Gothic Europe, Chapter 18
Abbot Suger and the Gothic Style

• Understand the origins and spread of the Gothic style.
• Examine the basic architectural elements and decoration.
• Understand the religious attitude of the Gothic era.
Figure 18-2 Plan of the east end, abbey church, Saint-Denis, France, 1140–1144 (after Sumner Crosby).
Figure 18-3 Ambulatory and radiating chapels, abbey church, Saint-Denis, France, 1140–1144.
Figure 18-4 Diagram (a) and drawings of rib vaults with semicircular (b) and pointed (c) arches.
Characteristics of the Gothic Cathedral
Figure 18-12 Cutaway view of a typical French Gothic cathedral (John Burge). (1) pinnacle, (2) flying buttress, (3) vaulting web, (4) diagonal ribs, (5) transverse rib, (6) springing, (7) clerestory, (8) oculus, (9) lancet, (10) triforium, (11) nave arcade, (12) compound pier with responds.
The Chartres Cathedral

Exterior
Figure 18-5 West facade, Chartres Cathedral, Chartres, France, ca. 1145-1155.
Figure 17-30  West facade of Saint-Étienne, Caen, France, begun 1067. ROMANESQUE
Figure 17 - 30 West facade of Saint-Étienne, Caen, France, begun 1067.
Figure 18-13 Aerial view of Chartres Cathedral (looking north), Chartres, France, as rebuilt after 1194.
The Chartres Cathedral

Flying Buttresses
The Chartres Cathedral

Royal Portal
Figure 18-6 Royal Portal, west facade, Chartres Cathedral, Chartres, France, ca. 1145–1155.
Royal Portal, Central Tympanum, Chartres Cathedral, Chartres, France, ca. 1145–1155.
Royal Portal, South Tympanum, Chartres Cathedral, Chartres, France, ca. 1145–1155.
Figure 18-6 Royal Portal, North Tympanum, Chartres Cathedral, Chartres, France, ca. 1145–1155.
The Chartres Cathedral

Royal Portal Tour

The Chartres Cathedral

Interior
Figure 18-14  Plan of Chartres Cathedral, Chartres, France, as rebuilt after 1194 (after Paul Frankl).
Figure 18-15 Interior of Chartres Cathedral (looking east), Chartres, France, begun 1194.
Interior of Chartres Cathedral, Chartres, France, begun 1194.
French Stained Glass Windows

• Examine the stained glass windows, the materials, techniques, and the Gothic spiritual attitude about the light of God.
Figure 18-16 Virgin and Child and angels (Notre Dame de la Belle Verrière), detail of a window in the choir of Chartres Cathedral, Chartres, France, ca. 1170, with 13th century side panels. Stained glass, full height 16’.
Figure 18-1 Rose window and lancets, north transept, Chartres Cathedral, Chartres, France, ca. 1220. Stained glass, rose window 43’ in diameter.
Figure 18 - Rose window and lancets, north transept, Chartres Cathedral, Chartres, France, ca. 1220. Stained glass, rose window 43' in diameter.
Figure 18 - Rose window and lancets, north transept, Chartres Cathedral, Chartres, France, ca. 1220. Stained glass, rose window 43' in diameter.
Virgin and Child and Angels
(*Notre Dame de la Belle Verriere*) window in the choir of Chartres Cathedral
Figure 12-19  Virgin (Theotokos) and Child enthroned, apse mosaic, Hagia Sophia, Constantinople (Istanbul), Turkey, dedicated 867.
Windows were sponsored. Above, Furriers and Drapers Guild

Naming rights are not a new idea.
Chartres’ Sculpture Masterpieces

(discussed at greater length later in presentation)
Figure 18-7 Old Testament kings and queens, jamb statues, central doorway of Royal Portal, Chartres Cathedral, Chartres, France, ca. 1145–1155.
Figure 18-17 Saints Martin, Jerome, and Gregory, jamb statues, Porch of the Confessors (right doorway), south transept, Chartres Cathedral, Chartres, France, ca. 1220–1230.
Figure 18-18  Saint Theodore, jamb statue, Porch of the Martyrs (left doorway), south transept, Chartres Cathedral, Chartres, France, ca. 1230.
Tour of the Great Gothic Cathedrals of France
Tour of the Great Gothic Cathedrals of France

Laon Cathedral, Laon, France, begun ca. 1190
Figure 18-8  West facade of Laon Cathedral, Laon, France, begun ca. 1190.
Figure 18-9  Interior of Laon Cathedral (looking northeast), Laon, France, begun ca. 1190.
Figure 18-10  Nave elevations of four French Gothic cathedrals at the same scale (after Louis Grodecki).
Tour of the Great Gothic Cathedrals of France

