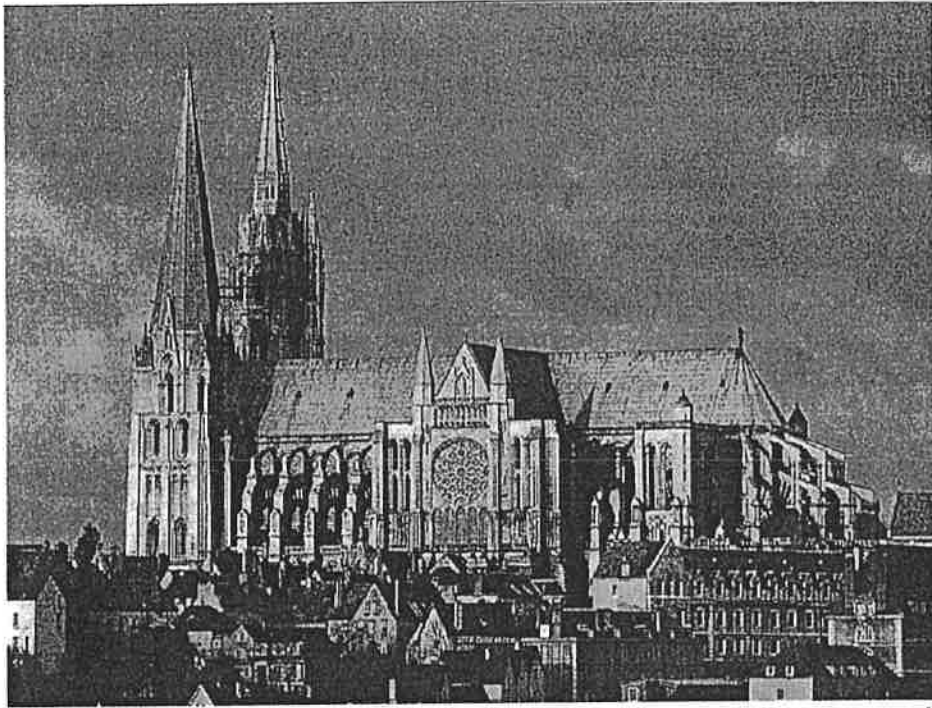
Crusades influenced a new building style

- Use of pointed arch and Ribbed vaulting
- Flying buttresses
- Thin walls
- Large windows
- Interior more open than basilicas or Romanesque churches
- Emphasis on the vertical

