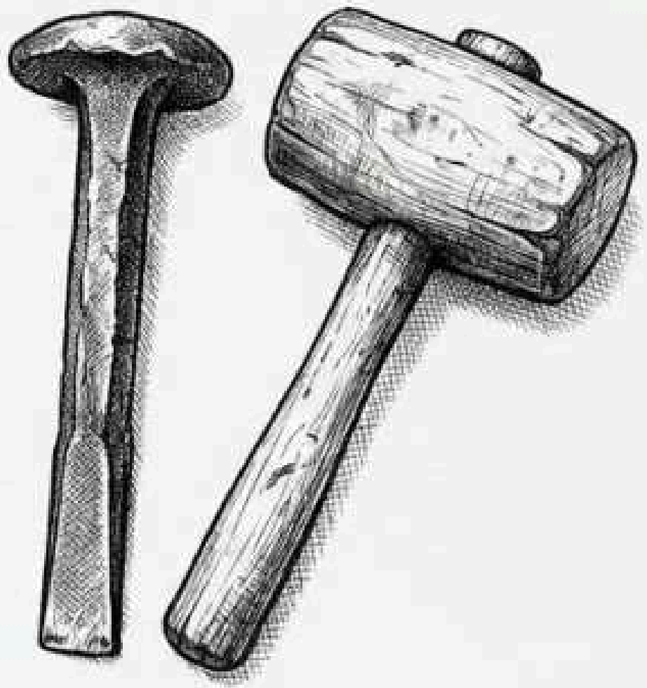
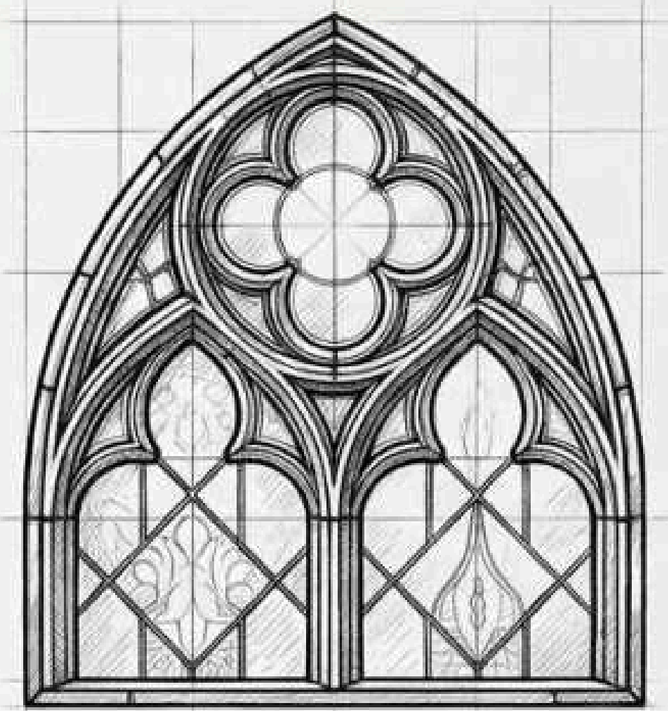
¶ 6.1

Books, Stone, and Light: The Medieval West

Art 101 B – Lecture 6



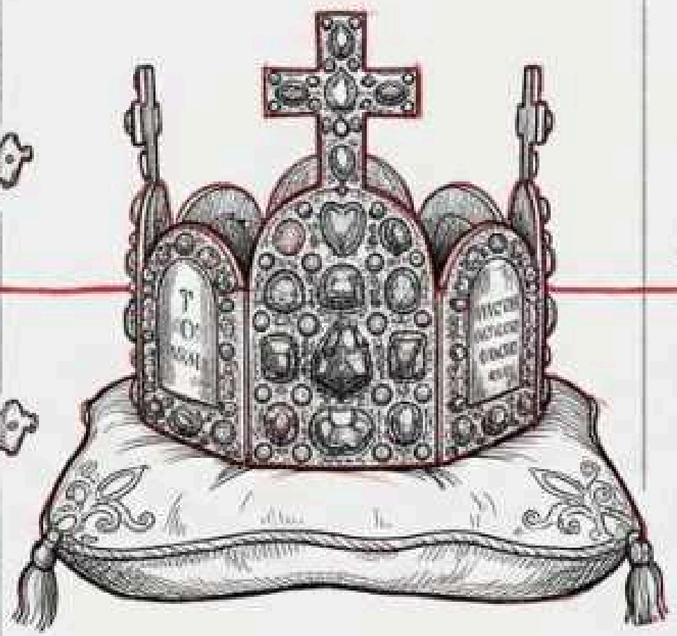


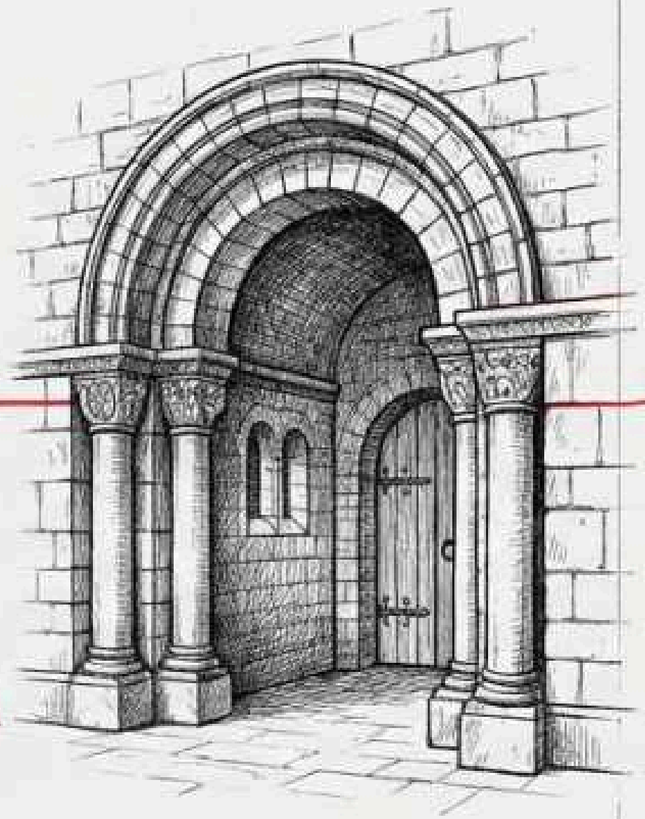


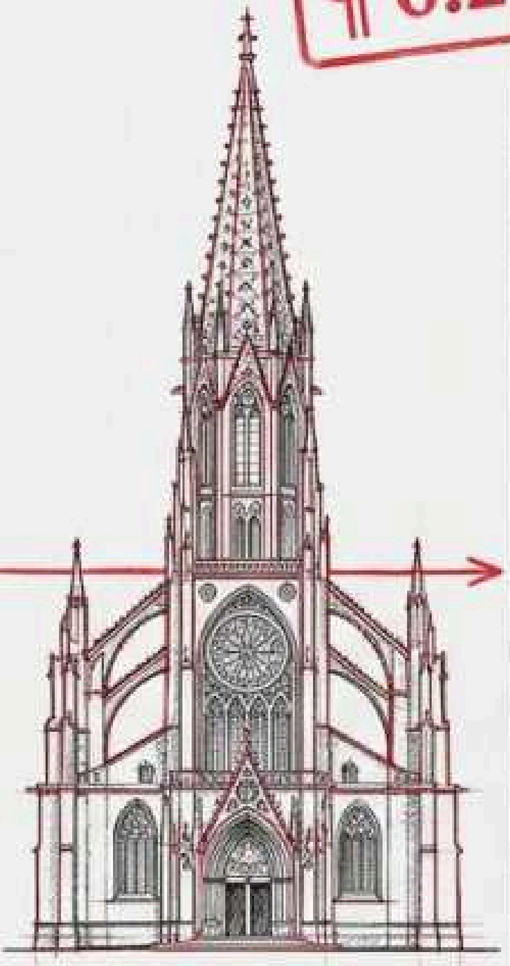
The Trajectory of Medieval Western Europe (500–1300)

¶ 6.2









Phase 1 (c. 500–800)

Small, Portable Knowledge (Monasteries)

Phase 2 (c. 800–1000)

Imperial Revival (Carolingians & Ottonians)

Phase 3 (c. 1000–1150)

Grounded, Heavy Stone (Romanesque)

