

FINAL DRAFT August 10, 1989

ART OF THE WESTERN WORLD

with

MICHAEL WOOD

PROGRAM II: A WHITE GARMENT OF CHURCHES

PART I: ROMANESQUE ART

PART II: THE AGE OF GOTHIC

Produced and Directed

by

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PART I: ROMANESQUE ART

RELIEF SCULPTURE OF EVE  
(ORIGINAL FOOTAGE)

MICHAEL WOOD (vo)

MUSIC

FOR THE FIRST TIME SINCE CLASSICAL  
ANTIQUITY, A WESTERN ARTIST ASSERTS HIS OWN  
VISION AND WESTERN ART FINDS ITS OWN DISTINCTIVE  
STYLE -- ROMANESQUE.

ROMAN RUINS  
FOOTAGE FROM BAYLEY SILLECK  
"ART OF THE WESTERN WORLD"  
PROGRAM I, PART 2

ALTHOUGH THE ROMAN EMPIRE WAS CONQUERED BY  
THE BARBARIANS, AND THE LANDS OF WESTERN EUROPE  
WERE OVERRUN BY PAGAN TRIBES IN THE DARK AGES,  
ROMAN CIVILIZATION, AND ABOVE ALL ROMAN  
CHRISTIANITY TRIUMPHED IN THE LONG RUN.  
CONVERTED TO THE NEW FAITH, THE FORMER BARBARIANS  
BECAME THE HEIRS OF ROME AND THE FOUNDERS OF  
MODERN EUROPE.

CHURCH EXTERIOR  
(ORIGINAL FOOTAGE)

CHURCH INTERIOR  
(ORIGINAL FOOTAGE)

IN THE ELEVENTH AND TWELFTH CENTURIES, THE  
PERIOD WE CALL ROMANESQUE, THERE WAS A REMARKABLE  
REVIVAL OF ART AND ESPECIALLY ARCHITECTURE WHEN,  
IN THE WORDS OF A CONTEMPORARY, "IT WAS AS IF  
THE WHOLE EARTH HAD CAST OFF HER OLD AGE AND WAS  
CLOTHING HERSELF EVERYWHERE IN A 'WHITE GARMENT  
OF CHURCHES'."

EXTERIOR PARAY-LE-MONIAL  
(ORIGINAL FOOTAGE)

TITLE

AERIAL SHOT OF VEZELAY  
STOCK FOOTAGE: BETWEEN HEAVEN  
AND EARTH (Coe Films)

MICHAEL WOOD (cont) (vo & oc)  
TWO OF THE MOST POWERFUL FORCES MOLDING THE  
DEVELOPMENT OF ROMANESQUE ART AND ARCHITECTURE  
WERE PILGRIMAGE AND THE MONASTIC MOVEMENT, AND  
THE ROMANESQUE CHURCH HERE AT VEZELAY IN FRANCE  
EMBODIES BOTH: BENEDICTINE MONASTERY AND  
STARTING POINT ON THE PILGRIMAGE ROUTE TO  
SANTIAGO IN SPAIN.

MICHAEL WOOD IN FRONT OF VEZELAY  
(ORIGINAL FOOTAGE )

THE STORY OF VEZELAY ECHOES THE STORY OF  
EUROPE DURING THE CRUCIAL YEARS OF TRANSITION  
BETWEEN THE 9TH CENTURY AND THE 12TH. IT WAS  
FOUNDED IN THE 860s IN THE GREAT CULTURAL AND  
ARTISTIC REVIVAL OF THE FRENCH EMPEROR  
CHARLEMAGNE. IT WAS BURNED DOWN BY THE VIKINGS  
IN THE VIOLENT YEARS OF THE 9TH AND 10th  
CENTURIES.

AT THAT TIME, WESTERN EUROPE WAS ASSAILED ON  
EVERY SIDE BY SLAVS, MAGYARS, SARACENS AND  
VIKINGS. AND MANY PEOPLE THOUGHT THAT CHRISTIAN  
CIVILIZATION ITSELF MIGHT NOT PULL THROUGH. IN  
RESPONSE, POWERFUL DYNASTIES BUILT GREAT STRINGS  
OF FORTRESSES IN WHICH THEIR BELEAGUERED  
POPULATIONS COULD SHELTER.

CASTLE ON THE RHINE  
STOCK FOOTAGE: CIVILIZATION  
& THE JEWS (WNET)

MW IN FRONT OF VEZELAY  
ORIGINAL FOOTAGE)

MICHAEL WOOD (cont) (oc)

IN THE 1100s EUROPE TURNED THE CORNER.  
SUDDENLY, ALMOST AS IF THE PASSING OF THE  
MILLENIUM WAS THE RELEASE, WE SEE A DRAMATIC  
REVIVAL IN THE USE OF MONUMENTAL SCULPTURE AND  
LARGE SCALE ARCHITECTURE, SUCH AS HAD ONLY BEEN  
GLIMPSED FITFULLY IN THE PREVIOUS CENTURIES.

RELIQUARY OF THE SKULL OF  
ST. JOHN THE BAPTIST  
TOCK FOOTAGE: CATHEDRAL  
(Unicorn Productions)  
CRYPT  
ORIGINAL FOOTAGE)

MICHAEL WOOD (vo)

THE CULT OF SAINTS AND THE PASSION FOR  
PILGRIMAGE TO THEIR SHRINES WERE DOMINANT  
FEATURES OF MEDIEVAL CULTURE.

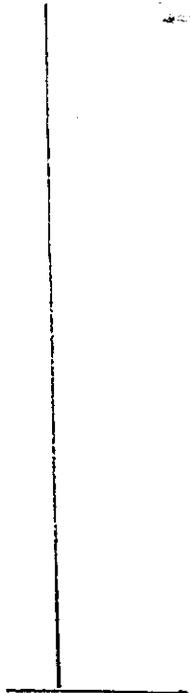
MUSIC

HOT OF WIDE ROAD  
TOCK FOOTAGE: ROAD TO SANTIAGO  
(Coe Films)

TRANSPARENCY: Santiago -  
orta de la Gloria  
(Spanish Tourist Office)

THE STATUE OF ST. JAMES ,  
TOCK FOOTAGE: ROAD TO  
SANTIAGO (Coe Films)

ONE OF THE MOST FAMOUS WAS THE PILGRIMAGE TO  
SANTIAGO IN SPAIN BECAUSE THE CHURCH WAS BELIEVED  
TO HOUSE ONE OF THE SACRED RELICS OF CHRISTENDOM,  
THE BONES OF ST. JAMES, SANTIAGO IN SPANISH, ONE  
OF CHRIST'S TWELVE APOSTLES.



MW AT TOWER OF VEZELAY  
(ORIGINAL FOOTAGE)

MICHAEL WOOD (oc & vo)

FROM THE TOP OF THE TOWER OF VEZELAY, YOU CAN STILL MAKE OUT THE OLD WAY OF ST. JAMES WINDING ITS WAY THROUGH THE HILLS ON ITS WAY TO SPAIN. IT'S ASTONISHING TO THINK THAT HUNDREDS OF THOUSANDS OF MEN AND WOMEN MADE THAT PILGRIMAGE DURING THE MEDIEVAL PERIOD. THEY UNDERTOOK SUCH ARDUOUS JOURNEYS FOR A MULTITUDE OF REASONS. TO PLEAD FOR DIVINE HELP, TO ASK FOR THE CURE OF ILLNESS, TO GIVE THANKS FOR FAVORS GIVEN, TO ASK FOR PENANCE FOR THEIR SINS. BUT ABOVE ALL, THEY WENT FOR THE SALVATION OF THEIR SOULS.

TRANSPARENCY: St. Michael the Archangel (British Library)

MUSIC

TRANSPARENCIES:  
3 Pilgrims with Staffs  
(Bibliotheque Nationale)  
Pilgrims in a Boat  
(British Library)  
Pilgrims on Horseback  
(Bibliotheque Nationale)  
Priest Blessing Pilgrim  
(Bibliotheque Nationale,  
Besancon)

TO ACHIEVE THE STATE OF GRACE CONFERRED BY HIS RELICS, THEY TRAVELLED GREAT DISTANCES -- ON FOOT, BY BOAT, ON HORSEBACK, WEARING THE TYPICAL PILGRIM'S GARB -- THE HAT, THE STAFF, THE COCKLESHELL, SYMBOL OF ST. JAMES.

Pilgrims Paying Money to Visit Shrine  
(Bibliotheque Nationale)

BUT PILGRIMAGE WAS NOT ONLY A SPIRITUAL FORCE: IT WAS A DYNAMIC, TRANSFORMING ELEMENT IN SOCIETY ENABLING THE EXCHANGE OF IDEAS, GOODS, AND ESPECIALLY OF MONEY. THERE WAS A GREAT DEAL OF MONEY TO BE MADE FROM PILGRIMAGE. INDEED, IT

MICHAEL WOOD (cont) (vo)

Shot from a book:  
PILGRIM PRAYING AT RELIQUARY  
(Patrimonio Nacional)

WAS THE OFFERINGS TO THE SAINTS AND THEIR RELICS  
BY PILGRIMS IN THEIR THOUSANDS THAT HELPED PAY  
THE CONSTRUCTION COSTS OF THE GREAT ROMANESQUE  
PILGRIM CHURCHES LINING THE MAIN ROADS TO  
SANTIAGO.

ORIGINAL FOOTAGE  
(Map of Pilgrimage Roads)

THERE WERE FOUR MAIN ROUTES THAT WENT  
THROUGH FRANCE TO SPAIN. THESE ROADS JOINED AT  
PUENTE LA REINA IN SPAIN WHERE A SINGLE ROAD  
PASSED THROUGH BURGOS AND LEON -- AND  
CULMINATED AT SANTIAGO DE COMPOSTELA.

IN THE CENTER OF FRANCE, THE MAJOR  
STARTING POINT WAS THE CHURCH OF MARY MAGDALENE  
AT VEZELAY.

INT VEZELAY  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY (vo)

THIS GREAT ROMANESQUE ABBEY CHURCH AT  
VEZELAY, IN THE HEART OF BURGUNDY, IS BUILT FAR  
TOO LARGE FOR THE NEEDS OF ITS LOCAL POPULATION.