Use of exterior statues

- Complex symbolism of statues
- Morality
- Victory of good over evil

Statues represented the world as known in the Middle Ages as well as Religion



Relic = Tunic of Mary

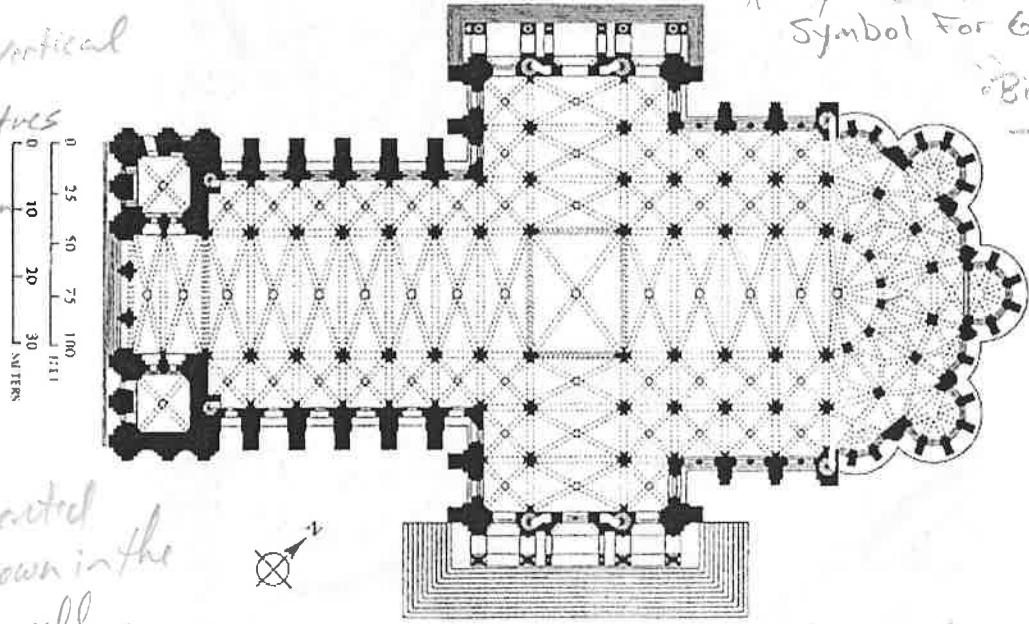
Source of pride in the community

Complex exterior - Exterior Sculpture

Spires from different eras

* Space became the symbol for God.

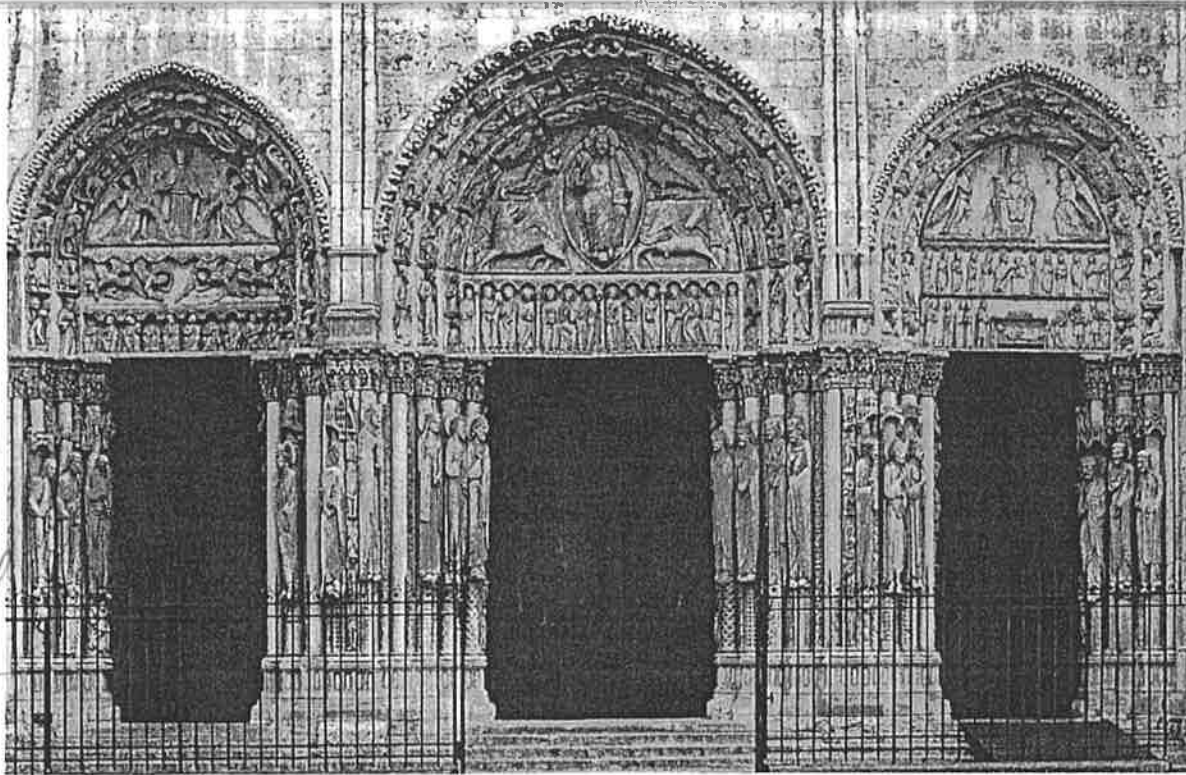
"Bible of the Poor"



Side portals are a later style - larger statues more realistic than those of west portal

Content Area 3: Early Europe and Colonial Americas. Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass.

