

THEME: OBJECTS OF WEALTH and RITUAL

FOCUS: *Book of Lindisfarne*

ONLINE ASSIGNMENT:

<http://www.bl.uk/onlinegallery/sacredtexts/lindisfarne.html>

READING ASSIGNMENT: *See Below*

POWERPOINT: OBJECTS of WEALTH and RITUAL: HIBERNO-SAXON (*Book of Lindisfarne*)

CH. 11/12

34

DATE DUE: _____

READ THE FOLLOWING:

Cross and carpet page from the *Lindisfarne Gospels* (Northumbria, England), c. 698-721, tempera on vellum

1. "Christianity was introduced into Britain during the Roman occupation. In the southern and western areas of the country, the early Christian church did not survive the collapse of Roman rule, but the Christian faith had been firmly established in Ireland, largely through the efforts of **Saint Patrick** (c. 373-463). The Irish Church was independent of Rome. In order to check its spread and to extend the influence of the Roman Church in England, Pope Gregory I (c. 540-604) established missions among the Anglo-Saxon tribes. The mission was led by Gregory's friend Augustine (?- c. 607), who became the first archbishop of Canterbury" (Wren 1: 189-190).
2. "The conversion of the Anglo-Saxons was chronicled by the **Venerable Bede** (c. 672-735). Except for a trip to York, Bede spent virtually his entire life in Northumbria in northern England. He entered the twin monasteries of Wearmouth and Jarrow at age seven and on one occasion visited **Lindisfarne**, the Holy Island. *Bede's Ecclesiastical History of the English People* was written around 731 and was based on historical records from churches in England and on documents from the papal archives in Rome" (190). At Lindisfarne, "twice a day, on the retreat of the tide, a causeway is revealed that links the island with the shore, and missionaries and pilgrims for centuries have followed the tracks across the sand on their journey to and from the holy site. St. Aidan came with twelve disciples to Lindisfarne from Iona at the request of the Northumbrian prince Oswald when he returned from exile in Scotland and asked them to found a new monastery there. St. Aidan traveled the length and breadth of Northumbria, usually on foot, preaching and baptizing wherever he stopped, and by the time of his death in AD 651 the Christian faith was well established and other communities had been founded" (Davis 56).
3. "**St. Cuthbert** was born around the time of the arrival of the missionaries from Iona and entered the monastery of Melrose in Lowland Scotland soon after the death of Aidan, whom he had seen in a vision. After a period of study, he was ordained as a priest and began a mission across Northumbria, preaching and administering the sacraments. He rapidly acquired a reputation for his holiness and miraculous powers. He was eventually sent to Lindisfarne to reform the community there, which had become slack in discipline. At Lindisfarne he found himself attracted more and more to a life of solitude, and he began withdrawing himself to a tiny inlet a few yards off the shore of the mainland which was accessible only at low tide" (58). "Later he built a hermitage for himself on Farne Island, from which he could see nothing but sky, and he lived there alone for a number of years. He was visited by monks and many people who had heard of his saintliness. King Eadfrith himself came in AD 684 to plead for him to return. Cuthbert agreed and accepted election as a bishop, and was consecrated the following Easter in York... When Cuthbert felt that his life was nearing its end, he returned to his hermitage on Farne Island, where he died on 20 March 687. His passing was signaled by a small group of his disciples waving torches. His body was taken back to Lindisfarne for burial... After eleven years Cuthbert's successor, Eadbert, agreed for the grave to be opened on the anniversary of his death in AD 698. When the grave was reopened, it revealed a body miraculously undecayed. The body was placed in its casket and laid on the floor of the sanctuary and soon many miracles were recorded as pilgrims flocked to the shrine" (58). "Aldred tells us in the great manuscript of Lindisfarne that Eadfrith, who was later to be Bishop of Lindisfarne from 698 to 721, was the scribe and possibly the decorator also" (59).
4. "The production of this extraordinarily luxurious Gospel book has often been associated by scholars with the transportation of Cuthbert's relics to the main altar at Lindisfarne in 698, when his carved wooden coffin was also probably conceived. Anyone who looks at the book will realize that it is the product of many years of work, especially if, as is commonly believed, Eadfrith personally wrote and also 'painted' or 'illuminated' the book. The later colophon, whose reliability is not well established, only tells us that he wrote it, but examination of a number of literary sources from this period and region suggests that verbs for writing and painting could be used as synonyms" (Nees 157). "Examination of the book itself supports the hypothesis of a single artist. The same pigments are used throughout, and there are no obvious breaks between the writing itself and the extensive decoration, consisting of 15 full-page compositions, none of which is devoted to narrative imagery. For example, the Gospel of Matthew opens with three full-page decorations. The first is a portrait of the Evangelist, with his symbol, in a radically different style from but nonetheless manifestly in the tradition of the Gospels of St. Augustine. The portrait, on the back or **verso** (left-hand page of the full opening) of a

parchment leaf, faces a blank on the **recto** (right-hand page) opposite. Upon turning the page to the next opening, the reader and viewer finds an elaborate pair of compositions quite unlike anything in the St. Augustine Gospels or any other book from late antiquity. On the left is an ornate cross set within a complex frame., the cross itself and the background between it and the frame entirely covered with interlacing animals forms ultimately derived from the tradition of Style II animal ornament used in prestige metalwork. Other pages in the book show abstract geometrical patterns closely related to even earlier chip-carved ornament that might also have been found on floor mosaics or textiles as well as in Roman metalwork (158). "Thanks to a later **colophon** (inscription), we know a great deal about the origin of the *Lindisfarne Gospels*... The Cross page is a creation of breathtaking complexity. Working with the precision of a jeweler, the miniaturist has poured into the geometric frame an animal interlace so dense and yet so full of movement that the fighting beasts on the Sutton Hoo purse cover seem simple by comparison. It is as if these biting and clawing monsters had been subdued by the power of the Cross" (Janson 254-255).

