

GOTHIC ART

Do you know how a stained-glass window is made? Have you ever seen a fresco? What do you know about Gothic cathedrals? As the Medieval period continued, monasteries, such as the one in Figure 15.1, attracted people who devoted their lives to prayer. One of the changes that took place during this time was the revival of cities. People left their rural villages looking for a better life. A new style of church architecture appeared in the cities. Tall towers flanked their west portals, and colored sunlight streamed in through beautiful stained glass. These were the great cathedrals, the most impressive accomplishment of the late Middle Ages—a period known as Gothic.

FOCUS ON READING

Read to Find Out As you read this chapter, learn about the Gothic style of architecture and the great cathedrals of Europe. Read to find out about the realistic sculpture that artists created for the cathedrals. Read further to learn about Italian church painting and the frescoes of Giotto.

Focus Activity Recall what you learned about early medieval artwork and Romanesque art. What changes and innovations do you see in the art and architecture of the Gothic period? What makes a work of art or architecture Gothic? Look at Figure 15.1 more closely. How does the structure of this cloister compare with one built during the Romanesque period? What difference do you notice in the curve of the arches? Why are these arches *not* Romanesque?

Using the Time Line The Time Line introduces you to other Gothic works of art in this chapter. What details do you recognize as different or innovative when compared with what you know about early medieval and Romanesque art?



c. 1100s
The Cathedral of Tarragona in Spain combines features of Romanesque and Gothic architecture



1157
Santes Creus Monastery is founded near Tarragona, Spain



c. 1200
Statues on the façade of Chartres Cathedral in France with elongated proportions

1211
Construction of the Cathedral of Reims is begun

1215
King John of England signs the Magna Carta

1000

1200

1150
The Gothic period begins

c. 1200s French architects develop the pointed arch, piers, and the flying buttress

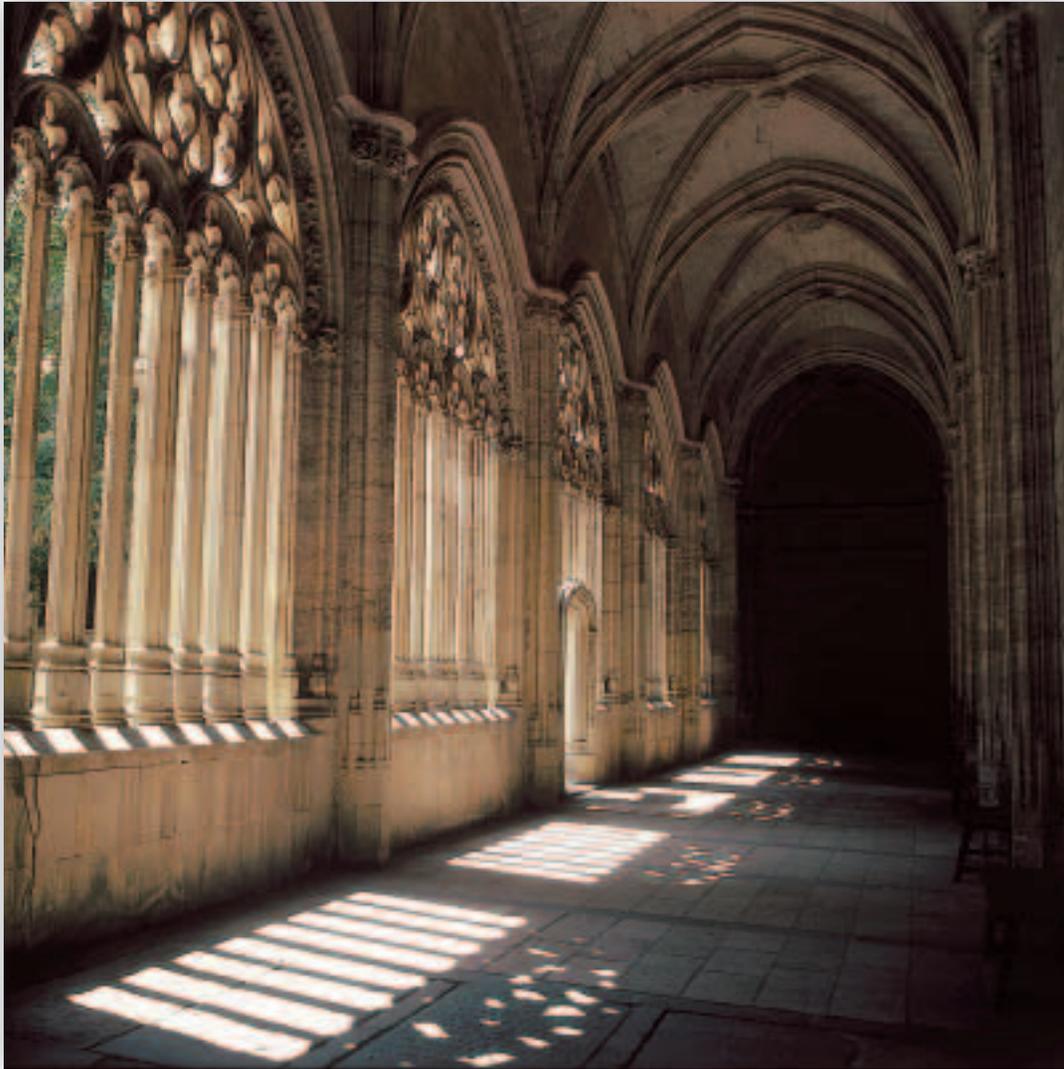


FIGURE 15.1 Cloister, Santes Creus Monastery. Founded in 1157. Near Tarragona, Spain.



c. 1200–1300
Mary Magdalene,
stained-glass window
in the Cathedral of
León, Spain



1305
Giotto paints
Lamentation Pietà



1413–15
The Limbourg brothers
produce *Book of Hours*
for their patron, the
Duke of Berry

TIME & PLACE
CONNECTIONS

Refer to the Time Line
on page H11 in your
Art Handbook for more
about this period.