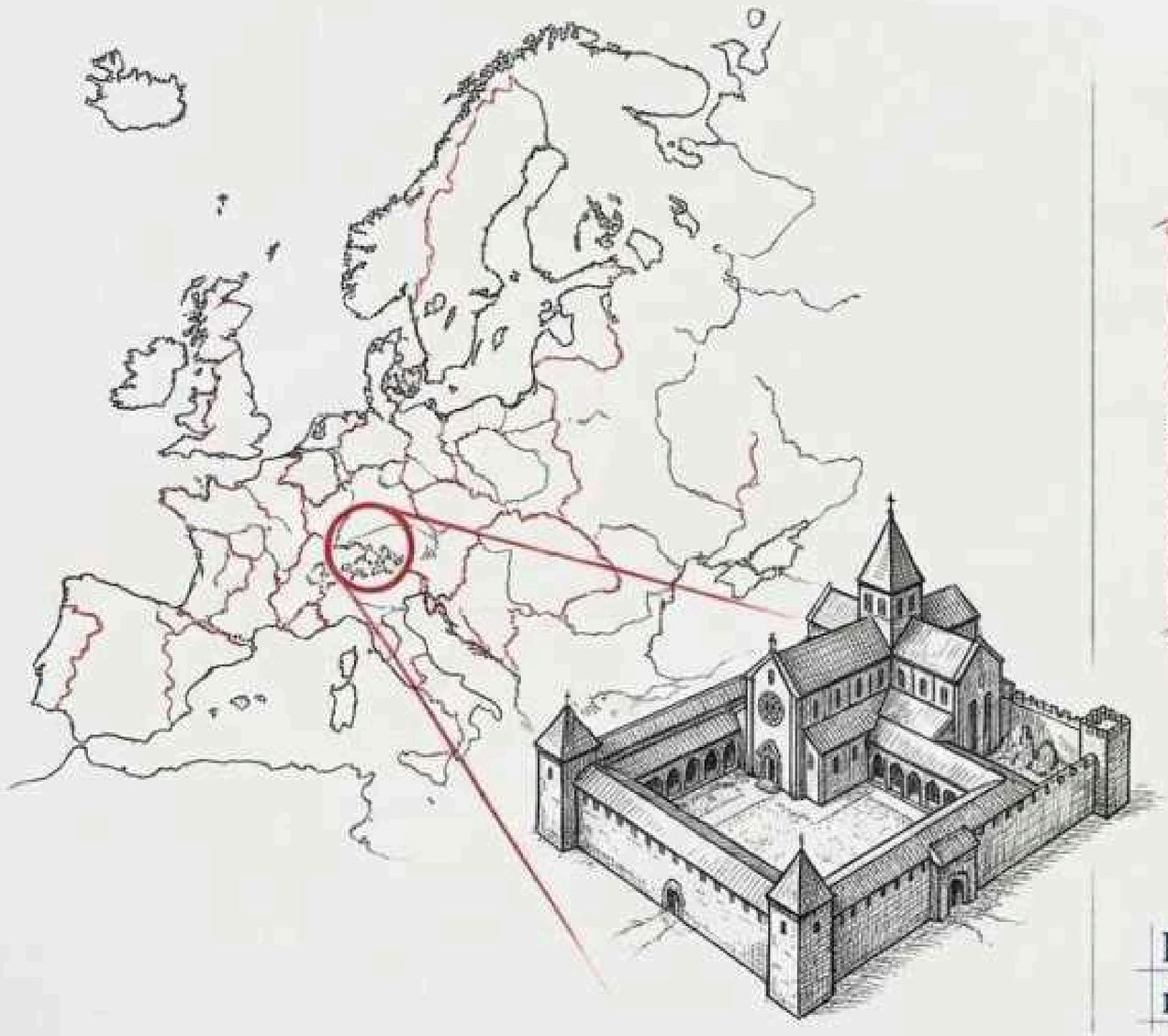
Phase 4 (c. 1150–1300)

Light & Skeletal Height (Gothic)

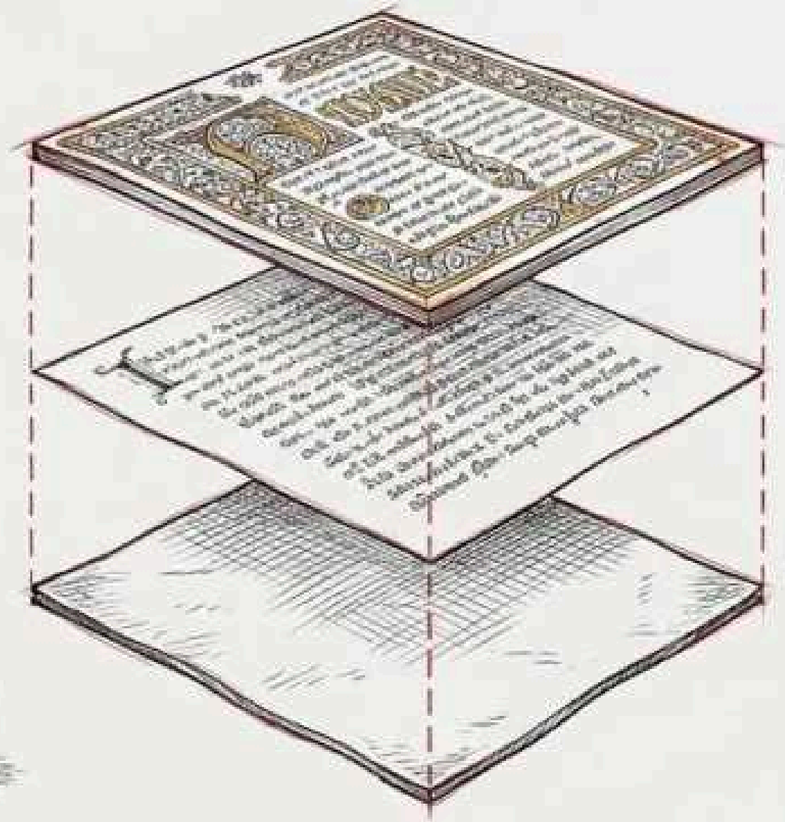
Gemini Notebook

Post-476: Fragmentation and the Monastery

¶ 6.3



Anatomy of a Manuscript



Gold Leaf & Color
(Illumination Layer)

Hand-Written Ink
(Text Layer)

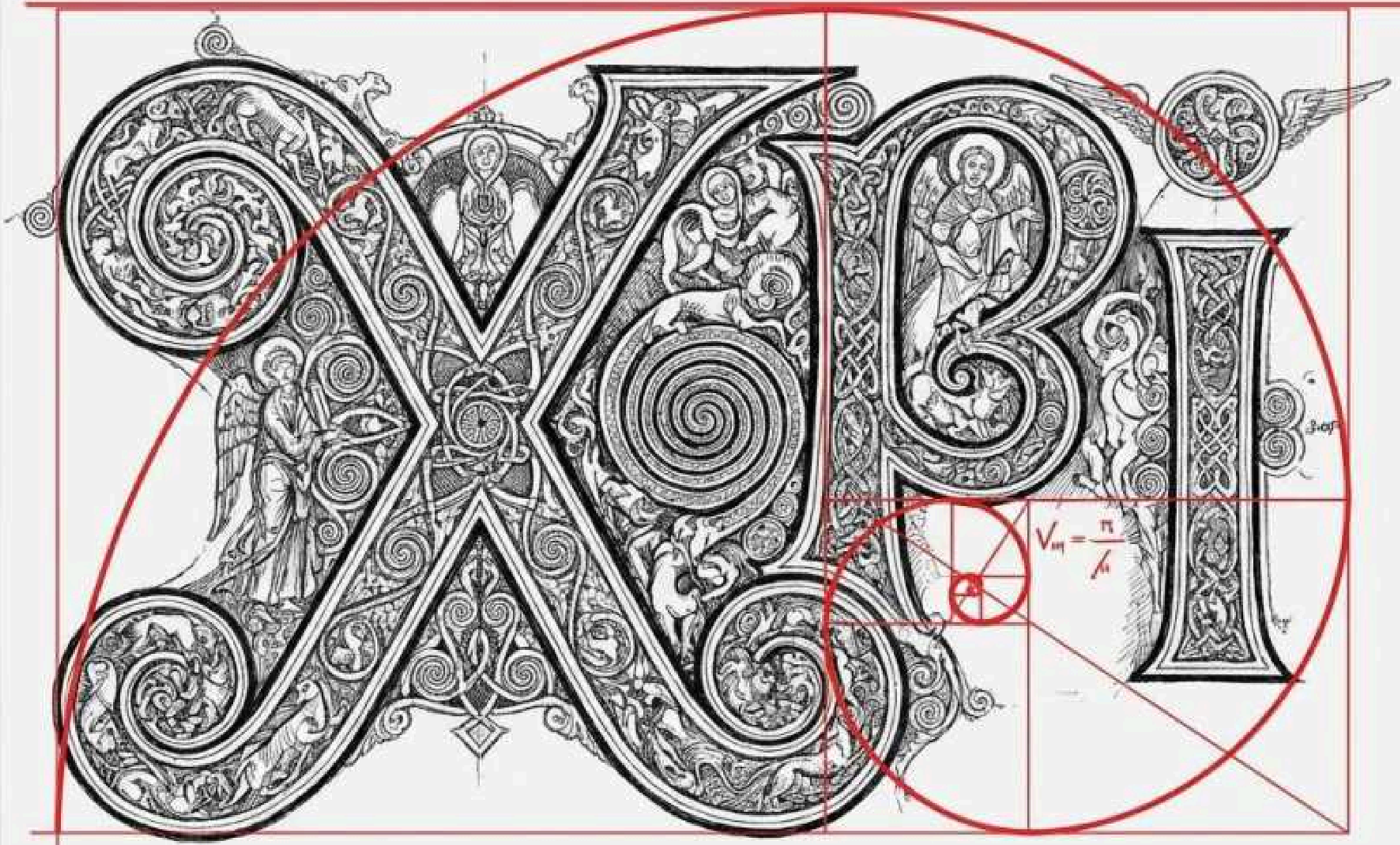
Calfskin Parchment
(Base Layer)

Post-empire art became small and highly portable—jewelry, metalwork, and hand-bound books kept learning alive.