5. "In order to achieve this effect, our artist has had to work within a severe discipline by exactly following 'rules of the game.' These rules demand, for instance, that organic and geometric shapes must be kept separate. Within the animal compartments, every line must turn out to be part of an animal's body. There are other rules concerning symmetry, mirror-image effects, and repetitions of shapes and colors. Only by working these out by intense observation can we enter into the spirit of this mazelike world" (255). The chi-rho monogram was later "enclosed within a circle, and eventually turned into the wheel-cross. The wheel symbolizes God, the motionless mover, the center that has no dimensions and cannot turn, yet all moves around it. The circle represents wholeness, the round contours of female energy, and the cross symbolizes the four directions of movement, or male energy, in the form of the seasons. The two superimposed express harmony and balance" (Davis 76). The *Lindisfarne Gospels* were the first to devote an entire page to the Cross (76). "The natural pattern of growth which we see time and again in nature is the spiral. To many different cultures past and present it is symbolic of eternal life, the whorls representing the continuous cycle of life, death and rebirth. Surrounded by water, the Celtic monks were constantly reminded of the flow and movement of the cosmos as they worked. In Neolithic times, passing a spiral barrier seems to have been necessary to step within the inner sanctuary of a stone burial chamber, such as the entrance stone blocking the entrance to the tomb at Newgrange" (85). "It is believed that our souls are a fragment of the divine and that, through a series of successive births, they can rid themselves of impurities until, achieving the goal of perfection, they can return to their divine source. The interlaced knotwork patterns, with their unbroken lines, symbolize this process of spiritual growth; following the lines occupies the conscious mind with a demanding repetitive task, as you would use a mantra or rosary beads. They are very few peoples who did not use some kind of interlaced pattern, derived from plaiting or weaving, in their decoration on stone, metal, or wood" (87).

6. "In the cross page from the *Lindisfarne Gospels*, the writing, fantastic monsters of the pagan world are combined with the Christian cross. Even today, the names of northern European gods, such as Tiu, Woden, Thor, and Frigg survive in the English day names Tuesday, Wednesday, Thursday, and Friday" (Wren 1: 190). "In some **Insular** manuscripts it is clear the northern artists copied imported Mediterranean books. This is evident at once when the author portrait of Saint Matthew from the *Lindisfarne Gospels* is compared with the contemporary full-page portrayal of the scribe Ezra from the *Codex Amiatinus*. Both were 'copied' from similar books Christian missionaries brought from Italy to England- but with markedly divergent results. The figure of Ezra and the architectural environment of the *Codex Amiatinus* are closely linked with the pictorial illusionism of late antiquity.... By contrast, the **Hiberno-Saxon** artist of the Lindisfarne Matthew apparently knew nothing of the illusionistic pictorial technique nor, for that matter, of the representation of the human figure. Although the illuminator carefully copied the pose, the Insular artist interpreted the form in terms of line exclusively, 'abstracting' the classical model's unfamiliar tonal scheme into a patterned figure. The Lindisfarne Matthew resembles the pictures of kings, queens, and jacks in a modern deck of playing cards. The soft folds of drapery in the *Codex Amiatinus* Ezra became, in the Hiberno-Saxon manuscript, a series of sharp, regularly spaced, curving lines. The artist used no modeling. No variations occur in light and shade. The Lindisfarne painter converted the strange Mediterranean forms into a familiar linear idiom. The illuminator studied a tonal picture and made of it a linear pattern" (Kleiner, Mamiya, and Tansey 435-436).

7. "In the cross page from the *Lindisfarne Gospels*, the writing, fantastic monsters of the pagan world are combined with the Christian cross. Even today, the names of northern European gods, such as Tiu, Woden, Thor, and Frigg survive in the English day names Tuesday, Wednesday, Thursday, and Friday" (Wren 1: 190). "In some **Insular** manuscripts it is clear the northern artists copied imported Mediterranean books. This is evident at once when the author portrait of Saint Matthew from the *Lindisfarne Gospels* is compared with the contemporary full-page portrayal of the scribe Ezra from the *Codex Amiatinus*. Both were 'copied' from similar books Christian missionaries brought from Italy to England- but with markedly divergent results. The figure of Ezra and the architectural environment of the *Codex Amiatinus* are closely linked with the pictorial illusionism of late antiquity.... By contrast, the **Hiberno-Saxon** artist of the Lindisfarne Matthew apparently knew nothing of the illusionistic pictorial technique nor, for that matter, of the representation of the human figure. Although the illuminator carefully copied the pose, the Insular artist interpreted the form in terms of line exclusively, 'abstracting' the classical model's unfamiliar tonal scheme into a patterned figure. The Lindisfarne Matthew resembles the pictures of kings, queens, and jacks in a modern deck of playing cards. The soft folds of drapery in the *Codex Amiatinus* Ezra became, in the Hiberno-Saxon manuscript, a series of sharp, regularly spaced, curving lines. The artist

