Romanesque Art and Architecture
11th and 12th century
Romanesque Culture

- Romanesque means in the Roman manner, and the term specifically applies to an 11th and 12th century European style.

- The word is a reflection of an architectural style prevalent at the time.

- The style displayed the solid masonry walls, rounded arches, and masonry vaults characteristic of Imperial Roman buildings.

- Eventually the term was applied to all the art work of the period, even thought the art work was influenced by many other sources.
  - Including Byzantine, Islamic, Early Medieval, and Animal Art Style
11th and 12th Century Europe

• Early in the 11th century, Europe was still divided into many small political and economic units ruled by powerful families.
• The nations we know today like, Italy, France and Germany did not exist.
• The king of France only ruled a small area around Paris, the Duke of Normandy controlled the northwest coast and the Duke of Burgundy ruled the lands south of Paris.
• However, by the end of the 12th century………
• The lands around Paris were beginning to emerge as a national state, and after the Norman conquest of Britain in 1066, the Duke of Normandy became the King of England.
• The lands of the Holy Roman Empire, Italy and Germany remained fragmented, controlled by local leaders.
Europe About 1100

Principal pilgrimage routes to Santiago de Compostela
Life in 11th and 12th Century Europe

- Europe remained an agricultural society, with land the primary source of wealth and power.
- The feudal system remained in place in many parts of Europe, governing social and political relations.
- The manor, an agricultural estate in which peasants worked in exchange for a place to live and food, was the economic foundation of the society.
Classical Revival during the Romanesque Period

- In the Middle Ages, Western scholars rediscovered many classical Greek and Roman texts that had been preserved for centuries in Islamic Spain and the eastern Mediterranean.
- The combination of this intellectual renewal and economic prosperity enabled the arts to flourish.
- In the 11th century, the first university was established at Bologna in Italy and in the 12th century, universities were established at Paris, Oxford and Cambridge.
- This renewed intellectual and artistic activity has been called the 12th century renaissance, a cultural rebirth.
The Church

- Remember in the early Middle Ages, the Church and state had forged an often fruitful alliance.
- Christian leaders helped support the spread of Christianity across Europe.
- The Church, in return, provided rulers with social and spiritual support, and it supplied them with educated officials.
- As a result secular and religious officials became closely intertwined.
- In the 11th and 12th centuries, Christian Europe formerly on the defensive against the spread of Islam, went on the offensive.
- In 1095, Pope Urban II called for the first crusade to retake Jerusalem and the Holy Land.
The Crusades

- The first Crusade, the only successful one, resulted in the capture of Jerusalem in 1099, and the establishment of a short lived Christian state in Palestine.
- Subsequent Crusades were for the most part military failures.
- Despite their failures on the military level, the crusading movement as a whole had far-reaching cultural and economic consequences.
- The West’s encounters with the more sophisticated **material culture** of the Islamic world and Byzantine Empire created a demand for goods from the East.
- This in turn stimulated trade, which led to an increasingly urban society.
- Trade promoted the growth of towns, cities, and an urban class of merchants and artisans.
The Romanesque Church

- The new Romanesque towns were centers of ecclesiastical influence.
- Bishops and archbishops built towers, gates, and walls, as well as churches.
- The immense building enterprise that raised thousands of churches in western Europe in the eleventh and twelfth centuries was not, however, due solely to the revival of urban life.
- It also reflected the widely felt relief and thanksgiving that the conclusion of the first Christian millennium in the year 1000 did not bring an end to the world as many had feared.
- In the Romanesque age, the construction of churches became almost an obsession.... The new churches had to be covered with cut stone, because the technology of concrete construction had been lost long before.
- The structural problems that arose from this need for a solid masonry were to help determine the "look" of Romanesque architecture throughout most of Europe.

Romanesque Church Design

Basic form follows Early Christian basilica plan.
- Rounded arches
- Thick walls

Several key developments:
- Wide transepts
- Multiple ambulatories and chapels – housed more relics
- Cruciform plan
- Tall towers
- Often built on hills
- Barrel vaulted naves = excellent acoustics (chant, plainsong common)

- Wooden roofs still widespread but stone roofs become popular
  - better for acoustics
  - grandeur attracted pilgrims
  - stone protected against fire

- Ribs vaulting – added flexibility
  - Ribs followed crossing of a groin vault
  - Supportive and decorative
  - Strengthened vault
  - Ribs were constructed first and supported the scaffolding of the vault
“From every shire’s end of England to Canterbury they wend. The holy blessed martyr they seek.”