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The Geometry of Illumination

¶ 6.4



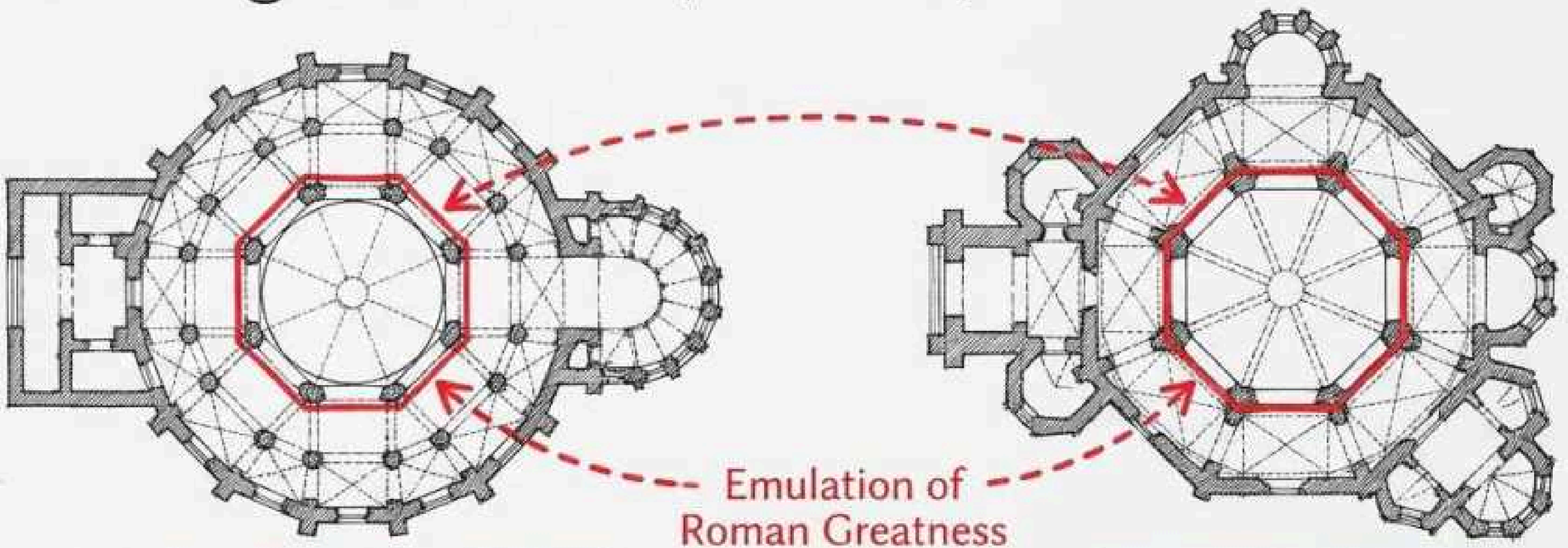
The Lindisfarne Gospels (c. 715–720) & Book of Kells (c. 800)

Letters transformed into fields of spirals, knots, and tiny animals to open the name of Christ.

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The Carolingian Revival (800 AD)

¶6.5



Aachen Chapel (c. 792–805)

San Vitale, Ravenna

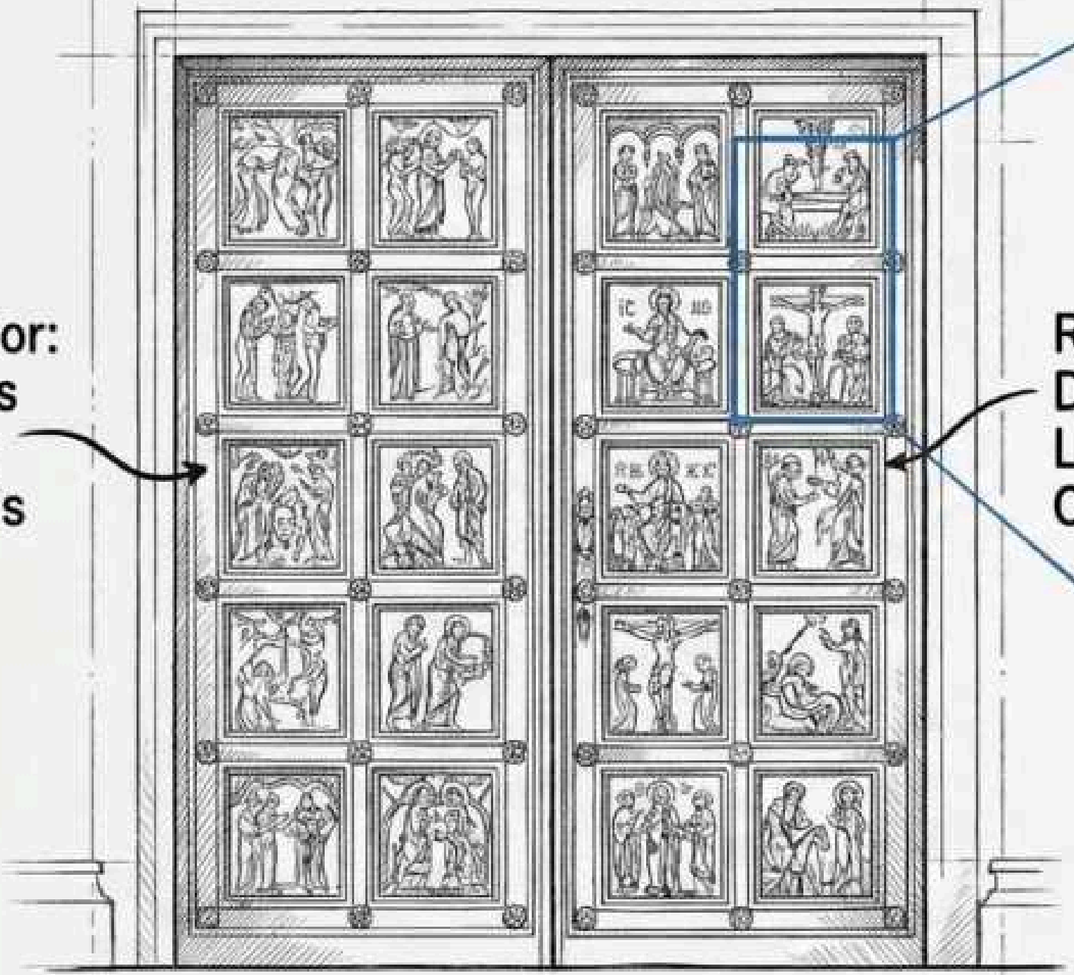
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Crowned emperor by Pope Leo III on Christmas Day, 800, Charlemagne deployed scholars to engineer clear, small script to unify imperial communication.

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Ottonian Bronze: Engineering Narrative

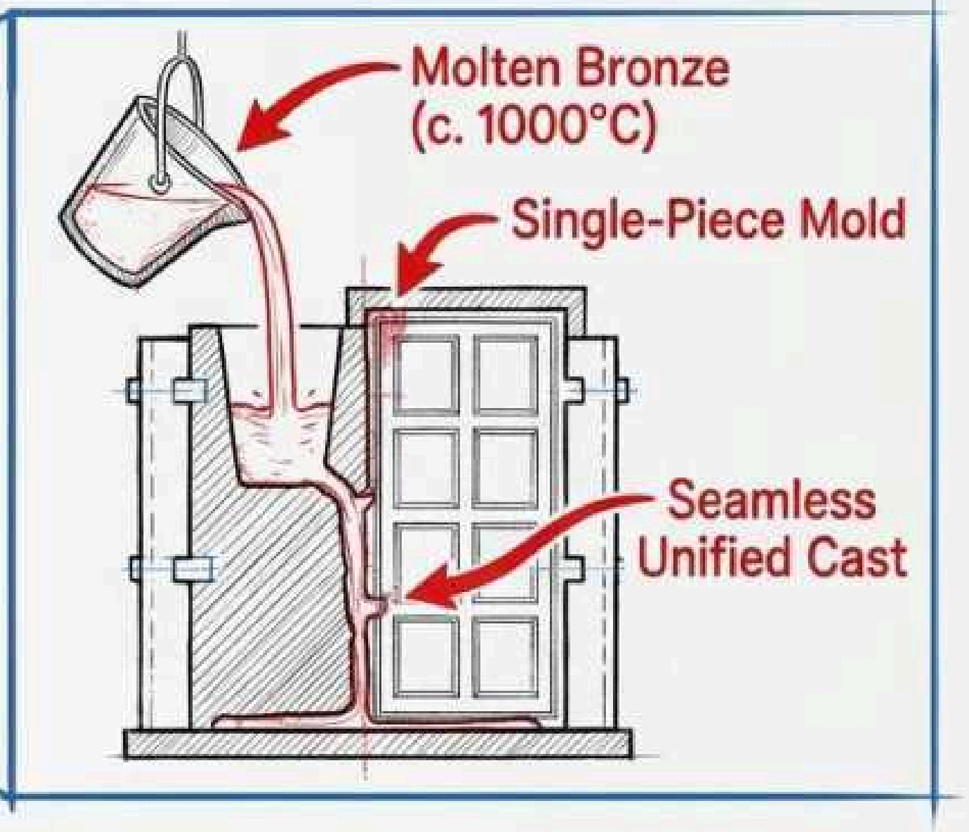
¶ 6.6



Left Door: Scenes from Genesis

Right Door: Life of Christ

Hildesheim Cathedral (c. 1015)