INT VEZELAY  
PAUL CROSSLEY WALKS TO  
CAMERA  
(ORIGINAL FOOTAGE)

MICHAEL WOOD (vo)

PAUL CROSSLEY IS A DISTINGUISHED  
ARCHITECTURAL HISTORIAN WHOSE SPECIAL INTEREST IS  
ROMANESQUE AND GOTHIC ARCHITECTURE.

INT VEZELAY  
CU PAUL CROSSLEY  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY (vo & oc)

IT SERVED PRIMARILY TWO FUNCTIONS -- IT  
HOUSED A LARGE AND PROSPEROUS COMMUNITY OF  
BENEDICTINE MONKS, AND SECONDLY AND MOST  
IMPORTANTLY, IT WAS ONE OF THE FOREMOST PLACES OF  
PILGRIMAGE IN FRANCE, FOR HERE WAS CONTAINED THE  
RELICS OF STE. MARY MAGDALEINE. THOUSANDS OF  
PILGRIMS CAME THROUGH THE  
WESTERN PORTALS OF THIS CHURCH, AND THEY FOUND  
THEMSELVES IN A SACRED WAY, A LONG AVENUE OF  
ARCHES AND AISLES WHICH LED THEM TO THE DISTANT  
AND LUMINOUS CHOIR WHERE THE BODY OF ST. MARY  
MAGDALENE WAS CONTAINED.

MUSIC

EXT VEZELAY  
(ORIGINAL FOOTAGE)

INT VEZELAY  
(ORIGINAL FOOTAGE)

RELIQUARY  
(ORIGINAL FOOTAGE)

TO THE DEVOUT MEDIEVAL CHRISTIAN, A HOLY  
RELIC HAD THE POWER TO PERFORM MIRACLES. EVEN  
THE TINIEST FRAGMENT OF THE BODY OF A SAINT,  
ENCASED IN ITS RELIQUARY, REPRESENTED THE POWER,  
THE PRESENCE OF THE SAINT. MUCH OF THE ART OF THE  
TIME WAS GEARED TO THE CULT OF SAINTS AND THEIR  
RELICS. MEDIEVAL ARTISTS LAVISHED THEIR SKILL ON  
THESE RELIQUARIES. ONLY THE MOST PRECIOUS JEWELS  
AND WORKMANSHIP WERE CONSIDERED WORTHY TO HOLD,  
FOR EXAMPLE, A SPLINTER OF WOOD FROM THE CROSS OF  
THE CRUCIFIXION, OR THE SKULL OF ST. JOHN THE  
BAPTIST, OR THE CLOAK OF THE VIRGIN MARY, OR THE  
ARM OF A BISHOP, OR A SAINT.

TRANSPARENCY: ENAMELLED  
RELIQUARY (The Metropolitan  
Museum of Art)

TRANSPARENCY: STAVELOT  
TRIPTYCH (The Morgan Library)

THE CLOAK OF THE VIRGIN MARY  
and SKULL OF ST. JOHN:

STOCK FOOTAGE: CATHEDRAL  
(Unicorn Productions)

TRANSPARENCIES:  
ARM RELIQUARY (The Metropolitan  
Museum of Art)

PAUL CROSSLEY (vo & oc)

SHOT FROM A BOOK:  
PILGRIMS KNEELING AT RELIQUARY  
(Patrimonio Nacional)  
PILGRIMS POINTING AT RELIQUARY  
(Patrimonio Nacional)

TRANSPARENCY: HEAD RELIQUARY  
(The Metropolitan Museum of Art)

ST. FOI  
STOCK FOOTAGE - TRIUMPH IN  
STONE (Arthur Cantor)

CU<sub>s</sub> TYMPANUM AT AUTUN  
(ORIGINAL FOOTAGE)

LS EXT AUTUN  
(ORIGINAL FOOTAGE)

MS EXT AUTUN  
PC WALKS INTO FRAME  
CUS SCULPTURE OF AUTUN  
(ORIGINAL FOOTAGE)

NOW THE STATUS OF A CHURCH AND ITS  
ATTRACTION FOR PILGRIMS DEPENDED ON THE NUMBER  
AND THE IMPORTANCE OF THE RELICS THAT IT HELD.  
CHURCHES COMPETED FOR RELICS AND EVEN STOLE THEM  
FROM EACH OTHER. "A VISION COMMANDED US TO STEAL  
IT" THEY WOULD SAY. OR, "THE SAINT TOLD US SHE  
WAS UNHAPPY IN THAT PLACE".

IF RELICS GAVE SPIRITUAL COMFORT, IMAGES  
CARVED, OR PAINTED, INSTRUCTED AND TERRIFIED. TO  
A LARGELY ILLITERATE CONGREGATION, IMAGES WERE  
ESSENTIAL TO CONVEY THE CHURCH'S MESSAGE.

IN BURGUNDY, AUTUN CATHEDRAL IS ONE OF THE  
MOST IMPORTANT PILGRIMAGE CHURCHES ON THE ROUTE  
TO SANTIAGO. AUTUN WAS LUCKY TO BE ABLE TO  
ATTRACT TO ITS WORKSHOP, IN AROUND THE YEAR 1130,  
A SCULPTOR OF GENIUS. WE KNOW HIS NAME, WHICH IS  
A RARITY IN THE LARGELY ANONYMOUS ART OF THE  
EARLY MIDDLE AGES. HE IS CALLED GISLEBERTUS.  
AND HE SIGNED HIMSELF "GISLEBERTUS HOC FECIT",  
"GISLEBERTUS DID THIS". HE HAS A STYLE  
DISTINCTLY HIS OWN --VIVID AND WITH A FEELING  
FOR EXPRESSIVE DETAIL, UNPRECEDENTED IN  
ROMANESQUE SCULPTURE. HIS TYMPANUM SHOWS THE MUSIC  
LAST JUDGEMENT. AND IN THE CENTER IS THE SERENE

CUS TYMPANUM OF  
"LAST JUDGEMENT" AT AUTUN  
( ORIGINAL FOOTAGE )

PAUL CROSSLEY (cont) (vo)

FIGURE OF CHRIST THE JUDGE, THE FOCUS AROUND WHICH THE WHOLE COMPOSITION OF THE TYMPANUM TURNS AT ITS EDGES, ANGELS BLOW THE FINAL TRUMPETS.

ON CHRIST'S RIGHT-HAND SIDE ARE THE SAVED. ONE OF THEM WEARS THE COCKLE SHELL BADGE OF ST. JAMES TO PROVE THAT HIS SOUL HAD BEEN REDEEMED BY MAKING A PILGRIMAGE TO SANTIAGO. LITTLE SOULS ARE ALREADY BEING RECEIVED BY ANGELS.

ON HIS LEFT-HAND SIDE ARE THE DAMNED, WITH LUST -- THE YOUNG WOMAN WITH SERPENTS GNAWING AT HER BREASTS -- SINGLED OUT ESPECIALLY. AND PERHAPS THE MOST FRIGHTENING OF ALL -- THIS PAIR OF DISEMBODIED CLAWS WHICH APPEARS FROM NOWHERE AND CLUTCHES A SCREAMING SOUL. ST. MICHAEL THE ARCHANGEL IS WEIGHING THE SOULS. OPPOSITE HIM, A HIDEOUS DEVIL IS TRYING TO TIP UNFAIRLY THE SCALES IN HIS FAVOR BY PULLING ON THEM, OR INSERTING LITTLE DEMONS INTO THE SCALES. COWERING SOULS HIDE IN ST. MICHAEL'S COAT TAILS. AND ACROSS THIS WHOLE NIGHTMARE RUNS THE INSCRIPTION -- "LET THIS TERROR APPALL ALL THOSE BOUND BY EARTHLY SIN".

RELIEF SCULPTURE OF EVE  
AUTUN  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY (cont.) (vo)

THIS FIGURE OF EVE IS ONE OF THE FIRST MONUMENTAL NUDES OF THE MIDDLE AGES. SEDUCTIVE AND SENSUAL, SHE IS THE IMAGE OF THE SINNER -- THE FIRST SINNER. HER LEFT HAND CLUTCHES AT THE APPLE. HER RIGHT HAND IS RAISED TO HER CHEEK IN SHAME. EVE WAS ORIGINALLY PLACED ON THE LINTEL OF THE NORTH PORTAL OF AUTUN CATHEDRAL. THIS WAS THE PENITENCE PORTAL. IT WAS VERY APPROPRIATE THAT EVE SHOULD BE HERE.

CUS CAPITALS IN AUTUN  
(ORIGINAL FOOTAGE)

CU ADORATION OF THE MAGI  
(ORIGINAL FOOTAGE)

ALL THE CAPITALS WITH NARRATIVE SCENES ON THEM ARE CARVED BY GISLEBERTUS. GISLEBERTUS SHOWS US HERE, FOR EXAMPLE, THE ADORATION OF THE MAGI. CUT IN DEEP RELIEF OFTEN USING THE DRILL TO CREATE CHARMING EFFECTS OF TEXTURE AND SURFACE. AROUND THE CORNER OF THE CAPITAL, ST. JOSEPH SITS, A LITTLE DISCONSOLATE.

CU THE FLIGHT INTO EGYPT  
(ORIGINAL FOOTAGE)

CU THE DREAM OF THE MAGI  
(ORIGINAL FOOTAGE)

ANOTHER SCENE SHOWS THE FLIGHT INTO EGYPT. AND PERHAPS THE MOST MOVING OF ALL THE SCENES IS THE DREAM OF THE MAGI, IN WHICH THE MAGI LIE IN THEIR BED, AND THE ANGEL COMES TO THEM, AS IF IN A VISION, TOUCHING THEIR HANDS AND POINTING WITH HIS OTHER FINGER TO THE STAR OF BETHLEHEM WHICH IS TO LEAD THE MAGI.