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The Celtic Monasteries

1. "Through literature on the lives of the saints we have ample evidence of the character of the monasteries. They were usually set within a circular fort-like enclosure called a **cashel**, bounded by a stone or earthen bank with a ditch outside. The church or oratory, a rectangular structure of oaken planks or of wattle and daub, was the most important building within the enclosure. It was often small because solitary prayer, rather than frequent services for all the monks together, was held to be correct. To make up for their small size, there were many of them- at least seven in St. Kevin's monastery at Glendalough, for example. On top of several of the tenth-century high crosses can be seen replicas of those small wooden churches and oratories" (Davis 16). "The monks lived one, maybe two, to a **cellae**, which was a small, wickerwork hut dispersed about the enclosure. The other buildings of importance were the **tech noiged**, a guest house, the refectory, **praind tech**, and if the monastery was important, there was also a school where Latin and Greek were studied" (16). "Reading of some of the books on the lives of the saints suggests that the communities very much carried on the arrangements that had previously existed in Celtic societies, especially education by the **Druids**, which was taken over by the monks" (17).

2. "The life of the monastery was devoted to prayer, penance and learning, but the provision of food for the community was also necessary, as were building skills and the ability to make vessels for the altar, boats and other conveyances, and much more. In time, the monastic workshops became the chief centers of craftsmanship in the country. Food was sparse and not designed to be attractive. The staple diet was bread, beans and occasional vegetables, supplemented by fish, fruit and dairy food, but rarely meat. Monastery rules decreed that monks were to have only enough to keep them alive, but not so much as to burden their stomachs and take their minds off their religious duties" (17). "In the early days of the monasteries, buildings were made of wood- a tradition from Ireland. Later buildings were made of local stone. Life was extremely hard for monks, all of whom followed the rules laid down by **St. Benedict** for monastic orders. The day began at 2 a.m., when communal prayers known as **matins** were said. The monks spent most of their day in prayer, no matter what other tasks they had to undertake. They grew their own food and this had to be tended. There would be corn to be threshed and winnowed, bread to be baked in the kitchens and bakehouses, livestock to be fed and fish to be caught. They attended the beer and mead that was brewed especially for the monastery; these were the usual drinks of the monks, though there was also water. Herbs were of special importance, for their culinary and medicinal use. Simple but wholesome food was served in the **refectory**, where everyone ate. Their day finished with the prayers known as the **compline** in the late afternoon or early evening" (18).

3. "Within the monastery there was a complex of buildings, the main one being the church. From this there would be what is known as the 'night stairs,' leading from the dormitories to the church, giving easy access at night for prayers. No heating was allowed in the buildings apart from the fire which was also lit in the warming house, where the monks could gather and talk, as the rule of silence everywhere else in the monastery. The warm room was next to the refectory on one side and the **chapter house** on the other, where the monks would carry on the official business of the monastery. The name chapter house comes from the fact that meetings began with the reading of a chapter from the monks' particular monastic rule. Above the chapter house were the abbot's or prior's quarters. They had separate lodgings from the other monks, with a room for entertaining important guests. The **cloisters** were where the monks could take daily walks for contemplation or sit and read. Commonly built to the north of the cloisters were the **scriptorium** and the library" (20).

4. The scriptorium is "where the learned monks would work creating the illuminated manuscripts. A monk known as the **armarius** was responsible for issuing the writing materials and equipment to the scribes. This was a cold workplace and the monks would sit for as long as six hours with no artificial light, working in silence at a slanted desk. Around a monk's waist would be the diptych, an open, two-sided wax book or tablet used to make notes. He could open this and write with a stylus of metal or bone into the wax. The monastery needed a wide range of books for their library: some were books of religious study and moral instruction; others were the lives of saints and documents such as deeds and letters, biblical texts, psalters and missals. Some scribes were better educated than others and mistakes were often made in the spelling or the translation of the Latin; some corrections were made but, as in the Book of Kells, they remain to this day" (21).

St. Benedict

1. "It was **St. Benedict of Nursia** (480-543) who was most successful in adapting monasticism to the needs of the Western Church. He was born into a well-to-do Roman family, but like many other men of his time he had fled in disgust from a world that seemed hopelessly corrupt. At first he lived as a hermit in the hills near Rome. As his reputation for holiness attracted others to him, he found himself forced to organize a regular monastic community. He built a monastery on the commanding height of Monte Cassino,

near the main route from Naples to Rome, and established a rule that gradually became the basic constitution for all western monks" (Strayer and Gatzke 150).

2. "The great strength of the **Benedictine Rule** lay in its combination of firmness and reasonableness. The abbot's authority was absolute. Monks were not to leave their monastery without permission. They were to keep themselves occupied all day. Their first and most important duty was to do the 'work of God' – that is, to take part in religious services that filled many hours of the day. But they were also to perform any manual labor that was necessary for the welfare of the house, including such activities as copying manuscripts. The primary purpose of the Rule, however, was not to make the monastery an intellectual center but to keep the monks from extremes of idleness or asceticism. Most monks were neither writers nor scholars, and most monasteries never distinguished themselves by their literary productions. They did, however, distinguish themselves as centers of prayer and worship, as dramatic examples of the Christian way of life. Most monasteries also performed certain social services, such as extending hospitality to travelers or giving food to the poor, and a few operated important schools" (150-151). "The Benedictines emphasized papal authority and a well-organized Church; they opposed local autonomy and lack of discipline. Finally, in many parts of Europe the Benedictines introduced valuable new techniques, such as building in stone and organizing agriculture around the large estate" (151).

