

# Gothic and Late Medieval Art

## ENDURING UNDERSTANDING

- Medieval art is studied according to geographic placement, styles, and traditions.
- There are frequent interconnections between religions, governments, and artistic influences that create a variety of approaches.
- Medieval art is chiefly concerned with religious expression and court life. There is a strong culture of endorsing scholarship.

## ESSENTIAL KNOWLEDGE

- There is no uniform medieval style. Some periods revive ancient classicism, others use geometric and natural designs.
- Medieval artists are influenced by contemporaries in other parts of Europe, as well as ancient traditions.
- Learning was centered on specific fields that were transmitted throughout Europe through trade, pilgrimage, and military activity.
- Medieval architecture is mostly religious.
- Medieval painting and sculpture avoids naturalistic depictions.
- At times medieval religions will reject images.

## IDEAS AND CONCEPTS

1. The parts of early and High Gothic Cathedral Elevations.
2. The definition and importance of Scholasticism.
3. The effects of the Cult of the Virgin on women during the 13<sup>th</sup> century.
4. The development of sculptural decoration on Gothic church facades during the course of the gothic period.
5. Gothic architecture built on advances made in Romanesque: the rib vault, the pointed arch, and the ay system of construction.
6. Gothic architecture reached new vertical heights through the use of flying buttresses that carry the weight of the roof to the walls outside the building and deflect wind pressure.
7. Gothic sculpture, particularly on portals, is more three-dimensional than its Romanesque counterparts, emerging from the wall, and emphasizing the verticality of the structure.
8. Gothic Manuscript painting is influenced by the luminosity and richness of stained glass windows.
9. Late Gothic art in Italy forms a bridge between Medieval and Renaissance art.
10. The artist becomes important historical personality whose life story can be traced and recorded.
11. Aspects of ancient sculpture are revitalized under the artistic leadership of the Pisani family.
12. The Sienese and Florentine schools of painting dominate trecento (1300's in Italian) art.
13. Giotto's conception of salvation and redemption as seen in the Arena Chapel Frescoes.
14. The stylistic elements introduced by Giotto and why his work was so important for the development of Renaissance art

## VOCABULARY

Abbot Suger	Gothic	quadripartite	Assisi
Bernard of Clairvaux	flying buttress	vault	St. Thomas Aquinas
chantry chapel	gallery	ramparts	Ste-Chapelle
chevet	Gothic elevation	Rayonnant	
clerestory	hall church	rectangular bay	tracery
crossing spire	Ile-de-France	system	triforium
crypt	jamb	rose window	wall rib
Ekkenhard and Uta	mullion	Saint Francis	
embrasure	nave arcade	scholasticism	
fan vaulting	pendicular	scientia	
Flamboyant	Gothic	sexpartite vault	
	pieta	St.-Denis	
	Pope Innocent III	St. Francis of	

## RESOURCES

How to build a Gothic Cathedral  
<https://www.youtube.com/watch?v=MZpOd2pHil0>  
 Giotto Documentary  
<https://www.youtube.com/watch?v=rEakIMXsimY>  
 Guide to Gothic Architecture  
<https://www.youtube.com/watch?v=vrdkL7Y8Who>  
 The Golden Haggadah  
<http://www.bl.uk/turning-the-pages/?id=47111807-4e9a-43de-be65-96f49c3d623c&type=book>

