

CH. 13/14

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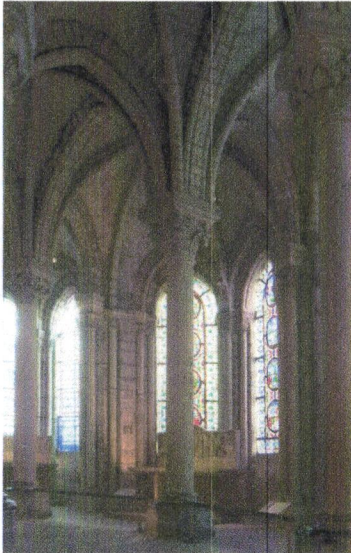
DATE DUE: _____

THEME: INNOVATION and EXPERIMENTATION

FOCUS: Abbey of St. Denis, Chartres Cathedral

READING ASSIGNMENT: KLEINER, pp. 365-370, 374-377

POWERPOINT: INNOVATION and EXPERIMENTATION: FRENCH GOTHIC (Chartres Cathedral)



INFLUENCE (TRADITION and/or CHANGE):

1. Most art historians concur that the Gothic style emerged between 1140 and 1141 at the

Abbey Church of St. Denis under the guidance of Abbot _____. What features at St. Denis influenced the builders of Chartres? (List at least three.) How were these features expanded on at Chartres and to what effect?

(1) Feature:

Expanded on how?

To what effect?

(2) Feature:

Expanded on how?

To what effect?

(3) Feature:

Expanded on how?

To what effect?

2. The principal relic Chartres Cathedral was known for was the

_____ of the Virgin Mary. The so-called Royal Portal (west façade) and the relic both survived a fire of 1194.

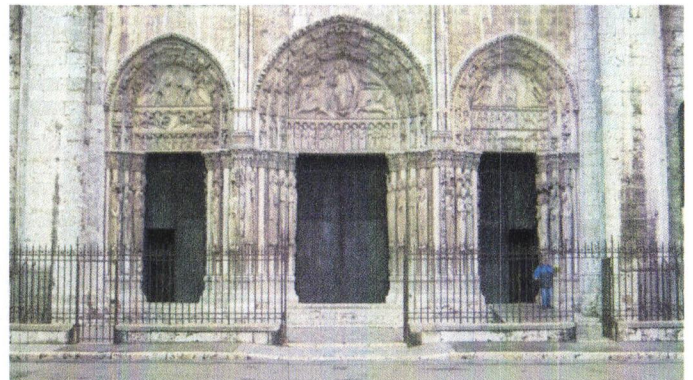
Discuss how the imagery on the portal was intended to communicate meaning to the 12th century pilgrim. Address each of the following:

(1) Jamb figures

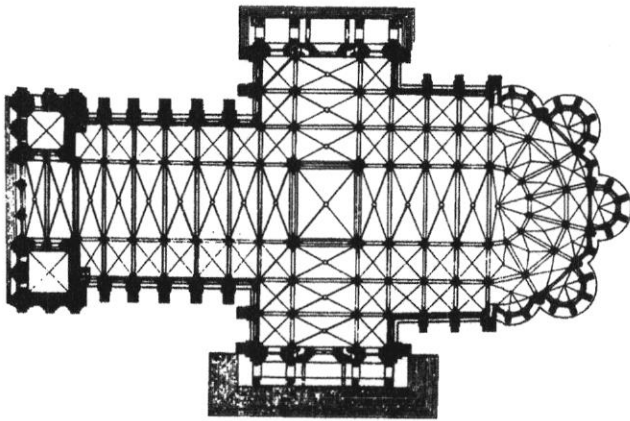
(2) Central tympanum

(3) Right tympanum

(4) Archivolts



3. How does the style of the Royal Portal reflect a transition between the Romanesque and the Gothic?



4. Identify at least three ways in which this plan of Chartres differs from a plan of a Romanesque structure. What were the advantages of each of these innovations?