Works Cited

Davis, Courtney. *Celtic Ornament: Art of the Scribe*. London: Blandford, 1997.

Janson, H. W. and Anthony F. *History of Art*, 6th ed., rev. New York: Harry N. Abrams, 2004.

Kleiner, Fred S., Christin J. Mamiya, and Richard G. Tansley. *Gardner's Art Through the Ages*, 11th ed. Fort Worth: Harcourt College Publishers, 2001.

Nees, Lawrence. *Early Medieval Art*. Oxford: Oxford University Press, 2002.

Strayer, Joseph R. and Hans W. Gatzke. *The Mainstream of Civilization*. New York: Harcourt Brace Jovanovich, 1979.

Wren, Linnea H., ed. *Perspectives on Western Art*. Vol. 1. New York: Harper & Row, 1987.

Answer the following questions by citing at least three statements taken from the prepared document.

FEATURES of TRADITION: How specifically does the *Book of Lindisfarne* reflect traditional methods and/or customs in the production of illuminated manuscripts? You may refer to materials, processes (or techniques), and imagery.

(1)

(2)

(3)

ARTISTIC INTENT: Why were illuminated manuscripts like the *Book of Lindisfarne* made and what do they reveal about the monastic culture that created them?

(1)

(2)

(3)

ARTISTIC INFLUENCE: Citing specific visual evidence, how does the *Book of Lindisfarne* specifically reflect a fusion between the art of the Christian Mediterranean world and the art of a pre-Christian Celtic culture?

(1)

(2)

(3)

COMPARE and CONTRAST: Select another illuminated manuscript from your textbook. Analyze how the formal qualities of your selected manuscript and the *Book of Lindisfarne* are either similar or different.

(1)

(2)

(3)

THEME: INNOVATION and EXPERIMENTATION

FOCUS: St. Sernin at Toulouse, Speyer Cathedral, Sant'Ambrogio in Milan, St. Étienne in Caen, Durham Cathedral

READING ASSIGNMENT: KLEINER, pp. 338-341, 350, 355, 357-359

POWERPOINT: INNOVATION and EXPERIMENTATION: ROMANESQUE (Romanesque Churches and Cathedrals)

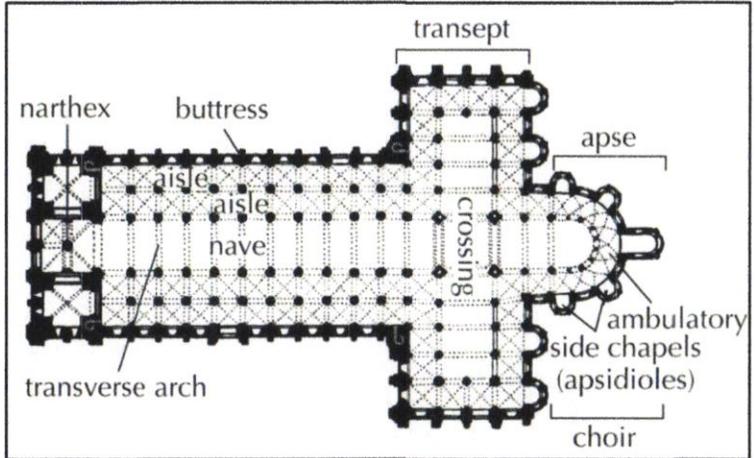
DATE DUE: _____

Identify innovative features in the following structures. Discuss the advantages these innovations allowed for the builders. At least one of your innovative features must be found within the interior of the structure.

St. Sernin, Toulouse, France, c. 1070-1120

INNOVATIVE FEATURES:

ADVANTAGES of INNOVATIVE FEATURES:

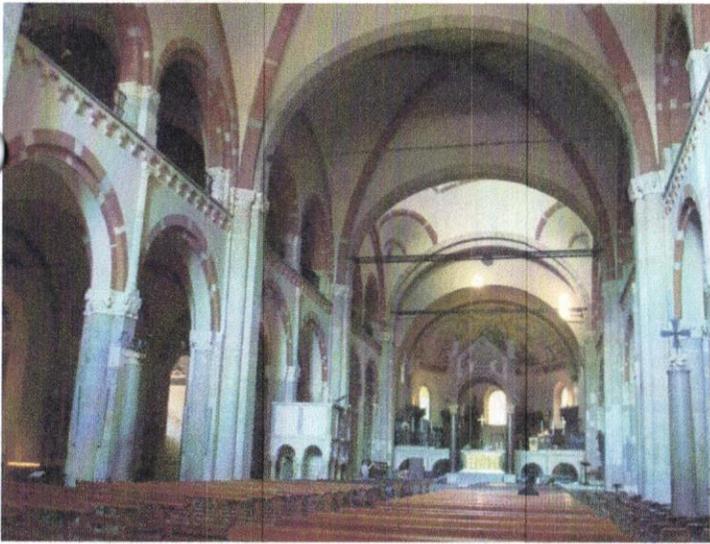


Speyer Cathedral, Speyer, Germany, begun 1030

INNOVATIVE FEATURES:

