

Gardner's *Art Through the Ages*,  
13e

Chapter 17  
Romanesque Europe

## Romanesque

- **“BUILD IT (BLOCK BY BLOCK) AND THEY WILL COME”**
- **“BUILD IT”**: ROMANESQUE ERA A TIME OF BUILDING CHURCHES IN WESTERN EUROPE
- **“BLOCK BY BLOCK”**: STONE BLOCK BUILDING AND VAULTING, **“BLOCKY”** APPEARANCE OF ROMANESQUE ARCHITECTURE
- **THEY WILL COME”**: PILGRIMAGES AND THEIR EFFECT ON THE LOCATION AND SIZE OF ROMANESQUE CHURCHES

## **GENERAL GOALS:**

- ❖ **UNDERSTAND THE TERM “ROMANESQUE” IN DESIGNATING THE ARTISTIC STYLE OF A HISTORIC PERIOD**
- ❖ **ANALYZE CAUSE AND EFFECT RELATIONSHIPS AMONG PILGRIMAGES, CRUSADES, THE GROWTH OF URBAN CENTERS, ARCHITECTURAL INNOVATIONS, AND THE SIZE AND LOCATION OF CHURCHES**
- ❖ **UNDERSTAND THE ‘MILLENNIAL’ APOCALYPTIC MOOD OF THE ROMANESQUE ERA AND IT’S EFFECT ON ARTISTIC THEMES**
- ❖ **UNDERSTAND THE ROLE OF RELICS AND THE ARTISTIC OBJECTS DESIGNED TO CONTAIN RELICS**

**❖ RECOGNIZE CHANGES AND CONTINUITIES FROM PRIOR CIVILIZATIONS AND PERIODS IN ROMANESQUE ART AND ARCHITECTURE**

**❖ RECOGNIZE DIFFERENCES AND SIMILARITIES IN REGIONAL ROMANESQUE ARCHITECTURE AND ARTISTIC STYLES.**

**❖ UNDERSTAND THE NARRATIVE FUNCTION OF THE HUMAN FIGURE IN ROMANESQUE SCULPTURE.**

**❖ KNOW AND USE RELEVANT ARTISTIC AND ARCHITECTURAL TERMINOLOGY**

## **TIMELINE**

❖ **THE “ROMANESQUE ERA” = © 1050 – 1200 = A PERIOD IN *ART HISTORY* BASED ON ITS ARTISTIC AND ARCHITECTURAL STYLES**

❖ **CONVENTIONAL HISTORICAL PERIODIZATION = THE BEGINNING OF THE HIGH MIDDLE AGES (INCLUDES THE GOTHIC ART HISTORY PERIOD, WHICH OVERLAPS WITH ROMANESQUE)**

❖ **THE FOLLOWING TIMELINE = THE HISTORICAL CONTEXT OF THE ROMANESQUE ERA IN WESTERN EUROPEAN ART**

## ❖ © 1000:

➤ **© 1000: BARBARIAN INVASIONS HAVE CEASED (VIKINGS ASSIMILATED), ALSO NO MAJOR WARS UNTIL CRUSADES**

✓ **FEUDALISM NO LONGER NECESSARY**

✓ **SAFER TO TRAVEL, TRADE REVIVES, CITIES ARISE, NEW TOWNS ALONG TRADE ROUTES**

✓ **LOTS OF SOLDIERS, NO WARS TO FIGHT**

➤ **AGRICULTURAL REVOLUTION (STEEL PLOWS, HARNESSES, CROP ROTATION, WINDMILLS, SEED DRILLS → MORE LAND UNDER CULTIVATION → POPULATION BOOM (W. EUROPE POP. DOUBLED 1000-1300))**

❖ © 1050:

➤ **TRADE AND PILGRIMAGE ROUTES LINKED EUROPEAN REGIONS, CITIES, TOWNS TO EACH OTHER AND TO ASIA (AND NORTH AFRICA)**

✓ **MUCH CULTURAL DIFFUSION**

✓ **NEED FOR LARGE CHURCHES AT PILGRIMAGE SITES**

➤ **TOO MANY UNOCCUPIED SOLDIERS, AND SURPLUS POPULATION DEVELOPING**

❖ **1054: GREAT SCHISM**

# Europe About 1100





## **Pilgrimages: Cult of Relics**

Christians traveled to sacred sites that housed “relics” –objects associated with saints, martyrs, etc

High point of pilgrimages in 11<sup>th</sup> and 12<sup>th</sup> centuries

Set out on a journey for repentance or to heal themselves

Saint Peters and Saint Paul’s in Rome-major shrines

Others stayed closer to home visiting holy sites in France, Spain

Provided revenues for the churches

### **\*\*POPULARITY OF PILGRIMAGES LED TO CHANGES IN CHURCH DESIGN**

Longer & wider naves

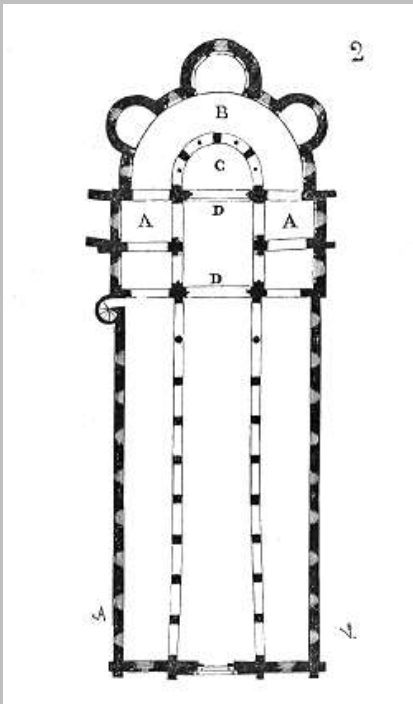
Transepts and ambulatories with additional chapels