CU SUICIDE OF JUDAS CAPITAL  
( ORIGINAL FOOTAGE )

PAUL CROSSLEY (cont) (vo)  
GISLEBERTUS' MOST DRAMATIC COMPOSITION IS  
THIS ONE, THE SUICIDE OF JUDAS WHERE THE  
SCREAMING DEVILS ARE EVEN PULLING ON JUDAS' ROPE  
TO HASTEN HIS DEATH.

EXT FONTENAY  
(ORIGINAL FOOTAGE)

MICHAEL WOOD (vo & oc)  
ALONG WITH PILGRIMAGE, THE SECOND GREAT  
INFLUENCE ON ROMANESQUE ART AND ARCHITECTURE WAS  
MONASTICISM.

MW IN CLOISTER OF FONTENAY  
(ORIGINAL FOOTAGE)

THE MONASTIC IDEAL HAD LONG BEEN A SPIRITUAL  
GOAL OF HUMANKIND FROM THE FARTHEST REACHES OF  
IRELAND TO THE HIGH HIMALAYA. BUT WESTERN  
MONASTICISM ONLY REALLY BEGAN AFTER THE FALL OF  
THE ROMAN EMPIRE, IN RESPONSE TO THE COLLAPSE OF  
POLITICAL POWER. SELF-CONTAINED, SELF-SUFFICIENT  
COMMUNITIES CUT OFF FROM THE WORLD.

MUSIC

MONKS IN ARCADE and  
AERIAL SHOT OF MONKS  
WALKING DOWN A ROOM  
STOCK FOOTAGE:  
LIFE IN A MEDIEVAL MONASTERY  
(Aims Media)

THE MOST FAMOUS ORDER, THE BENEDICTINE, WAS  
FOUNDED BY ST. BENEDICT IN THE SIXTH CENTURY.  
HIS GREAT RULE OF POVERTY, CHASTITY, AND  
OBEDIENCE INSISTED ON A LIFE DEVOTED TO MANUAL  
LABOR, DEVOTED TO PRAYER, AND TO THE COPYING AND  
INTERPRETATION OF THE SACRED TEXTS.

MONKS WORKING IN FIELD  
STOCK FOOTAGE: LIFE IN A  
MEDIEVAL MONASTERY (Aims Media)

TRANSPARENCY: MONK CHOPPING  
DOWN TREE (Bibliotheque  
Municipale de Dijon)

MONKS TRANSCRIBING  
STOCK FOOTAGE: LIFE IN A  
MEDIEVAL MONASTERY (Aims Media)

TRANSPARENCY: MONK WRITING MANUSCRIPT  
(Trinity College, Cambridge)

MICHAEL WOOD (cont) (v/o)

TRANSPARENCY:  
OLD TESTAMENT MINIATURES  
including ABRAHAM SACRIFICING  
ISAAC (The Pierpont Morgan  
Library

DECORATING THESE BOOKS WAS AN ACT OF  
DEVOTION. DURING THE MIDDLE AGES, SUMPTUOUS  
MANUSCRIPT ILLUMINATIONS WERE THE MOST IMPORTANT  
FORM OF PAINTING IN WESTERN ART.

TRANSPARENCY: CHRIST & SYMBOLS  
OF THE 4 EVANGELISTS  
(Scala/ Art Resource)

BY 1100, ENDOWED WITH MASSIVE GRANTS OF LAND

AERIAL SHOT OF MONASTERY  
STOCK FOOTAGE: BETWEEN  
HEAVEN & EARTH (Coe Films)

FROM KINGS AND NOBLES, THE GREAT ORDERS -- THE  
BENEDICTINE, THE CLUNIAIC, THE CISTERCIAN --  
HELD VIRTUAL MONASTIC EMPIRES ACROSS EUROPE,  
POWERFUL PATRONS OF ART AND ARCHITECTURE.

EXT PARAY  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY (vo & oc)

THIS BEAUTIFUL BUILDING IS THE PRIORY CHURCH OF  
PARAY-LE-MONIAL. IT IS, IN FACT, A PERFECT  
EXAMPLE OF CLUNIAIC ROMANESQUE ARCHITECTURE AT THE  
HEIGHT OF ITS POWERS.

INT PARAY  
CU PAUL CROSSELY  
(ORIGINAL FOOTAGE)

WHERE DOES THE TERM 'ROMANESQUE' COME FROM?  
LIKE MANY OTHER WIDELY USED WORDS IN THE HISTORY  
OF ART, LIKE IMPRESSIONISM, OR GOTHIC, ROMANESQUE  
BEGAN ITS LIFE AS A DEROGATORY TERM. HISTORIANS  
IN THE EARLY 19TH CENTURY, THOUGHT THAT THE  
MASSIVE PILLARS AND GREAT VAULTS OF ROMANESQUE  
BUILDINGS LOOKED RATHER LIKE A DEBASED FORM OF  
ROMAN ARCHITECTURE, AND SO THEY CALLED IT

INT PARAY

INT PARAY  
(ORIGINAL FOOTAGE)

CU PAUL CROSSLEY  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY (cont) (oc & vo)  
ROMANESCO, OR ROMANESQUE. IN FACT, THE TERM  
COULDN'T BE MORE APT, FOR EARLY MEDIEVAL PATRONS  
AND ARCHITECTS WERE CONSTANTLY LOOKING BACK TO  
THE GLORIES OF THE CLASSICAL ROMAN PAST, TRYING  
TO BUILD IN THE CLASSICAL LANGUAGE OF  
ARCHITECTURE, IN CHRISTIAN FORM.

DRAWING OF  
ROMAN BASILICA  
(Public domain)

SANTA SABINA - ROMAN BASILICA  
STOCK FOOTAGE: BAYLEY SILLECK  
"ART OF THE WESTERN WORLD  
PROGRAM #1, PART 2

BUT TO FOURTH-CENTURY CHRISTIANS, IT WAS A  
PRACTICAL MATTER. NEEDING PLACES OF WORSHIP,  
THEY TOOK OVER THE LONG ROMAN BASILICA WHICH  
BECAME THE STANDARD FORM FOR CHRISTIAN ARCHITECTS  
IN THE WEST.

AERIAL SHOT OF CHURCH  
STOCK FOOTAGE: TRIUMPH  
IN STONE (Arthur Cantor)

CHURCH EXT  
(ORIGINAL FOOTAGE)

CHURCH INT  
(ORIGINAL FOOTAGE)

GRADUALLY OVER THE CENTURIES THESE  
ARCHITECTS TRANSFORMED THE ROMAN FORM. THEY  
FIRST ADDED A GREAT TRANSEPT TO IT, THUS MAKING  
THE CHURCH INTO A SYMBOLIC CROSS SHAPE.  
AT THE WEST END OF THE BUILDING, THEY ADDED  
TOWERS, BREAKING UP THE HORIZONTAL SILHOUETTE OF  
THE BASILICA WITH VERTICAL FORMS. AT THE EAST  
END, THEY RETAINED THE ROMAN APSE, BUT MADE  
CHOIRS MORE SOPHISTICATED WITH RADIATING  
CHAPELS. AND INSIDE THE BUILDING, THEY BROKE UP  
THE SIMPLE WALLS OF THE ROMAN BASILICA WITH  
OPENINGS FOR THE GALLERIES AND FOR THE WINDOWS.  
AND INSTEAD OF THE FLAT WOODEN ROOFS OF THE EARLY  
BASILICAS, THEY USED ROMAN STYLE VAULTS.

(WEDDING SCENE, FRENCH DIALOGUE, SYNC AND V/O)

WEDDING  
INT PARAY  
(ORIGINAL FOOTAGE )

PAUL CROSSLEY (vo & oc)

IN THE MIDDLE AGES, PARAY-LE-MONIAL WOULD NEVER  
HAVE BEEN USED FOR WEDDINGS, BUT NEVERTHELESS THE  
CLUNIAN MONKS DID ENCOURAGE A LARGE LAY  
CONGREGATION.

INT PARAY  
PAUL CROSSLEY ON CAMERA  
(ORIGINAL FOOTAGE)

BUT THIS CHURCH IS NOT JUST A SUPERB  
EXAMPLE OF MONASTIC ARCHITECTURE, IT'S A MODEL BY  
WHICH WE CAN UNDERSTAND THE WHOLE OF HIGH  
ROMANESQUE ARCHITECTURE IN FRANCE.

FLOOR PLAN OF CHURCH

AS A PILGRIM, OR A MEMBER OF THE LAY  
CONGREGATION, WE WOULD HAVE ENTERED THIS BUILDING  
THROUGH A PORCH, AND FOUND OURSELVES IN THE WIDE  
AND SPLENDID NAVE EITHER IN THE CENTRAL AISLE,  
WHERE I'M STANDING, OR IN THE WIDE SIDE AISLES.  
WE WOULD HAVE MOVED UP THE CHURCH TO THE CROSSING  
BEHIND ME, SO-CALLED BECAUSE IT'S HERE THAT THE  
NAVE OF THE CHURCH CROSSES WITH THOSE SIDE  
SPACES, CALLED THE TRANSEPTS. AND BEYOND THEM,  
THE MOST HOLY PART OF THE CHURCH -- WITH THE  
CHOIR, THE HIGH ALTAR BEHIND WHICH THE MOST  
IMPORTANT RELICS WERE DISPLAYED AND BEYOND THE  
ALTAR, THE CURVING AMBULATORY WITH THE CHAPELS  
RADIATING OFF IT.

PAUL CROSSELY IN  
AMBULATORY OF PARAY  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY (cont) (oc & vo)

HUNDREDS OF PILGRIMS CROWDING INTO THE CHURCH WERE DANGEROUS AND NOISY. AND SO, THE MEDIEVAL ARCHITECT EVOLVED THIS SUPERB CORRIDOR AROUND THE HIGH ALTAR WHICH WE CALL AN AMBULATORY. THIS SOLVED PERFECTLY WHAT ONE SCHOLAR HAS CALLED THE TRAFFIC PROBLEM OF THE MEDIEVAL PILGRIMAGE.

