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

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PART I: ROMANESQUE ART

MICHAEL WOOD (vo)

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

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.

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'."
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.
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.

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

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.
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.

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.

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)

was the offerings to the saints and their relics by pilgrims in their thousands that helped pay the construction costs of the great Romanesque pilgrims churches lining the main roads to Santiago.

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.

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.

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 MAGDALENE. 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.

TO THE DEVOUT MEDIEVAL CHRISTIAN, A HOLY
RELC 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.

EXT VEZELAY
(ORIGINAL FOOTAGE)

INT VEZELAY
(ORIGINAL FOOTAGE)

RELIQUARY
(ORIGINAL FOOTAGE)

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)

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
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".
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.


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.

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

THE MONASTIC IDEAL HAD LONG BEEN A SPIRITUAL GOAL OF HUMANITY 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.

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.
MICHAEL WOOD (cont) (v/o)

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


PAUL CROSSLEY (vo & oc)

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

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
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.

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.

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)

PAUL CROSSLEY (vo & oc)

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

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.

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.

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.

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.
PAUL CROSSLEY (cont) (vo)

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

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.

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.
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.

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.

And it would be in England that 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.
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.


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.
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.

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

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.
ART OF THE WESTERN WORLD
"A WHITE GARMENT OF CHURCHES"

PART II: THE AGE OF GOTHIC

MICHAEL WOOD  (vo & oc)

1145. IN THIS YEAR, SAYS A CONTEMPORARY
ROBERT OF TARINI, THE PEOPLE OF CHARTRES BEGAN TO
DRAG CARTS HARNESSED 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.

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

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,

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
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)

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
RELIICS, AND THE WHOLE GALLERY OF NEFARIOUS
CHARACTERS WHO THRONGED 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.

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 FOUND, AND
THE OLD ONES THRIVED AS LOCAL AND LONG DISTANCE
TRADE FLOURISHED.
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.

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.

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.
MICHAEL WOOD  (vo)

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

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.

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 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
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.

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."

Suger also placed gold and jewelled objects everywhere in his church for these, too, were felt to reflect the divine light.

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. Reims, Sens, Senlis, Soissons, Beauvais, Canterbury and Chartres would soon show the influence of the new St. Denis.
Michael Wood (cont) (vo)

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.

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.

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.
ENGLISH CATHEDRAL SEQUENCE

DESPITE ISOLATED DISASTERS LIKE BEAUVAIS, CO. 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.

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.

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.
TRANSPARENCY: GOLDEN CATHEDRAL
WITH BUILDERS (Bibliotheque
Nationale)

EXT ROYAL PORTAL, CHARTRES
(ORIGINAL FOOTAGE)

MIchael wood (vo)

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.

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.

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 (oc & vo)

THESE OLD TESTAMENT PROPHETS AND KINGS AND
QUEENS GIVE US A VERY CLEAR SENSE OF THE NEW
RELATIONSHIP BETWEEN SCULPTURE AND ARCHITECTURE.
THEY STAND AWAY FROM THEIR ARCHITECTURAL
BACKGROUND. THEY FLOAT SERENELY IN SPACE.
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 EXPRESSIONS AND THEIR EMOTIONS. UP ABOVE IN THE TYPANUM, 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 TYPANUM 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.
WILLIAM CLARK (cont) (oc & vo)

One of the most exciting things that happens 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
C U S S C U L T U R E CHARTRES

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.

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 SPLENDOUR OF THE CATHEDRAL TO WHICH THEY
QUITE LITERALLY LOOKED UP.
WILLIAM CLARK (vo & oc)

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.

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.

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
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.

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 (Arthur Cantor)
ANNE PRAÇHE (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.

MICHAEL WOOD (vo)

ANNE PRAÇHE 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.

ANNE PRAÇHE (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.
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.

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.
ANNE FRACHE (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.

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 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 STONWORK, 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.

END

MUSIC