West Portal - Christ in Majesty
surrounded by Matthew, Mark, Luke, John



Rigid Frontal
Figures -
With elongated
lines.

- Romanesque
Portal of Old
Church

- o Chartres was built over several hundred years
- o Several churches built on this site
- o parts are present in today's church

o Figures begin to be shown in contemporary, not historical dress

o Weaving modern world into biblical world.

Late Gothic -
Style →
- ornamental
Forms



o Not architecturally unified

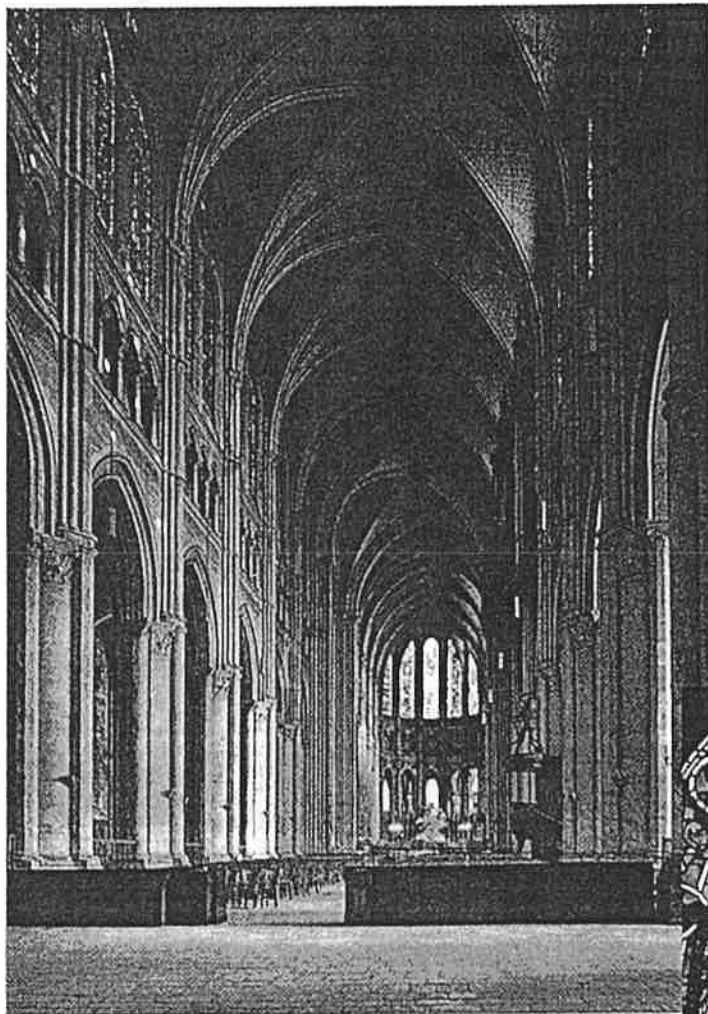
- West Front

- Early Gothic style

o Material World vanishes at the top of spire

- spire symbolized the escape of the soul.

Content Area 3: Early Europe and Colonial Americas. Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145-1155 C.E.; reconstructed c. 1194-1220 C.E. Limestone, stained glass.



- Open interior spaces
- stained glass told stories of Bible, stories of saints, Mary, Jesus.
- Light as a symbol for God
- Illuminated space - which also symbolized God.
- symbols created by clergy to help spiritually educate worshippers