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## JOURNAL

*Chartres Cathedral (3.1, 2.2, 3.5)*  
*The Lamentation (3.1, 1.1, 2.1)*

## CONTEXT

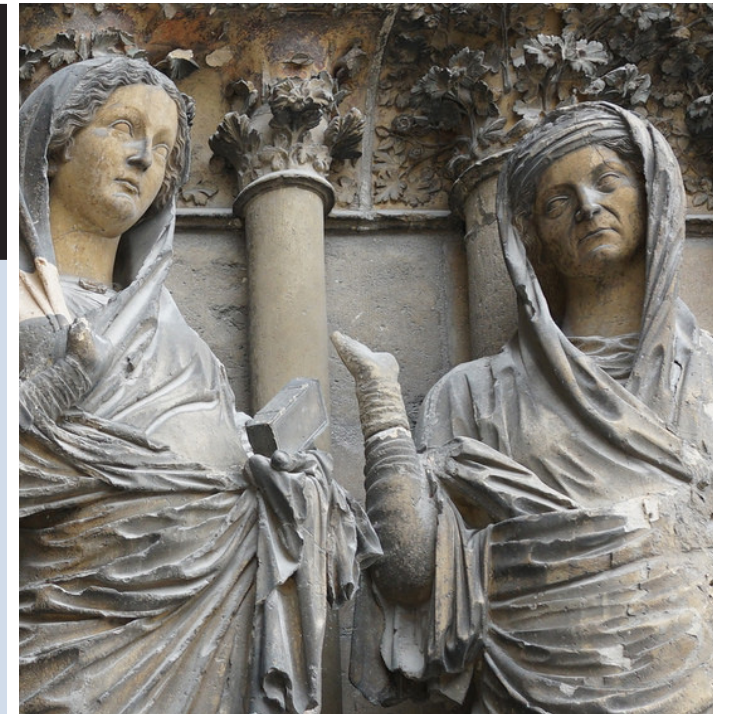
The change in thinking that we call "Gothic" is the result of a number of factors:

1. The era of peace and prosperity in the region around Paris, owing to an increasingly centralized monarchy, new definition of the concepts of "king" and "kingship," together with the peaceful succession of kings from 987-1328.
2. Increasing growth and wealth of cities and towns, encouraged by the sale of royal charters that bound the cities to the king rather than to local lords and the increased wealth of the king.
3. The gradual development of money economy in which cities played a role in converting agricultural products to goods and services.
4. The emergence of the schools in Paris as the intellectual center of western Europe that brought together the teachers and scholars who transformed western thinking by changing the way questions were asked and by arguing using logic.

The late Gothic period is marked by three crucial historical events:

1. The Hundred Years War between France and England (1337-1453) This conflict devastated both countries socially and economically, and left vast regions of France ruined.
2. The Babylonian Captivity (1304-1377), French popes moved the headquarters of the Christian church to Avignon, France, creating a spiritual crisis that had far-reaching effects on European society, and on Rome in particular. With the popes away, there was little reason to maintain Saint Peter's; indeed Rome itself began to decay. When the pope finally returned to Rome in 1377, a schism developed as rival popes set up competing claims of authority, none of which was resolved until 1409. This did much to undermine the authority of the church in general.

Italy did not exist as a unified entity the way it does today. The peninsula was divided into a spectrum of city-states, some quite small, ruled by an assortment of princes, [prelates, and the occasional republic, like Venice. Citizens identified themselves as Sienese or Florentines, not as Italians. The varied topography and differences in the local dialects of the Italian language often made the distinction from one state to another even more profound. Sometimes, as in the case of modern Sicilian, the linguistic differences are enough to be classified as a separate language. Nothing seems more complicated to the modern viewer than Italian medieval politics, characterized as it is by routinely shifting allegiances that break into splinter groups and reform into new alliances. Those who lost power were either killed or driven from their city. Sometimes they regrouped and returned for revenge. Add to this military intervention from outside forces, such as the Holy Roman Empire or France, and medieval Italy becomes a complicated network of splintering associations. With such instability it is a wonder that any works of art were completed, but this behavior does explain why many pieces come down to us in fragmentary condition, and why artists who were favored by one monarch may not have completed a work when another ruler came into power.



## WORKS OF ART

- Chartres Cathedral 1145-115
- Royal West Portal of Chartres Cathedral 1194-1220
- Dedication page of Blanche of Castile and King Louis IX 1225-1245
- Giotto, The Arena Chapel 1303-1305
- Rottgen Pieta (Virgin with Dead Christ), painted wood 1300-1325
- The Golden Haggadah 1320

## ASSIGNMENTS

- Read Gardner's pages 373-409
- Complete homework packet
- Write journal
- Fill in flashcards
- E.C.- Watch the "Lion in Winter"

**HOMEWORK DUE:** \_\_\_\_\_