Chaucer

*The Canterbury Tales*

14th Century
The Age of the Pilgrimage

• During the late Middle Ages, people in western Europe once again began to travel in large numbers as traders, soldiers, and Christians on pilgrimages.

• Pilgrims throughout history have always journeyed to holy sites - the ancient Greeks to Delphi, early Christians to Jerusalem and to Rome, and Muslims to Mecca.

• The journey in the Middle Ages could be dangerous, but pilgrims would stop along the way to venerate local saints through their relics and visit the places where miracles were believed to have taken place.
During Medieval times, Christians made pilgrimages to holy sites to demonstrate their faith. Jerusalem, Rome, and Santiago de Compostela in Spain were the most important pilgrimage sites. The map shows popular pilgrimage routes in France and Spain.
A Cistercian Monastery Founded in the Twelfth Century
Monastery Churches

• To accommodate the faithful and to instruct them in church doctrine, many monasteries on the major pilgrimage routes built large new churches and filled them with beautifully decorated altars, crosses and reliquaries.

• Sculptures and paintings on the walls illustrated important religious stories and doctrines, serving to instruct the mostly illiterate pilgrims.

• Most of the art and architecture of the Romanesque period had a Christian purpose.
Romanesque Art and Architecture in France and Northern Spain

- For most of the Romanesque period, power in France was divided among the nobility, the Church, and the kings of the Capetian dynasty, who were the successors in France to the Carolingians.

- The Iberian peninsula, present day Spain, was divided between Muslim rulers in the South and Christian rulers in the East.
A Romanesque Building Boom

- The 11th and 12th centuries were a period of great building activity in Europe.
- Castles, manor houses, churches, and monasteries arose everywhere.
- Extraordinary that all this building took place at the same time that money was committed to fight the Crusades.
- The buildings that still stand, despite weather, vandalism, neglect and war, testify to the power of religious faith and local pride.
Abbey Church of Saint Foy, Pilgrimage Church in Conques, France

- The church is also known as Saint Faith in English.
- It houses the reliquary statue of a martyred girl who appears rigid in appearance and glittering with gold and gems.
- She is on a throne with a Roman crown.
Relics and Reliquaries

- Relics - bodies of saints, parts of bodies, or even things owned by saints - were thought to have miraculous powers, and they were kept in richly decorated reliquaries.
- Having and displaying relics of saints enhanced the prestige and wealth of a community.
- Some people went to great lengths to acquire them, not only by purchase, but also by theft (holy robbery).
- The monks at the monastery at Conques stole and encased the skull of Saint Foy in a jewel studded gold statue whose head was made from a Roman parade helmet.
• The plan is a **Latin cross basilica** with **side aisles** extended around the **transept** and the **apse** to form an **ambulatory**.
• This permitted visitors to circulate freely.
• Three smaller apses radiate from the main altar and apse and contained chapels.
• Tall towers were placed over the **crossing**, and on either side of the **narthex**.
Romanesque Church Architectural Terms

- Church of St. Foy, Interior
- Ambulatory
- Radiating chapels
- Apse
- Sanctuary
- Choir
- Crossing
- Transept
- Nave
- Side aisle
- Piers
- Clerestory
- Vaulting
- Ribs
- Cruciform
Nave, Abbey Church of St. Foy

- Romanesque builders solved the problem of supporting the extra weight of the stone by constructing a **second story gallery** which diverts the thrust from the side of the wall back to the **piers** or **column** of the nave.
Hallmarks of Romanesque Architecture

- **Ambulatory** walkways for pilgrims, so monks would be undisturbed as pilgrims visited relics.
- **Radiating chapels** places for pilgrims to stop and pray while visiting.
- **Stone vaults**, both barrel and groin, like Romans-helped acoustics for Gregorian chants.
- **Groin vaulting** in side bays, often with ribbing.
- **Tympanum** semi circular portals, over entry ways, filled with relief sculpture, at Sainte-Foy there is a large relief of the "Last Judgment".
- **Capitals** on columns had ornate carving.
- **Sculptural jambs** were used along the sides of entries, and usually contained figures carved from stone.
Ribbed barrel vaults
Piers with engaged columns and side aisles sharing and distributing weight.
Groin Vaults and Ribbing
Bay: 1. Arches, 2. Triforium, 3. Clerestory
Saint-Etienne
Caen, France, c. 1067

Ribbed groin vaults
Added support to the roof, by directing weight to the walls.
Architectural Sculpture