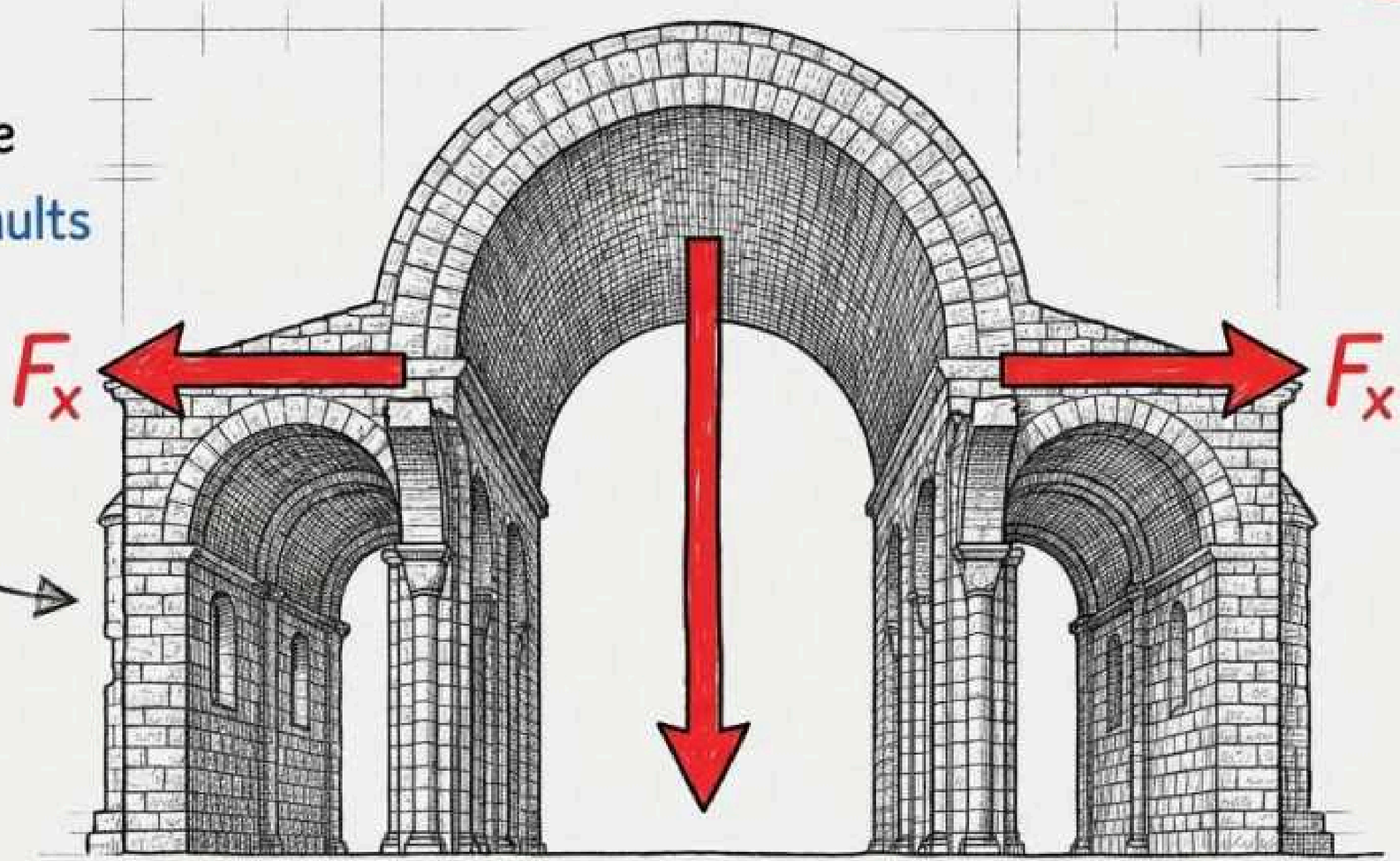


Medieval artists were skilled engineers as well as image makers. Casting these doors in a single piece was an astonishing feat.

The Romanesque Weight Problem (1000–1150)

¶ 6.7

- "Roman-like" heavy stone
- Round arches & barrel vaults
- Thick walls required to prevent collapse
- Result: Dangerously small windows and dark interiors

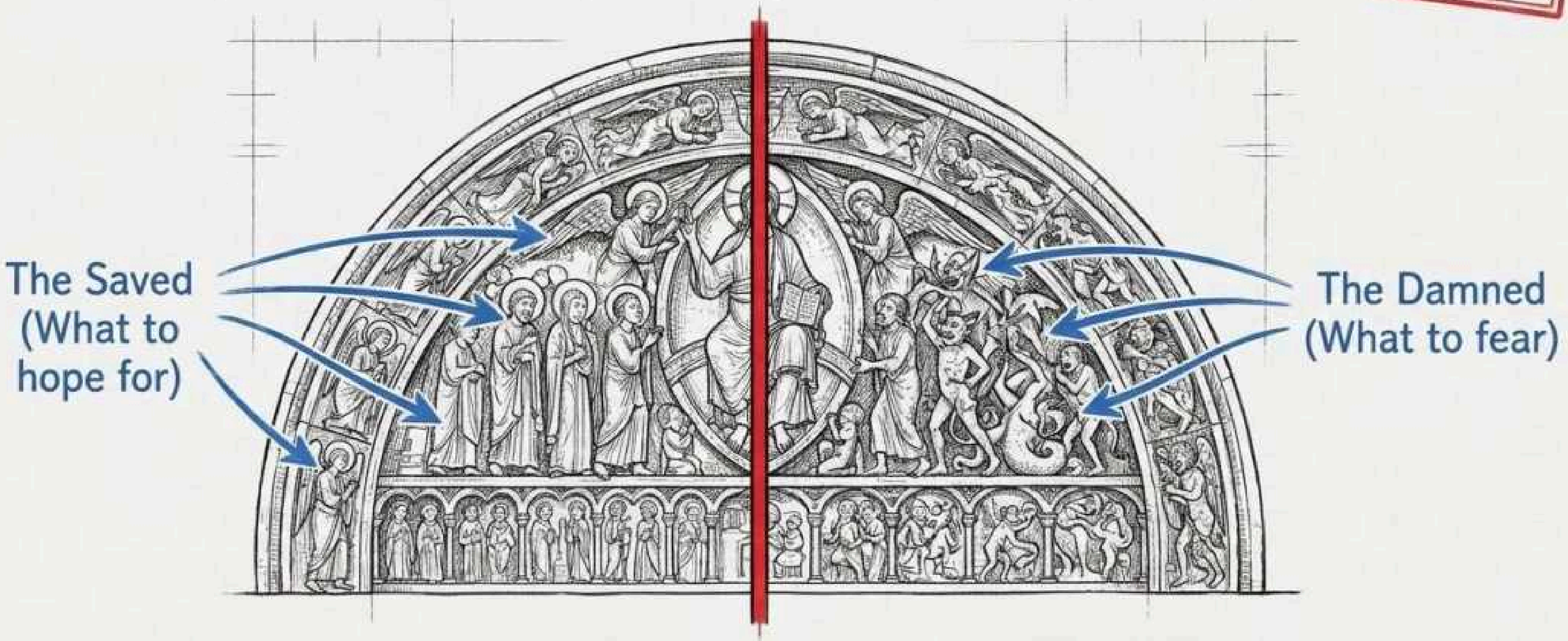


Pilgrim churches such as Conques stood along the roads to Santiago de Compostela.