Second story galleries

Pilgrim routes established major trade routes in Europe

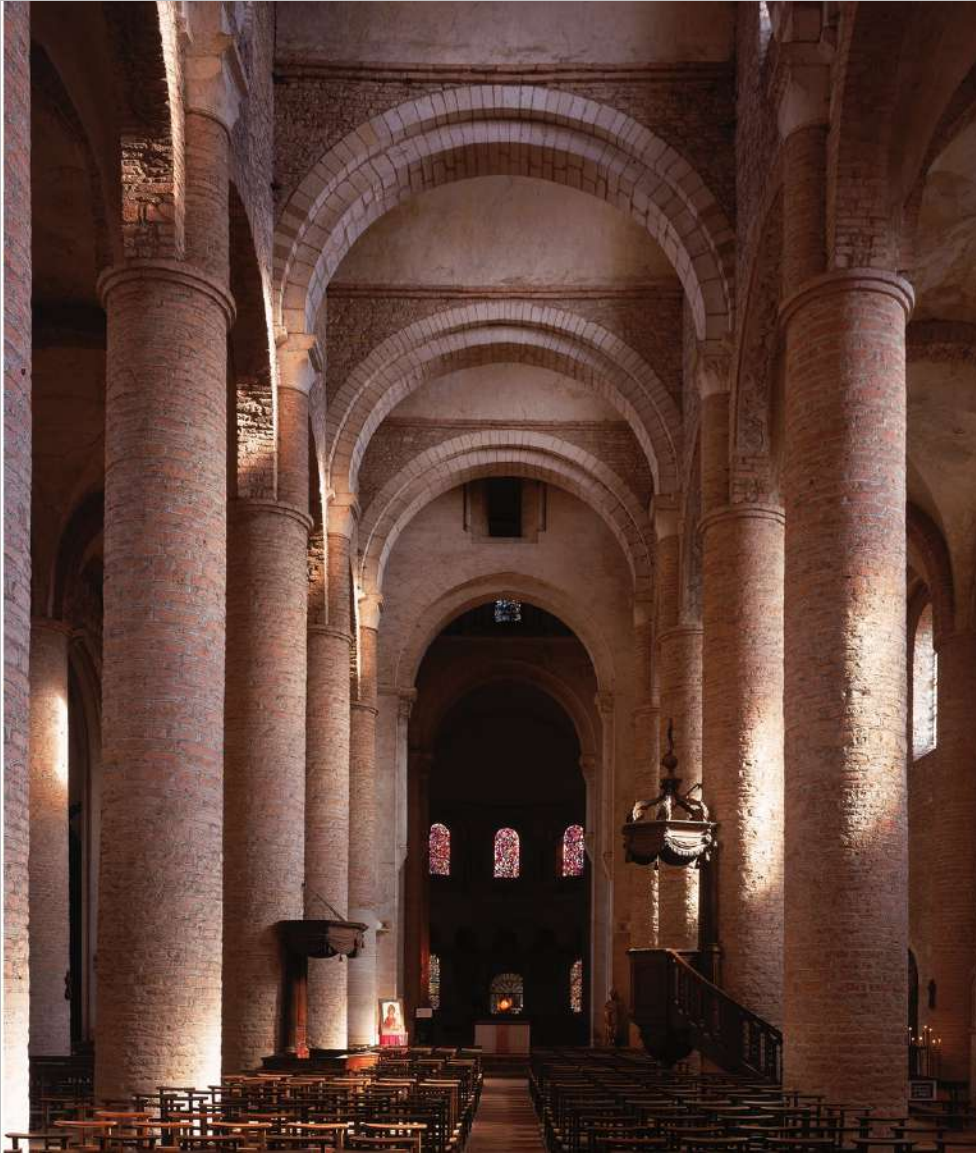
# Romanesque in France

**Saint-Etienne,  
Vignory, France  
1050-1057 fig 17-  
1; 17-2**



The capitals, like the arches, are all different shapes and sizes, and have abstract designs - but medieval sculptors just could not resist the odd little human face !





**Interior of Saint-Philibert,  
Tournus, France, Nave  
vaults, ca. 1060, fig 17-3**

**Transverse arches**

**Barrel vaults**

**Groin vaults**

**Clerestory windows**



Figure 17-4 Aerial view (looking northwest) of Saint-Sernin, Toulouse, France, ca. 1070–1120.