◦ helped illiterate understand theology

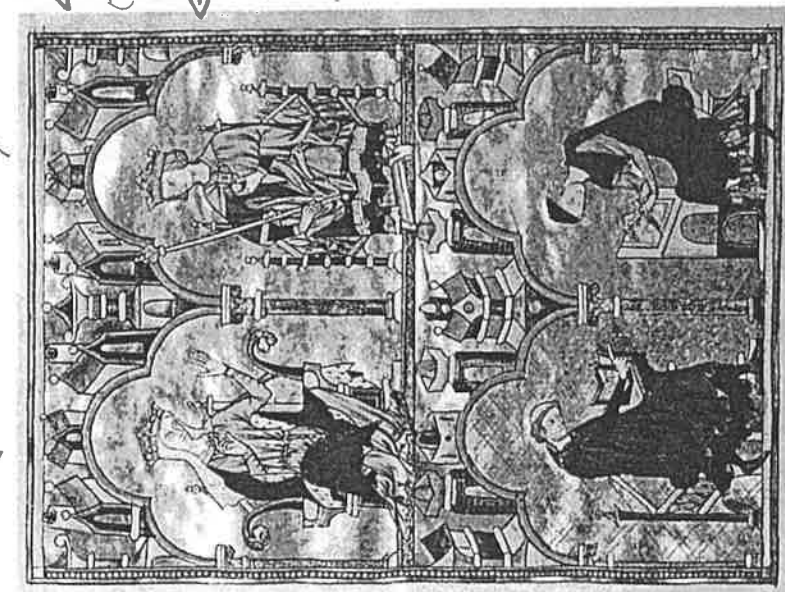
Content Area 3: Early Europe and Colonial Americas. Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass.

Historical context = Political uncertainty

Illuminated Manuscript

Blanche (Regent) (Mother)

Louis IX (King) (son)



VR de m setting (Paris)

Tree Foil Arch (symbolize the Trinity) - Virgin & Christ Symbolism? - think it's unintrigued!

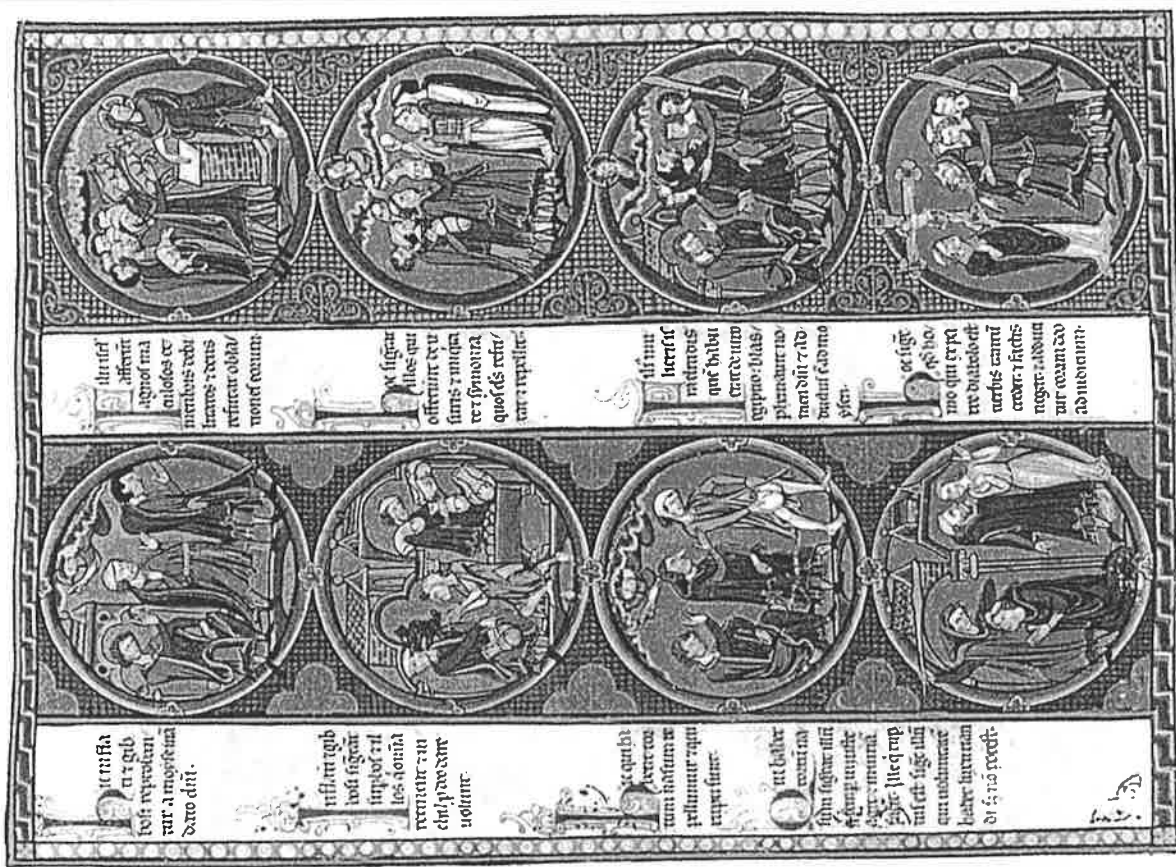
Illuminator (Artist)