1300

1400

c. 1200–1300
Illustrated books became popular

Emergence of the Gothic Style

Vocabulary

- Gothic
- buttress

Discover

After completing this lesson, you will be able to:

- Describe the main features of Gothic architecture.
- Explain the relationship between Gothic architecture and the art of stained-glass windows.

Throughout the thirteenth and fourteenth centuries, the growth of trade kept pace with the growth of cities. Trade routes were established between existing cities, and new cities sprang up along these routes. Trade, the growth of cities, and the increasing power of kings combined to bring an end to the feudal system.

What is Gothic?

Gothic is the term used to identify *a period that began around the middle of the twelfth century and lasted to the end of the fifteenth century and, in some places, into the sixteenth*. The name was coined by later critics who scorned the art of the period because it did not hold to the standards of ancient Greek and Roman art.

Because the Goths and other barbarian tribes had brought about the fall of Rome, the term *Gothic* was given to buildings that replaced classical forms. The name, then, is misleading; the Goths did not design or construct Gothic buildings.

The Romanesque style paved the way for the Gothic style and, in most areas, merged with it. In fact, many buildings that were begun as Romanesque were completed as Gothic (**Figure 15.2**). The lessons learned in producing Romanesque churches were put to good use during the Gothic era. If the greatest of the Medieval arts was architecture, then the Gothic cathedral was Medieval architecture's greatest triumph (**Figure 15.3**).

- **FIGURE 15.2** This cathedral, begun in the twelfth century, combines features of Romanesque and Gothic architecture. **Point out specific Romanesque features in this structure.**

Cathedral of Tarragona, Spain. Begun in the twelfth century.



Innovations in Cathedral Architecture

Gradually, Gothic architecture moved away from Romanesque heaviness and solidity toward structures of lightness and grace. During the thirteenth century, French architects developed the pointed arch, piers, and the flying buttress. These innovations enabled builders to erect the slender, soaring Gothic cathedral.

Pointed Arches and Flying Buttresses

■ FIGURES 15.4 and 15.5

Gothic builders discovered that they could reduce the sideways pressure, or thrust, of a stone roof by replacing the round arch with a pointed one (Figure 15.4). Because the curve of a pointed arch is more vertical, the thrust is directed downward. This downward thrust is then transferred to slender supporting columns, or piers, within the building.

Additional support is provided by buttresses. A **buttress** is a support or brace that counteracts the outward thrust of an arch or vault. Because they often had to reach over the side aisles of the church, these braces came to be known as “flying buttresses” (Figure 15.5, page 334). The use of pointed arches, piers, and



■ FIGURE 15.3 An early Christian basilica was built on this site in the fourth century. It was replaced by this cathedral, built in the Gothic style during the twelfth and thirteenth centuries. **What specific features identify this cathedral as Gothic?**

Cathedral of Chartres, France. Right side and apse. c. Twelfth century.



■ FIGURE 15.4 The introduction of pointed arches made it possible to use this kind of slender column or pier inside a large cathedral. **In addition to these piers, what else was used to support the heavy stone ceiling of cathedrals?**

Plasencia Cathedral (interior). Plasencia, Spain. Begun in the thirteenth century.

■ **FIGURE 15.5** A support that reaches out to absorb the outward thrust of the heavy roof of a Gothic cathedral is called a flying buttress. **What was placed in the walls between these flying buttresses?**

Àvila Cathedral, Àvila Spain. Begun in the twelfth century.



flying buttresses created a thrust-counterthrust system that supported the ceiling. This system eliminated the need for solid walls. As a result, the space between the supporting piers could be filled in with stained-glass windows.

Stained-Glass Windows

The walls of glass, which builders were now free to use between the piers, let light flow into the cathedrals (Figures 15.6 and 15.7). They were also an ideal way to impress and instruct the faithful congregation through images created with pieces of colored glass. The light streaming through the windows made the glass richer and brighter than the dull surface of a wall painting.

TIME & PLACE CONNECTIONS

c. 1100

1500

Gothic Period

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

MAGNA CARTA. This thirteenth-century document helped shape the U.S. Constitution and Bill of Rights. Signed by King John of England in 1215, it guarantees freedom and liberties to the common people. It is now housed in the National Archives in Washington, D.C.

COURT FEASTS. Life at court in Gothic castles included banquet feasts for the wealthy nobles. This scene shows the fashionable headdresses worn by women, and musicians playing in the balcony as servants wait on the guests.