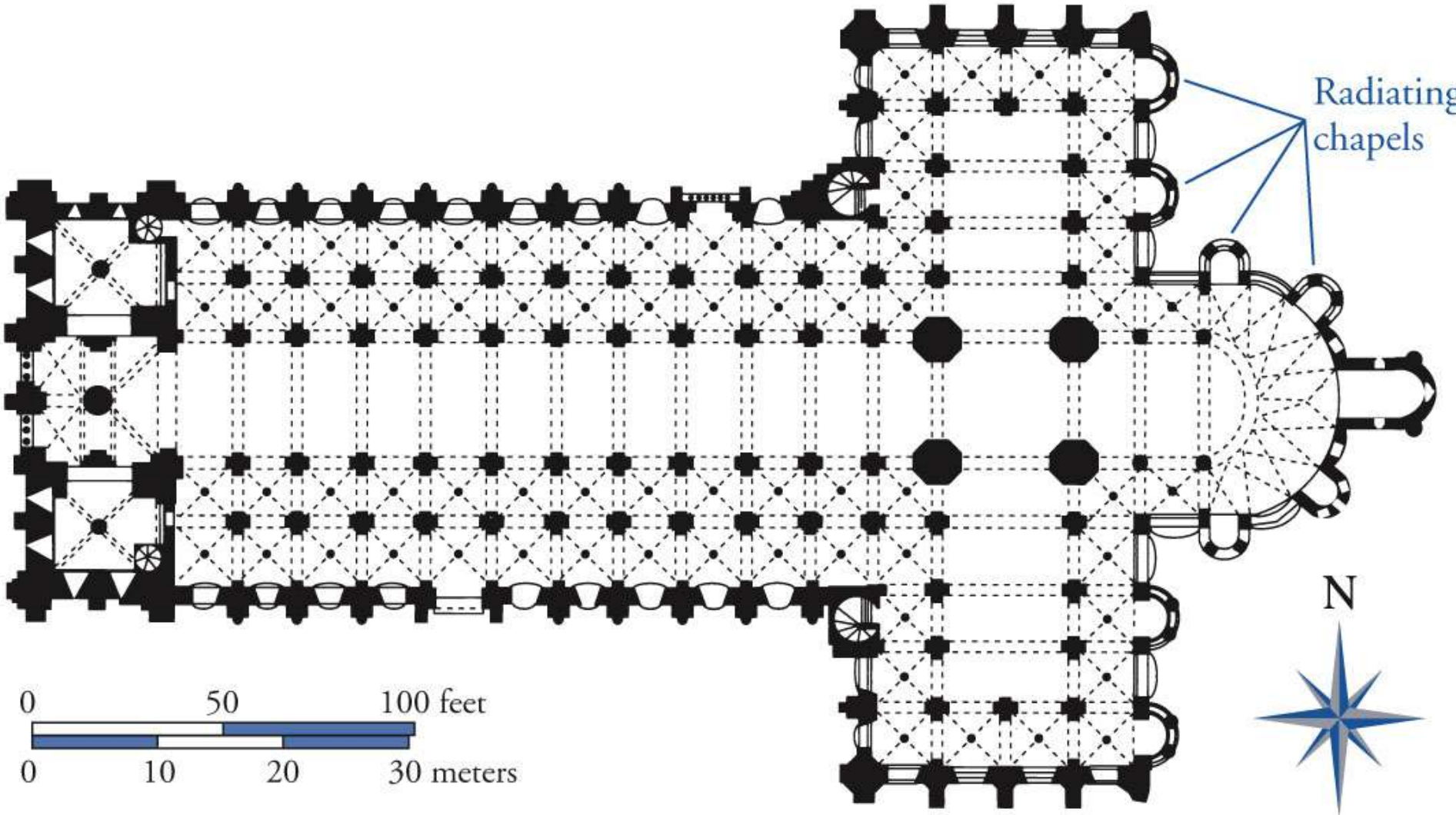


Figure 17-5 Plan of Saint-Sernin, Toulouse, France, ca. 1070-1120 (after Kenneth John Conant).

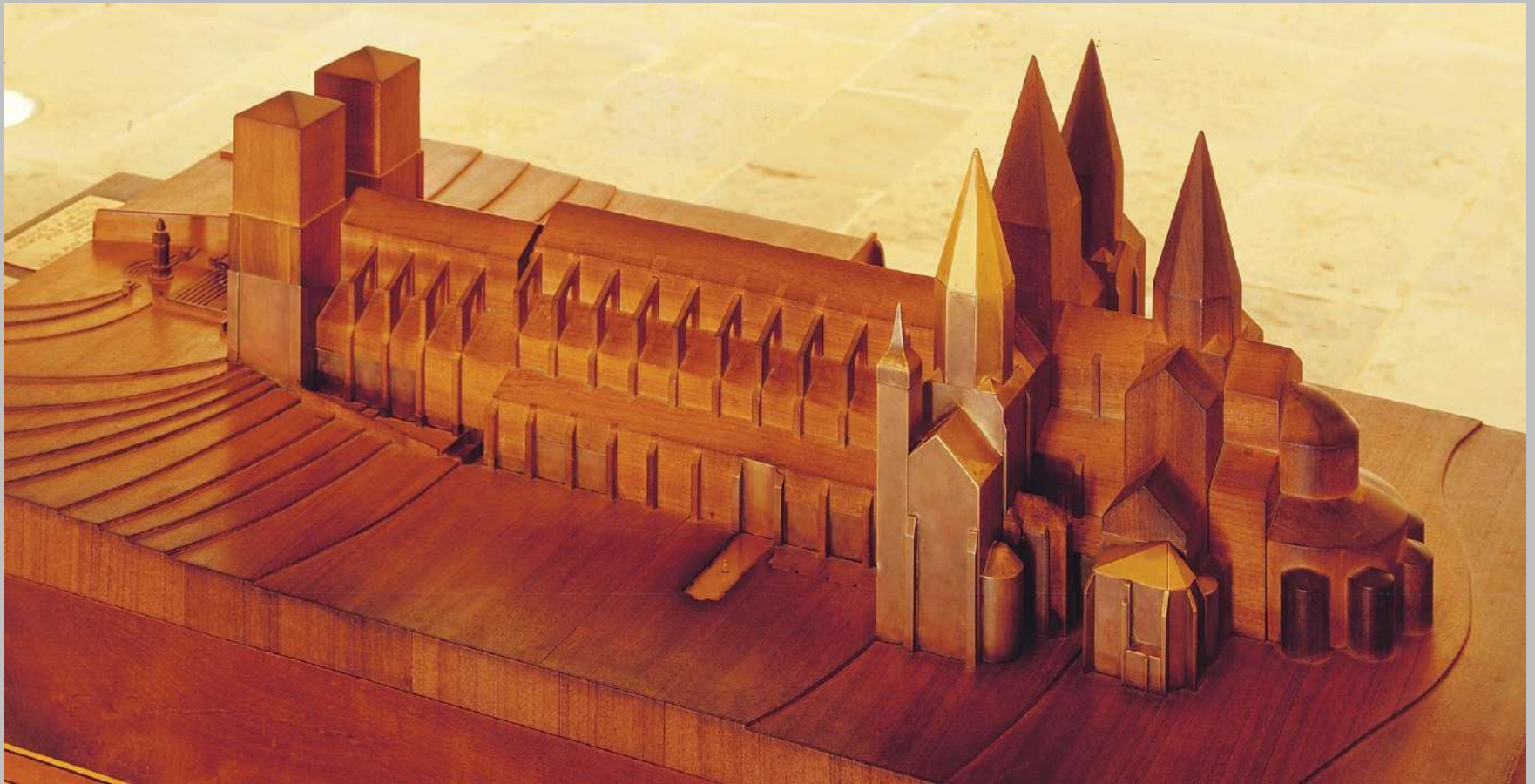
**Interior of Saint-Sernin,  
Toulouse, France, ca.  
1070-1120, fig 17-6**