(1) Difference:

Advantage:

(2) Difference:

Advantage:

(3) Difference:

Advantage:

5. Define the following:

(1) flying buttress

(2) triforium

(3) pinnacle

(4) lancet

(5) nave arcade

(6) transverse rib

(7) clerestory

(8) diagonal rib

(9) glazier

(10) cames

(11) plate tracery

(12) bar tracery

ADDITIONAL CLASS NOTES on CHARTRES CATHEDRAL

THEME: IMAGES OF POWER

FOCUS: Reims Cathedral, Ste. Chapelle

ONLINE ASSIGNMENT: http://architecture.relig.free.fr/chapelle_en.htm

READING ASSIGNMENT: KLEINER pp. 379-381

POWERPOINT: IMAGES OF POWER: HIGH FRENCH GOTHIC (Reims Cathedral and Ste. Chapelle)

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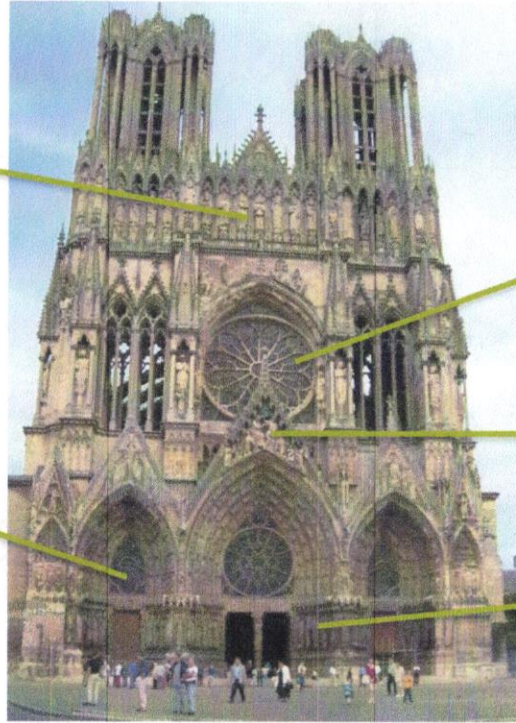
DATE DUE: _____

1. The _____ of statues at Reims is above the great rose window. In the center is a depiction of Clovis standing in a baptismal font. As the first Frankish king to adopt Christianity, he (along with the other kings depicted) is a reminder that Reims was a _____ site for the kings of France.

4. Here at Reims, _____ replaces the stone relief sculpture of earlier facades in the tympana within the west portals.

6. This chapel, known as Ste. Chapelle and located in Paris, was commissioned by the French king _____ and built to house his _____ brought back from the Holy Land.

9. This chapel exemplifies the so-called _____ style of the High Gothic age, which dominated the second half of the 13th century. Its buoyant qualities and extreme slenderness of form are qualities associated with this style.



2. What are a few of the numerous symbolic meanings or associations that have been linked to the rose window?

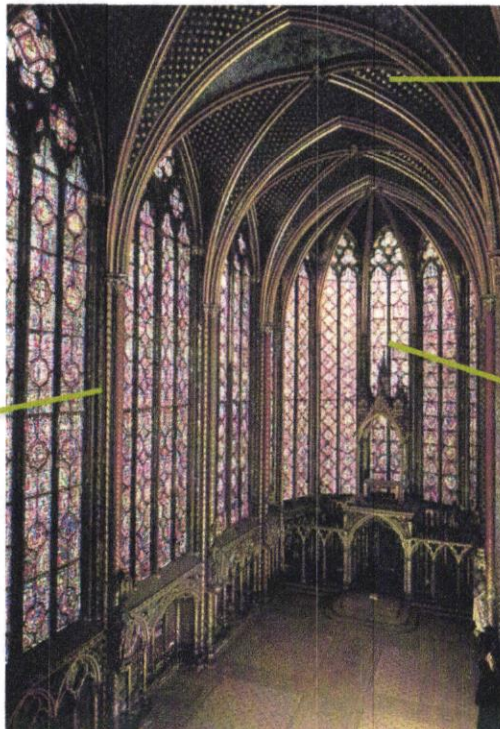
3. To further emphasize the cathedral's association with royalty, Mary is seen within the central _____ being crowned as Queen of Heaven.