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Stone as Teacher: Sainte-Foy Last Judgment

¶6.8

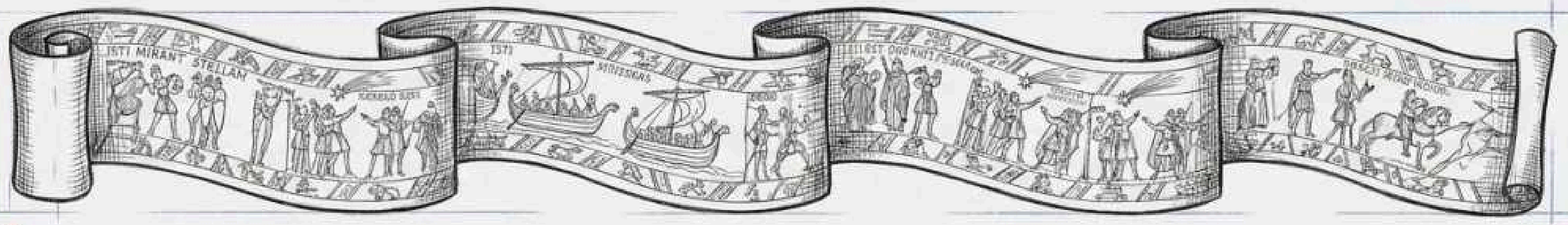


Stone carving was reborn in the west as an educational tool. The sculpture visually taught illiterate worshippers the theology of the Last Judgment.

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The Bayeux Embroidery (1070s)

¶ 6.9



70 meters long

Not a tapestry: an embroidery with Latin captions.



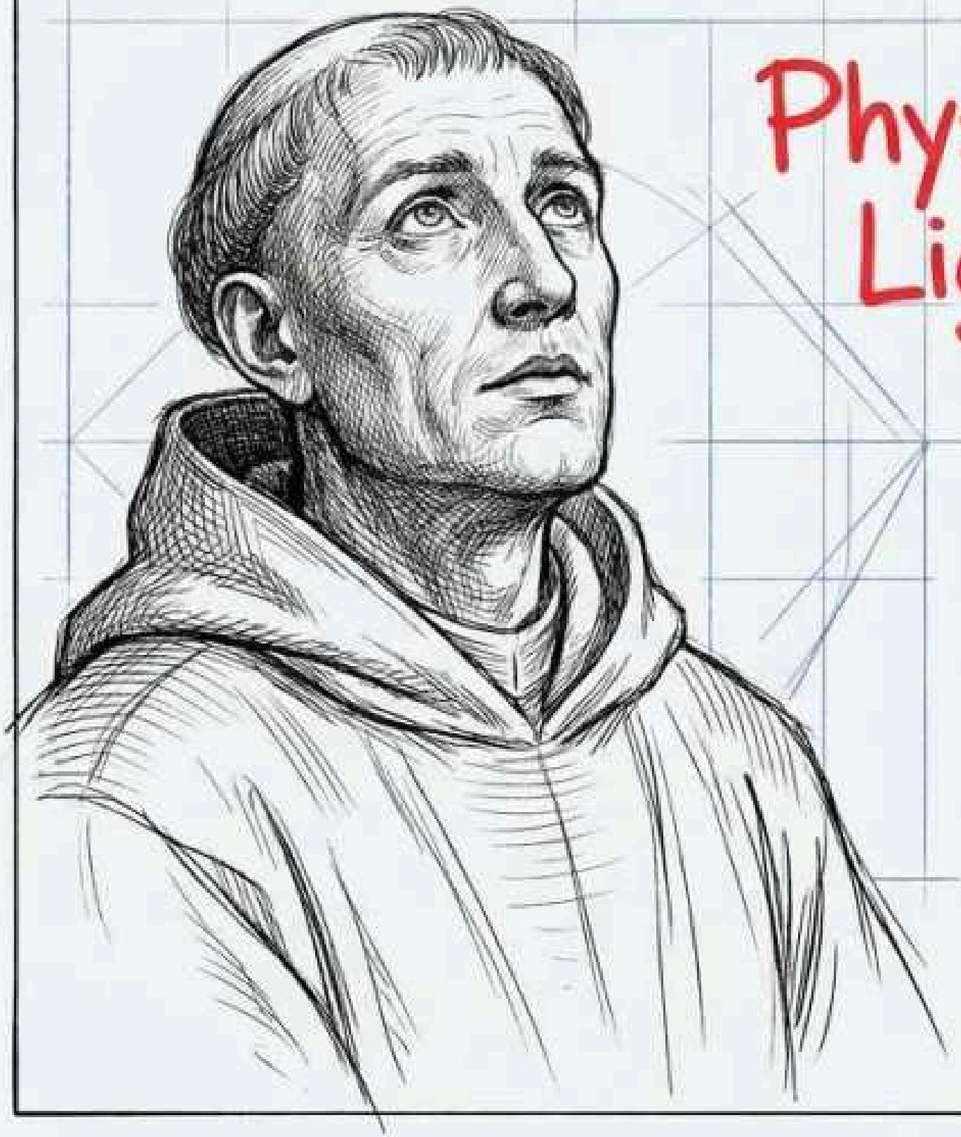
Halley's Comet appears as an omen in the sky.

Depicts the 1066 Norman conquest of England.

Likely made in England for Bishop Odo, William the Conqueror's half-brother.

Abbot Suger & The Invention of Gothic

¶ 6.10



Physical Light + Jewels = Divine Image (Lux Nova)

Suger rebuilt the choir of Saint-Denis (consecrated 1144), transforming architectural space into a theological equation where bright light represents God.

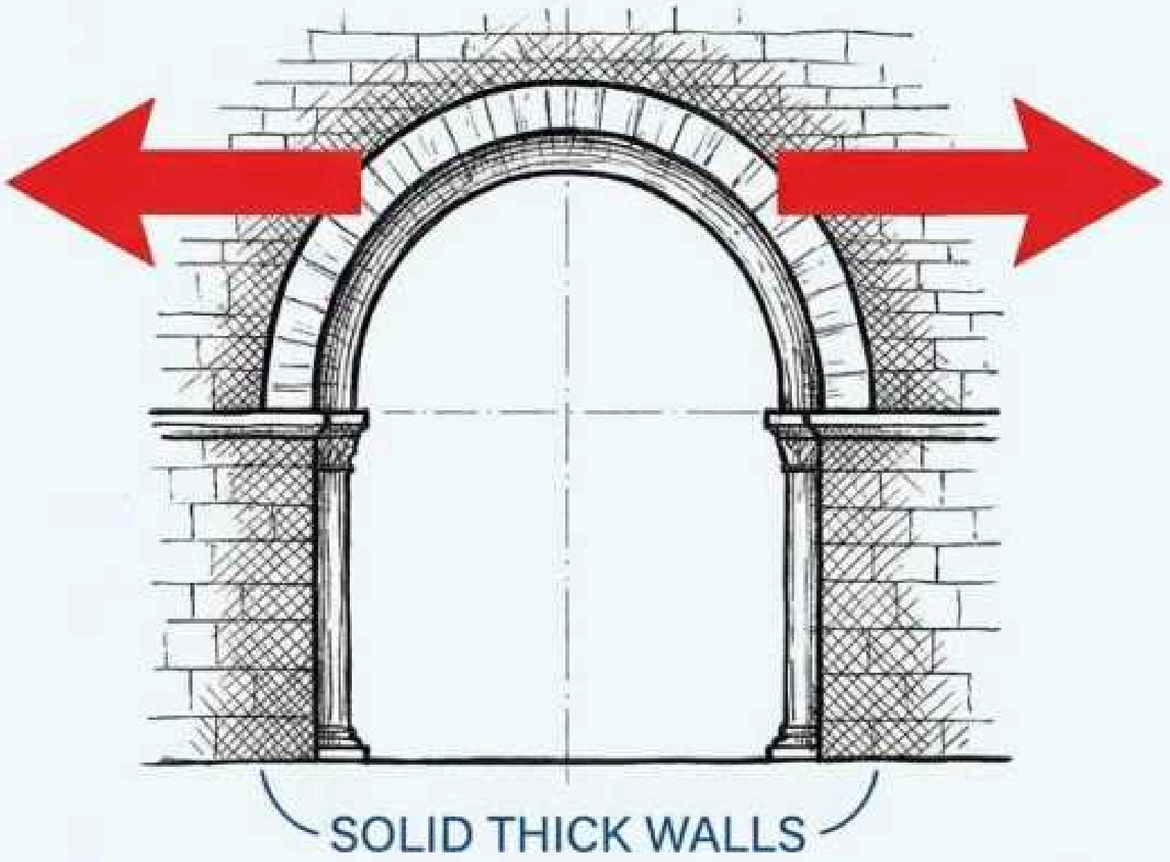
The term ‘Gothic’ was coined later by Italians as an unfair insult, equating the style to barbarous Goths—but the label stuck.