• Although some Romanesque churches were very austere in appearance, others have a remarkable variety of painting and sculpture decorating both the interior and exterior
• Stories of Jesus among the people or the lives and miracles of the saints often covered the walls
• Scenes from the Old Testament are used to foretell the events of the New Testament
• A profusion of monsters, animals, plants, geometric ornament, allegorical figures such as Lust and Greed, surround the major works of sculpture
• All events seem to take place in a contemporary medieval setting and at times include contemporary individuals
• Christ in Majesty
• ca.1096
• Ambulatory of St. Sernin,
• Toulouse, Frances

• Christ centered in a mandorla, remember this from Early Christian mosaics
• The figure of Christ is flanked by symbols of the four evangelists, Matthew, Mark, Luke and John
Doubting Thomas
Abbey of Santo Domingo de Silos
Spain, c.1100

- Depicts scene of Christ appearing to the apostles after the resurrection.
- Thomas doubts that He is the risen Christ and insists on touching His wounds.
- Great composition, note the triangle Christ is the largest figure.
- Use of repetition gives weight to the image and echoes the repetition of the columns in the nave of a Romanesque church.
- The arch above the apostles is topped with a crenellated wall and two towers, very Medieval.
- Also note Corinthian columns.
The Romanesque Carved Portal

• The carved portal is a significant innovation in Romanesque art.
• Complex works of sculpture, which combine biblical narrative, legends, folklore, history and Christian symbolism.
• By the early 12th century, sculpture depicting:
  – Christ in Majesty, (the Second Coming)
  – the Last Judgment
  – the final triumph of good over evil at the Apocalypse, could be seen on the portals of Romanesque churches in France and Spain.
• One reason that they are important is because they represent the first attempt at large-scale architectural sculpture since the end of the Roman Empire, about 600 years earlier.
Exterior Elements of Romanesque Architecture
- **Carved portals** are an important innovation in Romanesque architecture.
- The portal, or entrance into the church, was meant to impress, humble and terrify the viewer.
- In the Middle Ages, most of the lay people could not read or write, therefore, the portals often told a narrative story.
Abbey Church of Saint Foy, France
West Portal
Last Judgement
Miracle of Buddha's enlightenment
Abbey Church of Ste.-Foy, Conques
The Resurrection of the Dead; the Blessed in Abraham's bosom, detail left of lower register, tympanum of the Last Judgment above West portals
c. 1124-1135
The Elect and the Damned, detail center of lower register, tympanum of the Last Judgment above West portals c. 1124-1135
Priory Church of Saint Pierre Moissac
Toulouse, France
Abbey Church of St. Pierre, Moissac: cloister (including relief of Abbot Durandus on foreground pier), view from west, ca. 1100
• **Cloister** (from the Latin word claustrum, an enclosed place) connotes being shut away from the world.

• Architecturally, the medieval church cloister expresses the seclusion of the spiritual life, the *vita contemplativa*.

• It provided the monks (and nuns) with a foretaste of Paradise.

• They walked in the cloister in contemplation, reading their devotions, praying and meditating in an atmosphere of calm serenity, each withdrawing into a private world where the soul communes only with God.

Abbey Church of St. Pierre, Moissac
south portal
c.a. 1115-1135
Christ in Majesty with angels and twenty-four elders
ca. 1115-1135
Location: St. Pierre, Moissac, France
Lions and Prophet Jeremiah
Saint Pierre Moissac
Toulouse, France
Trumeau

- Monumental architecture, which had disappeared with the fall of Rome in the 5th century, returned in the 11th century.
- Sculpture appeared on door portals and columns.
- A trumeau is the supporting post between the two doors; it helped to support the lintel above the doors.
- On Romanesque churches it is often carved with figures or animals.
Cathedral of Saint Lazare
Auten, Burgundy, France
West Portal, Cathedral of Sainte-Lazare

- The sculptor was Gislebertus.
- The elegant design is roughly carved and not highly polished.
- Repeat of patterns throughout the portal.
- The heavy tympanum with the carved sculpture of Christ in Majesty, is supported by the two side jams and the central trumeau.
Carved West Portal by Gislebertus
Cathedral of Saint Lazare

C. 1120-1135 Auten, France
Angel appearing in a dream to the three wise men, telling them not to return to Herod after visiting the Christ child.
Independent Sculpture

- Reliquaries, altar frontals, crucifixes, devotional images, and other sculpture filled medieval churches.