- *Tribunes*
- *Compound Piers*
- *Springing*

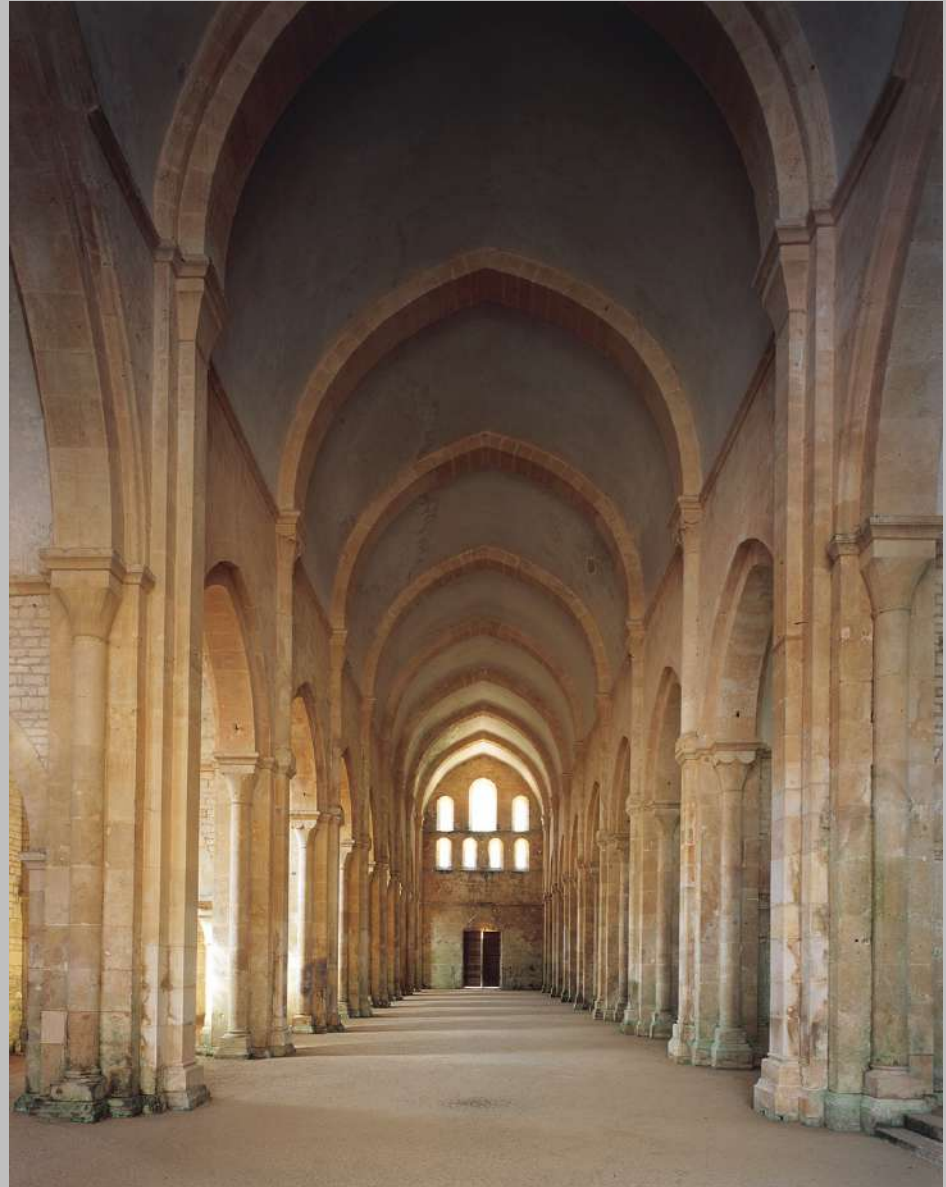




**Model of the third Abbey Church (Cluny III), Cluny, France, 1088-1130,  
Musee du Farinier, Cluny, fig 17-7**



**Interior of abbey  
church of  
Notre-Dame,  
Fontenay, France,  
1139-1147, fig 17-8**



# Romanesque in Germany, Italy, and England

**Figure 17-19** Interior of Speyer Cathedral, Speyer, Germany, begun 1030; nave vaults, ca. 1082–1105.



**Interior and Aerial View of  
Sant' Ambrogio,  
Milan, Italy, late 11<sup>th</sup> to early 12<sup>th</sup>  
century,  
Fig 17-10, fig 17-11**