INT PARAY  
(ORIGINAL FOOTAGE)

BUT PERHAPS MOST DISTINCTIVE OF HIGH ROMANESQUE ARCHITECTURE HERE IS THE GREAT TUNNEL OR BARREL VAULT ABOVE MY HEAD. ALMOST EVERY GREAT CHURCH IN FRANCE FROM THE 11TH CENTURY ONWARDS HAD THESE STONE VAULTS. AND FOR VERY GOOD REASONS. UNTIL THEN, MOST CHURCHES HAD SIMPLE TIMBER ROOFS OVER THEM. AND, AS YOU CAN IMAGINE, IN BUILDINGS THAT WERE LIT LARGELY WITH CANDLES, THIS WAS A TERRIBLE FIRE HAZARD.

PAUL CROSSLEY IN  
AMBULATORY OF PARAY  
(ORIGINAL FOOTAGE)

INT PARAY  
(ORIGINAL FOOTAGE)

BUT THERE WERE OTHER ADVANTAGES IN THESE GREAT VAULTS AS WELL. THEY WERE VISUALLY BEAUTIFUL, THEY WERE ACOUSTICALLY MARVELOUS. THE CLUNIES SPENT MOST OF THEIR DAY HERE IN THE CHOIR CHANTING THE DIVINE SERVICES AND THEIR GREGORIAN CHANTS WOULD BE TAKEN BY THESE BARREL VAULTS UPWARDS AND DISPERSED THROUGH THE WHOLE CHURCH.

MUSIC

TRANSPARENCY: MONKS SINGING  
IN CHOIR (The British  
Library)

INT PARAY  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY (cont) (vo)

INT PARAY  
(ORIGINAL FOOTAGE)

SO, STONE VAULTS WERE VERY MUCH NEEDED IN ROMANESQUE ARCHITECTURE IN THE LATE 11TH AND EARLY 12TH CENTURIES. BUT THEY POSED CONSIDERABLE PROBLEMS FOR ARCHITECTS THEN. THEY HAD NO SCIENTIFIC KNOWLEDGE OF ENGINEERING. THEY ALSO HAD VERY PRIMITIVE EQUIPMENT, SIMPLE WOODEN CRANES, AND SIMPLE SCAFFOLDING. THERE WERE BOUND TO BE FAILURES. VAULTS OFTEN COLLAPSED IN THE MIDDLE AGES.

SOUND

TRANSPARENCY: BUILDERS  
(DETAIL OF OLD TESTAMENT  
MINIATURES (The Pierpont  
Morgan Library)

SHOT OF MAN IN WHEEL  
STOCK FOOTAGE: CANTERBURY  
(TVS)

TRANSPARENCIES:  
BUILDERS  
COLLAPSING BUILDING  
(The Pierpont Morgan Library)

SHOT OF STATUE IN SQUARE & ARCH  
STOCK FOOTAGE: LIFE IN A  
MEDIEVAL MONASTERY  
(Aims Media)

IF A ROMANESQUE ARCHITECT WISHED, HOWEVER, TO FIND A GOOD MODEL FOR LARGE STONE VAULTING, HE COULD DO NO BETTER THAN TO LOOK AT THE WELL-PRESERVED EXAMPLES OF ROMAN VAULTING WHICH HE COULD HAVE FOUND IN THE SOUTH OF FRANCE OR ALL AROUND HIM HERE IN BURGUNDY.

TRANSPARENCY: ROMAN RUIN  
(SEF, Art Resource)  
ORIGINAL FOOTAGE - ARCHES

INT AUTUN  
(ORIGINAL FOOTAGE)

LESS THAN A MILE FROM THIS ROMAN GATE IN THE NEARBY TOWN OF AUTUN STANDS AUTUN CATHEDRAL. LIKE PARAY-LE-MONIAL, THE CATHEDRAL IS A PERFECT EXAMPLE OF THE INFLUENCE OF CLASSICAL ROMAN ARCHITECTURE ON THE ROMANESQUE ARCHITECT. WE CAN SEE THE CLASSICAL FORMS EVERYWHERE HERE.

INT AUTUN  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY (cont) (vo)

THE FLUTED PILASTERS CROWNED AT THE TOP BY CORINTHIAN CAPITALS. AND IN THE MIDDLE STORY OF THE BUILDING, THIS CHARACTERISTIC COMPOSITION OF ROUND ARCHES, SEPARATED BY FLAT PILASTERS, AND CLOSED BY A HORIZONTAL CORNICE. THESE FORMS COME STRAIGHT FROM THE LOCAL ROMAN PRECEDENT HERE IN AUTUN, THE PORTE D'ARROUX.

PORTE D'ARROUX  
(ORIGINAL FOOTAGE)

MICHAEL WOOD (vo)

THE ROMANESQUE STYLE SPREAD RIGHT ACROSS EUROPE. IN 1066 IT CROSSED THE ENGLISH CHANNEL WITH THE NORMAN CONQUEST OF ENGLAND. THE NORMANS SOON DESTROYED MOST OF THE MAIN ANGLO-SAXON CHURCHES, REPLACING THEM WITH ONES BUILT IN THE FRENCH ROMANESQUE, OR AS IT IS KNOWN IN BRITAIN, THE NORMAN STYLE.

MUSIC

THE SEA  
STOCK FOOTAGE: TRIUMPH IN  
STONE (Arthur Cantor)

TRANSPARENCIES OF THE  
BAYEUX TAPESTRY  
(Art Resource)  
LS EXT DURHAM  
(ORIGINAL FOOTAGE)

**SOME OF**

AND IT WOULD BE IN ENGLAND THAT **SOME OF** THE MOST DARING AND ORIGINAL INNOVATIONS WERE MADE IN MEDIEVAL ARCHITECTURE.

PAUL CROSSLEY (vo)

DURHAM CATHEDRAL, EVEN BY THE STANDARDS OF NORMAN ARCHITECTURE IN ENGLAND, IS A COLOSSAL BUILDING.

INT DURHAM  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY INT DURHAM  
(ORIGINAL FOOTAGE )

PAUL CROSSLEY (cont) (oc & vo)

DURHAM CATHEDRAL WAS BEGUN IN 1093 ON THE  
SORT OF SCALE AND GRANDEUR COMMON TO MANY GREAT  
NORMAN CATHEDRALS OF ENGLAND IN THE LATE ELEVENTH  
CENTURY. DURHAM IS A MASTERPIECE OF STRUCTURE.  
AND THAT MAKES IT IN A WAY A SLIGHTLY AMBIGUOUS  
BUILDING, BECAUSE DURHAM IS UNDOUBTEDLY A  
ROMANESQUE CHURCH, AND IN FACT IT IS A MASSIVE  
ROMANESQUE BUILDING, ONE OF THE LARGEST, BUT IT  
ALSO HAS GOTHIC ELEMENTS IN IT.

INT DURHAM  
(ORIGINAL FOOTAGE)

PC INT DURHAM  
(ORIGINAL FOOTAGE)

IN THE NINETEENTH CENTURY ARCHEOLOGISTS  
DEFINED THE GOTHIC STYLE AS HAVING THREE  
ESSENTIAL CHARACTERISTICS: THE POINTED ARCH, THE  
RIBBED VAULT AND THE FLYING BUTTRESS. AND DURHAM  
HAS GOT ALL THREE OF THESE. IT'S GOT POINTED  
ARCHES IN THE NAVE OF THE BUILDING. DURHAM'S  
ALSO GOT RIBBED VAULTS. IN FACT, IT'S PERHAPS  
ONE OF THE FIRST BUILDINGS IN EUROPE CONSISTENTLY  
TO USE RIBBED VAULTS THROUGHOUT THE WHOLE  
STRUCTURE.

INT DURHAM  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY INT . DURHAM  
(ORIGINAL FOOTAGE)

AND FINALLY, DURHAM DOES HAVE FLYING  
BUTTRESSES. CAN'T SEE THEM FROM DOWN HERE BELOW,  
BUT THEY DO EXIST UP IN THE DARK TRIFORIUM  
SUPPORTING THE GALLERY ROOVES, OF COURSE, BUT  
ALSO TAKING SOME OF THE LATERAL THRUST OF THESE  
GREAT VAULTS OUTWARDS AND DOWNWARDS ONTO THE  
GROUND.

INT DURHAM - FLYING BUTTRESSES  
(ORIGINAL FOOTAGE)

INT DURHAM  
(ORIGINAL FOOTAGE)

PAUL CROSSLEY: (cont) (vo & oc)

WELL, DO THESE THREE FEATURES MAKE DURHAM A  
GOTHIC BUILDING? OF COURSE THEY DON'T. BECAUSE  
DURHAM, LIKE EVERY OTHER ROMANESQUE CHURCH --  
PERHAPS EVEN MORE SO -- SUPPORTS THE THRUST OF  
ITS VAULTS ON GREAT WALLS AND PILLARS. IT'S NOT  
THE BUTTRESSES THAT SUPPORT THE STRUCTURE --  
IT'S THE SHEER WEIGHT OF THE MASONRY.

OF COURSE, THERE'S ORNAMENT AT DURHAM, VERY  
EXOTIC. THERE IS THE USE, PERHAPS FOR THE FIRST  
TIME IN ENGLAND, OF CHEVRON ORNAMENT, THIS  
ZIGZAG ORNAMENT. AND PERHAPS MOST FAMOUSLY ARE  
THE EXTRAORDINARY INCISED PATTERNS THAT THE  
MASONS HAVE PLACED AROUND THE GREAT COLUMNS AT  
DURHAM.

PAUL CROSSLEY INT DURHAM  
(ORIGINAL FOOTAGE)

IT IS PRECISELY THIS MIXTURE IN DURHAM OF  
STRONG ROMANESQUE FORMS AND THE BEGINNINGS OF  
GOTHIC ELEMENTS THAT MAKE IT SO IMPORTANT IN THE  
HISTORY OF EUROPEAN ARCHITECTURE.