ADVANTAGES of INNOVATIVE FEATURES:

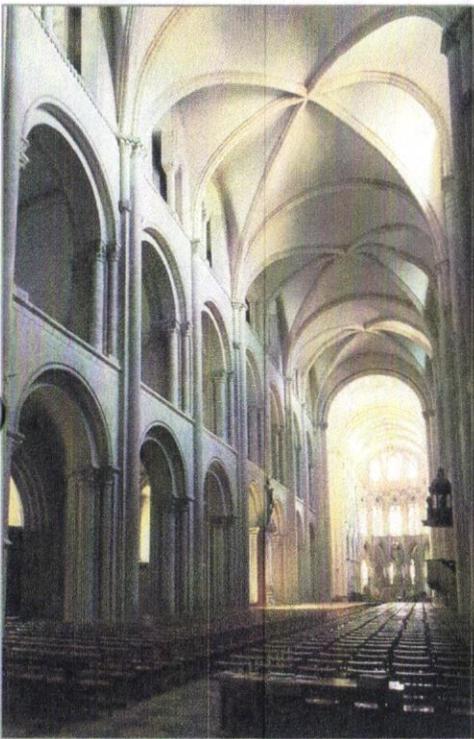




Sant' Ambrogio, Milan, Italy, late 11th to early 12th century

INNOVATIVE FEATURES:

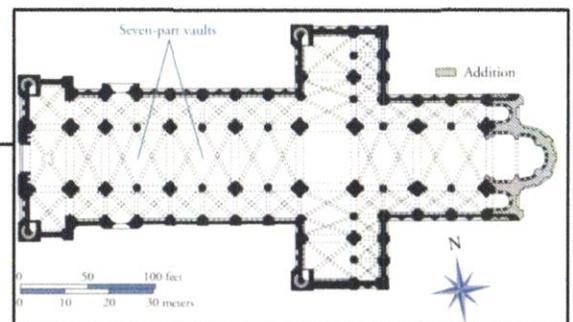
ADVANTAGES of INNOVATIVE FEATURES:



Saint-Étienne, Caen, France, begun 1067

INNOVATIVE FEATURES:

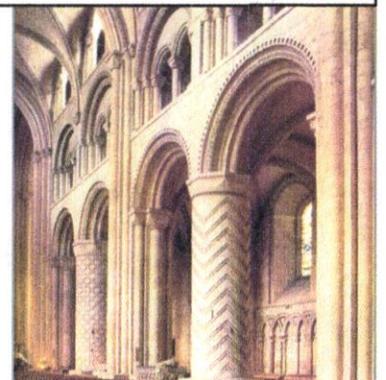
ADVANTAGES of INNOVATIVE FEATURES:



Durham Cathedral, Durham, England, begun c. 1093

INNOVATIVE FEATURES:

ADVANTAGES of INNOVATIVE FEATURES:



THEME: IMAGES OF POWER

FOCUS: St. Pierre at Moissac, St. Lazare at Autun, La Madeleine at Vezelay. Ste. Foy at Conques, Reliquary statue of Ste. Foy

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/moissac.html>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/tympnum-cathedral-of-st.-lazare-autun.html>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/central-narthex-tympnum-vezelay.html>

ONLINE ASSIGNMENT:

<http://www.tourisme-conques.fr/en/histoire-patrimoine/eglise-abbatiale/tympnum-jugement-dernier.php>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/medieval-world/latin-western-europe/romanesque1/a/church-and-reliquary-of-saintefoy-france>

READING ASSIGNMENT: KLEINER, pp. 333, 336, 341-346

POWERPOINT: IMAGES OF POWER: ROMANESQUE (Pilgrimage Churches in France)

36

DATE DUE:

1. The church of Ste. Pierre was on one of the pilgrimage roads through France that led to

_____ in Spain. Pilgrims who came to Moissac were confronted with the subject of the Last Judgment, when Christ sits as judge over those who will be divided into the Saved and the Damned. This scene is located in the part of the portal known as the _____.

4. Although all of the figures appear to occupy the same plane, the wavy lines create a series of levels while at the same time, remind the view of the Biblical verse that reads "And before the throne there was a

_____ like unto a crystal."

7. The central pillar and the side jambs have scalloped contours, a borrowing from

_____ architecture. They echo the zigzag and dovetail lines of the figures' draperies above as well as their animated poses.

2. The enthroned figure of Christ is much larger than the other figures in the portal. His right hand is raised in a gesture of _____.

3. Surrounding Christ are the four Evangelical Beasts, the winged man representing

_____, the lion representing _____, the ox representing _____, and the eagle representing _____.

5. Below Christ are twenty-four elders with musical instruments and crowns of gold, as described in the Biblical book of _____.

6. The portal is divided in half vertically by a post called

the _____. On the front, the viewer is faced with three pairs of intertwined

_____ who are there to symbolically guard the entry into the church.

8. Also located on the sides of the central post are an Old Testament prophet and a New Testament saint (not seen in this view). Why was such a pairing commonly depicted during the Romanesque period?



1. The relics that pilgrims came through this door at Autun to visit were _____.

What was the advantage of venerating these relics for the pilgrim?