Notre Dame Cathedral, Paris, France, begun 1163
Figure 18-11 Notre-Dame (looking north), Paris, France, begun 1163; nave and flying buttresses, ca. 1180–1200; remodeled after 1225.
Tour of the Great Gothic Cathedrals of France

Amiens Cathedral, Amiens, France, begun 1220
Figure 18-19  ROBERT DE LUZARCHES, THOMAS DE CORMONT, and RENAUD DE CORMONT, interior of Amiens Cathedral (looking east), Amiens, France, begun 1220.
Figure 18-20  ROBERT DE LUZARCHES, THOMAS DE CORMONT, AND RENAUD DE CORMONT, vaults, clerestory, and triforium of the choir of Amiens Cathedral, Amiens, France, begun 1220.
Figure 18-21 ROBERT DE LUZARCHES, THOMAS DE CORMONT, and RENAUD DE CORMONT, west facade of Amiens Cathedral, Amiens, France, begun 1220.
Figure 18-22  Christ (*Beau Dieu*), trumeau statue of central doorway, west facade, Amiens Cathedral, Amiens, France, ca. 1220–1235.
High Gothic Architecture

• Understand how the builders at Reims and in Sainte-Chapelle carried the High Gothic style further both architecturally and sculpturally.
Tour of the Great Gothic Cathedrals of France

Reims Cathedral, Reims, France, ca. 1225 - 1290
Figure 18-23 West facade of Reims Cathedral, Reims, France, ca. 1225–1290.
Interior of Reims Cathedral, Reims, France, ca. 1225–1290.
Figure 18-24 *Annunciation* and *Visitation*, jamb statues of central doorway, west facade, Reims Cathedral, Reims, France, ca. 1230-1255
Tour of the Great Gothic Cathedrals of France

Sainte-Chapelle, Paris
Figure 18-25  Interior of the upper chapel, Sainte-Chapelle, Paris, France, 1243–1248.
Tour of the Great Gothic Cathedrals of France

Saint-Maclou, Rouen, France, ca. 1500 - 1514
Figure 18-27  West facade of Saint-Maclou, 
Rouen, France, ca. 1500–1514.
High Gothic Sculpture

The Evolution of High Gothic Sculpture
Figure 18-7  Old Testament kings and queens, jamb statues, central doorway of Royal Portal, Chartres Cathedral, Chartres, France, ca. 1145–1155.
Figure 17-11 Lions and Old Testament prophet (Jeremiah or Isaiah?), trumeau of the south portal of Saint-Pierre, Moissac, France, ca. 1115–1130.

ROMANESQUE
Figure 18-17 Saints Martin, Jerome, and Gregory, jamb statues, Porch of the Confessors (right doorway), south transept, Chartres Cathedral, Chartres, France, ca. 1220–1230.
Saints Martin, Jerome, and Gregory, jamb statues, Porch of the Confessors (right doorway), south transept, Chartres Cathedral, Chartres, France, ca. 1220 – 1230.
Figure 18-18  Saint Theodore, jamb statue, Porch of the Martyrs (left doorway), south transept, Chartres Cathedral, Chartres, France, ca. 1230.
Figure 18-24  Annunciation and Visitation, jamb, statues of central doorway, west façade, Reims Cathedral, Reims, France, ca. 1230 - 1255
Figure 18-22  Christ (*Beau Dieu*), trumeau statue of central doorway, west facade, Amiens Cathedral, Amiens, France, ca. 1220–1235.
Figure 18-26  Virgin and Child (*Virgin of Paris*), Notre-Dame, Paris, France, early fourteenth century.
Gothic Secular Architecture in France
Figure 18-28 Aerial view of the fortified town of Carcassonne, France. Bastions and towers, 12th–13th centuries, restored by EUGÈNE VIOLLET-LE-DUC in the 19th century.
Figure 18-29  Hall of the cloth guild, Bruges, Belgium, begun 1230.
Figure 18-30  House of Jacques Coeur, Bourges, France, 1443–1451.
Book Illumination and Luxury Arts
Figure 18-31  VILLARD DE HONNECOURT, figures based on geometric shapes, folio 18 verso of a sketchbook, from Paris, France, ca. 1220-1235. Ink on vellum, 9 ¼” X 6”. Bibliotheque Nationale, Paris.
Figure 18-32 God as architect of the world, folio 1 verso of a moralized Bible, from Paris, France, ca. 1220-1230. Ink, tempera, and gold leaf on vellum, 1’ 1 ½” X 8 ¼”. Österreichische Nationalbibliothek, Vienna.
Figure 18-33  Blanche of Castile, Louis IX, and two monks, dedication page (folio 8 recto) of a moralized Bible, from Paris, France, 1226–1234. Ink, tempera, and gold leaf on vellum, 1’ 3” X 10 1/2”. Pierpont Morgan Library, New York.
Figure 18-34 Abraham and the three angels, folio 7 verso of the Psalter of Saint Louis, from Paris, France, 1253–1270. Ink, tempera, and gold leaf on vellum, 5” X 3 1/2”. Bibliothèque Nationale, Paris.
Figure 18-35 MASTER HONORÉ, David anointed by Samuel and battle of David and Goliath, folio 7 verso of the Breviary of Philippe le Bel, from Paris, France, 1296. Ink and tempera on vellum, 7 7/8” X 4 7/8”. Bibliothèque Nationale, Paris.
Figure 18-36  JEAN PUCELLE, David before Saul, folio 24 verso of the *Belleville Breviary*, from Paris, France, ca. 1325. Ink and tempera on vellum, 9 1/2” X 6 3/4”. Bibliothèque Nationale, Paris.
Figure 18-37  *Virgin of Jeanne d'Evreux*, from the abbey church of Saint-Denis, France, 1339. Silver gilt and enamel, 2’ 3 1/2” high. Louvre, Paris.
Fig 18-38 The Castle of Love and knights jousting, lid of a jewelry casket, from Paris, France, ca. 1330-1350. Ivory and iron, 4 ½” x 9 ¾”. Walters Art Museum, Baltimore.
The Gothic Style in England