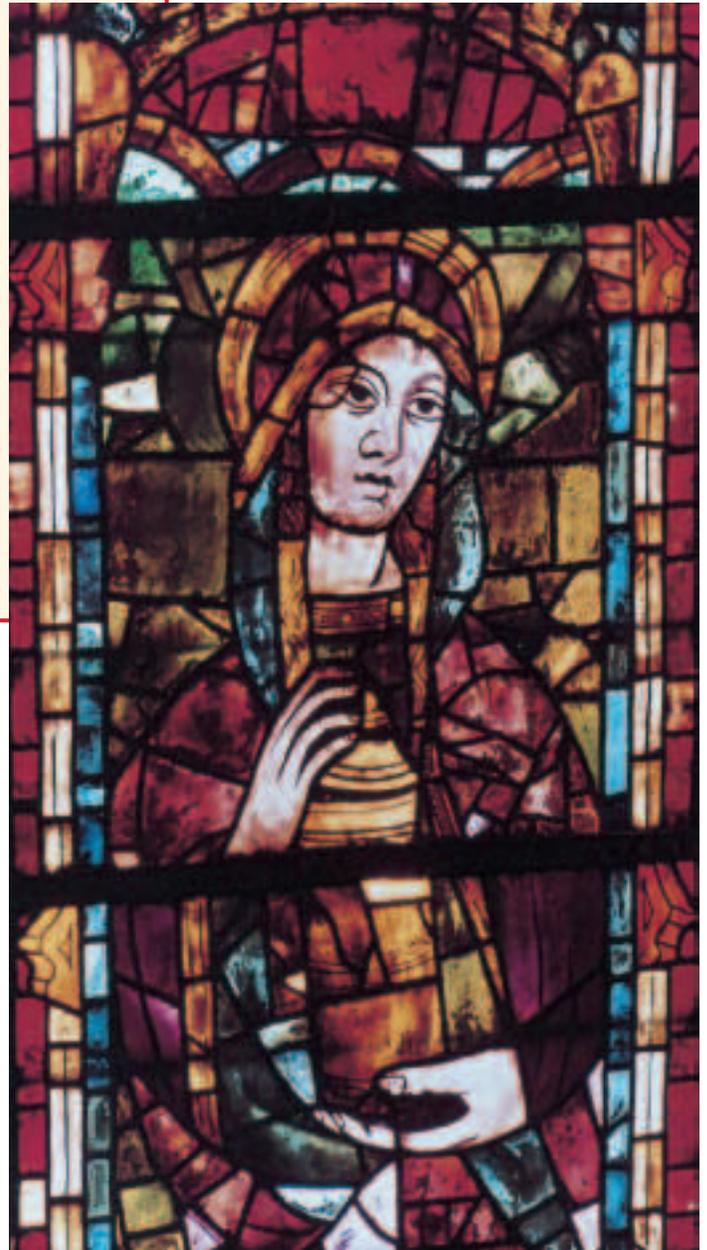
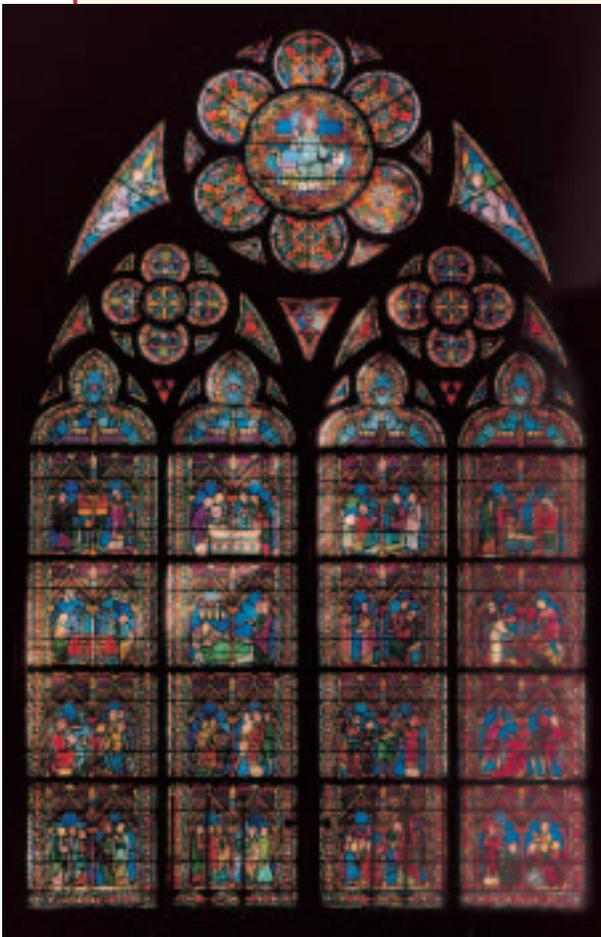
ACTIVITY Examining Primary

Sources. Look at this image of the Magna Carta document. Locate a copy and read it. Show evidence from the document that helps you to understand why it was written. What class of people were most affected by it?

THE MEDIEVAL ART OF STAINED GLASS

With stories depicting the lives of Christ, the Virgin Mary, and saints, stained-glass windows bring to mind the beautifully colored illuminations found in Medieval manuscripts. These stories are preserved in scenes that have lasted for centuries.

- **Size.** In cathedrals such as those at Chartres, Reims, and Paris in France and at León in Spain, huge areas were devoted to stained glass.
- **Color.** For color, artisans added minerals to the glass while it was still in a molten state. In this way, the glass was stained rather than painted; the color was very bright.
- **Design.** Small pieces of this stained glass were then joined with lead strips and reinforced with iron bars. The lead strips and iron bars often were made a part of the design.



■ **FIGURE 15.7** Mary Magdalene, (detail). Stained-glass window in the Cathedral of León, Spain. Thirteenth to fourteenth centuries.

■ **FIGURE 15.6** Notre Dame Cathedral, Stained glass. Paris, France. Begun in the twelfth century.

■ **FIGURE 15.8**
Notice the use of
symmetrical bal-
ance on the exterior
of this cathedral.
**What element of
art is used to direct
the eye upward?**

West façade, Reims
Cathedral (exterior).
Reims, France.
Begun in 1211.



The Gothic Interior

Gothic interiors required no more decoration than the vertical lines of the architecture, the richly colored stained glass, and the colorful flow of light. Romanesque churches had to be lighted from within by candles and lamps. Gothic interiors, however, were bathed in tinted sunlight passing through walls of stained glass.

A Gothic cathedral such as the Cathedral of Chartres or the Cathedral of Reims (**Figure 15.8**) is just as impressive on the inside as it is on the outside. It is so huge that it cannot be completely examined from one spot because no single point offers a view of the entire structure.