5. The sculpture at Reims reveals diverse styles, indicating the sculptors may have come from where?

7. The vaults of the Lower Chapel are decorated with fleur de lys (a stylized lily symbolic of French royal power), whereas the vault of the upper chapel is covered by _____: it's an example of the recurrent alternation between royal and divine symbols.

8. The central window in the choir is dedicated to the subject of the _____. Its position, aligned with the entrance, enhances it.

10. How does the imagery in the windows promote the idea that the French king is a worthy heir to the Kings of Israel?



THEME: OBJECTS of WEALTH and RITUAL

FOCUS: *Virgin of Paris*, *Castle of Love* ivory box, Parisian moralized Bible, and the Golden Haggadah

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/blanche-of-castile.html>

ONLINE ASSIGNMENT: <http://www.bl.uk/onlinegallery/sacredtexts/golden.html>

READING ASSIGNMENT: KLEINER pp. 381, 384-386, 388-389, 396

POWERPOINT: OBJECTS of WEALTH and RITUAL: GOTHIC (Gothic Luxury Objects)

DATE DUE: _____

These luxurious objects

were created to function in what way? How were they created visually in order to satisfy the aims of their patron and/or to fulfill their intended function?



Virgin of Paris, Notre-Dame, Paris, France, early 14th century

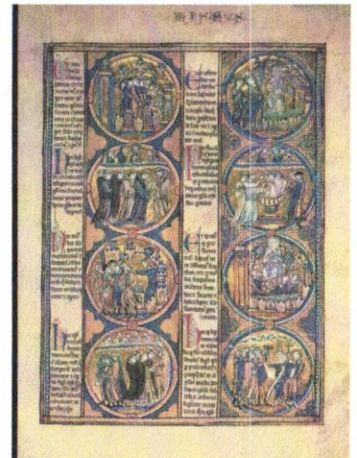
FUNCTION:

VISUAL CHARACTERISTICS that satisfy the aims of a patron and/or fulfill its intended function:

Moralizations from the Apocalypse, from a Moralized Bible made in Paris, 1226-1234, ink, tempera, and gold leaf on vellum

FUNCTION:

VISUAL CHARACTERISTICS that satisfy the aims of a patron and/or fulfill its intended function:



Castle of Love, lid of a box, from Paris, France, c. 1330-1350, ivory and iron

FUNCTION:

VISUAL CHARACTERISTICS that satisfy the aims of a patron and/or fulfill its intended function:

7. The queen and her son echo a gesture and pose that would have been familiar to many Christians: the _____ and _____

enthroned side-by-side as celestial rulers of heaven, found in the numerous Coronations of the Virgin carved in ivory, wood, and stone.

5. A manuscript this lavish, however, would have taken eight to ten years to complete—perfect timing, because in the year _____, the 21-year-old king was ready to assume the rule of his kingdom from his mother.

3. In his left hand, between his forefinger and thumb, the young king holds a small golden ball or disc. During the mass that followed coronations, French kings and queens would traditionally give the presiding bishop of Reims 13 This could reference his _____ coronation in _____ the year _____, just three weeks after his father's death, suggesting a probable date for this bible's commission.



2. These stylized and colorful buildings suggest a sophisticated, urban setting—perhaps Paris, the capital _____ one of the oldest royal families in France, and home to a renowned school of theology.

8. As the artist on the right holds a _____ in his left hand and _____ in his right, he looks down at his work: four vertically-stacked circles in a left column, with part of a fifth visible on the right. We know, from the 487 medallions that precede this illumination, what's next on this artist's agenda: he will apply a thin sheet of _____ onto the background, and then paint the medallion's biblical and explanatory scenes in brilliant hues of lapis lazuli, green, red, yellow, grey, orange and sepia.

1. In 1226 a French king died, leaving his queen to rule his kingdom until their son came of age. The 38-year-old widow, _____, had her work cut out for her. Rebellious barons were eager to win back lands that her husband's father had seized from them. They rallied troops against her, defamed her character, and even accused her of adultery and murder.

4. A slender green column divides the queen's space from that of her son, _____, to whom she deliberately gestures across the page, raising her left hand in his direction. Her pose and animated facial expression suggest that she is dedicating this manuscript, with its lessons and morals, to the young king.