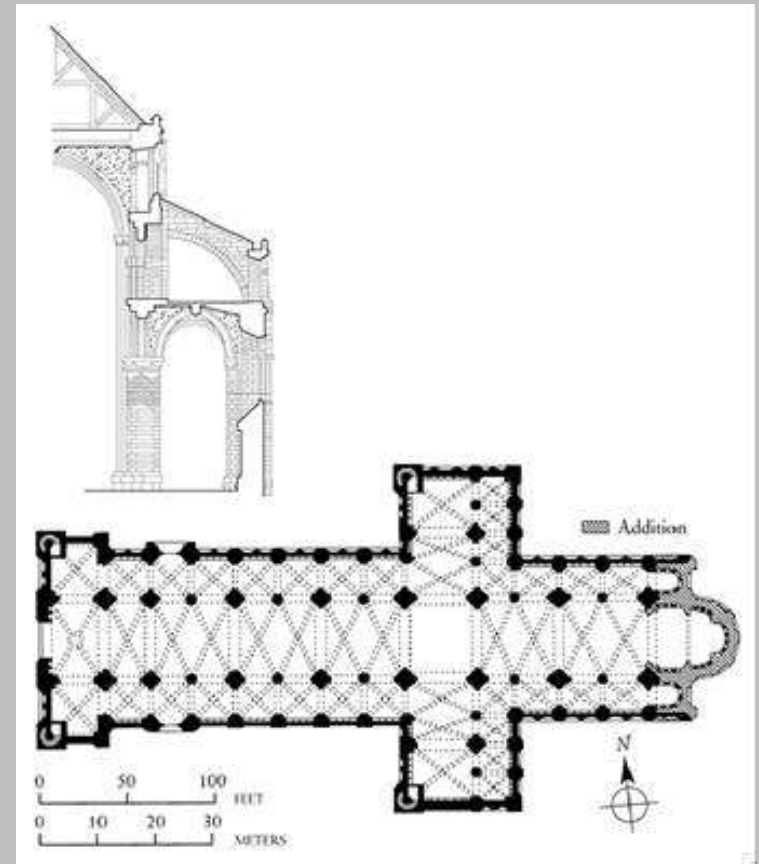


Exterior and Interior of Saint-  
Etienne, Caen, France, begun 1067,  
ca. 1115-1120

Fig 17-12, Fig 17-13



Durham Cathedral: interior (left),  
lateral section and plan (below),  
Durham, England, begun ca. 1093  
Fig 17-15, Fig-17-16



**Cathedral Complex, Pisa, Italy, cathedral  
begun 1063, baptistery begun 1153,  
campanile begun 1174, Fig 17-17**





**Baptistry of San Giovanni,  
Florence, Italy, dedicated 1059  
Fig 17-18**



**San Miniato al Monte,  
Florence, Italy,  
ca. 1062-1090 Fig 17-19**



# ROMANESQUE SCULPTURE

- Stone sculpture had almost disappeared from art of Western Europe during Middle ages –except monumental crosses of British Isles
- Revival of stonecarving characteristic of Romanesque era-inspiration comes from Roman reliefs, sculptures
- Individual motifs and designs come from Carolingian and Ottonian metalwork, illuminated manuscript and ivory carvings

**Cloister of Saint-Pierre, Moissac, France, ca. 100-1115, Limestone with marble relief panels, piers approx 6' high, fig 17-20**





**Bernardus Gelduinus,  
Christ in Majesty, relief  
in the ambulatory of  
Saint-Sernin, Toulouse,  
France, ca. 1096,  
Marble, 4' 2" high,  
Fig 17-21**

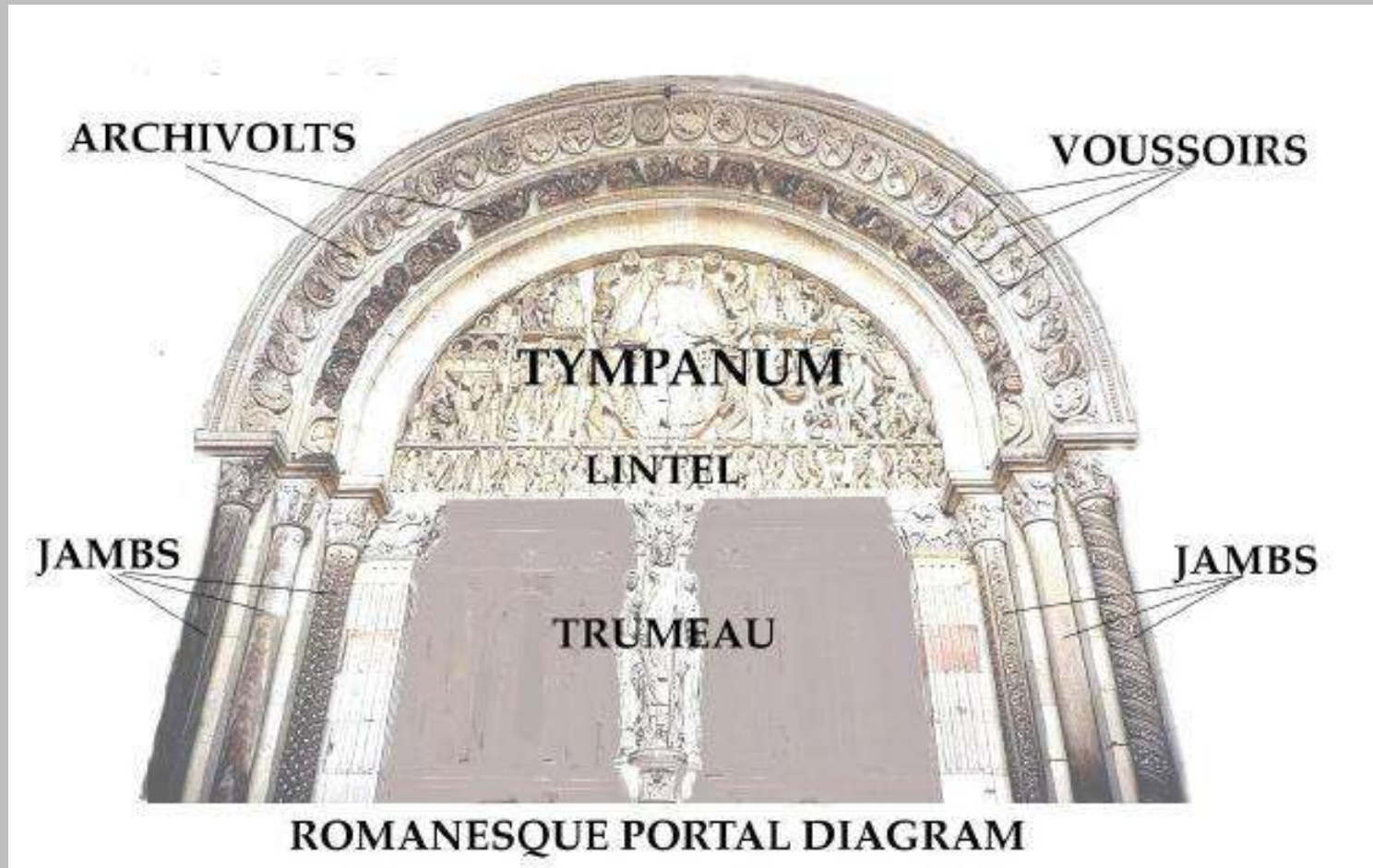
**Wiligelmo, creation and temptation of Adam and Eve, frieze on the west façade, Modena Cathedral, Modena, Italy, ca. 1110, Marble, approx 3' high, Fig 17-22**