Walking through such a cathedral, you find your gaze moving in all directions. A beautifully carved relief sculpture captures your attention for a moment, but then an immense expanse of stained glass draws your eyes upward. Tilting your head far back, you see an arched stone ceiling that seems to float overhead.

A Heavenly Light

These Gothic interiors (**Figure 15.9**) are always striking, but they are even more so at sunset. At that time of day, when the rays of the sun strike low and filter through the many colors of the window, the effect is breathtaking. Not surprisingly, it was once said that the mysterious light in Gothic cathedrals would lead the souls of the faithful to the light of God.

■ **FIGURE 15.9** The pointed arches, slender columns, and large stained-glass windows mark this interior as Gothic.
How does it differ from the Romanesque interior seen in Figure 14.7 on page 314?

Central nave toward the apse, Reims Cathedral (interior). Reims, France.

Gothic Church Construction

Gothic cathedrals were both expressions of religious devotion and symbols of civic pride. Unlike the rural settings of Romanesque churches, Gothic cathedrals were products of the new and prosperous cities. They served as churches for bishops. Rival bishops and cities vied for the right to claim that their cathedral was the biggest, the tallest, or the most beautiful. In the growing and prosperous cities of the Gothic period, everyone wanted to participate in the community effort to build these magnificent structures. People of all ranks and backgrounds contributed money, time, or effort toward the common goal of praising God and beautifying their own city.

The Gothic style was not limited to France or to religious structures. Architectural features developed in cathedrals were adapted in the construction of monasteries (Figure 15.10) and secular buildings throughout Europe.



■ **FIGURE 15.10** Gothic monasteries exhibited the same architectural features as cathedrals. **What Gothic feature can you identify in this monastery cloister? Do you recall the purpose served by cloisters?**

Santes Creus Cloister (exterior). Near Tarragona, Spain. Twelfth century.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Explain** Why was the term *Gothic* given to the art of this period?
2. **Describe** What is a flying buttress?
3. **Identify** List three ways a Gothic cathedral differed from a Romanesque church.
4. **Recall** What structural features enabled Gothic builders to add windows to their cathedrals?

Visual Arts Journal

Finding Intents and Purposes The plainchant, a form of music that developed during the Gothic period, sounds strange to our ears today. Plainchants were used as part of the ceremony of the medieval Church. They were handed down orally for many years, but eventually chant books began to appear, providing a record of this music.

Activity Using resources in your local library or school media center, locate a modern recording of the plainchant. Listen to the music while imagining that you are a worshiper in a Gothic cathedral. Record your impressions in your Visual Arts Journal.

Gothic Sculpture and Illustrated Books

Vocabulary

- gargoyles

Discover

After completing this lesson, you will be able to:

- Explain how the sculptures on Gothic cathedrals differed from sculptures on Romanesque churches.
- Discuss the influence of stained-glass art on manuscript illumination during the Gothic period.
- Describe the features of the International style of painting.

Gothic sculpture, like the stained glass of the period, was designed as part of one large composition—the cathedral erected to the glory of God. Gradually, sculpture developed along more realistic and individualized lines, but it always complemented the architectural setting in which it was placed.

Sculptural Decorations

Seen from the narrow streets of Medieval cities, the spires of Gothic cathedrals stretched upward to heaven. This upward tendency is noted everywhere, in the pillars, pointed arches, and windows.

A statue of normal size and proportions attached to such a structure would have detracted from this soaring quality. To avoid this, sculptures were elongated, or stretched out (**Figure 15.11**). The repeated, long folds on their sculptured garments emphasize the vertical movement of these figures. Often, the figures even stand on globes with their toes pointing downward to create the impression that they are rising upward.

- **FIGURE 15.11** Note the elongated proportions of these figures. **With your finger, trace along the repeated lines of these sculptures. In what direction do the lines lead you?**

Statues from the Royal Portal façade of Chartres Cathedral, France. Early thirteenth century.



Romanesque carvers made their figures appear firmly attached to the wall. Gothic sculptors, by contrast, made theirs project outward into space. Further, each figure was clearly identified in some way and easily recognized by anyone familiar with the Bible.

A figure holding keys was immediately identified as St. Peter, who had been entrusted with the keys to the heavenly kingdom. Another bearing stone tablets was recognized as Moses; engraved on the tablets were the Ten Commandments given to him by God on Mount Sinai (Figure 15.12).

The Growing Concern for Reality

Gothic sculptors wanted to do more than present sacred symbols of biblical figures. They wanted to make these figures look like real people. The figures appear to move and look about, and the drapery looks as though it covers a real three-dimensional body. Figures flanking the entrance to the Burgos Cathedral (Figures 15.13 and 15.14, page 340) demonstrate this realism.



■ **FIGURE 15.12** Each of these calm, dignified figures would have been easily identified by worshippers, entering the cathedral during the Gothic period. **Identify specific details that give these figures a realistic appearance.**

Statues from the west portals, Tarragona Cathedral, Tarragona, Spain. Thirteenth century.



Check Web Links at art.glencoe.com and explore styles of Gothic architecture and illuminated manuscripts from this period.



■ **FIGURE 15.13** Notice the design of the entrance to the cathedral. **What kind of balance is used here? With what effect?**

Sarmental Portal, Burgos Cathedral, Burgos, Spain. Before 1250.

LOOKING *Closely*

USE OF FORMAL BALANCE

Although it still recalls the spirit of the Romanesque, the south door of the Burgos Cathedral reveals this growing concern for realism, particularly in the tympanum. Like Romanesque tympana, the one at Burgos makes use of a formal balance.