LS EXT VEZELAY  
( ORIGINAL FOOTAGE)

MICHAEL WOOD (vo & oc)

BACK HERE AT VEZELAY THE VERY MOMENT OF HISTORICAL CHANGE CAN STILL BE SEEN IN THE TWO DISTINCT PARTS OF THE CHURCH, THE ROMANESQUE NAVE AND THE CHOIR HERE -- PURE GOTHIC. AND ONLY 70 YEARS SEPARATES THE TWO. THIS HEYDAY OF THE ROMANESQUE STYLE IN THE WEST HAD DRAWN ON MANY INFLUENCES: NATIVE, ROMAN, BYZANTINE, AND EVEN FURTHER AFIELD. AND THAT REVEALS A CHARACTERISTIC OF THE ART OF THE WEST FROM THEN UNTIL NOW: IT HAS ALWAYS SOUGHT CHANGE. AND THE 11TH AND 12TH CENTURIES WERE A PERIOD OF UNCEASING EXPERIMENTATION, WITH ARTISTS AND CRAFTSMEN FOREVER GROPING FOR NEW IDEAS AND BETTER TECHNIQUES. THE DEMOLITION OF THE ROMANESQUE CHOIR HERE AT VEZELAY, ALMOST NEW, AND ITS REPLACEMENT BY THE GOTHIC, WOULD SOON BE MIRRORED ACROSS EUROPE.

MICHAEL WOOD IN CHOIR OF VEZELAY  
(ORIGINAL FOOTAGE)

BUT THOSE GOTHIC IDEAS THAT WE SAW PREFIGURED AT DURHAM WERE NOT AT FIRST FOLLOWED UP IN ENGLAND. IT WAS NORTH FRANCE WHICH GAVE BIRTH TO THE NEW STYLE, A STYLE WHICH TO CONTEMPORARIES MUST HAVE MADE THE DIGNIFIED ROMANESQUE SEEM OLD-FASHIONED ALMOST OVERNIGHT. BUT A STYLE WHICH USHERED IN ONE OF THE GREATEST OF ALL PERIODS IN THE HISTORY OF THE ART OF THE WORLD, THE AGE OF GOTHIC.

MUSIC

INT CHOIR OF VEZELAY  
INT ST. DENIS  
(ORIGINAL FOOTAGE)

ART OF THE WESTERN WORLD

"A WHITE GARMENT OF CHURCHES"

PART II: THE AGE OF GOTHIC

LS EXT OF CHURCH  
(ORIGINAL FOOTAGE)

MICHAEL WOOD (vo & oc)

MUSIC

1145. IN THIS YEAR, SAYS A CONTEMPORARY  
ROBERT OF TARINI, THE PEOPLE OF CHARTRES BEGAN TO  
DRAG CARTS HARNESSSED TO THEIR OWN SHOULDERS,  
LADEN WITH STONE AND WOOD AND OTHER PROVISIONS  
FOR THE BUILDING OF THE NEW CHURCH. THE SILENCE  
ONLY BROKEN BY THEIR CRIES TO GOD FOR FORGIVENESS  
OF THEIR SINS.

CU SCULPTURE OF PRAYING  
PEOPLE  
(ORIGINAL FOOTAGE)

THE STORY OF THE CULT OF CARTS TAKES US TO  
THE HEART OF ONE OF THE MOST REMARKABLE PERIODS  
IN THE ART OF THE WEST: THE AGE OF THE GOTHIC  
CATHEDRALS. AND OF ALL THE CHURCHES BUILT THEN,  
ONE HAS COME TO STAND FOR ALL THE REST: CHARTRES.

EXT CHARTRES  
(ORIGINAL FOOTAGE)

EXT CHARTRES  
CAMERA ZOOMS TO MICHAEL WOOD  
ON TOWER OF CHARTRES  
(ORIGINAL FOOTAGE)

THE CHURCH AT CHARTRES WAS BURNED DOWN ON  
SEVERAL OCCASIONS BETWEEN THE 8TH CENTURY AND THE  
12TH, BUT EACH TIME THE PEOPLE OF CHARTRES WILLED  
ITS REBUILDING. THE CRAFTSMEN, THE SCULPTORS,

MS MICHAEL WOOD

MICHAEL WOOD (cont) (vo & oc)

(ORIGINAL FOOTAGE)

THE GLAZIERS, THE MASONS, THE CONSTRUCTION WORKERS, FLOODED IN FROM FAR AND WIDE BUT IT WAS THE PEOPLE OF CHARTRES THEMSELVES WHO PROVIDED THE BASIS IN THE MONEY RAISED BY THE SALE THE PRODUCE OF THEIR OWN LABORS. BUT THEY ALSO PROVIDED THE EMOTIONAL COMMITMENT AND SOMETIMES THAT COULD REACH FEVER PITCH, AS IN 1145. IN 1194 THE CHURCH WAS AGAIN BURNED DOWN, LEAVING ONLY THE GREAT WEST GATE, THE WESTERN TOWERS AND THE ANCIENT CRYPT. MIRACULOUSLY THEIR MOST SACRED RELIC, THE TUNIC OF THE VIRGIN MARY, SURVIVED INTACT IN THE CRYPT, TO THE JOY OF THE PEOPLE. AND EVEN MORE MIRACULOUSLY, THE ENTIRE CHURCH WAS RE-BUILT IN 27 YEARS, AND THAT IS THE CHURCH THAT WE CAN STILL SEE TODAY.

EXT WEST FRONT OF CHARTRES  
(ORIGINAL FOOTAGE)

MS MICHAEL WOOD  
(ORIGINAL FOOTAGE)

EXT CHARTRES  
(ORIGINAL FOOTAGE)

MUSIC  
|  
—

STREETS OF CHARTRES, THE TOWN  
(ORIGINAL FOOTAGE)

NOW WHAT THE CATHEDRAL MEANT TO THE PEOPLE WHO LIVED IN THESE STREETS IN THE 13TH CENTURY IS VERY DIFFERENT FROM WHAT IT MEANS TODAY.

THEN THE CATHEDRAL WAS NOT ONLY THE CENTER OF SPIRITUAL LIFE, IT WAS THE FOCUS OF CIVIC PRIDE AND DAILY LIFE LITERALLY REVOLVED AROUND IT. AS IN MANY MEDIEVAL TOWNS THE WESTERN GATES OF THE CATHEDRAL FORMED ONE SIDE OF A GREAT OPEN SQUARE. IN THE MIDDLE AGES, THIS WAS THE PLACE

TRANSPARENCY: CHURCH IN THE MIDDLE OF MARKET SQUARE  
(Bibliotheque Nationale)

TRANSPARENCIES:

BREAD SELLER

FISH SELLER

APOTHECARY

(Osterreichische Bibliothek)

DETAILS OF CHURCH IN THE

MIDDLE OF MARKET SQUARE

(Bibliothek National)

TRANSPARENCIES:

MUMMERS/MUSICIANS

CHURCH IN THE MIDDLE OF

MARKET SQUARE

BAPTISM

(Bibliothek Nationale)

MARRIAGE SCENE

FUNERAL

(Art Resource)

EXT CHARTRES

MICHAEL WOOD ON CAMERA

(ORIGINAL FOOTAGE)

MICHAEL WOOD (cont) (vo & oc)

WHERE THE TOWNSPEOPLE COULD MEET THE FARMERS AND  
THE PRODUCE OF THE COUNTRYSIDE COULD BE BOUGHT  
AND SOLD. HERE TOO THEY COULD MINGLE WITH  
TINKERS AND PEDDLERS, SALTSELLERS, DEALERS IN  
RELICS, AND THE WHOLE GALLERY OF NEFARIOUS  
CHARACTERS WHO THROGGED THE ROADS OF CHRISTENDOM  
AT THAT TIME. THE IMPORTANT RITUALS OF PEOPLE'S  
LIVES CENTERED IN THE CHURCH. IN THE CHURCH THE  
INFANT WAS BAPTIZED... THE YOUNG WERE  
MARRIED... AND PRAYERS WERE OFFERED FOR THE  
SOULS OF THE DEAD.

MUSIC

THE TREMENDOUS OUTPOURING OF SKILL, LABOR  
AND FAITH REPRESENTED IN THE AGE OF GOTHIC  
CATHEDRALS NEEDS TO BE UNDERSTOOD IN THE LIGHT OF  
THE GREAT CHANGES HAPPENING IN WESTERN EUROPE  
BETWEEN 1100 AND 1300 AND THE MOST IMPORTANT OF  
THESE WAS A DRAMATIC POPULATION BOOM. AS EUROPE  
GREW MORE STABLE AND MORE PROSPEROUS, MEN AND  
WOMEN SEEMED TO HAVE MARRIED YOUNGER AND HAD  
BIGGER FAMILIES. AS A RESULT, THE POPULATION OF  
THE WEST INCREASED THREEFOLD IN THOSE TWO  
CENTURIES, AND IN THE RICHEST PARTS, UP TO  
TENFOLD. HUNDREDS OF NEW TOWNS WERE FOUNDED, AND  
THE OLD ONES THRIVED AS LOCAL AND LONG DISTANCE  
TRADE FLOURISHED.

TRANSPARENCY: PEOPLE PULLING

CARTS & UNLOADING COAL

(Bibliothek Nationale)

MICHAEL WOOD IN FRONT OF  
CHARTRES  
(ORIGINAL FOOTAGE)

MICHAEL WOOD (cont) (vo & oc)

AT THE SAME TIME THERE WERE NEW  
INTELLECTUAL IMPULSES, EVIDENCED BEST OF ALL IN  
THE FOUNDING OF THE GREAT UNIVERSITIES, PARIS,  
OXFORD, AND CAMBRIDGE AND INSIDE THE CHURCH,  
GREAT SCHOLARS SUCH AS PETER ABELARD, ATTEMPTED  
TO WRESTLE AFRESH WITH THOSE ETERNAL PROBLEMS OF  
THE RELATIONSHIP BETWEEN THE RATIONAL AND LOGIC,  
AND FAITH. SO EVERYWHERE THERE WAS A SENSE OF  
CHANGE.

STOCK FOOTAGE: OUTTAKES  
FROM SUZANNE BAUMAN'S  
WOMEN ARTISTS  
EXT ST. DENIS  
(ORIGINAL FOOTAGE)

NOWHERE IS THIS SENSE OF CHANGE REVEALED  
MORE DRAMATICALLY THAN IN ARCHITECTURE. IN A  
DRAB SUBURB OF PARIS, AT THE CHURCH OF ST. DENIS,  
ONCE THE GLORIOUS BURIAL PLACE OF THE KINGS OF  
FRANCE, WE CAN PINPOINT THE MOMENT OF TRANSITION  
TO THE NEW VISIONARY GOTHIC STYLE.