Cleric (Clergy)

Moralized Bible

- Made for French Royals
- Biblical passages & historical events/traditions that go along with passages - taught morals
- Part of young Royals' education

Stacked medallions inspired by tall narrow stained glass lancets



Bible text

Bible illustration

Explanatory text

Explanatory illustration

Content Area 3: Early Europe and Colonial Americas. Dedication Page with Blanche of Castile and King Louis IX of France and Scenes from the Apocalypse, from a Bible moralisée. Gothic Europe. c. 1226-1234 C.E. Illuminated manuscript (ink, tempera, and gold leaf on vellum).

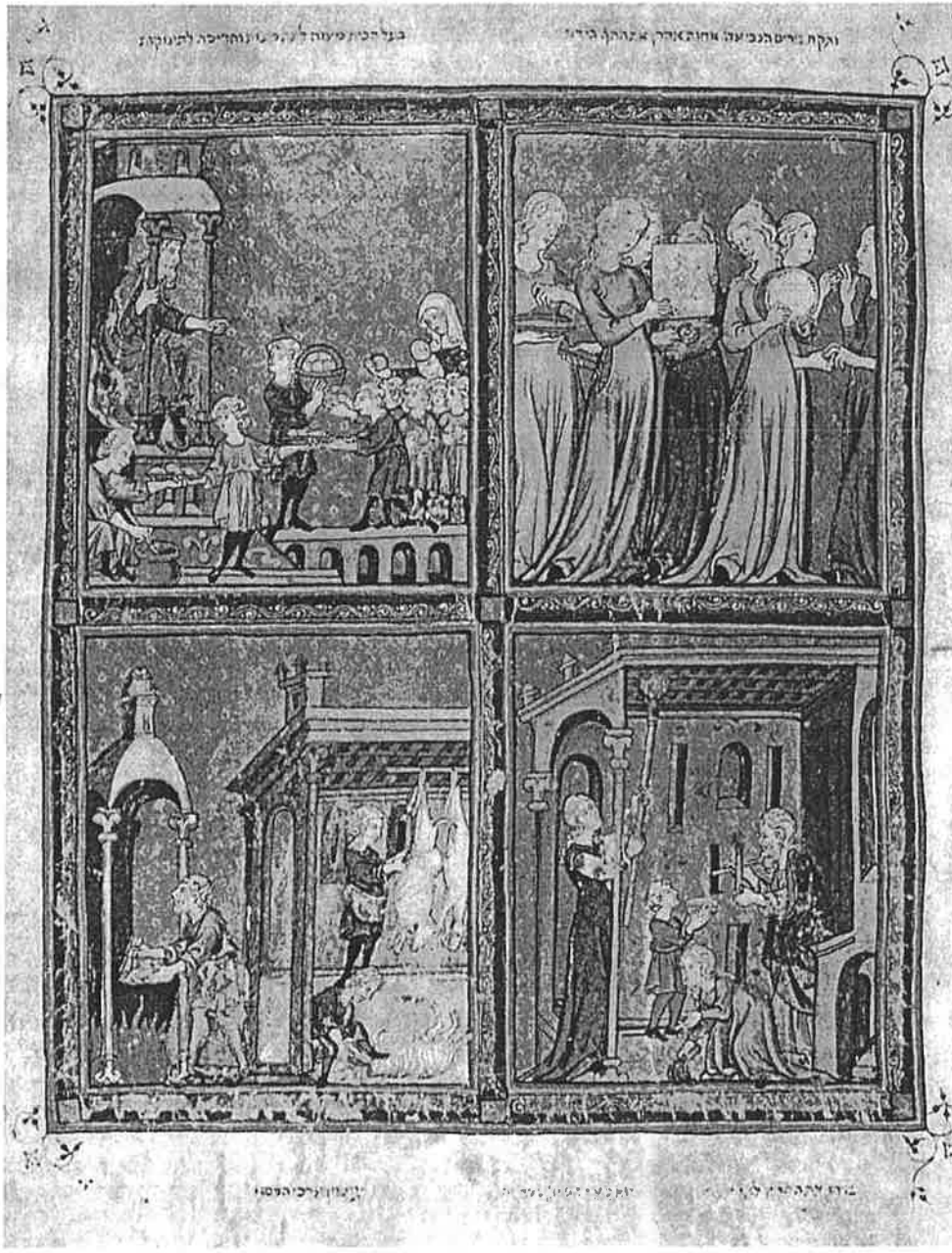
Not a full Bible, only selected passages