- **Central focal point.** The large, central figure shows Christ as a majestic, thoughtful, and approachable man.
- **Triangular shape.** The four Evangelists are bent over their writing desks, allowing them to fit into the triangular shape of the tympanum.
- **Symmetry.** Two apostles and their symbols are balanced evenly on each side of Christ. The Twelve Apostles are also symmetrically placed with six on each side below Christ.



■ **FIGURE 15.14** Sarmental Portal tympanum, Burgos Cathedral. Burgos, Spain.



■ **FIGURE 15.15** Notice the informal balance and the realistic emotional expressions in this work. **How does a comparison of this tympanum with the tympanum at Burgos (Figure 15.14) illustrate the development of Gothic sculpture?**

Death of the Virgin. Cloister tympanum, Cathedral of Pamplona, Spain. Fourteenth century.

As the Gothic style developed further, an informal, more natural balance was sought. This informality is observed in a fourteenth-century tympanum in the cathedral cloister in Pamplona, Spain (**Figure 15.15**). Here fifteen figures surround a bed on which rests the lifeless body of the Virgin Mary. Again, the figures are carefully designed to fit within the tympanum. Christ is the largest figure, and if you look closely, you will see that he holds a small version of Mary. This is her soul, which he is preparing to carry to heaven.

A sign of the growing concern for human emotions is noted in the sorrowful expressions on the faces of the mourners around the deathbed. These are more than mere symbols for religious figures. They are real people expressing genuine grief over the loss of a loved one.

Veneration for the Virgin Mary

Veneration for the Virgin Mary grew steadily during the Gothic period. This was especially true in France, where great cathedrals were erected in her honor.

On the south portal of Amiens Cathedral is an almost freestanding sculpture of Mary holding the Christ Child (**Figure 15.16**). Originally covered in gold, it came to be known as the *Golden Virgin*. The figure is both elegant and noble. Its gentle human features and friendly expression made it one of the most famous sculptures in Europe.

Gargoyles

■ FIGURE 15.17

One of the most interesting sculptural features of Gothic cathedrals was the inclusion of **gargoyles**, *the grotesque flying monsters that project out from the upper portions of the huge churches*. Made of carved stone or cast metal, gargoyles are actually rain spouts, intended to carry rainwater from the roofs of the churches (**Figure 15.17**). Why were they made to look like frightening monsters? Perhaps because someone thought it would be a good idea to make rain spouts interesting as well as functional. They were made to look like evil spirits fleeing for their lives from the sacred building.

Illustrated Books

A demand for illustrated books containing psalms, gospels, and other parts of the liturgy grew steadily during the thirteenth and fourteenth centuries. These books, called “psalters,” were the prized possessions of the wealthy. Artists used tiny, pointed brushes and bright colors to illuminate these psalters with scenes from the life of Christ.

The Influence of Stained-Glass Art

During the thirteenth and fourteenth centuries, manuscript illumination showed the influence of stained-glass art. These illustrations often were placed within a painted architectural framework that resembled the frames used for stained-glass windows.



■ **FIGURE 15.16** This figure of the Virgin Mary was noted for its gold covering—now gone—and its warm, welcoming smile. **How is this pose similar to that of such Greek sculptures as the Spear Bearer by Polyclitus (Figure 8.20, page 183)?**

Golden Virgin. Right door called the Mother of God. Amiens Cathedral. West façade. Amiens, France. c. 1250–70.



■ **FIGURE 15.17** Gargoyles like this appear ready to unfold their wings and fly off to some faraway land of mystery. **How do you think gargoyles might be related to the carvings of fantastic creatures found on many Romanesque churches?**

Gothic gargoyle. Convent of Christ, Tomar, Portugal.

In addition, the elegant figures found in these manuscript illuminations were drawn with firm, dark outlines, suggestive of the lead strips used to join sections of stained glass. With these features and their rich, glowing colors, the illuminations closely resembled the stained-glass windows set into Gothic cathedral walls.

The Carrow Psalter

■ FIGURE 15.18

The influence of stained glass can be seen in an illumination in a thirteenth-century English book of prayers known as the *Carrow Psalter*. This full-page illustration (**Figure 15.18**) shows the assassination of Thomas à Becket, archbishop of Canterbury, before the altar of his



■ **FIGURE 15.18** In 1538 King Henry VIII ordered the destruction of all portraits of Becket. Fortunately, this manuscript page was not destroyed. Instead, it was covered by a sheet of paper glued in place to hide it from view. Later, when the paper was removed, some of the paint on the upper corner was pulled off. **What details in this illumination indicate the influence of stained-glass art?**

The Martyrdom of Thomas à Becket. From the Carrow Psalter. Mid-thirteenth century. Walters Art Gallery, Baltimore, Maryland.

cathedral. Four knights are seen attacking the kneeling archbishop with such fury that the blade of one sword breaks. An astonished church attendant looks on as the archbishop is forced to the floor by the swords and the foot of one knight. Two years after his death in 1170, Thomas à Becket was made a saint, and his fame quickly spread throughout England.

The International Style

In the years that followed, painters began to exhibit a greater concern for realistic detail in their works. Even more important, was a desire to make their painted figures more graceful and colorful. They took delight in painting elegant and beautiful subjects with care and precision.

This elegant art style appealed to the tastes of the wealthy throughout western Europe, and the demand for manuscripts illustrated in this manner grew. Because of its widespread popularity, this style of painting came to be known as the International style.

Book of Hours

■ FIGURE 15.19

Among the greatest artists working in the International style were the Limbourg brothers. These three brothers from Flanders had settled in France, where their patron was the Duke of Berry, the brother of the French king. Early in the fifteenth century, the Limbourg brothers produced a luxurious book of prayers, or *Book of Hours*, for the duke.