INT ST. DENIS  
(ORIGINAL FOOTAGE)

WILLIAM CLARK (vo)

IT'S VERY RARE IN THE HISTORY OF WESTERN  
ARCHITECTURE WHEN WE CAN SEE A NEW STYLE BORN IN  
A NEW PLACE IN ONE MONUMENT AT A VERY SPECIFIC  
MOMENT IN TIME. BUT SUCH IS THE CASE HERE  
WHERE, FOR THE VERY FIRST TIME, THE GOTHIC STYLE  
WAS CREATED.

INT ST. DENIS  
(ORIGINAL FOOTAGE)

INT ST. DENIS  
(ORIGINAL FOOTAGE)

MICHAEL WOOD (vo)

WILLIAM CLARK IS AN ART HISTORIAN WHO HAS  
MADE NEW CONTRIBUTIONS TO OUR KNOWLEDGE OF ST.  
DENIS AND CHARTRES.

INT ST. DENIS  
WILLIAM CLARK ON-CAMERA  
(ORIGINAL FOOTAGE)

WILLIAM CLARK (vo & oc)

THE NEW STYLE OF ARCHITECTURE IS  
CHARACTERIZED BY THESE TALL, THIN COLUMNS, THEIR  
FOLIAGE CAPITALS THAT LIFT UP THE NOW EVEN  
CEILING HEIGHT, A NETWORK OF POINTED ARCHES AND  
RIB VAULTS. THESE THINGS HAVE BEEN USED BEFORE,  
BUT WHAT'S NEW AND INDEED UNIQUE HERE AT ST.  
DENIS IS THE NEW SENSE OF THE ORGANIZATION OF THE  
SPACE. THE DIVISIONS ARE NOW PLAYED DOWN IN  
FAVOR OF AN OVERALL UNIFIED SPACE THAT FLOWS FROM  
ONE SIDE OF THE BUILDING TO THE OTHER.

INT ST. DENIS  
(ORIGINAL FOOTAGE)

THE DIFFERENCES FROM ROMANESQUE ARCHITECTURE  
ARE CLEAR. ROMANESQUE ARCHITECTURE HAD MASSIVE,  
HEAVY, THICK WALLS AND DIVIDED SPACES. HERE AT  
ST. DENIS THE DIVISIONS BETWEEN UNITS LIKE THE  
WALLS BETWEEN <sup>the</sup> RADIATING CHAPELS HAVE SIMPLY  
DISAPPEARED IN FAVOR OF THIS VAST EXPANSE OF  
SPACE THAT SEEMS TO FLOAT AROUND US. AND IT'S  
FILLED WITH LIGHT. THE WALL, AS A SURFACE, HAS  
DISAPPEARED AND HAS BEEN REPLACED BY TRANSLUCENT  
SCREENS OF GLASS.

MUSIC

INT ST DENIS  
STAINED GLASS  
(ORIGINAL FOOTAGE)

INT ST. DENIS  
STAINED GLASS  
(ORIGINAL FOOTAGE)

MICHAEL WOOD (vo)

ALL THIS WAS DUE TO THE INFLUENCE OF  
ONE OF THE MOST EXTRAORDINARY PEOPLE IN 12TH CENTURY  
FRANCE: THE MAN WHO CONCEIVED THE NEW BUILDING,  
ABBOT SUGER OF ST. DENIS.

INT ST. DENIS  
REFLECTIONS OF LIGHT  
(ORIGINAL FOOTAGE)

SUGER BELIEVED THAT THE LIGHT FLOODING THE  
CHOIR THROUGH THE STAINED GLASS WINDOWS BECOMES  
DIVINE LIGHT: A REVELATION OF THE SPIRIT OF  
GOD. THUS IT WAS POSSIBLE, HE SAID, TO CREATE IN  
A CHURCH "A STRANGE REGION OF THE UNIVERSE  
SUSPENDED BETWEEN EARTH AND HEAVEN."

TRANSPARENCY: SUGER'S CHALISE  
(The National Gallery of Art,  
Washington)

SUGER ALSO PLACED GOLD AND JEWELLED OBJECTS  
EVERYWHERE IN HIS CHURCH FOR THESE, TOO, WERE  
FELT TO REFLECT THE DIVINE LIGHT.

INT ST. DENIS  
(ORIGINAL FOOTAGE )

IN JUNE 1144, SUGER CONSECRATED THE NEW  
CHOIR AT ST. DENIS IN THE PRESENCE OF THE KING OF  
FRANCE, HIS NOBLES, AND THE CHIEF ARCHBISHOPS AND  
BISHOPS. DAZZLED BY WHAT THEY SAW, THEY RETURNED  
HOME INSPIRED TO EQUAL OR EVEN OUTDO SUGER'S  
CREATION. RHEIMS, SENS, SENLIS, SOISSONS,  
BEAUVAIS, CANTERBURY AND CHARTRES WOULD SOON SHOW  
THE INFLUENCE OF THE NEW ST. DENIS.

MICHAEL WOOD (cont) (vo)

Aerial of Cathedral in city  
STOCK FOOTAGE - CATHEDRAL  
(Unicorn Productions)  
CHURCH EXT  
(ORIGINAL FOOTAGE)

THE MEDIEVAL CATHEDRAL WAS THE FOCUS OF  
POPULAR PRIDE AND INTENSE RIVALRY, FOR THE  
PRESTIGE AND IMPORTANCE OF A TOWN WAS DETERMINED  
TO A LARGE EXTENT BY THE SIZE AND HEIGHT AND  
BEAUTY OF ITS CATHEDRAL.



TRANSPARENCY: SPIRE OF  
STRASBOURG (Art Resource)

Exterior & interior of  
AMIENS: STOCK FOOTAGE -  
CATHEDRAL (Unicorn Productions)

THIS RIVALRY PUSHED CHURCH SPIRES TO  
UNPRECEDENTED HEIGHTS. THE SPIRE OF CHARTRES  
WOULD EXTEND BEYOND THE TOP OF A 30-STORY  
SKYSCRAPER. A 40-FLOOR SKYSCRAPER WOULD BE  
NEEDED TO SURPASS THE SPIRE AT STRASBOURG. THE  
DIMENSIONS OF THE CATHEDRAL AT AMIENS MADE IT  
POSSIBLE FOR THE ENTIRE POPULATION OF THE CITY  
-- SOME 10,000 PEOPLE -- TO ATTEND ONE CEREMONY.

Exterior of NOTRE-DAME  
STOCK FOOTAGE - CATHEDRAL  
(Unicorn Productions)  
CHARTRES: ORIGINAL FOOTAGE  
RHEIMS: STOCK FOOTAGE -  
TRIUMPH IN STONE (Arthur  
Cantor)  
Interior of AMIENS and  
Aerial of BEAUVAIS:  
STOCK FOOTAGE - CATHEDRAL  
(Unicorn Productions)

BUT IT WAS IN THE HEIGHT OF THE VAULTING  
THAT THE MOST INTENSE COMPETITION REIGNED. WHEN  
THE VAULTING OF NOTRE-DAME IN PARIS ACHIEVED A  
HEIGHT OF 108 FEET, CHARTRES ROSE 121 FEET ABOVE  
THE GROUND. RHEIMS THEN SURPASSED THIS WITH 125  
FEET. NEXT AMIENS ROSE 139 FEET. FINALLY  
BEAUVAIS CATHEDRAL, WHICH WOULD HAVE BEATEN THEM  
ALL WITH A VAULT OF 158 FEET WENT BEYOND THE  
LIMITS OF SAFETY AND MEDIEVAL ENGINEERING SKILL,  
AND THE WALLS OF THE CHOIR COLLAPSED.

TRANSPARENCY: BUILDING  
COLLAPSING WITH PEOPLE  
(The Pierpont Morgan Library)

MUSIC



MICHAEL WOOD (cont) (vo)

ENGLISH CATHEDRAL SEQUENCE

Aerial and interior of  
CANTERBURY CATHEDRAL:  
STOCK FOOTAGE -  
CANTERBURY (TVS)

DESPITE ISOLATED DISASTERS LIKE BEAUVAIS,  
GOTHIC TRIUMPHED OVER MUCH OF EUROPE WITHIN A FEW  
GENERATIONS. AT CANTERBURY, WHEN THE CHOIR WAS  
DESTROYED IN THE GREAT FIRE IN 1174, IT WAS  
REBUILT IN THE NEW GOTHIC STYLE. ENGLAND WAS THE  
FIRST TO ADOPT THE GOTHIC, NOT SURPRISING IN A  
COUNTRY WITH CLOSE DYNASTIC AND HISTORICAL LINKS  
WITH FRANCE.

MUSIC

BUT ENGLISH ARCHITECTS ALWAYS TENDED TO GO  
THEIR OWN WAY, FAVORING LENGTH OVER HEIGHT:  
EVOLVING THEIR OWN FORMS OFTEN BY DELIBERATELY  
MISINTERPRETING THEIR FRENCH MODELS.

Exterior and Interior of  
WELLS CATHEDRAL: STOCK FOOTAGE -  
WELLS CATHEDRAL (Moving Image)

BY THE EARLY 14TH CENTURY, AT WELLS  
CATHEDRAL THE DEEP-ROOTED ENGLISH TENDANCY TOWARD  
ARCHITECTURAL FANTASY BROKE FREE, PRODUCING  
DARING INNOVATIONS. MOST STRIKING (AND  
ECCENTRIC) ARE THE MASSIVE STRAINER ARCHES ADDED  
TO REINFORCE THE SUPPORTS OF THE CROSSING TOWER.  
AND THAT MOST NOTABLE OF ENGLISH CONTRIBUTIONS TO  
GOTHIC - THE ELABORATELY PATTERNED VAULT WITH  
IT'S DELICATE TRACERY OF STONE.