• Understand the decorated and perpendicular variations of the Gothic style in England.
• Examine the complex tombs of royalty and other art forms in Gothic England.
The Gothic Cathedral in England

• Examine the decorated and perpendicular qualities of the English cathedrals.
Figure 18-39 Aerial view of Salisbury Cathedral, Salisbury, England, 1220–1258; west facade completed 1265; spire ca. 1320–1330.
Figure 18-40  Plan of Salisbury Cathedral, Salisbury, England, 1220–1258.
Figure 18-41  Interior of Salisbury Cathedral (looking east), Salisbury, England, 1220–1258.
Figure 18-42 Choir of Gloucester Cathedral (looking east), Gloucester, England, 1332–1357.
Figure 13-17  Muqarnas dome, Hall of the Two Sisters, Palace of the Lions, Alhambra, Granada, Spain, 1354–1391.
The Gothic Tomb in England

• Examine the distinctive and complex sculpture displayed in the tomb of Edward II.
Figure 18-44  Tomb of Edward II, Gloucester Cathedral, Gloucester, England, ca. 1330–1335.
The Gothic Style in Germany

- Understand the building of the Cologne Cathedral and its emphasis on height.
- Examine the structure and origins of the German Hallenkirche and why it differs from the French-influenced Gothic.
- Examine the emotional expression and drama of the German Gothic sculpture.
- Explore the complex altars, shrines, and reliquaries of the German Gothic.
The Cologne Cathedral

- Examine the Gothic architectural elements of the Cologne Cathedral.
Figure 18-45  GERHARD OF COLOGNE, aerial view of Cologne Cathedral (looking northwest), Cologne, Germany, begun 1248; nave, facade, and towers completed 1880.
Figure 18-46 GERHARD OF COLOGNE, interior of Cologne Cathedral (looking east), Cologne, Germany, choir completed 1322.
Figure 18-47  Interior of Saint Elizabeth (looking west), Marburg, Germany, 1235–1283.
German Gothic Sculpture

- Examine the humanizing trend in German Gothic sculpture, as well as the dramatic poses and gestures.
Figure 18-48 Death of the Virgin, tympanum of left doorway, south transept, Strasbourg Cathedral, Strasbourg, France, ca. 1230.
Figure 18-49 Ekkehard and Uta, statues in the west choir, Naumburg Cathedral, Naumburg, Germany, ca. 1249–1255. Painted limestone, Ekkehard 6’ 2” high.
**Figure 18-50** Equestrian portrait (*Bamberg Rider*), statue in the east choir, Bamberg Cathedral, Germany, ca. 1235–1240. Sandstone, 7’ 9” high.
Figure 18-51 Virgin with the Dead Christ (Röttgen Pietà), from the Rhineland, Germany, ca. 1300–1325. Painted wood, 2’ 10 1/2” high. Rheinisches Landemuseum, Bonn.
Figure 18-52 NICHOLAS OF VERDUN, sacrifice of Isaac, detail of the Klosterneuburg Altar, from the abbey church at Klosterneuburg, Austria, 1181. Gilded copper and enamel, 5 1/2” high. Stiftsmuseum, Klosterneuburg.
Figure 18-53 NICHOLAS OF VERDUN, *Shrine of the Three Kings*, from Cologne Cathedral, Cologne, Germany, begun ca. 1190. Silver, bronze, enamel, and gemstones, 5’ 8” X 6’ X 3’ 8”. Cathedral Treasury, Cologne.