Included in this book was a series of elaborate pictures illustrating the cycle of life through scenes from each of the twelve months. In an illustration for *May* (**Figure 15.19**), lords and ladies are shown enjoying a carefree ride in the warm sunshine. The cold gray winter months, which meant confinement within castle walls, have finally come to an end. The lords and ladies have donned bright attire and crowned themselves with leaves and flowers to welcome spring. Trumpeters announce the new season's arrival, and horses prance about excitedly.

The precision found in paintings of this kind is fascinating. The artists must have

relished the chance to demonstrate in paint their powers of observation. The trees of the forest are painted with such exactness that each branch and many of the leaves stand out clearly. The same concern for minute detail is observed in the ornate castle beyond. To paint such detail, the Limbourg brothers must have held a magnifying glass in one hand and a very fine brush in the other.

The desire for rich detail and gracefulness is stressed at the expense of realism. The finely dressed women sit regally on their horses, unmindful of the fact that their positions are not very secure. Of greater importance is that they look graceful, sophisticated, and beautiful. Much of the movement suggested in the work is a result of the flowing lines of the drapery rather than any action on the part of the figures themselves.

FIGURE 15.19 Like the lords and ladies in the center of this work, the bushes in the foreground and the trees in the background are painted in precise detail. **What features make this work a clear example of the International style?**

The Limbourg Brothers. *May*, a page from a *Book of Hours* painted for the Duke of Berry. 1413–15. Illumination. 21.6 × 14 cm (8½ × 5½"). Ms. 65/1284, fol. 5v. Musée Condé, Chantilly, France.



LESSON TWO REVIEW

Reviewing Art Facts

1. **Explain** How do Gothic sculptures differ from sculptures on a Romanesque church?
2. **Recall** What did Gothic sculptors accomplish besides creating sacred symbols?
3. **Describe** Describe two techniques used by Gothic sculptors.
4. **Explain** In what ways did stained-glass art influence manuscript illumination in the thirteenth and fourteenth centuries?

Beyond the Classroom

Solving Visual Art Problems The tympana from Romanesque and Gothic periods graced cathedrals with stories of sacred and religious themes. Compare the examples of the sculptural works in Figure 14.21 (page 323) and Figure 15.15 (page 340). Which appears more realistic?

Activity On a sheet of paper, list scenes you might encounter on a walk during a particular season. Make quick sketches of the landscape. Cut out a half-round or triangular shape 12 × 8 inches. Draw one item for emphasis in the center of your composition. Add other objects to complete your landscape.

Italian Church Painting

Vocabulary

- fresco

Artists to Meet

- Duccio di Buoninsegna
- Giotto di Bondone

Discover

After completing this lesson, you will be able to:

- Explain the fresco technique of painting.
- Discuss contributions to painting made by Duccio and Giotto.

Gothic architecture did not become popular in Italy. Italian builders continued to construct churches in a modified Romanesque style throughout the Gothic period. Perhaps the warmer climate of their country caused them to prefer the darker, cooler interiors of Romanesque-type buildings. Instead of putting in stained-glass windows, the builders continued to commission artists to decorate their church walls with murals.

Duccio (1255–1318)

Paintings on wooden panels were also used to decorate the interiors of Italian churches. One of the most famous of these panel paintings was created by Duccio di Buoninsegna (**doot-cho dee bwo-noon-seh-nya**) for the altar at the Cathedral of Siena. It was known as the *Maestà* (or “majesty”) *Altarpiece* and was actually a combination of several panel paintings.

The Virgin in Majesty was the subject of the main panel. This painting, on a large central panel almost 11 feet high, showed the Madonna enthroned as the Queen of Heaven. Below and above this panel and on the back was a series of smaller panels on which Duccio painted scenes from the lives of the Virgin Mary and Christ.



The Calling of the Apostles Peter and Andrew

■ FIGURE 15.20

One of the *Maestà* panels shows Christ calling to Peter and Andrew (**Figure 15.20**), inviting them to join him as his apostles. The extensive use of gold in the background of this picture calls to mind the rich mosaics of Byzantine art. The intense colors, two-dimensional figures, and shallow space are further reminders of a Byzantine style that was both familiar and popular in Italy.

The Byzantine style stressed the spiritual and ignored references to the real world. Byzantine artists stripped reality to its essentials and avoided suggestions of depth and volume as they sought to express intense religious feelings in their work.

Duccio’s painting avoids the typical Byzantine stiffness and introduces a more realistic, relaxed look. The three figures seem solid; they suggest that Duccio studied real men before he attempted to paint them. The gestures are natural, and the faces express the appropriate emotion: Christ’s face is serene, Peter looks startled, and Andrew appears hesitant.

■ **FIGURE 15.20** The influence of the Byzantine style in this Italian painting is not surprising. Italy continued to have contact with the Byzantine Empire throughout the Medieval period. **In what ways is this work similar to a Byzantine mosaic? How is it different?**

Duccio di Buoninsegna. *The Calling of the Apostles Peter and Andrew*. 1308–11. Tempera on wood panel. 43.5 × 46 cm (17¼ × 18⅝”). National Gallery of Art, Washington, D.C. Samuel H. Kress Collection.

Giotto (1266—1337)

While Duccio was taking important steps away from Byzantine conservatism, another Italian artist was making a revolutionary break with the flat, unrealistic elements of that style. Giotto di Bondone (**jot**-toh dee bahn-**doh**-nee) painted natural-looking figures who appear to take real actions in real space. A series of Giotto's works in a chapel in Padua presents familiar stories from the lives of Christ and the Virgin. The scenes are surprising, however, because they present realistic figures, actions, and emotions.