- A popular devotional image during the later Romanesque period was that of the Virgin Mary holding the Christ Child on her lap. A type known at The Throne of Wisdom.

- Earlier in the Middle Ages small individual works of art were generally made of costly materials for royal or aristocratic patrons.

- In the Romanesque period, when abbeys and local parish churches with little money began commissioning hundreds of statues, painted wood became an increasingly common medium.

- These devotional images were frequently carried in processions, both inside and outside of the church.
Virgin and Child
second half of the
12th century  France
Currently Located: Metropolitan
Museum of Art in New York City
Made of wood, mother and child
are frontally erect.

Mary is seated on a throne-like
bench, symbolizing the lion
throne of Solomon.

She holds Jesus with both hands.

The small but adult-like Jesus holds
a book, The Word of God, in his
left hand, and raises his now
missing right hand in blessing.
Batlló Crucifix

Wood, Mid 12th century, Spain

- Modeled on a famous medieval sculpture called the Volto Santo, Holy Face, that had supposedly been brought from Palestine to Italy in the eighth century.
- According to legend the work had been made by Nicodemus, who helped Joseph of Arimathea bury Jesus.
- This crucifix, derived from Byzantine sources, very different from the nearly nude tortured Christ of the Ottonian period Gero Crucifix.
- Christ conveys a sense of deep sadness or contemplation.
- Because it was made in Spain it has an Islamic feel, reflected in the silk robe that Jesus is wearing.
Batllo Crucifix
Painted Wood, c. 1150, Spain
36 inches

Gero Crucifix
Gilded wood, c. 970, Germany
80 inches
Romanesque Art in Architecture
The Northern Sea Kingdoms

Scandinavia
Britain
Normandy
The North Sea

- In the 9th century the North Sea became a Viking waterway, linking Norwegian and Danish sailors to the lands surrounding the sea, similar to the way the Romans used the Mediterranean.

- **In the early 10th century a band of Norse raiders seized the peninsula in North West France that came to be known as Normandy.**

- Within a little more than a century, Normandy was transformed into one of Europe’s most powerful feudal domains.

- Norman Dukes were astute and skillful administrators, forming close alliances with the Church, supporting it with land and in return gaining the allegiance of the abbots and the bishops.
In 1066, Duke William II of Normandy invaded England, and after the Battle of Hastings, William the Conqueror became the king of England.

After the conquest, Norman nobles replaced the Anglo-Saxon nobility in England.

England became politically and culturally allied to Northern France.
Timber Architecture and Sculpture

- The great forest of Northern Europe provided the material for timber buildings of all kinds.
- Two forms of timber construction evolved.
- One in which stacked horizontal logs notched at the ends formed rectangular buildings like log cabins.
- The other consisted of vertical plank walls with timber set directly in the ground.
- Typical buildings had rectangular plans, wattle-and-daub walls and a turf or thatch roof.
- Some were decorated with intricate carving in the animal art style.
- Subject to decay and fire, timber buildings of the period have largely disappeared.
- Some known as stave churches, survive in Norway.
Borgund stave church
Norway
c. 1125-50

- Four corner *staves* support the entire roof.
- A *rounded apse* with a timber tower is attached to the choir.
- A steep roof rings the entire building and protects the building from rain and snow.
- On all the *gables* are crosses and dragons to protect the church and its congregation.
- The dragons are reminiscent of the carvings on the prow and stern of a Viking ship.
- A church at Urnes in Norway, entirely rebuilt in the 12th century, still has remnants of the original 11th century wood carving on its doorway.
- This animal interlace is composed of serpentine creatures snapping at each other, a fusion of vicious little gripping beasts covers the surface.
- The satin smooth carving of rounded surfaces, the contrast of thick and very thin elements, and the organization of the interlace into harmoniously balanced figure-8 patterns, are characteristic of the Urnes style.
- Work such as the Urnes doorway panels, suggest the persistence of Scandinavia’s mythological tradition even as Christianity took hold there.
Durham Cathedral
England
Durham Cathedral
England

- The church construction began in 1093.
- Durham Cathedral is the earliest example of ribbed vaults over a 3-story nave.
- The ribbed vaults divide the pointed arches in the ceiling into a double X or into 6 sections.
- Tall columns with chevron patterns, spring upwards into the ribbed vaults.
Internal buttress, Durham Cathedral system used to support the vaulted ceiling
The great Carolingian and Ottoman manuscript tradition continued in the Romanesque period.
• Hell Mouth
• Winchester Psalter c. 1150
• Characteristic example of Romanesque Illumination
• This page depicts the gaping jaws of hell, a traditional Anglo-Saxon subject, one that inspired poetry and drama as well as the vivid description of the terrors and torments of hell, in which the clergy enlivened their sermons.
• The inscription at the top of the page reads, “Here is hell and the angels who are locking the doors”
Hildegard’s Vision
c.1150-1200