**South portal of  
Saint-Pierre,  
Moissac, France  
ca. 1115-1135  
Fig 17-23**

# The Romanesque Portal: page 463





# Diagram of a Romanesque Portal

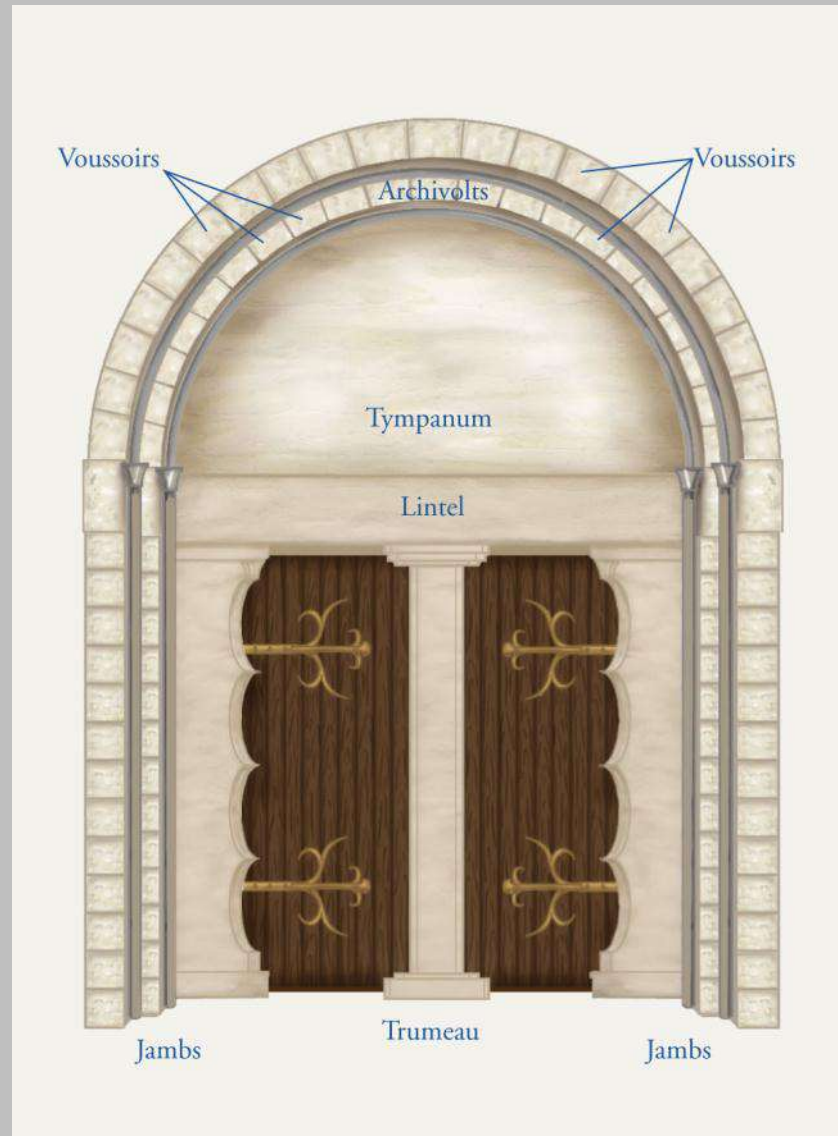


Figure 17-10 The Romanesque church portal.

Lions and Old Testament prophet (Jeremiah or Isaiah?);  
trumeau of the south portal  
of Saint-Pierre, Moissac,  
France, ca. 1115-1130; marble,  
life size, Fig 17-24