Gemini Notebook

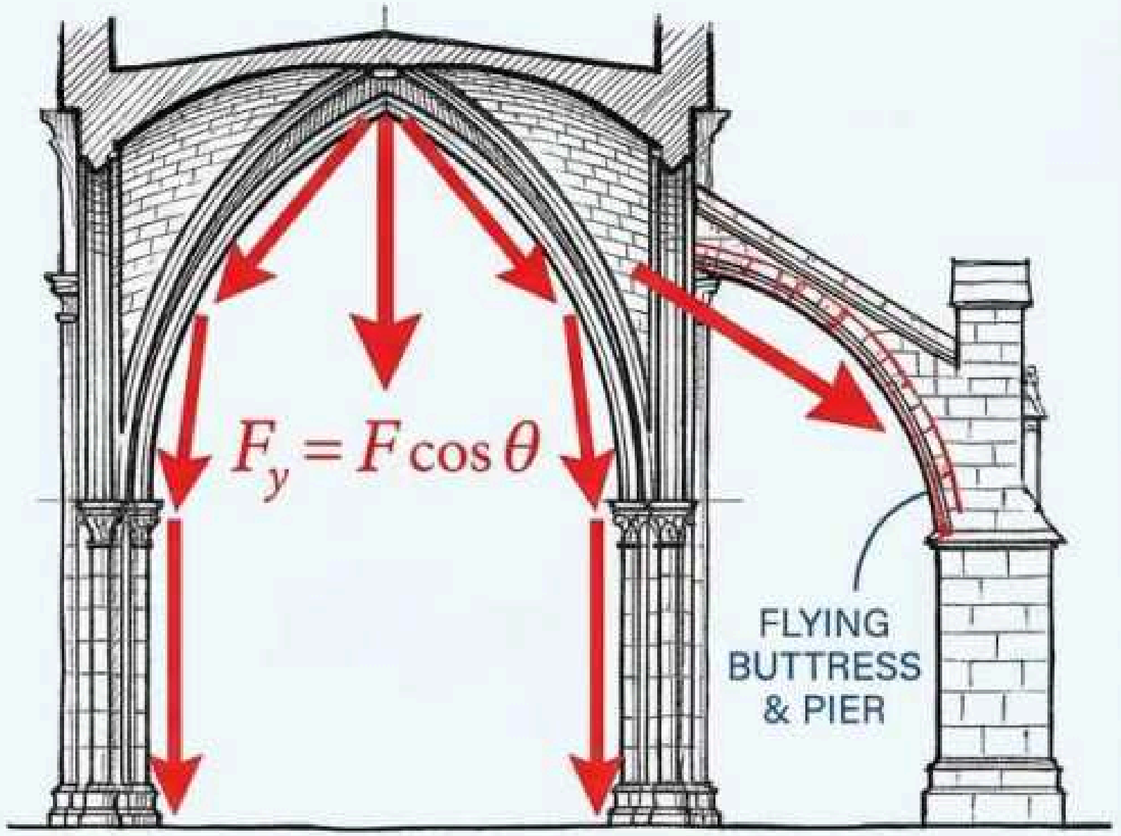
Gothic Engineering: Skeleton of Stone, Skin of Glass

¶ 6.11

ROMANESQUE ARCH (LATERAL THRUST)



GOTHIC POINTED ARCH (VERTICAL FORCE)

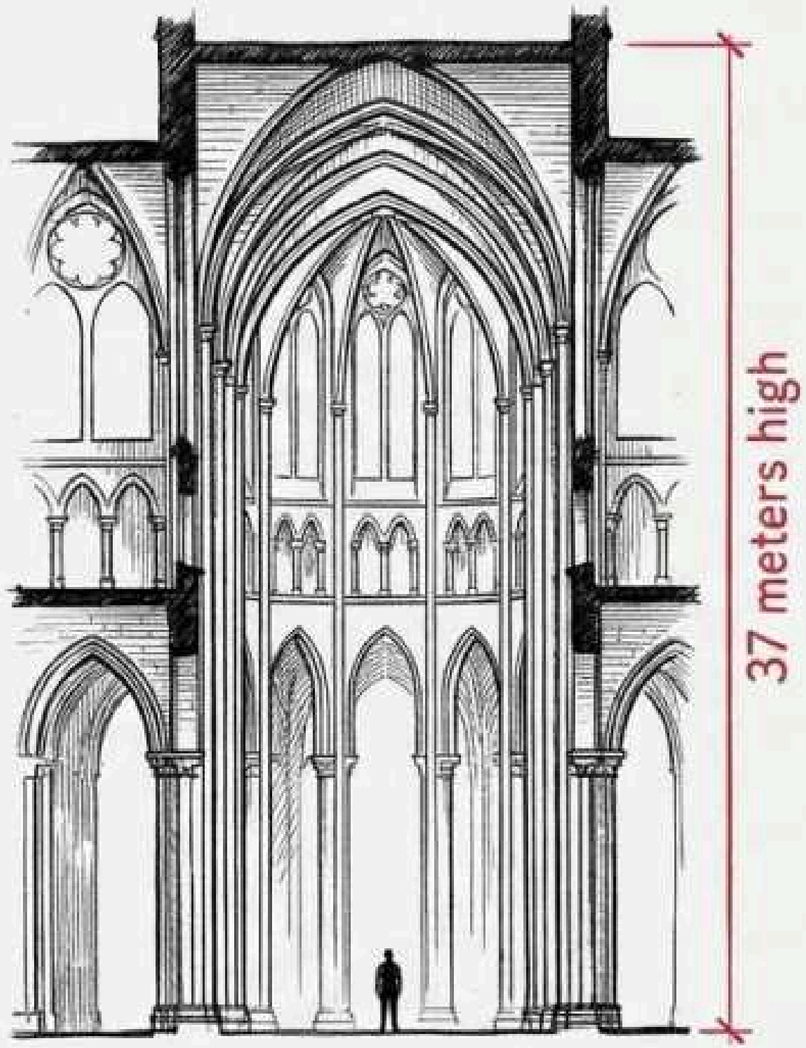


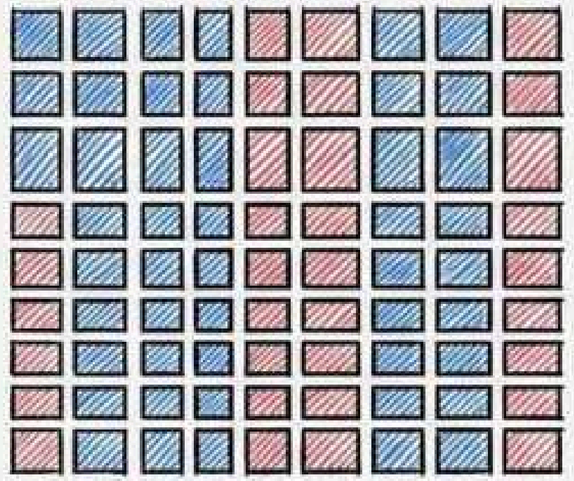
Because buttresses and piers carry the load, walls no longer support the roof. Heavy stone is entirely replaced by glass.

Gemini Notebook

The Scale of Aspiration: Chartres & Notre-Dame

¶ 6.12

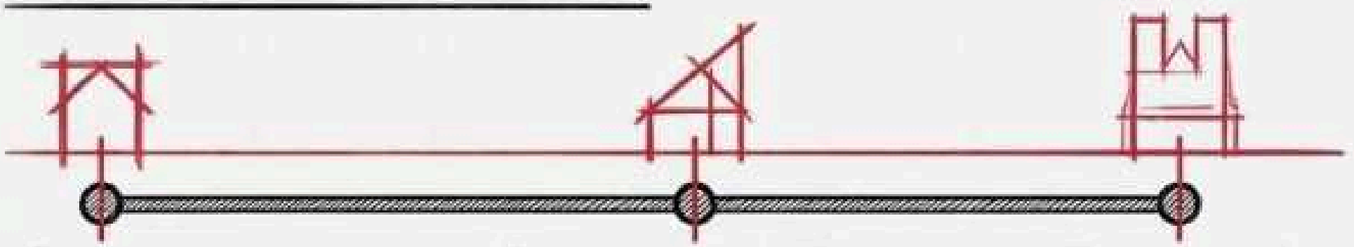




Over 150 surviving 13th-century windows of deep blue and red glass.