Lamentation Pietà Fresco

■ FIGURE 15.21

One of Giotto's frescoes in Padua testifies to his monumental talent. Entitled *Lamentation Pietà* (**Figure 15.21**), it shows a group of mourners around the body of Christ following the crucifixion. The purely spiritual did not interest Giotto. He vigorously pursued a more realistic course. Giotto's concern for realism led him to study human emotions, and he tried to show those emotions in his paintings. In *Lamentation Pietà*, anguish, despair, and resignation are noted in the expressions and gestures of the figures surrounding Christ.

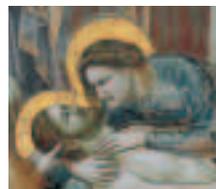
Dramatic Effect in Art

Giotto arranged his scene carefully with an eye for dramatic effect, much like a director placing the actors in a play. He offers a solitary rock ledge rather than a mountain range; he presents a single tree instead of a forest. These objects direct your attention to the players acting out the tragedy of Christ's death. The ledge guides your eye to the most important part of the picture: the faces of Christ and his mother. The tree visually balances the figure of Christ in the opposite corner. You do not "read" this story as you would a Romanesque carved relief. Instead, you *experience* it as a totally involved witness.

- 1** A natural background of blue sky makes the scene look real. Gone is the flat gold background featured in earlier works.



■ **FIGURE 15.21** Giotto di Bondone. *Lamentation Pietà*. c. 1305. Fresco. Scrovegni Chapel, Padua, Italy.



- 2** A grieving woman—undoubtedly Christ's mother, Mary—holds the body.



- 3** A mourner clasps her hands in anguish and suffers in silence.



- 4** A man throws his hands back in a violent gesture of horror and disbelief.

The Fresco Technique

Most of Giotto's works were murals on the inside walls of churches in a form of painting called fresco. **Fresco** is a painting created when pigment is applied to a wall spread with fresh plaster. To make a fresco, Giotto first drew with charcoal directly on the wall. Then, covering only as much of the drawing as he could finish before the plaster dried, he spread a thin coat of wet plaster over the dry wall and then retraced the charcoal lines, which he could barely see underneath.

He applied pigment, mixed with water and egg whites, directly to this fresh plaster.

The paint and wet plaster mixed together to form a permanent surface. If an artist tried to paint over this surface after it had dried, the repainting usually flaked off over time. If a mistake was made, the whole surface had to be cleaned off and the section painted again.

Technique Dictates Style

Because the fresco technique required that painting had to be completed before the plaster dried, Giotto did not have time to include many details in his pictures. As a result, his pictures were simple but powerfully expressive (**Figure 15.22**).

■ **FIGURE 15.22** This work is a fresco; Giotto painted it directly onto the wall of the chapel. **How did the techniques of fresco painting affect Giotto's style? What has Giotto done to keep the viewer's eye from wandering off the picture at either side?**

Giotto di Bondone. *Death of St. Francis* (detail of mourners). c. 1320. Fresco. Bardi Chapel, Santa Croce, Florence, Italy.



LESSON THREE REVIEW

Reviewing Art Facts

1. **Explain** What effect did the design of Italian churches during the Gothic period have on the art used to decorate the interiors of those churches?
2. **Describe** How do Giotto's painted figures differ from those painted by earlier artists?
3. **Define** What is a fresco painting?
4. **Recall** What limitations are imposed on artists who used the fresco technique?

Visual Arts Journal

Identifying Intentions and Purposes Gothic sculpture began as sacred symbols. As the Gothic period progressed, sculptors became more concerned with reality. Sculptured figures seemed to be no longer clothed spirits without human bodies but living, moving human forms.

Activity Compare Figure 15.11 with Figure 15.16. Describe the differences. Now, compare Figure 8.15 and Figure 8.22. How is the development of Gothic sculpture similar to the development of Greek sculpture? How is it different? What are the purposes of artists from the two periods? Record your conclusions in your journal and communicate your answers to your group.

Carving a Tympanum Landscape Relief

Materials

- Tympanum drawing from Lesson Two Review
- Clay, rolling pin, and clay modeling tools
- Two wood slats, 1 inch thick
- Canvas, muslin, or cloth about 14 × 14 inches to cover tabletops or desktops

Complete a clay relief sculpture of a tympanum landscape. Use deep carving techniques to create the nearly three-dimensional forms of the landscape, resulting in a rich surface pattern of light and dark values. Use a variety of tools to create at least five different actual textures on the relief.

Inspiration

Examine the tympanum from the Sarmental Portal of Burgos Cathedral (Figure 15.14, page 340) and the *Death of the Virgin* tympanum from the Cathedral of Pamplona (Figure 15.15, page 340). Notice how the various forms in these reliefs were created.

Process

1. Roll out a large slab of clay to a uniform thickness of 1 inch. The clay slab must be large enough to accommodate the 12 × 8 inch tympanum design completed in the Lesson Two Review activity.
2. Place your tympanum drawing directly on the clay slab. Cut out the half-round or triangular shape of the tympanum. Trace over the lines of your landscape, with a sharp pencil. This will transfer the lines of your drawing to the soft clay slab.
3. Use clay modeling tools to carve your landscape in the clay. Do not use modeling techniques. Instead, use the subtractive carving method to create a panel in high relief. Use only the clay tools—not your fingers—to smooth surfaces and add details.
4. When it is thoroughly dry, bisque-fire the relief and, if you wish, glaze it.



■ FIGURE 15.24 Student Work

Examining Your Work

Describe Is the subject of your relief easily identified as a landscape? Can other students name the different objects in your landscape?

Analyze Did you clearly emphasize one object in your landscape? How did you emphasize that object? Point out five different examples of actual texture in your relief.