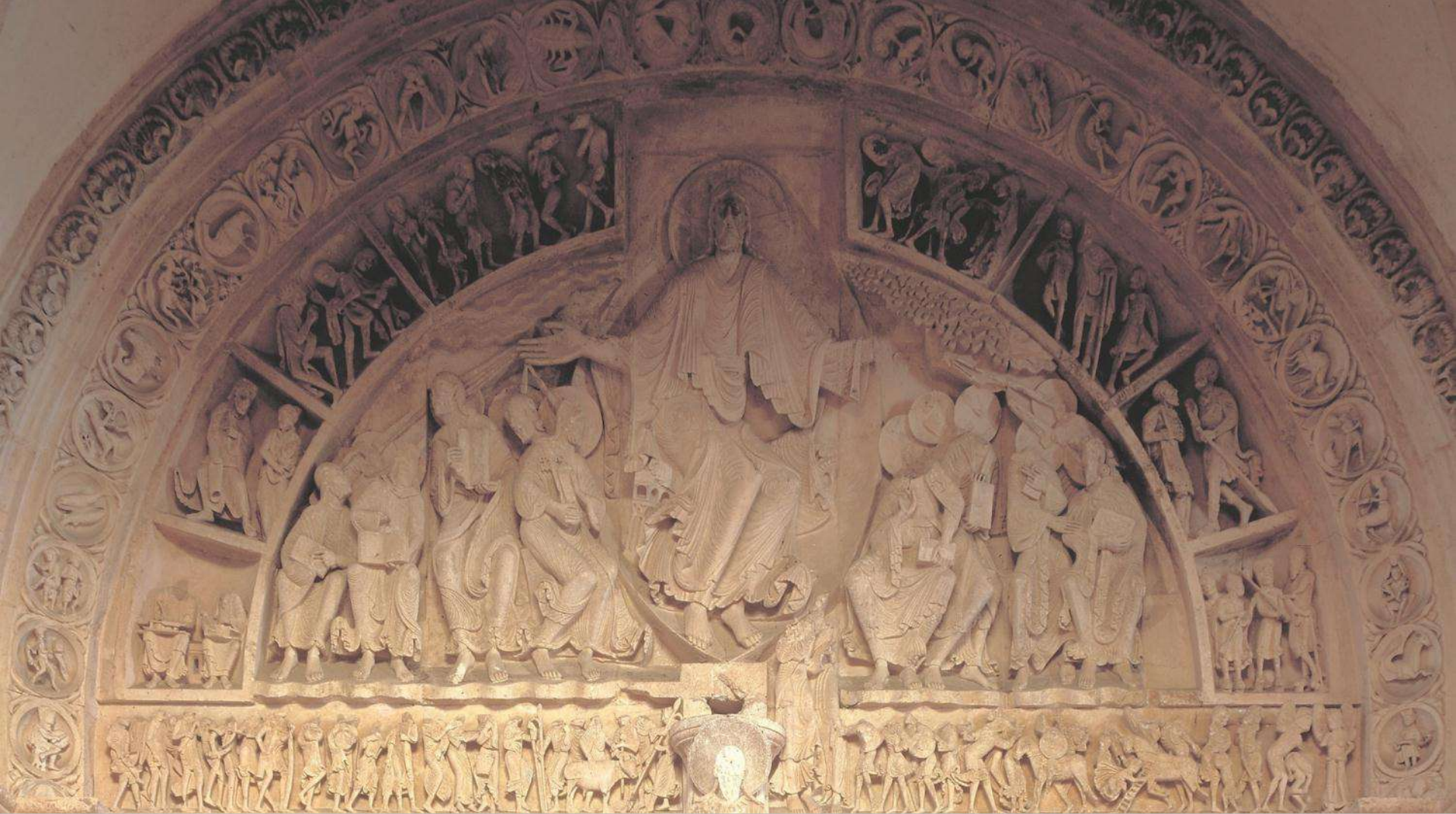
**Figure 17-12** GISLEBERTUS, Last Judgment, west tympanum of Saint-Lazare, Autun, France, ca. 1120–1135. Marble, 21' wide at base.

Gislebertus, details, Last Judgment, Tympanum, Saint-Lazare, Autun, France, ca. 1120-1135, marble, fig 17-25



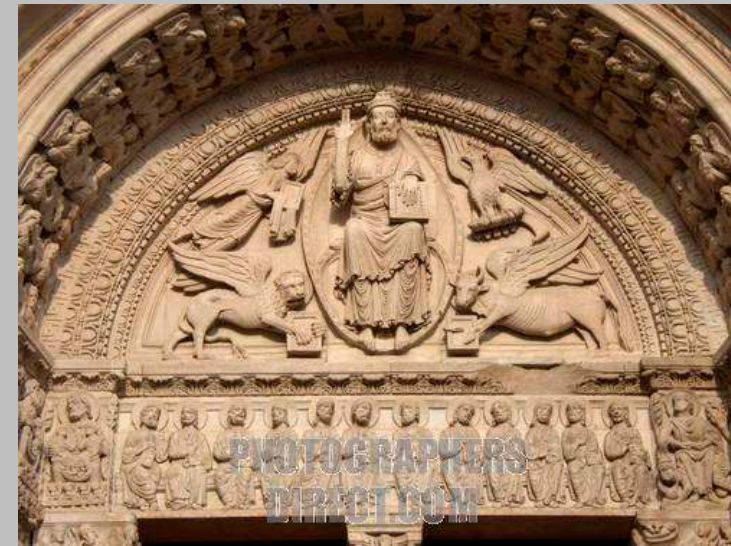
Ascension of Christ and Mission of the Apostles, tympanum of the center portal of the narthex of La Madeleine, Vezelay, France, ca. 1120-1132, Fig 17-26





**Figure 17-13** Pentecost and Mission of the Apostles, tympanum of the center portal of the narthex of La Madeleine, Vézelay, France, 1120–1132.