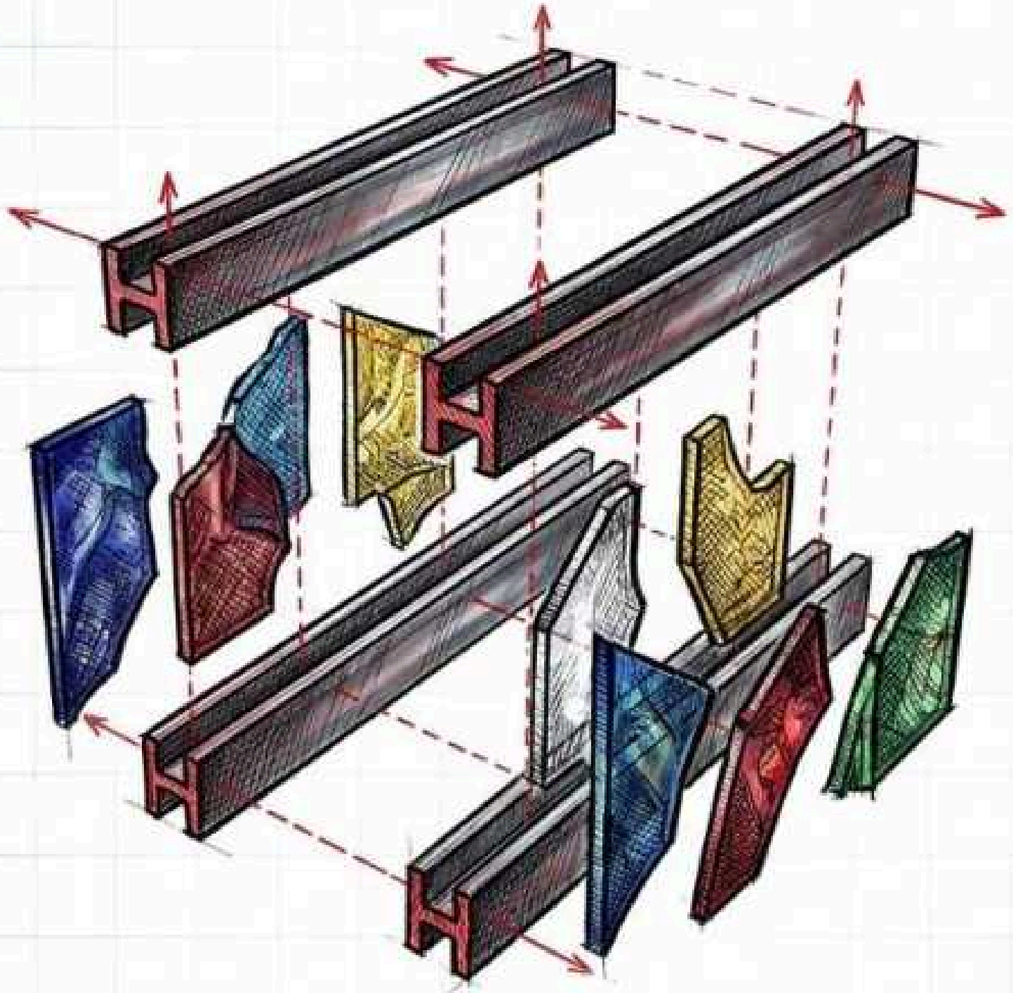
Chartres was largely rebuilt within ~30 years following a 1194 fire.

Notre-Dame de Paris

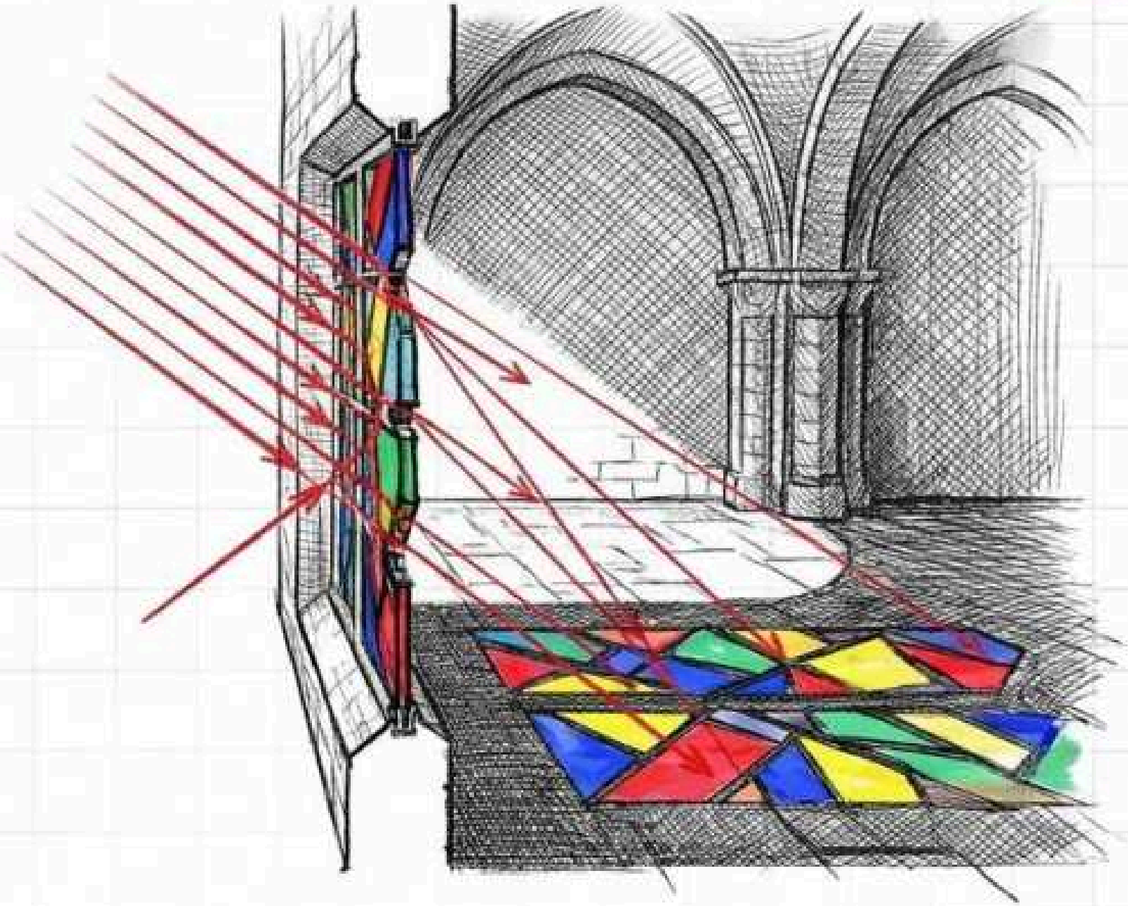


Stained Glass: Trade, Light, and Emotion

¶ 6.13



Trade guilds paid for windows and are depicted in the lower panels working their trades.



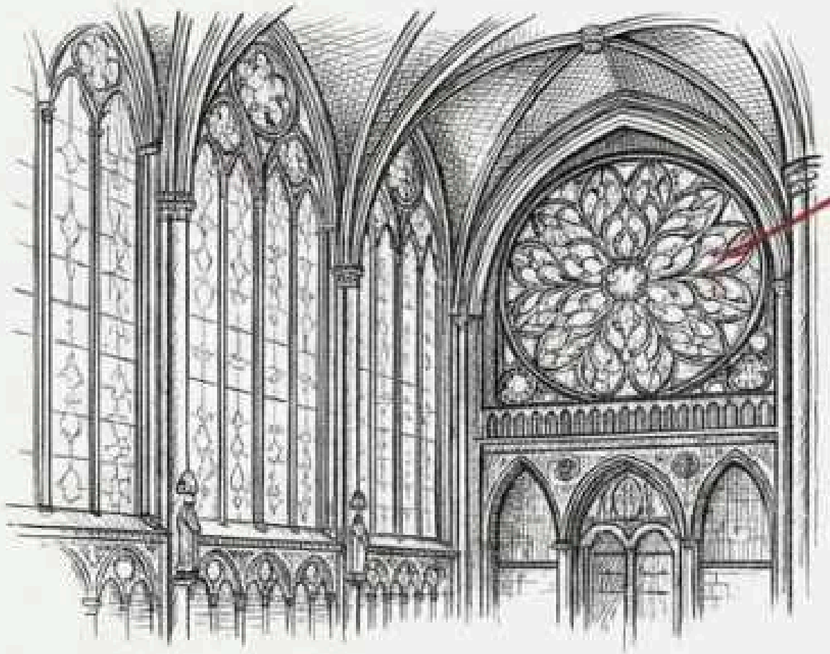
The physical purpose was experiential: light turned the interior into a changing, colored space.

Visitors came to feel something, not only to learn.

Gemini Notebook

Reliquaries and Generational Time

¶ 6.14



Consecrated 1248 for King Louis IX to hold the Crown of Thorns. Gothic sculpture reaches its peak with lifelike natural drapery and individual faces.