6. This tonsured _____ (churchman with a partly shaved head wears a sleeveless cloak appropriate for divine services—this is an educated man—and emphasizes his role as a scholar. He tilts his head forward and points his right forefinger at the artist giving him from him, as though giving him

9. Moralized bibles, made expressly for the French royal house, include lavishly illustrated abbreviated passages from the _____ and _____ Testaments. Explanatory texts that allude to historical events and tales accompany these literary and visual readings, which—woven together—convey _____ a

1. A haggadah is a collection of Jewish prayers and readings written to accompany the Passover

_____, a ritual meal eaten on the eve of the Passover festival. The ritual meal was formalized during the 2nd century, after the example of the Greek _____, in which philosophical debate was fortified by food and wine.

2. The literal meaning of the Hebrew word "haggadah" is

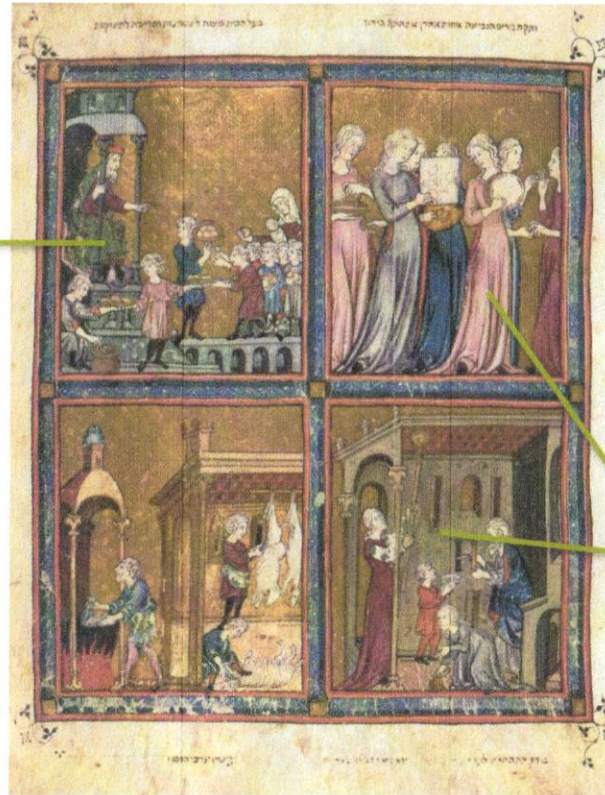
a " _____ " or

" _____ ." It refers to a command in the biblical book of Exodus requiring Jews to "tell your son on that day: it is because of that which the Lord did for me when I came forth out of Egypt."

3. These scenes depict the

_____ for Passover. The Passover commemorates a covenant that the Israelite patriarch _____ made

with God. The Jews would keep God's laws and in return they would be protected as God's chosen people.



4. Perhaps because it was mainly intended for use at _____, and its purpose was educational, Jewish scribes and artists felt completely free to illustrate the Haggadah. Indeed it was traditionally the most lavishly decorated of all Jewish sacred writings, giving well-to-do Jews of the Middle Ages a chance to demonstrate their wealth and good taste as well as their piety.

6. The Jews who created such books migrated across north Africa to Spain. For many centuries, these Sephardic Jews lived peacefully under both Christian and Islamic rulers. The Jewish community in Barcelona had been established since _____ times

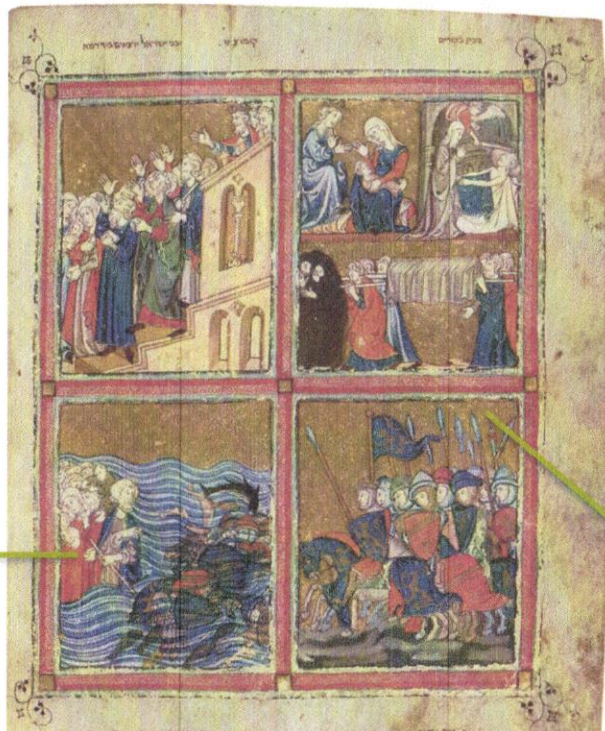
and was one of the most affluent in Spain by the time the Golden Haggadah was produced.