Central portal, west façade, Saint-Trophime,  
Arles, France,  
mid 12<sup>th</sup> century, Fig 17-27



**Benedetto Antelami, King David,  
statue in a niche on the west façade of  
Fidenza Cathedral, Fidenza, Italy ca.  
1180-1190, marble, life size, Fig 17-28**





**Virgin and Child,  
(Morgan Madonna),  
from the Auvergne,  
France, second half of  
12<sup>th</sup> century, Painted  
wood, 2' 7" high,  
Fig 17-30**



Head Reliquary of Saint  
Alexander, from Stavelot  
Abbey, Belgium, 1145.  
Silver Repousse, (some  
gilt), gilt bronze, gems,  
pearls, enamel, 1' 5 1/2"  
high, Fig 17-31



## PAINTING IN ROMANESQUE

Painting of this period shows regional and stylistic diversity

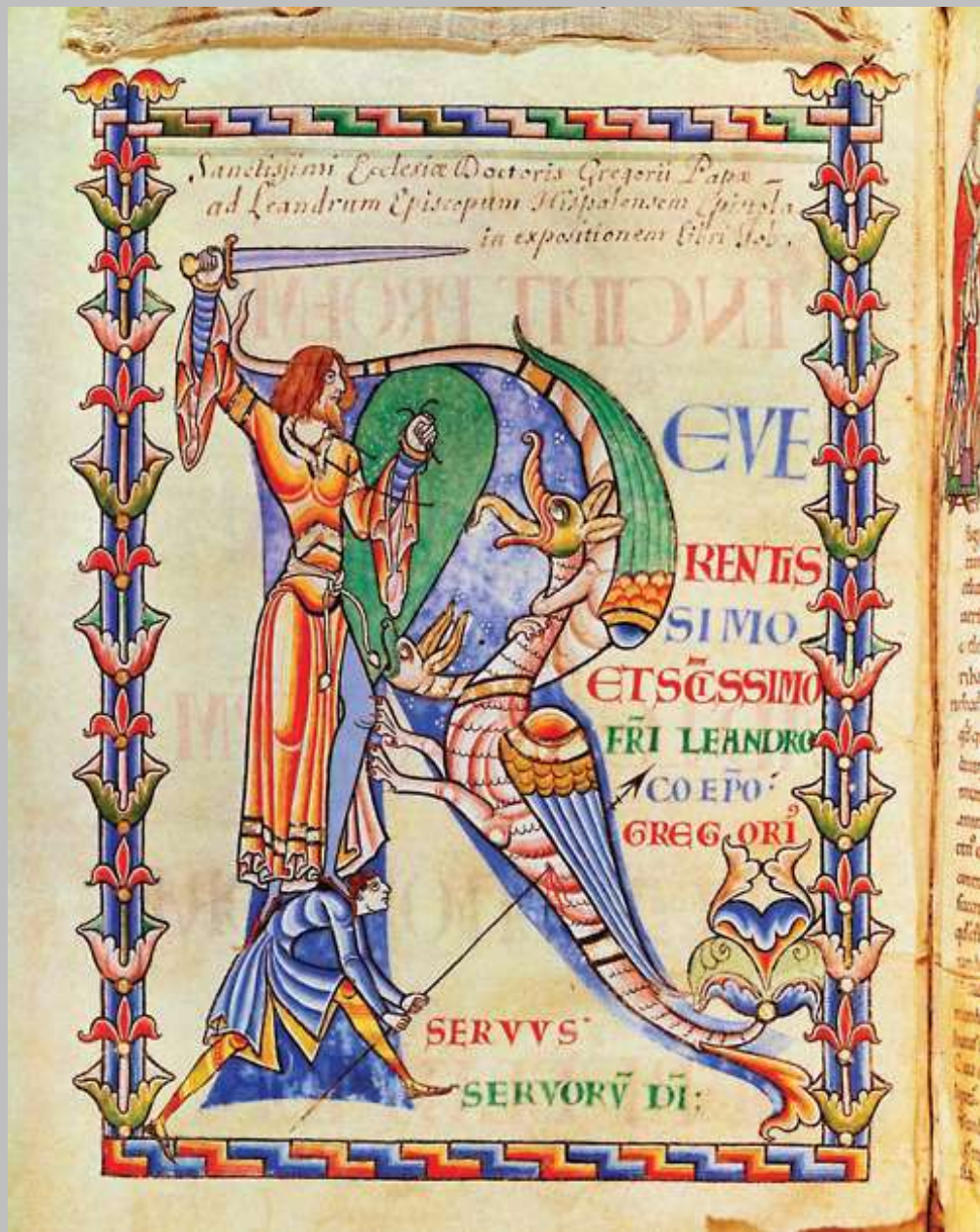
Painting of murals didn't stop, many examples exist

Large number in Catalonia, northern Spain (Islam did not reach here)

Romanesque artists use fresco more than mosaic



**Figure 17-22** Hildegard receives her visions, detail of a facsimile of a lost folio in the Ruperts-berger Scivias by Hildegard of Bingen, from Trier or Bingen, Germany, ca.1150–1179. Abbey of St. Hildegard, Rudesheim/Eibingen.



Initial R with knight fighting dragon, folio 4 of the *Moralia in Job*, Citeaux, France ca. 1115-1125, ink and tempera on vellum, 1' 1 <sup>3</sup>/<sub>4</sub>" x 9 <sup>1</sup>/<sub>4</sub>" Fig 17-36



**Figure 17-37 EADWINE THE SCRIBE,** Eadwine the scribe at work, folio 283 verso of the *Eadwine Psalter*, ca. 1160–1170. Ink and tempera on vellum. Trinity College, Cambridge.



**Figure 17-35** Funeral procession to Westminster Abbey (*top*) and Battle of Hastings (*bottom*), details of the *Bayeux Tapestry*, from Bayeux Cathedral, Bayeux, France, ca. 1070-1080. Embroidered wool on linen, 1' 8" high (entire length of fabric 229' 8"). Centre Guillaume le Conquerant, Bayeux.

[http://www.youtube.com/watch?v=AlHtV\\_xe5FY&lr=1](http://www.youtube.com/watch?v=AlHtV_xe5FY&lr=1)

**Romanesque video**