Sainte-Chapelle in Paris

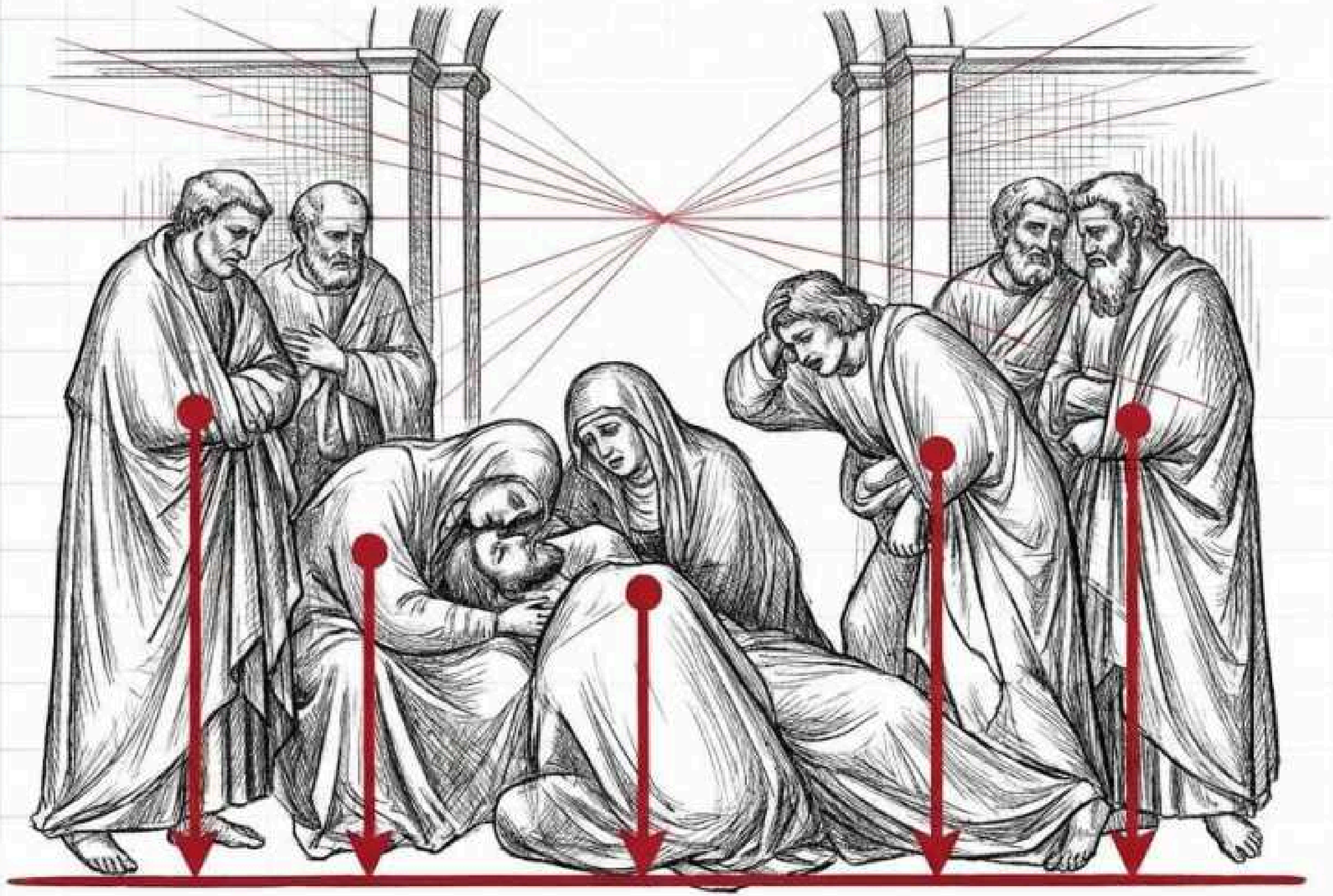
Over 600 Years of Continuous Generational Labor

1248
(Cologne Cathedral Begun)

1880
(Completed)

Giotto: The Bridge to the Renaissance

¶ 6.15



- Shift from medieval abstraction to physical realism
- Figures possess actual weight and stand on solid ground
- Expression of real grief and tenderness
- Marks the pivot point for Art History Two (rebirth of Classical ideas in Italy)

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The 4-Quadrant Analytical Framework

¶ 6.16

1. Visuals

Describe line, shape, color, space.

2. Context

Who made it, for whom, purpose.

Throughout this course, these questions have unlocked each work.

3. Symbols

What stories or symbols are used.

4. Provenance

How/why it survived, where it is now.

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The Anonymous Builders

¶ 6.17

"When you see a Gothic window, remember the large crowd of unnamed people behind it."



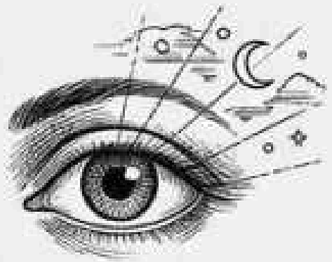
Hildegard of Bingen
(12th-century abbess)



Medicine



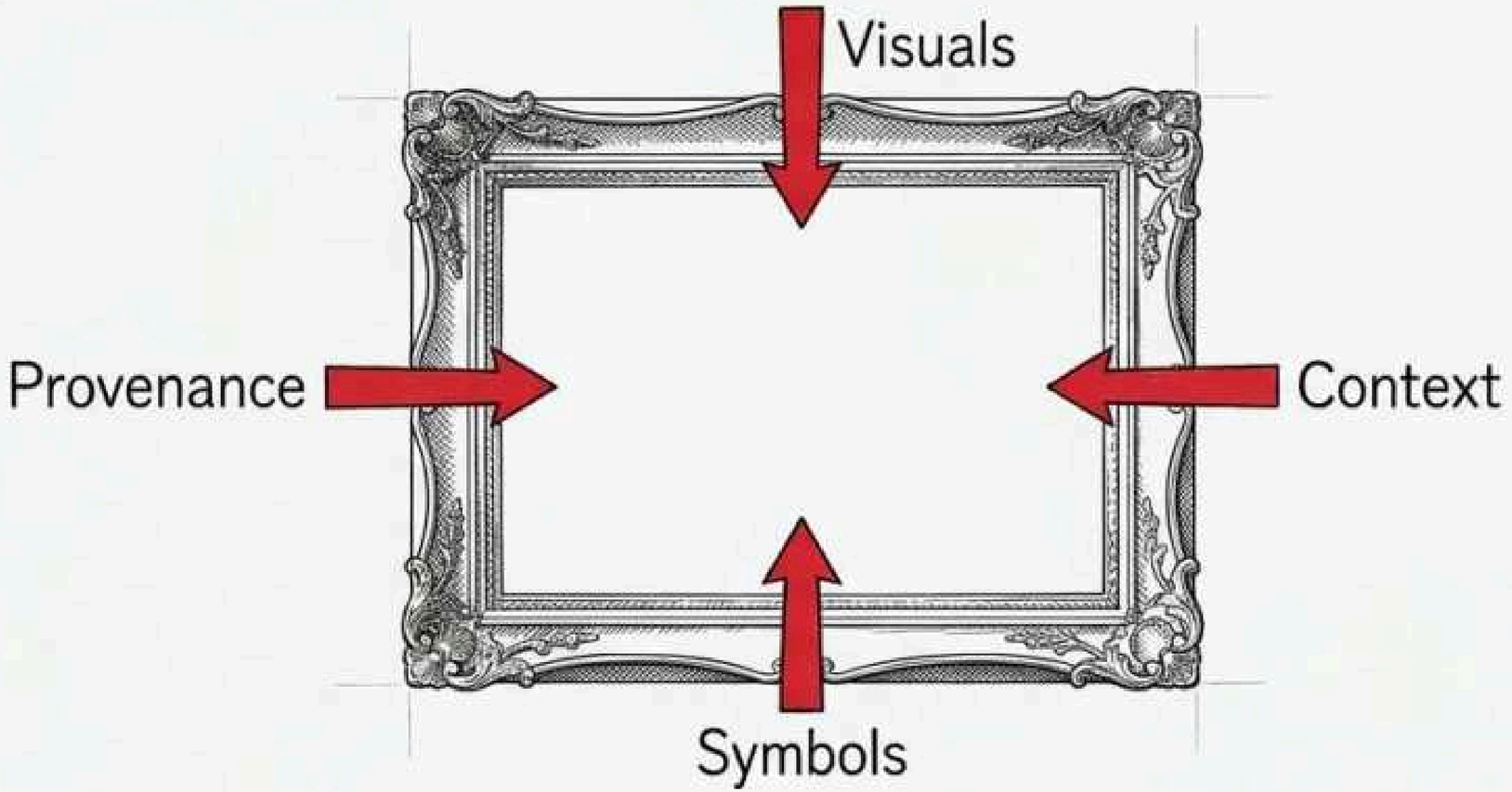
Composition



Recorded Visions

Application: See What a Glance Misses

¶ 6.18

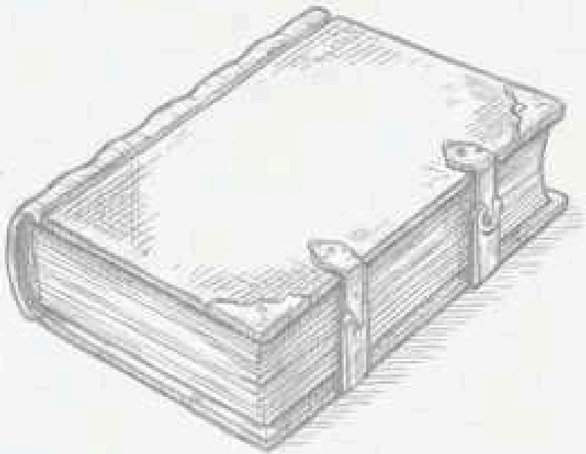


1. Choose one work from this course.
2. Write three sentences describing exactly what you see.
3. Answer the four questions.

Conclusion: What did the questions show you that a quick glance had missed?

Gemini Notebook

¶ 6.19



End of Art 101 B

Thank you for taking this course.

Anderson Academy
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