- **Hildegard of Bingen** (1098-1179) was a remarkable woman, a "first" in many fields.
- At a time when few women wrote, Hildegard, known as "Sybil of the Rhine", produced major works of theology and visionary writings.
- **When few women were accorded respect, she was consulted by and advised bishops, popes, and kings.**
- This page illustrates the moment when Hildegard received a flash of divine insight and records it on a tablet.
- Unfortunately the original of this page was destroyed in WW II.
Bayeux Tapestry
- Best known work of Norman art, 1066-82.
- Narrative wall hanging, **230 feet long**, 20 inches high.
- Documents events surrounding the Norman conquest of England in 1066.
- Piece of embroidery, not a tapestry.
- Embroidered in eight colors of wool on eight lengths of undyed linen.
- **Made for William the Conqueror’s half brother, Odo, who was bishop of Bayeux in Normandy and the Earl of Kent in England.**
• Laid out in three registers.
• Middle register contains a continuous central narrative, explained by Latin inscriptions.
• Top and bottom registers contain decorative motifs and secondary subjects.
• The tapestry contains a staggering number of images.
• There are 50 surviving scenes, which include more than 600 human figures, 700 horses, dogs, and other creatures, and 2000 inch high letters.
• The tragic drama on the tapestry is similar to Shakespeare’s Macbeth, the story of a good man overcome by lust for power, so much that he betrays his king.
• **An interesting historical point is that the images of the Norman invasion spoke to the Europeans during the darkest days of World War II.**
• The allies who invaded Nazi occupied Europe took the same route in reverse, traveling from England to the beaches of Normandy to remove another man, Hitler, from power.
• It is 1064, in the Royal Palace of Westminster, Edward the Confessor, King of England since 1042, is talking to his brother-in-law Harold, Earl of Wessex.

• After this Harold, holding a hawk, makes for the south coast with his followers and hunting dogs. They are heading for Bosham in Sussex, Harold’s family estate.
• At the start of the tapestry, Anglo-Saxon noble Harold is portrayed as a heroic figure swearing his allegiance to William on the holy relics at Bayeux.

• In the climax of the story so far, Harold swears a solemn oath on holy relics. Was Harold promising to support William? Harold is at last set free, and sails back to England.
Edward died on the 5th January 1066.
The Tapestry reverses the scenes of his death and his burial.
Here we see his funeral procession to Westminster Abbey, a great new church. Edward had been too ill to attend its consecration on 28th December 1065.
In the upper chamber, King Edward is in his bed talking to his faithful followers, including Harold and Queen Edith - below he is shown dead with a priest in attendance.
Two noblemen offer Harold the crown and axe, symbols of royal authority, that will make him King. He accepts the offer.
• Harold is crowned King of England on 6th January 1066 - Edward’s funeral was that very morning.

• The new king sits on a throne with nobles to the left and Archbishop Stigand to the right.

• At the far side people cheer him.

• On the far right Halley's comet appears; people think it is an evil omen and are terrified.

• News of the comet is brought to Harold; beneath him a ghostly fleet of ships appears in the lower border - a hint of the Norman invasion to come.
News of Edward's death and Harold’s coronation is carried across the channel to William, Duke of Normandy.

William is furious - he claimed that the throne of England should be his and saw Harold as a usurper.

William decides to attack England and organizes a fleet of warships.