MICHAEL WOOD (vo)

TRANSPARENCY: GOLDEN CATHEDRAL  
WITH BUILDERS (Bibliotheque  
Nationale)

DURING THE HEYDAY OF GOTHIC, HUNDREDS OF  
CATHEDRALS AND THOUSANDS OF CHURCHES WERE BUILT  
ALL ACROSS EUROPE. IN THAT TIME IT HAS BEEN  
ESTIMATED THAT MORE STONE WAS QUARRIED IN FRANCE  
ALONE THAN IN THE ENTIRE HISTORY OF ANCIENT EGYPT.

EXT ROYAL PORTAL, CHARTRES  
(ORIGINAL FOOTAGE)

AT THE HEART OF GOTHIC WAS A COMBINATION OF  
ALL THE ARTS TRANSFORMED BY RELIGIOUS FAITH INTO  
A MYSTICAL VISION. AND IT IS AT CHARTRES THAT  
THESE ELEMENTS ARE FELT TO HAVE ACHIEVED THEIR  
GREATEST HARMONY.

MUSIC

CU SCULPTURE ROYAL PORTAL  
(ORIGINAL FOOTAGE)

THE WEST FRONT OF CHARTRES, THE SO-CALLED  
ROYAL PORTAL, IS THE ONLY GROUP TO SURVIVE THE  
CALAMITOUS FIRE OF 1194. THE FAITHFUL WERE  
GREETED BY ROWS OF OLD TESTAMENT KINGS AND QUEENS  
RECALLING THE BIBLICAL ANCESTRY CLAIMED BY THE  
12TH CENTURY FRENCH KINGS.

WILLIAM CLARK ON CAMERA  
EXT ROYAL PORTAL  
(ORIGINAL FOOTAGE)

WILLIAM CLARK (oc & vo)

THESE OLD TESTAMENT PROPHETS AND KINGS AND  
QUEENS GIVE US A VERY CLEAR SENSE OF THE NEW  
RELATIONSHIP BETWEEN SCULPTURE AND ARCHITECTURE.

CUS OF SCULPTURE OF  
ROYAL PORTAL  
(ORIGINAL FOOTAGE)

THEY STAND AWAY FROM THEIR ARCHITECTURAL  
BACKGROUND. THEY FLOAT SERENELY IN SPACE,

CU SCULPTURE OF ROYAL PORTAL  
(ORIGINAL FOOTAGE)

WILLIAM CLARK (cont) (vo & oc)  
TOUCHING NEITHER THE BOTTOM NOR THE TOP. THEIR  
LINES ARE DICTATED BY THOSE OF THE ARCHITECTURE  
BEHIND THEM. THUS THEIR TALL, SLIM AND VERTICAL  
PROPORTIONS. BUT THEY ARE AT THE SAME TIME  
REMARKABLY FREE FROM THEIR ARCHITECTURAL  
CONSTRAINTS, AT ONCE MAJESTIC, DIGNIFIED, BUT NO  
LONGER REMOTE. THEY ARE VERY HUMAN AND  
APPROACHABLE IN THEIR FACIAL

PAN-UP 3 JAMB FIGURES:  
STOCK FOOTAGE - CHARTRES  
(Encyclopedia Britannica)  
CU TYMPANUM OF CHARTRES  
(ORIGINAL FOOTAGE)

EXPRESSIONS AND THEIR EMOTIONS. UP ABOVE IN THE  
TYMPANUM, WE HAVE CHRIST IN MAJESTY WITH THE FOUR  
EVANGELIST SYMBOLS WITH THE ELDERS OF THE  
APOCALYPSE AND ANGELS. A MAJESTIC VISION  
SYMBOLIZING IN FACT THE PROMISE OF SALVATION,  
UNLIKE THE TEAMING AND CROWDED TYMPANUM OF ST.  
LAZARE AT AUTUN, WHOSE SUBJECT WAS THE LAST  
JUDGEMENT IN ALL ITS TERRIFYING DETAIL, HERE WE  
HAVE THE PROMISE OF SALVATION, AND A SERENITY AND  
A MAJESTY. AND ABOVE ALL, AN APPROACHABLE  
HUMANITY THAT ANIMATES THE SCULPTURE HERE. WE  
SEE IN THEM THE VERY EMBODIMENT OF THE MID-12TH  
CENTURY HUMANISM THAT IS SO PREVALENT IN THE  
SCHOOL OF CHARTRES AT THIS VERY TIME.

MUSIC

C.U. TYMPANUM OF AUTUN  
(ORIGINAL FOOTAGE)

FACES OF 3 JAMB FIGURES:  
STOCK FOOTAGE - CHARTRES  
(Encyclopedia Britannica)

WILLIAM CLARK ON CAMERA  
EXT CHARTRES  
(ORIGINAL FOOTAGE )

WILLIAM CLARK (cont) (oc & vo)  
ONE OF THE MOST EXCITING THINGS THAT HAPPENS

CUS OF SCULPTURE  
(ORIGINAL FOOTAGE)

AT CHARTRES IS THAT YOU CAN MOVE FROM THE WEST  
FRONT TO THE NORTH TRANSEPT AND YOU CHANGE  
COMPLETELY THE SENSE OF STYLE IN THE SCULPTURE.  
A COMPLETE CHANGE THAT'S TAKEN PLACE IN THE  
ATTITUDE TOWARDS THE HUMAN BODY. THESE FIGURES  
ARE NOW MUCH FREER AND SEEM TO MOVE. THEY HAVE  
ANIMATED FACIAL EXPRESSIONS. THE DRAPERY FALLS  
AROUND THE BODIES, AND REVEALS IT IN ITS  
CONTOURS.

WE'VE GOT THE OLD TESTAMENT KINGS AND  
PROPHETS AGAIN ON BOTH SIDES. ALL OF THESE  
EMPHASIZE SALVATION THROUGH SACRIFICE. ABRAHAM,  
FOR INSTANCE, IS PREPARING TO SACRIFICE HIS SON  
ISAAC AS GOD COMMANDED HIM. HE LOOKS UP AT THE  
ANGEL WHO ORDERS HIM TO SUBSTITUTE THE RAM.

BOTH THE NORTH AND SOUTH TRANSEPT PORTALS  
BELONG TO THE NEW CATHEDRAL, BUILT AFTER THE 1194  
FIRE. THE SOUTH SIDE FOLLOWS SHORTLY AFTER THE  
NORTH, SO THE SAME CHANGES WE SAW THERE ARE NOW  
EVEN MORE ADVANCED. HERE, FOR INSTANCE, IS THE  
WARRIOR ST. THEODORE. WITH THE WEIGHT BORNE ON  
ONE FOOT, LIKE THE CLASSICAL CONTRAPOSTO POSE, HE

CUS SCULPTURE CHARTRES  
(ORIGINAL FOOTAGE)

WILLIAM CLARK (cont) (vo)  
IS LIBERATED FROM THE ARCHITECTURAL FRAMEWORK.  
IN CONTRAST TO THE OTHER BIBLICAL FIGURES, FOR  
THE VERY FIRST TIME, HE IS NOW DRESSED AND ARMED  
AS A CONTEMPORARY 13TH CENTURY CRUSADER.

MUSIC

ANNUNCIATION & VISITATION  
STATUES FROM RHEIMS:  
STOCK FOOTAGE - TRIUMPH IN  
STONE (Arthur Cantor)

TRANSPARENCY: SMILING ANGEL  
of RHEIMS and UTA & EKKHARDT  
(ART RESOURCE)

MICHAEL WOOD: (vo & oc)  
THE HUMAN FORM AND ITS NATURAL DEPICTION,  
NOW SANCTIONED BY THE CHURCH, RELEASED THE  
CREATIVE ENERGIES OF THE GOTHIC SCULPTOR. SOON A  
GREAT VARIETY OF INDIVIDUALIZED FIGURES BLOSSOMED  
ON CATHEDRALS NOT ONLY IN FRANCE BUT ALL OVER  
EUROPE.

MICHAEL WOOD ON CAMERA  
EXT WEST FRONT CHARTRES  
(ORIGINAL FOOTAGE)

THE GREAT AGE OF GOTHIC CATHEDRALS THEN WAS  
AN UNPARALLELED TIME OF EXPANSIVENESS IN EUROPEAN  
SOCIETY. BUT IN SAYING THAT WE MUSTN'T FORGET  
THAT DURING THOSE YEARS THE MASS OF SOCIETY WAS  
STILL DEPENDENT PEASANTRY, UNFREE,  
LABORING UNDER AN EXTRAORDINARILY RIGID SOCIAL  
SYSTEM. IT WAS PERHAPS BECAUSE THEIR LIVES WERE  
SO HARSH THAT THE CATHEDRAL MEANT SO MUCH TO  
THEM. THERE COULD HARDLY BE A GREATER CONTRAST  
BETWEEN THE SQUALID CONDITIONS OF THEIR LIVES AND  
THE SPLENDOR OF THE CATHEDRAL TO WHICH THEY  
QUITE LITERALLY LOOKED UP.

MUSIC

TRANSPARENCY: FEUDAL PEASANTS  
(The Pierpont Morgan Library)  
TRANSPARENCIES FROM ART RESOURCE:  
MAN CUTTING GRAIN  
2 MEN SYTHING GRAIN  
MAN PULLING TURNIPS  
TRANSPARENCY: 2 WOMEN WORKING  
IN KITCHEN (Osterreichische  
Nationalbibliothek)  
TRANSPARENCIES FROM ART RESOURCE:  
MEN CRUSHING GRAPES  
MAN CLEANING DEAD PIG

ORIGINAL FOOTAGE: INT CHARTRES

WILLIAM CLARK (vo & oc)

WILLIAM CLARK ON CAMERA  
INT CHARTRES  
(ORIGINAL FOOTAGE)

HERE AT CHARTRES WE SEE THE CULMINATION OF  
50 YEARS OF ARCHITECTURAL EXPERIMENTATION AND  
DEVELOPMENT ALL BROUGHT TOGETHER BY A MASTER  
BUILDER TO CREATE A COMPLETELY NEW SENSE OF  
GOTHIC SPACE.