2. The central figure of Christ is frontal and symmetrical, sitting on a throne that is the city of _____. He is set within an almond-shaped _____ that represents his divinity.

3. On Christ's right side we see the _____ souls. On his left side we see the souls that are _____. According to the tradition, souls being judged are depicted in the nude.

4. The souls of the dead here line up after being raised from the grave. They are located in the part of the portal below the tympanum called the _____.

5. Here a demon is trying to _____ the scales as a soul is being weighed.

7. Two figures each with a purse and identified with a scallop shell are _____.

6. In what ways are the poses of the figures awaiting judgment visually expressive in ways meant to evoke terror in the viewer?

_____ and would therefore expect to be judged favorably.

9. This tympanum at Vezelay is located in the narthex, or _____, of the basilica. The church held relics of _____. Historically, this is an important church because this is where the Second and Third _____ began.

8. Recent scholarship has proposed that the name Gislebertus seen in the inscription is not the artist but rather the work's patron, a _____ who was credited with providing the church with the relics it is known for.

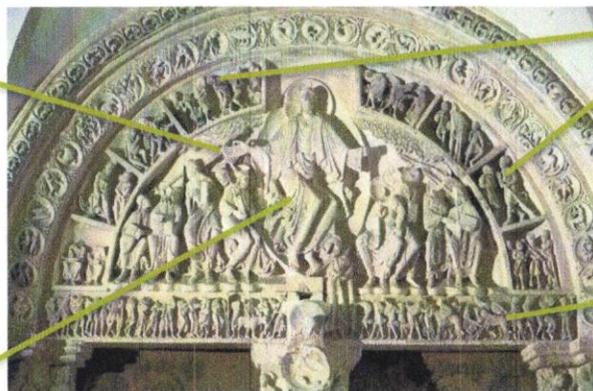
10. Light rays emanating from Christ's hands instill the _____

_____ in the apostles, whose mission is to convert the world's heathens.

11. What types of activities are depicted in these compartments by the apostles who are fulfilling their assigned mission?

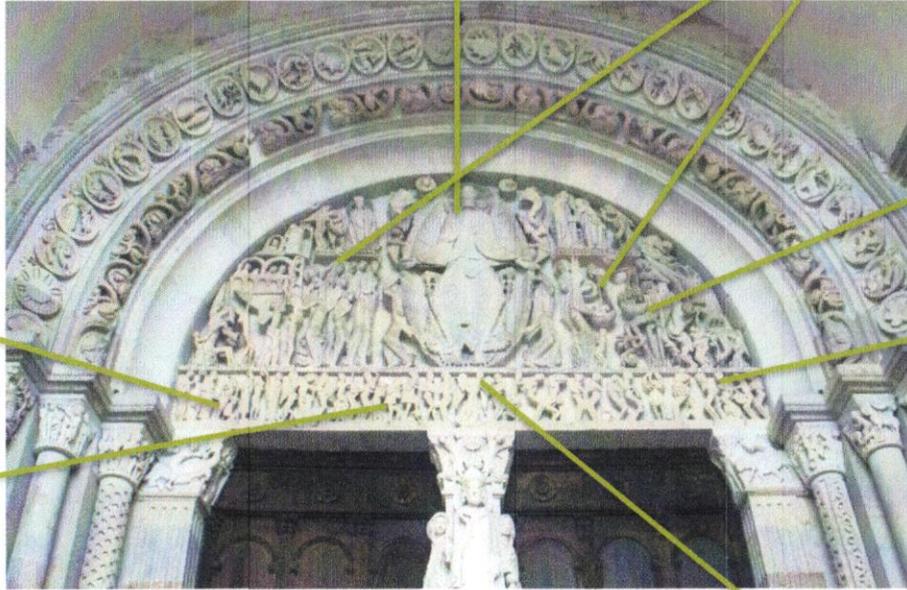
12. Christ's power is expressed by the way he breaks out of the almond-shaped mandorla. His divine energy is emphasized by the repeating _____

_____ seen in his stylized drapery.



14. Known for his impassioned eloquence, the Cistercian reformer _____ spoke here in support of the Second Crusade in 1147. His passionate spirit is reflected here by the dynamic poses and zig-zag rhythms.

13. Depicted in the lintel are the world's _____ who must be converted to Christianity. Some are characterized by large ears, a dog's head, and a pig's snout. Others are so small they need a ladder to mount their horse.

