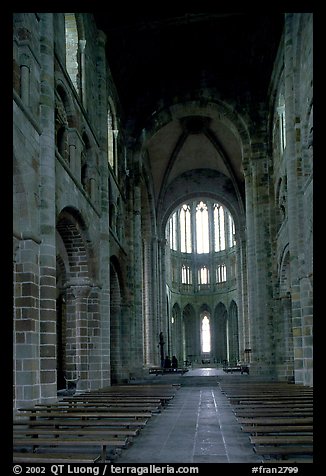
Identify the differences and similarities of each period’s architectural nave. Be sure to use the paradigm for writing a compare and contrast essay. Use this page for organizing your ideas.



**Nave Interior, Basilica of San Marco, Venice, Italy, 976-1040**

**Byzantine- 330-1453 (churches)**

Pendentives and piers

Dome

Lavish interior

Plain exterior

Mosaics

Mysterious effects

Lighting brings images of heaven

Arouses emotions, and transport

Glowing colors

Gold Sheathed vaulting

Forty thousand square feet of gold inlaid mosaics

Pillars of jasper, porphyry, and marble

Altar is enamel and gold screen with pearls, amethysts, emeralds, rubies.

Ruskin, “A vision delicate as Ivory”

Byzantine floor plan

Built to house the body of the apostle Mark, stolen by a merchant of Venice from

Alexandria, Egypt

**Nave Interior, Notre Dame Cathedral in Amiens, France, 1220-1288**

**Romanesque- 1030-1200 (church/castle)**

Compartmentalized/ Segmented

Cruciform

Triforium

Sturdy piers and thick walls

Round arch

Barrel Vault

Stone sculptures

Massive

Colonnettes

Small windows

Classical three stage elevation: arcade, triforium, clerestory

Enshrines the head of John the Baptist, a

Relic brought back from Constantinople.

Kings and Popes pleaded with the enemy to

spare the cathedral; it survived WWI and WWII.

Buttresses are pierced and lacelike.

Spire like pinnacles

Elongated effect

138 feet high nave vault making the

height to width ratio 3-1.

65 feet tall arcade arches *(compared to*

*32 feet high in Notre Dame Cathedral in Paris)*

**Nave Interior, Mont-Saint Michel Normandy, France,1024-1084**

**Gothic-1140-1500 (cathedrals, town halls universities, guild halls)**

Unified Interior

Cruciform

Triforium

Compound Columns

Piers, flying buttresses

Pointed arch, rib vaults

Stained glass

Rose Window

Soaring

Vertical

Portals

Door jamb figures

Tympanum

Low and high relief sculptures

Ornate

Skeletal

Heavenly light

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Built to accommodate the Pilgrims for a smooth flow through the aisles, around the radiating chapels and back out through the other aisle

Clerestory windows are so large that they dissolve the upper walls in light.

Upper level has tracery rosettes and narrow

Floor contains a maze of black stones, which pilgrims followed on their knees to show devotion

Exterior façade carved with Stone tracery.

Designed to impress and uplift the congregates

Enlarged windows

Abbot Suger, Inventor of the Gothic style cathedrals, “ …the light of God would figuratively and literally fill the church.”

Gothic style dominated for four hundred years

Origin near Paris St. Denis/Abbot Suger

Monumental scale

Reflected revived confidence in technology and human capacities.

Assisted by growing wealth of cities, and power and patronage of the church and monarchs.

Gothic Cathedrals represent the prevailing concern: religious faith.

Symbolized the Heavenly Citadel where virtuous souls would reside after death

The ridiculously high vaults symbolized how immortality transcends earthly limitations.

Creating the lightness was both structural and aesthetic using:

Light pours through windows on all three levels

Streamlines effect caused by Colonettes rising from the pavement, thin pier proportions and skeletal walls.

Interior, Notre-Dame Cathedral, Amiens, France Robert de Luzarches, Thomas de Cormant, Renaud de Cormanot 1220-1288