INT CHARTRES  
(ORIGINAL FOOTAGE)

WE START AT THE FLOOR WITH THOSE TALL LEAN  
PILLARS THAT RISE MAJESTICALLY FROM THE FLOOR  
UNINTERRUPTED, TOWARDS THEIR CAPITALS AND THEIR  
ARCADES, AND ON THE FRONT SIDE DIRECTLY TOWARDS  
THE VAULTS. THE SECOND LEVEL IS THAT HORIZONTAL  
WALL PASSAGE THAT PROVIDES A LITTLE RELIEF FROM  
THE VERTICAL AND THAT PREPARES US FOR THE MOST  
SPECTACULAR ACHIEVEMENT IN CHARTRES, THOSE  
ENORMOUS CLERESTORY WINDOWS. WINDOWS THAT ARE AS  
TALL AS THE ARCHES BELOW AND WINDOWS THAT TAKE UP  
THE FULL EXPANSE OF THE WALL. THAT MARKS IT AS  
THE BEGINNING OF THE CLASSIC AGE OF FRENCH GOTHIC  
CATHEDRALS, THE PERIOD THAT WE CALL THE HIGH  
GOTHIC.

STAINED GLASS  
INT CHARTRES  
(ORIGINAL FOOTAGE)

CHARTRES HAS MORE OF ITS ORIGINAL GLASS THAN  
ANY OTHER MEDIEVAL CATHEDRAL. WHAT MAKES  
POSSIBLE THE SIZE OF THOSE WINDOWS AND THE  
OPENNESS OF THAT WALL IS, IN FACT, THE LAST MAJOR

EXT CHARTRES  
FLYING BUTTRESSES  
(ORIGINAL FOOTAGE)

WILLIAM CLARK (vo)

STRUCTURAL ADVANCE IN GOTHIC ARCHITECTURE --  
THE EXTERNAL FLYING BUTTRESSES THAT TAKE ALL THE  
WEIGHT AND THE PRESSURES FROM THE VAULTS, FROM  
THE TIMBER ROOF, AND TRANSFER IT AWAY FROM THE  
WALL DIRECTLY INTO THE GROUND.

ANIMATION: STOCK FOOTAGE  
CHARTRES (Encyclopedia  
Britannica)

ROMANESQUE ARCHITECTURE DOESN'T HAVE THIS  
ADVANTAGE. THERE WE HAVE SHORT, HEAVY PIERS,  
THICK WALLS WITH SMALL WINDOWS, ROUND ARCHES AND  
GROIN VAULTS CREATING SOLID BUT NOT VERY TALL  
BUILDINGS.

IN THE GOTHIC CHURCH THE WALLS DO NOT CARRY  
THE WHOLE WEIGHT OF THE STRUCTURE. THE INNER  
PIERS ARE SLIM AND NARROW, THE RIB VAULTS ARE  
THIN UNDER A TALL TIMBER ROOF. MASSIVE WINDOWS  
TAKE UP MOST OF THE WALL. THIS OPENNESS WAS  
POSSIBLE BECAUSE THE STRUCTURAL SUPPORT HAS BEEN  
MOVED TO THE OUTSIDE. MASSIVE UPRIGHT PIERS  
SURROUND THE BUILDING. GIANT ARCHES, LIKE GREAT  
ARMS, SPRING FROM THEM TO RESIST THE PRESSURES OF  
WEIGHT AND WIND.

MONTAGE OF FLYING BUTTRESSES:  
STOCK FOOTAGE -

- CATHEDRAL (Unicorn Productions)
- CHARTRES (Encyclopedia Britannica)
- CATHEDRAL (Unicorn Productions)
- TRIUMPH IN STONE (Athur Cantor)

MUSIC



INT CHARTRES  
STAINED GLASS  
(ORIGINAL FOOTAGE)

ANNE PRACHE (vo)

WHAT I LIKE PARTICULARLY IN CHARTRES AND I  
THINK IT IS UNIQUE IS ALL ITS ENSEMBLE OF STAINED  
GLASS. IT GIVES AN ATMOSPHERE, IT GIVES REALLY  
WHAT THE PEOPLE OF THE TIME WANTED TO BE. IT IS  
A CHURCH. IT IS A CHURCH IN WHICH PEOPLE PRAY.  
SO THE STAINED GLASS IS TO GIVE A LIGHT WHICH IS  
NOT NATURAL LIGHT, WHICH IS ANOTHER LIGHT.

ANNE PRACHE ON CAMERA  
AMBULATORY OF CHARTRES  
(ORIGINAL FOOTAGE)

MICHAEL WOOD (vo)

ANNE PRACHE IS AN EMINENT FRENCH MEDIEVALIST  
WHO HAS DEVOTED MUCH OF HER PROFESSIONAL LIFE TO  
THE STUDY OF THE CATHEDRAL OF CHARTRES AND ITS  
STAINED-GLASS WINDOWS.

INT CHARTRES  
STAINED GLASS

ANNE PRACHE ON CAMERA  
INT CHARTRES

ANNE PRACHE (vo & oc)

THE MOMENT YOU GET INSIDE THIS CHURCH THE  
LIGHT CHANGES, SO YOU ARE REALLY IN ANOTHER  
WORLD. IN A SACRED WORLD. IT MUST HAVE BEEN  
A VERY GREAT ENTERPRISE TO DECORATE SUCH A  
CHURCH. IT IS SUPPOSED TO COVER ABOUT SEVEN  
ACRES OF WINDOWS, WHICH IS SOMETHING TERRIFIC  
WHEN YOU THINK OF THE MEANS THE PEOPLE HAD AT THE  
TIME.

MUSIC

INT CHARTRES  
STAINED GLASS  
(ORIGINAL FOOTAGE)

ANNE PRACHE (continued): (vo & oc)

THE CHURCH IS DEDICATED TO THE VIRGIN, AND YOU FIND HER EVERYWHERE. SHE IS THE CENTER OF ALL THE DECORATION OF THE CHURCH.

IF YOU LOOK AT THE CENTRAL WINDOW ON THE WEST FACADE, WHICH IS THE LARGER WINDOW EVER MADE IN THE 12TH CENTURY. 11 METERS. SOMETHING LIKE 30 FEET HIGH. YOU HAVE A GREAT COMPOSITION. A KIND OF DECORATION JUST AS YOU COULD SEE ON MURALS OR ON TAPESTRIES OR ON GREAT MOSAICS.

YOU CAN SEE THAT ON THE TOP OF THE WINDOW SHE IS ENTHRONED BETWEEN ANGELS, SO SHE IS REALLY THE QUEEN OF HEAVEN.

ANNE PRACHE ON CAMERA  
INT CHARTRES  
(ORIGINAL FOOTAGE)

FOR THE STAINED-GLASS MAKERS, THEY HAD NO LARGE PIECES OF GLASS. THEY HAD ONLY SMALL PIECES OF THEM, BECAUSE THEY BLEW THE GLASS. THEY COULD NOT PRODUCE IT AS IT IS PRODUCED TODAY. SO THEY COULD PRODUCE ONLY LITTLE BITS OF GLASS. SO EACH TIME THEY WANTED TO CHANGE THE COLOR, THEY HAD TO CHANGE THE PIECE OF GLASS. AND TO PUT ALL THE GLASS, THE PIECES OF GLASS TOGETHER, THEY HAD TO HAVE LEAD GOING ALL AROUND. SO IT'S LIKE A MOSAIC.

Glass Cutting: STOCK FOOTAGE  
TRIUMPH IN STONE (Arthur  
Cantor)

INT CHARTRES  
STAINED GLASS  
(ORIGINAL FOOTAGE)

ANNE PRACHE (cont.) (vo & oc) :

IF YOU START STUDYING THESE WINDOWS YOU CAN LEARN  
A LOT ABOUT THE LIFE OF THE MIDDLE AGES. WE HAVE  
THE FURRIERS. WE HAVE EVEN THE SCULPTORS, AND  
PROBABLY IT'S ONE OF THE BEST REPRESENTATIONS OF  
THE 13TH CENTURY. IT'S REALLY A GREAT  
DOCUMENTATION FOR US.

ANNE PRACHE ON CAMERA  
INT CHARTRES  
(ORIGINAL FOOTAGE)

SO I THINK THIS STAINED GLASS OF CHARTRES IS  
REALLY TELLING ABOUT THE WAY PEOPLE LIVED, THE  
WAY THEY THOUGHT, THE WAY THEY PRAYED, ALL THEIR  
IDEAS AND BELIEFS.

MICHAEL WOOD ON CAMERA  
INT CHARTRES  
(ORIGINAL FOOTAGE)

MICHAEL WOOD WRAP UP (v.o. & o.c.)

THE CATHEDRALS OF THE GOTHIC AGE LIKE  
CHARTRES WERE INDEED, AS ABBOT SUGER HAD SAID,  
NEW WORKS SUFFUSED BY NEW LIGHT. IN THEIR  
COMBINATION OF SOARING STONEWORK, SCULPTURE AND  
PAINTED GLASS, THEY HAD CREATED AN ART TO SET  
BESIDE AND EVEN TO SURPASS THE WORKS OF CLASSICAL  
ANTIQUITY. AS WE'VE SEEN, THEIRS WAS A LIVING  
ART, WHICH HAD TAKEN CENTURIES TO COME TO  
FRUITION AND IT STILL HAS THE POWER TO ASTONISH  
US BY THE SHEER QUANTITY AND QUALITY OF THE GREAT  
CHURCHES, THE VAST AREAS THEY COVERED, THE HUGE  
SPACES THEY ENVELOPED, AND THEIR ETHEREAL BEAUTY.

MICHAEL WOOD ON CAMERA  
INT CHARTRES

(ORIGINAL FOOTAGE)

MICHAEL WOOD (cont.) (vo & oc)

THEIR ART ORIGINATED SLOWLY AND PAINFULLY, BUT  
THOSE WHO CAME AFTER THEM -- THE ARTISTS WE NOW  
CALL THOSE OF THE EARLY RENAISSANCE -- WOULD  
TRULY BE STANDING ON THE SHOULDERS OF GIANTS.

INT CHARTRES  
ROSE WINDOW  
(ORIGINAL FOOTAGE)

END

MUSIC