Haggadah: collected prayers & texts used by Jews as part of the seder - Ritual meal on eve of Passover -
Used by Families - teaching purpose

• Used by wealthy Jewish Family

- Hebrew script on vellum
- Illustrates biblical books Genesis + Exodus
- Writer was Jewish - likely 2 illustrators (possibly Christians due to style similar to French Gothic)

Prep for Passover
- Master of house -
orders food given
to children.



sheep slaughtered
and prepared for
Passover

- Miriam, Moses' sister & other women dance to play instruments

Family preparing house for Passover

- Classical Features
- space & depth
 - foreshortening
 - Arches
 - cattered ceilings
 - lines slanted (almost a vanishing point)

Content Area 3: Early Europe and Colonial Americas. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. c. 1320 C.E. Illuminated manuscript (pigments on vellum).

#1

Plague of lice, both people & animals, even Pharaoh



Plague on livestock. Limp, lifeless animals, weeping man on R, man on tears his shirt

Plague of Frogs, Moses on R, Pharaoh on L w/ hands up in alarm. Frogs everywhere!

Plague of aror = wild beasts wild animals attack the Pharaoh & his attendant. Moses on R, holding his staff, watches

#2

Liberation from Egypt! Plague of the First-born

Pharaoh, on battlement, orders the Israelites to leave. They follow Moses to L, holding lumps of dough in l hand, other hand raised

Israelites safely cross Red Sea. Moses, rod in hand, turns & sees drowning Egyptians. They are orderly; Egyptians at R are chaotic. We see figs. under the wavy stripes of water.



Angel strikes man w/ sword

Queen, standing at L, mourns dead baby on nurse's lap

Funeral, mourners walking in front of those carrying body

Egyptian soldiers pursue them, shown as contemporary knights led by a crowned King. Contemporary lances, shields

Content Area 3: Early Europe and Colonial Americas. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. c. 1320 C.E. Illuminated manuscript (pigments on vellum).

Plagues of Egypt - Reads R to L



Plague of Lice -

- Plague of Frogs

Plague on livestock -

- Plague of Wild Beasts

Plague of Firstborn



Angel strikes Man with sword

(left) Queen mourns dead baby

Funeral and Mourners

- Egyptian soldiers pursue Israelites

- shown as contemporary knights led by King

Pharaoh orders Israelites to leave

Safely crossing the Red Sea -

Israelites (left) are orderly - Egyptians are chaotic

Content Area 3: Early Europe and Colonial Americas. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. c. 1320 C.E. Illuminated manuscript (pigments on vellum).



Content Area 7: West and Central Asia. *Bahram Gur Fights the Karg*, folio from the Great Il-Khanid *Shahnama*. Islamic; Persian, Il’Khanid. c. 1330–1340 C.E. Ink and opaque watercolor, gold, and silver on paper.