5. Two artists from the Barcelona region illuminated this manuscript. The graceful poses and exaggerated features demonstrate a strong influence from the _____ style of northern French painting. The architectural forms reveal a strong influence of Italian art. Jews acted as _____

_____ and _____ to the counts of Barcelona, who provided economic and social protection. They grew attuned to the tastes of the court and began commissioning manuscripts decorated in Christian style.

7. These scenes depict the Israelites being liberated from the _____.

Here we can see their enemies drowning in the _____ Sea.



8. The name "Golden Haggadah" was derived from the extensive

use of _____ in the backgrounds of the manuscript.

THEME: INNOVATION and EXPERIMENTATION

FOCUS: Giotto's Arena (Scrovegni) Chapel in Padua, *Röttgen Pietà*,
Masaccio's *Holy Trinity*

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/giottos-arena-scrovegni-chapel-part-2.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/giottos-lamentation.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/giottos-arena-scrovegni-chapel-part-4-the-last-judgment.html>

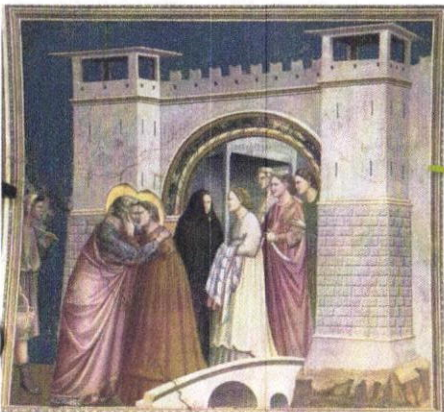
READING ASSIGNMENT: KLEINER pp. 407-409, 574-576

POWERPOINT: INNOVATION and EXPERIMENTATION: PROTO-RENAISSANCE (Giotto and Masaccio)

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DATE DUE:

Identify the subject of each of the following scenes taken from Giotto's Arena (Scrovegni) Chapel. Then, analyze how each scene reveals Giotto's innovative use of technique, treatment of the human form, and/or pictorial space.

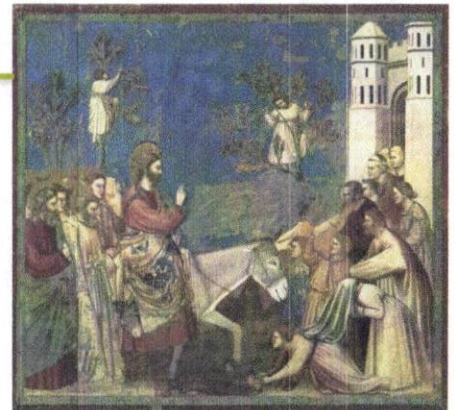


SUBJECT:

INNOVATIVE FEATURES:

SUBJECT:

INNOVATIVE FEATURES:



SUBJECT:

INNOVATIVE FEATURES:



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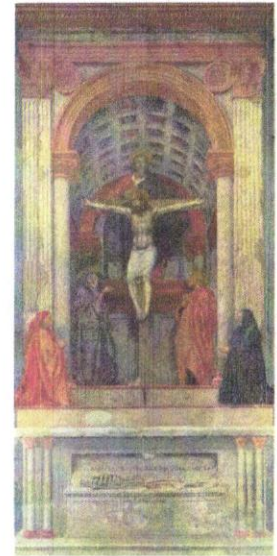
In the scenes shown above, what elements of Giotto's frescoes are traditional (as opposed to innovative)? Refer to at least four.