To his left sits Bishop Odo of Bayeux, his half-brother, making his first appearance in the tapestry.
• William sets sail for England.
• The sea is crowded with ships, full of soldiers and horses. William sails in the ship, Mora, bought for him by his wife Matilda.
• William arrives in Southern England and makes camp at Hastings.
• A feast is prepared in the open air - chickens on skewers, a stew cooked over an open fire and food from an outdoor oven.
• William sits down to a feast with his nobles and Bishop Odo says grace.
• Servants load food onto shields to carry it to the banquet.
• On the morning of the battle, 14th October 1066, William, in full armor, is about to mount his horse.
• William’s Norman cavalry gallops off to face Harold’s English soldiers.
• The Normans charge and the battle begins.
• As the air fills with arrows and lances, men lie dying. The English soldiers, who are all on foot, protect themselves with a wall of shields.
• The Normans attack from both sides. The lower register of the tapestry is filled with dead and injured soldiers.
• The Normans seem to be getting the upper hand as the battle continues.
• Many more soldiers die, one appears to be having his head cut off.
• On the right is the best known scene in the Tapestry: the Normans killing King Harold. But how is Harold killed?
• He seems to be shown twice: first plucking an arrow from his eye, and then being hacked down by a Norman knight.
• The tapestry is difficult to interpret here, but the second figure is probably Harold being killed.
• With Harold dead, the battle is over.
• The victorious Normans chase the remaining English from the battlefield.
• Unfortunately, the final scene from the tapestry has been lost.
• It may have shown William being crowned King of England.
• This would match the scene at the very beginning of the tapestry which shows King Edward, secure on the throne just two years earlier.
Ancient Rome and Romanesque Italy
Romanesque Italy

• The spirit of classical Rome reappeared in the Romanesque art of Pisa, Rome, Modena, and other centers in Italy.
• Pisa, on the west coast of Tuscany, was a great maritime power from the 9th through the 13th century.
• An expansionist republic, it competed with Muslim centers for control of trade in the western Mediterranean.
• In 1063 Pisa won a decisive victory over Muslim forces, and the jubilant city soon began constructing an imposing new cathedral dedicated to the Virgin Mary.
The Complex at Pisa, Italy
Cathedral, Tower and Baptistry
The Baptistry

• The **Baptistry of Pisa** is part of the church complex, and as with most baptistries, is usually round or octagonal in shape.

• The sacrament of baptism is administered there.

• Inside is a baptismal front, a receptacle of stone or metal, which holds water for the rite.

• **This creative reuse of an ancient, classical theme is characteristic of Italian Romanesque art; artists and architects seems always to have been conscious of their Roman past.**

• Lantern on top of the dome was added during the Renaissance.
The Cathedral

• The cathedral was not completed until the late 13th century.
• It is an adaptation on a grand scale of the Cruciform Basilica.
• It has a long nave, double side aisles crossed by a transept, each of which has aisles and an apse.
• A dome covers the crossing.
• Interior of Pisa Cathedral
• Feels very Roman
• Basilica Plan
• Flat Roof inside
The Tower

- The bell tower or *campanile* is the most famous building in the complex.
- The "Leaning tower of Pisa" is 6 stories of arcaded galleries.
- The round arches were a Roman inspiration.
- The foundation lies on *tufu* and is sinking. Efforts have been tried to raise it upright.
- Most of them have been disastrous and nearly destroyed the tower, such as when they flooded the foundation with water to "float" the tower, which only made it lean more. It is 13 feet out of plumb.
Modena Cathedral

- The spirit of ancient Rome also pervades the sculpture of Romanesque Italy.
- Horizontal bands of relief sculpture on the west façade of the Modena Cathedral are among the earliest narrative portal sculptures in Italy.
- Wiligelmus, the sculptor, must have seen the sculpture of ancient sarcophagi.
- He took his subjects from the Old Testament Book of Genesis, including events from the Creation and the Flood.
Creation and Temptation of Adam and Eve c. 1110
Modena Cathedral, Modena, Italy

- Figures appear as if on a stage.
- God is shown on left in a **mandorla**.
- He then creates Adam, then Eve from Adam’s rib.
- Adam and Eve are on the right as they are tempted to eat the apple.
- The sculpture was once covered with bright paint.
• Deft carving and undercutting give these low relief figures a strong three-dimensionality.
• While most Romanesque sculpture seems controlled by a strong frame or architectural setting, the sculptor used the arcade to establish a stage-like setting.
• Rocks and a tree add to the impression that figures interact with stage props.
• The figures, although not particularly graceful, have a sense of life and personality, and effectively convey the emotional depth of the narrative.
The Romanesque Legacy

- **Wiligelmus**’ influence can be traced throughout Italy, and as far away as England.

- He, along with other anonymous men and women of the 11th and 12th centuries, created a new art that - although based on the bible and the lives of the saints - focused on human beings, their stories, and their beliefs.

- The artists worked on a monumental scale in painting, sculpture, and even embroidery, and their art moved from the cloister to the public walls of churches.

- While they emphasized the spiritual and intellectual concerns of the Christian Church, they also began to observe and record what they saw around them.

- In doing so, they laid the groundwork for the art of the Gothic period.
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