Interpret What season of the year is represented in your relief? What are the most important clues to this season?

Judge Assume that you are an art critic inclined to judge works of art in terms of design qualities. Would you consider this relief a successful work of art? How would you defend your judgment?

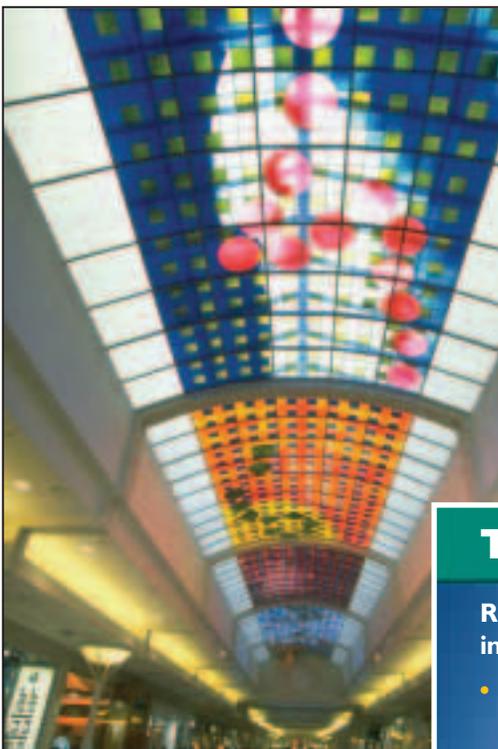
Let There Be Light...and Color

WOLFGANG STECHEVISION



In the past, stained glass was reserved for religious spaces. “It is my mission to bring it kicking and screaming out of that milieu,” says Brian Clarke.

H. JOHN MAIER, JR./JAMGE WORKS



Clarke’s stained-glass skylights dazzle shoppers in this Rio de Janeiro mall.

Brian Clarke creates stunning stained glass.

Brian Clarke is England’s foremost stained-glass artist. His glowing windows and ceilings are part of buildings all over the world. Atop the 1988 Lake Sagami Country Club in Yamanishi, Japan, sits his tower of vibrant glass panels that glow at night like a beacon. He adapted repeating Islamic patterns into his skylight for the 1982 mosque at Saudi Arabia’s main airport. A New York City gallery owner observes, “Clarke is involved with the magic of stained glass, its luminosity.”

Following in the footsteps of artisans who created stained glass for Gothic cathedrals, Clarke did his first works for local churches. A native of Lancashire, England, Clarke would create the panes in his studio, and then deliver them to the church by bus. Today, most of his large projects are made in a factory in Germany. Clarke works with experts there to blow molten glass into huge bubbles, which are then sliced so they can be spread apart into flat panes.

Clarke continues to produce colorful glass for sacred spaces, such as jewel-like windows for a tiny fourteenth-century abbey in Switzerland.

He also enjoys bringing art into the everyday world. In 1996, he designed skylights for a giant mall in Rio de Janeiro, Brazil. It is made of more than 1,000 square meters of brilliant green and blue glass that was inspired by the Amazon River and Rio’s famous Carnival. “Art should be in the streets, in public places,” Clarke says.

TIME to Connect

Research and report the history of glass and glass blowing. Be sure to include answers to the following questions:

- How is glass made? What are its ingredients? How is it formed into shapes? How are colors added to the glass?
- What are some new technologies used to strengthen glass?
- What are some interesting scientific applications of glass, such as fiberoptics?

Reviewing Art Facts

Lesson One

1. What contributed to bringing an end to the feudal system in Europe?
2. Name three architectural innovations that enabled architects to construct soaring Gothic cathedrals.
3. Describe the feeling evoked by the interior of a Gothic cathedral.

Lesson Two

4. How were sculpted figures altered to fit into the “upward surge” feeling of Gothic architecture?
5. Would you say that Gothic relief sculptures were higher-relief or lower-relief than those of the Early Medieval period?
6. Compared to Medieval sculptures, were Gothic sculptures more realistic or less realistic? Why?
7. What is a gargoyle?

Lesson Three

8. Which country continued to build churches with solid walls, unlike the new Gothic architecture?
9. Why did Giotto have to work quickly when he was painting a fresco?
10. What new goals did Giotto identify in painting?

Thinking Critically

1. **COMPARE AND CONTRAST.** Refer to Figure 15.11 on page 338 and to Figure 14.21 on page 323. Make a list of similarities and differences between the relief sculpture in each work.
2. **ANALYZE.** Look closely at the colors used in *May* (Figure 15.19, page 343). Make a list of the colors you see that are intense, or very bright. Then list the colors that are dull or low in intensity.

YOUR DIGITAL PORTFOLIO

The contents of your portfolio should be reviewed from time to time. If you created a digital portfolio or stored notes, sketches, and final original artworks, you may wish to add or remove some of your entries. You may choose to keep certain artworks because they represent your best use of the elements and principles of art. You may decide to keep other works because they demonstrate growth in use of specific media. Date your written reflections.

Standardized Test Practice

Reading & Writing

Read the paragraph below and then answer the question.

“Books of hours,” like the one by the Limbourg brothers (pages 342–43), were commonplace in the 1400s. Early forerunners of today’s personal organizers, these books often included useful features such as calendars. The illumination in Figure 15.19 is from the calendar section for May. The main function of these books was to provide prayers, one for each hour of the day. Both text and picture versions

were included, to serve a largely illiterate population. The books also contained texts and illuminations for psalms and masses for holy days.

Based on the use of *illumination* in the present context, the word might have all of the following definitions EXCEPT

- A spiritual enlightenment.
- B clarification; explanation.
- C decorative lighting.
- D intellectual enlightenment.