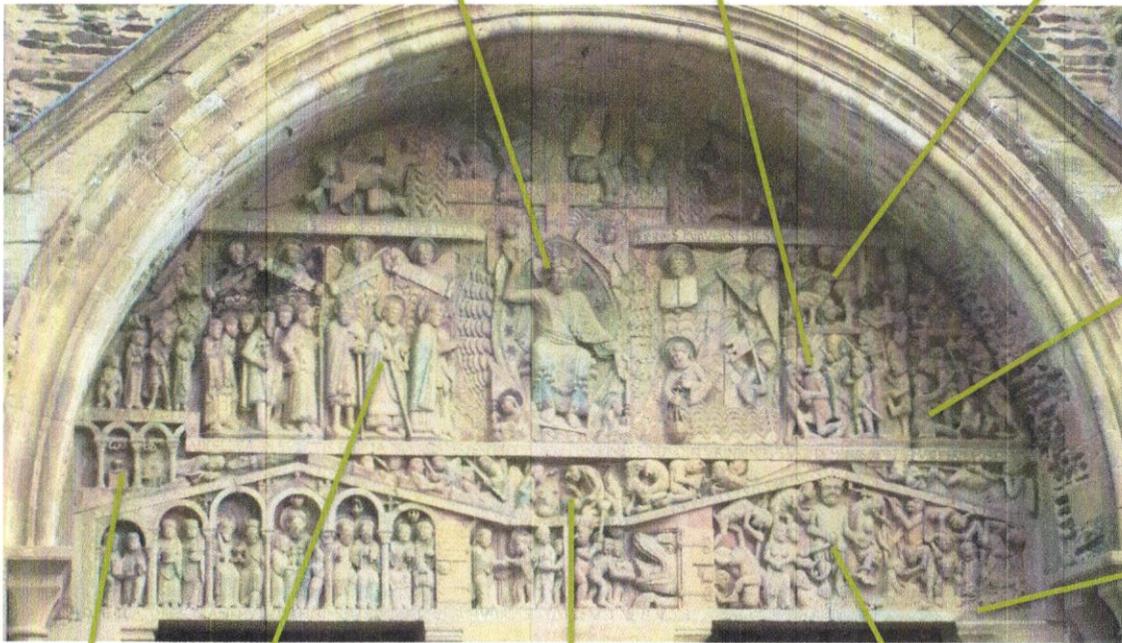


1. This tympanum contains three levels, separated with banners holding engraved inscriptions. To fill these levels, the sculptor divided them into a suite of _____, corresponding to each limestone slab, making a total close to twenty.

2. Christ's garments, tunic and coat, are high-cut to reveal his _____ caused by a spear. With his left hand, he points out _____ to the cursed. With his right hand, he indicates the first _____ to the elected.

3. Here a devil is depicted biting off the crown of a _____ represented nude, as if to mock him. The nude figure points his finger towards the group of the elected and towards the Frankish ruler _____ as if to record his dissent for not being on the good side.

4. Despite the fact that this tympanum is located within a church portal, members of the clergy are depicted in Hell. An abbot falls to the ground holding his _____ . A hunched-back and bellied devil is capturing three monks in a _____ .



5. This scene depicts a seated condemned soul being _____ alive while a she-devil devours his skin with great delight.

6. In and around this triangular compartment are personifications of the seven deadly sins. Identify a few of these and describe how they are depicted.

7. The faithful are shown led by the Virgin Mary and _____ holding the keys of Paradise.

8. Under Christ's figure, the weighing of the souls takes place, with the _____ being confronted by a mocking devil, with defying looks, each one kneeling by the scales.

9. The sculptor knew how to strongly contrast the celestial peace with the violent chaos and confusion of Hell. Set on the center of the right lintel, mimicking _____'s position, Satan presides over the extraordinary torturing, with his feet resting on the belly of a _____ lying in the flames.

10. On the left, in a triangle-shaped frame, small archways show the Conques church with the _____ hanging from its beams, like a thanksgiving as was custom and as a reminder of Saint _____'s protection. On the right, she is leaning towards the divine hand and interceding in favor of the deceased.

1. Located in Conques, the Church of Saint-Foy (Saint Faith) is an important pilgrimage church on the route to _____ in Northern Spain. It is also an abbey meant the church was part of a _____ where monks lived, prayed and worked.

2. As a Romanesque church, it has a _____-vaulted nave lined with arches on the interior. The main feature of these churches was the cruciform plan. Not only did this plan take the symbolic form of the cross but it also helped control the crowds of pilgrims. In most cases, pilgrims could enter the _____ portal and then circulate around the church towards the _____ at the eastern end. This area usually contained smaller chapels, known as _____ chapels, where pilgrims could visit saint's shrines, especially the sanctuary of Saint Foy. They could then circulate around the ambulatory and out the transept, or crossing. This designed helped to regulate the flow of traffic throughout the church.

3. Pilgrims arriving in Conques had one thing on their mind: the reliquary of Saint Foy. This reliquary, or container holding the remains of a saint or holy person, was one of the most famous in all of Europe. It held the remains of Saint Foy, a young Christian convert living in Roman-occupied France during the _____ century. At the age of 12, she was condemned to die for her refusal to _____. She was therefore revered as a martyr, someone who dies for their faith.



4. While the date of the reliquary is unknown, Bernard of Angers first spoke it about in 1010. At first, Bernard was frightened that the statue was too beautiful stating, "Brother, what do you think of this idol? Would Jupiter or Mars consider himself unworthy of such a statue?" He was concerned about _____—that pilgrims would begin to worship the jewel-encrusted reliquary rather than what that reliquary contained and represented, the holy figure of Saint Foy.

5. Over time, travelers paid homage to Saint Foy by donating _____ to the reliquary so that her dress became ornamented with various colors. Her face, which stares boldly at the viewer, is thought to have originally been the head of a Roman statue of a child. The reuse of older materials in new forms of art is known as _____. Even today, a great celebration is held for Saint Foy every October, continuing a medieval tradition.

