Chapter Guide #12: Romanesque

**CONTEXT:**

“Build it block by block and they will come.”

There was an increase in pilgrimages and resulted as a source of funding for monasteries that possessed relics. Relics were believed to have healing and mystical powers. To accommodate the huge number of people visiting churches that claimed to house these relics, churches needed modifications and thus the style “Romanesque” was born.

* Pilgrimage routes fostered an exchange of ideas and provided income for towns.
* Monasteries became the center of learning and they continued with illuminated manuscripts
* As there was a rapid growth of cities, trades and craftsmen flourished, which caused a rekindling of the sculpture traditions.
* Due to the Crusades, there was a middle-eastern/Islamic influence on the art and architecture of Europe

**ART WORK CARDS: 3D (Yellow) 2D (Red) Architecture (Green)**

Last Judgment, Saint-Lazare (3D)

St. Sernin, Toulouse France (Architecture)

St. Pierre, Moissac, France (Architecture)

Second Coming of Christ, St Pierre (3D)

Pentecost and the Mission of the Apostles (3D)

Initial R, Moralia in Job (2D)

Morgan Madonna (3D)

Santa’ Ambrogio, Milan, Italy (Architecture)

Pisa Cathedral, Pisa, Italy (Architecture)

Baptistery of San Giovanni, Florence, Italy (Architecture)

St. Etienne, Caen, France (Architecture)

Durham Cathedral, England (Architecture)

Moses Expounding the Law, Bury Bible (2D)

Eadwine the Scribe, Eadwine Psalter (2D)

Bayeux Tapestry (2D)

## VOCABULARY:

typanum

trumeasu

lintel

archivolts

voussoirs

jambs

beastiary

grotesques

mandorla

nave

choir

aisles

triforium

crossing

westwork

radiating chapels

towers

jambs

cloister

voissoirs

reliquary

## TIMELINE:

## 1000 Pilgrimages begin to Santiago d’Compostela in Spain or St. Peter’s in Rome

## 1054 Christian Church splits between western and eastern (Roman vs. Orthodox)

## 1066 Battles of Hasting (union of England and much of France)

## 1095 1st Crusade

## 1149 2nd Crusade

**CONTEXT CARDS: Blue**

Romanesque

## ARCHITECTURE CHARACTERISTICS:

* barrel vaulting over nave with transverse ribs
* round-headed windows punched out of thick, loading-bearing walls
* exterior buttresses counter thrusting the force of the barrel vaults
* compound piers on interior nave wall will galleries below the triforium
* ambulatory around apse /altar and extended choir behind the crossing and altar
* Latin cross plan – distinct transepts with radiating chapels
* twin tower on westwork façade, single tower over crossing
* relatively dark interiors

## SCULPTURE CHARACTERISTICS:

* crowded compositions with figures of different sizes in limited space
* hieratic organization – that which is most important is largest and usually centrally placed in the composition
* extreme distortion of figures, often to fit available space within the composition
* representation of the human figure
	+ extreme elongation of anatomy
	+ angularity of form – awkward poses with feet pointing down
	+ linear presentation of details, especially in drapery or hair
	+ simplification of drapery and related details – stylization
	+ frontal presentation of body
	+ broad and generalized features in the face
* love of medieval bestiary – fantastic creatures of the imagination – grotesque of half anima and half human beings presented in illogical scale and proportion
* subject matter of tympanums and capitals most often tableaux and narratives from the Bible, especially the Last Judgment

## SCULPTURE INFLUENCES:

* revival of stone sculpture carving techniques is slow, after centuries of neglect and disinterest – no local tradition of large scale stone sculpture
* sculptural decoration is first in high relief in areas surrounding main doorways and in column capitals
* sculptors and stone masons look to non Greco-Roman models for inspiration
* sculptors and stone masons influence by illuminated manuscript designs, Anglo-Saxon metal work, and early frescoes and mosaics