(1)

(2)

(3)

(4)



ADDITIONAL THEMATIC APPROACH: DEATH and the AFTERLIFE

These three images trace the depiction of the death of Christ from the Gothic period to the Early Italian Renaissance. Discuss how each work portrays the death of Christ (in contrast to the others) and why. In your response, discuss how each work communicates religious beliefs regarding death for an intended audience.

***Röttgen Pietà*, from the Rhineland, Germany, c. 1300-1325, painted wood**

- (1) HOW death is portrayed in the Gothic period:
- (2) WHY death of Christ is portrayed in this way:
- (3) WHAT the work communicates regarding death to an intended audience:

Giotto. "Lamentation" scene from the Arena Chapel, Padua, c. 1305, fresco

- (1) HOW death is portrayed during the Proto-Renaissance in Italy:
- (2) WHY death of Christ is portrayed in this way:
- (3) WHAT the work communicates regarding death to an intended audience:

Masaccio. *Holy Trinity*. Santa Maria Novella, Florence, Italy, c. 1424-1427

- (1) HOW death is portrayed during the Early Renaissance in Italy:
- (2) WHY death of Christ is portrayed in this way:
- (3) WHAT the work communicates regarding death to an intended audience:



THEME: IMAGES of POWER

FOCUS: Palazzo Pubblico, Lorenzetti's *Allegory of Good Government*

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/siena-in-the-trecento.html>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/the-allegories-and-effects-of-good-and-bad-government.html>

KLEINER pp. 415-416

POWERPOINT: IMAGES OF POWER: LATE ITALIAN GOTHIC (Palazzo Pubblico in Siena)

DATE DUE: _____

1. By the early the fourteenth century, Siena was a wealthy and cosmopolitan city. The city's location on the Via _____, the main pilgrimage route to Rome, meant that pilgrims from all over Europe streamed through its streets. Spread out over three hills, the skyline was dominated by the enormous cathedral and by the central seat of government, the _____.
2. The communal government was controlled by the "_____" a rotating group of representatives chosen from the city's leading families. This group dominated art patronage during the period. Ambrogio Lorenzetti's wall paintings in the Palazzo Pubblico were designed to remind this group of the consequences of good and bad _____.
3. In 1308, the artist _____ was asked to create a massive painting for the main altar in the middle of the Cathedral. The front of the altarpiece depicted the Madonna and Child sitting on a throne and surrounded by saints and angels, a subject known in Italian as a _____. Originally, the main scene was at the center of a set of stories and figures, all united in an elaborate wooden structure of frames covered in gold leaf. The back of the altarpiece was painted with a series of scenes from the life of Christ.
4. In the *Allegory of Good Government*, the allegorical figure of _____ looks up to the allegorical figure of Wisdom. A number of figures at the bottom of the fresco hold a cord that is handed to them from an allegorical figure of _____. The cord then rises and is held by a large personification of the _____. Under the cushions that Peace reclines on is a collection of black _____.
5. To the right of the *Allegory of Good Government* fresco is that of the *Effects of Good Government*. How is this fresco unique in the history of western painting?

6. Identify at least three details observed in Lorenzetti's city scene that demonstrates the effects of good government.

(1)

(2)

(3)

7. Identify at least three details seen in the rural landscape outside of the city in Lorenzetti's mural that demonstrates the effects of good government.

(1)

(2)

(3)

8. The bound figure, located under the figure of Tyranny, on the wall depicting the *Allegory of Bad Government* is that of _____.

9. Identify at least three details observed in Lorenzetti's fresco that demonstrates the effects of bad government.

(1)

(2)

(3)

10. For what reasons do we see Simone Martini's *Maestà* fresco when you walk to the center of the room and look through a doorway?

11. The Palazzo Pubblico served as a lookout over the city and the countryside around it. Its bell tower, or _____, could ring signals of all kinds for the populace. The heavy walls and battlements of the Sienese town hall eloquently express how frequently the city governors needed to defend themselves against outsiders and their own citizens. The tower incorporates

_____ galleries (galleries with holes in their floors to enable defenders to

dump stones or hot liquids on attackers below) built out on _____ (projecting supporting architectural members) for defense of the tower's base.