THEME: WAR and VIOLENCE

FOCUS: *Bayeux Tapestry*

ONLINE ASSIGNMENT: http://en.wikipedia.org/wiki/Bayeux_Tapestry

READING ASSIGNMENT: KLEINER, pp. 361-362

POWERPOINT: IMAGES of WAR and VIOLENCE: ROMANESQUE ART (*Bayeux Tapestry*)

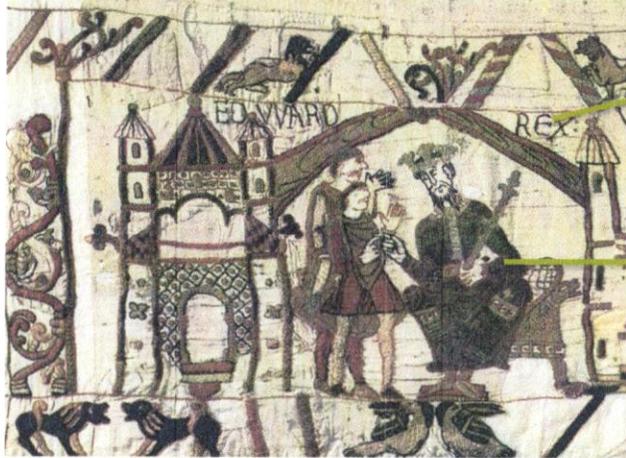
37

DATE DUE: _____

1. The so-called *Bayeux Tapestry* is not a woven tapestry. It is actually an _____

probably made by English women famed for their needlework.

3. After the Earl of Wessex, Harold Godwinson, travels (for no clearly known reason) to Normandy, he is taken prisoner by a French count. When William of Normandy pays his ransom, Harold, in return, is shown swearing an oath of allegiance to William on _____.



2. The beginning of the tapestry depicts _____ as

"Rex", meaning

"_____." In contrast, both Harold and William, who are later shown vying for the throne, are never shown similarly in _____

proportion. At the time, this figure is approximately 60 years old and without an heir.



4. How might this scene support the view that the *Bayeux Tapestry* functioned as an "apologia" for the Norman Conquest?



5. After Edward the Confessor's death, Harold is crowned king. The presence of Archbishop Stigand next to the newly crowned king alerts the viewer to Harold's illegitimate claims since the archbishop had been _____

by the papacy.



6. After the coronation, a _____ appears in the sky and is seen as an ill-fated omen.

The ghost-like ships below the image of Harold hint at a _____.

7. Art historians have often likened the *Bayeux Tapestry* to the scroll-like frieze of the Column of

_____ . In addition to scenes of battle, both works highlight the

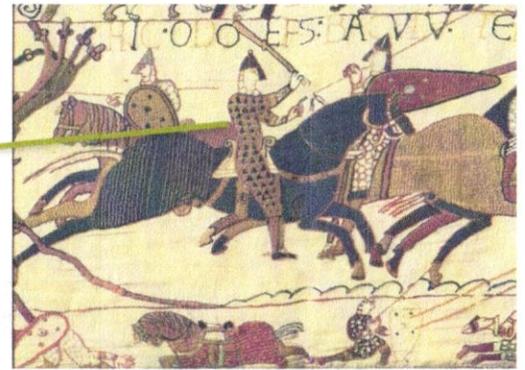
_____ for war. Here are scenes depicting the felling and splitting of trees for ship construction.



8. This scene depicts William half-brother, _____ blessing a feast. Most historians believe that he commissioned the *Bayeux Tapestry* possibly to hang in the nave of _____.

As the battle begins, _____ is depicted as supporting his half-brother's campaign by waving a baton in order to rally the troops.

9. The Norman skill highlighted here in shipbuilding reminds us that the Normans were descendants of the _____.

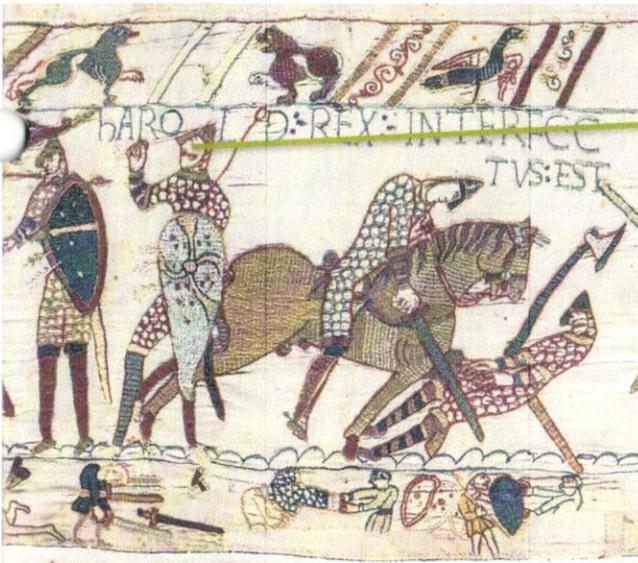


The identity of Harold in the vignette depicting his death is disputed. It was common medieval

iconography that a _____ was to die with a weapon through the eye. Therefore, the tapestry might be said to emphasize William's rightful claim to the throne by depicting Harold as an oath breaker.

In engravings of the *Bayeux Tapestry* done in 1729 by Bernard de Montfaucon, however, the

_____ is absent and is therefore thought to be a later addition following a period of repair.



Contextual variables can lead to multiple interpretations of works of art. Identify at least three such interpretations of this work. What supporting evidence has been provided to support each of these interpretations?

(1) Interpretation:

Supporting Evidence:

(2) Interpretation:

Supporting Evidence:

(3) Interpretation:

Supporting Evidence: