ART HISTORY I & II



Professor Paula
Lake Tahoe Community College

LibreTexts™

Art History I and II

Lake Tahoe Community College

This text is disseminated via the Open Education Resource (OER) LibreTexts Project (https://LibreTexts.org) and like the thousands of other texts available within this powerful platform, it is freely available for reading, printing, and "consuming."

The LibreTexts mission is to bring together students, faculty, and scholars in a collaborative effort to provide and accessible, and comprehensive platform that empowers our community to develop, curate, adapt, and adopt openly licensed resources and technologies; through these efforts we can reduce the financial burden born from traditional educational resource costs, ensuring education is more accessible for students and communities worldwide.

Most, but not all, pages in the library have licenses that may allow individuals to make changes, save, and print this book. Carefully consult the applicable license(s) before pursuing such effects. Instructors can adopt existing LibreTexts texts or Remix them to quickly build course-specific resources to meet the needs of their students. Unlike traditional textbooks, LibreTexts' web based origins allow powerful integration of advanced features and new technologies to support learning.



LibreTexts is the adaptable, user-friendly non-profit open education resource platform that educators trust for creating, customizing, and sharing accessible, interactive textbooks, adaptive homework, and ancillary materials. We collaborate with individuals and organizations to champion open education initiatives, support institutional publishing programs, drive curriculum development projects, and more.

The LibreTexts libraries are Powered by NICE CXone Expert and was supported by the Department of Education Open Textbook Pilot Project, the California Education Learning Lab, the UC Davis Office of the Provost, the UC Davis Library, the California State University Affordable Learning Solutions Program, and Merlot. This material is based upon work supported by the National Science Foundation under Grant No. 1246120, 1525057, and 1413739.

Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of the National Science Foundation nor the US Department of Education.

Have questions or comments? For information about adoptions or adaptions contact info@LibreTexts.org or visit our main website at https://LibreTexts.org.

This text was compiled on 06/07/2025

TABLE OF CONTENTS

Licensing

1: Introduction

- 1.1: Overview
- 1.2: Key Learning Items
- 1.3: Common Questions about Dates
- 1.4: A Beginner's Guide to the History of Western Culture
- 1.5: Why Look at Art?
- 1.6: The Skill of Describing
- 1.7: Patronage and the Status of the Artist
- 1.8: Glossary of Art Terms
- 1.9: External Resource

2: Early Christian Art

- 2.1: Overview
- 2.2: Key Learning Items
- 2.3: Introduction to Early Christianity
- 2.4: Early Christian Art
- 2.5: After Constantine
- 2.6: Santa Maria Antiqua Sarcophagus
- 2.7: Santa Pudenziana
- 2.8: Sarcophagus of Junius Bassus
- 2.9: Santa Sabina
- 2.10: Santa Maria Maggiore
- 2.11: Mausoleum of Galla Placidia
- 2.12: External Resources

3: Early Medieval, Carolingian and Ottonian Art

- 3.1: Overview
- 3.2: Key Learning Items
- 3.3: Early Medieval Art
- 3.4: Fibulae
- 3.5: Sutton Hoo Ship Burial
- 3.6: Medieval Manuscripts
- 3.7: The Bestiary
- 3.8: The Lindisfarne Gospels
- 3.9: Carolingian Art
- 3.10: Lindau Gospels Cover
- 3.11: St. Michael's Church
- 3.12: External Resources

4: Byzantine Art

- 4.1: Overview
- 4.2: Key Learning Items
- 4.3: San Vitale
- 4.4: Iconoclasm

- 4.5: Hagia Sophia
- 4.6: Ivory Panel with Archangel
- 4.7: Icon of Saint George
- 4.8: Icon of the Triumph of Orthodoxy
- 4.9: External Resources

5: Romanesque Art

- 5.1: Overview
- 5.2: Key Learning Items
- 5.3: Introduction to Romanesque Art
- 5.4: Pilgrimage Routes
- 5.5: Church Architecture
- 5.6: Abbaye of Fontenay
- 5.7: Saint Trophime
- 5.8: Last Judgment Tympanum
- 5.9: Virgin from Ger
- 5.10: Historiated Capitals
- 5.11: Painting- Wise and Foolish Virgins
- 5.12: Bayeux Tapestry
- 5.13: Diagram of a Romanesque Portal
- 5.14: External Resources

6: Gothic Art

- 6.1: Overview
- 6.2: Key Learning Items
- 6.3: St. Denis
- 6.4: Cathedral of Notre Dame de Chartres
- 6.5: Gothic Architecture
- 6.6: Southwell Minister
- 6.7: Salisbury Cathedral
- 6.8: Blanche of Castile
- 6.9: External Resources

7: Proto-Renaissance (1300–1400)

- 7.1: Overview
- 7.2: Key Learning Items
- 7.3: Cimabue
- 7.4: Giotto’s Arena Chapel
- 7.5: Ognissanti Madonna
- 7.6: Duccio, Maesta
- 7.7: Lorenzetti’s Palazzo Pubblico Frescos
- 7.8: Simone Martini’s Annunciation
- 7.9: External Resources

8: 1400–1500—Art in Northern Europe

- 8.1: Overview
- 8.2: Key Learning Items
- 8.3: Introduction to the Renaissance in Italy and the North
- 8.4: Sluter’s Well of Moses
- 8.5: Holy Thorn Reliquary

- 8.6: Introduction to Flanders
- 8.7: Campin's Merode Altarpiece
- 8.8: Jan van Eyck's Ghent Altarpiece
- 8.9: Arnolfini Portrait
- 8.10: Hugo van der Goes
- 8.11: Van der Weyden's Deposition
- 8.12: The Unicorn in Captivity
- 8.13: External Resources

9: 1400–1500—Art in Italy

- 9.1: Overview
- 9.2: Key Learning Items
- 9.3: Florence in the Early Renaissance
- 9.4: Orsanmichele
- 9.5: Bruelleschi and Ghiberti, The Sacrifice of Isaac
- 9.6: Linear Perspective
- 9.7: Early Applications of Linear Perspective
- 9.8: Donatello's Works
- 9.9: Contrapposto
- 9.10: Masaccio's Tribute Money
- 9.11: Masaccio's Holy Trinity
- 9.12: Fra Angelico's The Annunciation
- 9.13: Fra Filippo Lippi
- 9.14: Piero della Francesca's Portraits of the Duke and Duchess of Urbino
- 9.15: Botticelli's Birth of Venus
- 9.16: Alberti
- 9.17: Introduction to Venice
- 9.18: Bellini's St. Francis
- 9.19: Mantegna's Works
- 9.20: External Resources

10: 1500–1600—High Renaissance and Mannerism in Italy

- 10.1: Overview
- 10.2: Key Learning Items
- 10.3: Art and Science in the Renaissance
- 10.4: Toward the High Renaissance
- 10.5: Leonardo da Vinci Introduced
- 10.6: Virgin of the Rocks
- 10.7: The Last Supper
- 10.8: Mona Lisa
- 10.9: Michelangelo Introduced
- 10.10: Pietà
- 10.11: David
- 10.12: Moses
- 10.13: Sistine Chapel Ceiling
- 10.14: Sistine Chapel- Last Judgment
- 10.15: Marriage of the Virgin
- 10.16: Madonna of the Goldfinch
- 10.17: School of Athens
- 10.18: Alba Madonna
- 10.19: Tempietto

- 10.20: Saint Peter’s Basilica
- 10.21: Introduction to Venetian Painting
- 10.22: Giorgione, The Tempest
- 10.23: Bellini and Titian, Feast of the Gods
- 10.24: Titian, Bacchus and Ariadne
- 10.25: Titian, Madonna of the Pesaro Family
- 10.26: Titian, Venus of Urbino
- 10.27: Veronese, Feast in the House of Levi
- 10.28: Tintoretto, The Origin of the Milky Way
- 10.29: Introduction to Mannerism
- 10.30: Parmigianino’s Madonna of the Long Neck
- 10.31: Bronzino and the Mannerist Portrait
- 10.32: El Greco’s Adoration of the Shepherds
- 10.33: External Resources

11: 1500–1600—The Age of Reformation- Northern Renaissance Art

- 11.1: Overview
- 11.2: Key Learning Items
- 11.3: Introduction to the Protestant Reformation
- 11.4: Dürer’s Four Apostles
- 11.5: Self-Portrait 1498
- 11.6: Self-Portrait 1500
- 11.7: What Is a Print?
- 11.8: Dürer’s Prints
- 11.9: Bosch’s Last Judgment
- 11.10: Altdorfer’s Battle of Issus
- 11.11: Cranach’s Adam and Eve
- 11.12: ** Cranach’s Wittenberg Altarpiece
- 11.13: Holbein’s The Ambassadors
- 11.14: Portrait of Henry the VIII
- 11.15: Bruegel’s The Dutch Proverbs
- 11.16: External Resources

Index

Glossary

Glossary

Detailed Licensing

Licensing

*A detailed breakdown of this resource's licensing can be found in **Back Matter/Detailed Licensing**.*

CHAPTER OVERVIEW

1: Introduction

1.1: Overview
1.2: Key Learning Items
1.3: Common Questions about Dates
1.4: A Beginner’s Guide to the History of Western Culture
1.5: Why Look at Art?
1.6: The Skill of Describing
1.7: Patronage and the Status of the Artist
1.8: Glossary of Art Terms
1.9: External Resource

1: Introduction is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

1.1: Overview

Thia chapter will serve as an introduction to the History of Art. We will cover some important art historical concepts and terms. It is imperative to understand the “language” of Art History in order to evaluate works of art.

Learning Activities

The learning activities for this module include:

- **Review:** Key Learning Items

Understanding Art

- **Read:** Common Questions about Dates
- **Read:** A Beginner’s Guide to the History of Western Culture
- **Watch:** Why Look at Art? (1:55)
- **Watch:** The Skill of Describing (3:42)
- **Read:** Patronage and the Status of the Artist
- **Watch:** Glossary of Art Terms (4:04)

Extra Review

- **Review:** External Resource

Assignments

- **Submit:** Module 1 Quiz (5 points)

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

1.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

1.2: Key Learning Items

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- What year was the artwork created?
- What is going on in history when the artwork was created?
- How should I look at art?
- How should I describe art?
- What is the special language that is used to describe art?

Key Vocabulary Terms

- circa
- two-dimensional
- three-dimensional
- representational art
- abstract art
- non-representational/non-objective art
- portrait
- still life
- landscape
- seascape
- cityscape
- illusion of space
- perspective (one point)
- foreground/middle ground/background
- horizon line
- vanishing point
- sculpture: relief, intaglio, in the round (free standing)

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

1.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

1.3: Common Questions about Dates

Today is:

Gregorian	Wednesday, 26 December 2012
Mayan	Long count = 13.0.0.0.5; tzolkin = 9 Chicchan; haab = 8 Kankin
French	6 Nivôse an 221 de la Révolution
Islamic	12 Safar 1434
Hebrew	13 Teveth 5773
Julian	13 December 2012
ISO	Day 3 of week 52 of 2012
Persian	6 Dey 1391
Ethiopic	17 Takhsas 2005
Coptic	17 Kiyahk 1729
Chinese	Cycle 78, year 29 (Ren-Chen), month 11 (Ren-Zi), day 14 (Xin-You)

How long has our calendar been around?

We are writing this on 12/26/12 or Wednesday, December 26, 2012; traditionally understood as two-thousand and twelve years (give or take a few) after Jesus Christ is believed to have been born. But if Jesus used a calendar, it would not have been the one we use.

Our calendar is called the Gregorian calendar and was instituted by Pope Gregory XIII in 1582. There are many other calendars. Quite a few societies have used calendars linked to the years their kings ruled. And there are numerous calendars, beyond the Gregorian calendar, that are still in use today. For example, 2012 equates to 1434/35 in the Islamic calendar and 5772–73 in the Jewish calendar (both are lunar, based on the cycles of the moon).

BC or BCE?

Many people use the abbreviations BC and AD when writing a year (for example, AD 2012). BC refers to “Before Christ,” and the initials, AD, stand for Anno Domini, which is Latin for “In the year of our Lord.” This system was devised by a monk in the year 525. A more recent system uses BCE which stands for “Before the Common Era” and CE for “Common Era.” This newer system is now widely used as a way of expressing the same periods as BC and AD, but without the Christian reference. According to these systems, we count time backwards Before the Common Era (BCE) and forwards in the Common Era (CE).

Circa?

Often dates will be preceded with a “c.” or a “ca.” These are abbreviations of the Latin word “circa” which means around, or approximately. We use this before a date to indicate that we do not know exactly when something happened, so c. 400 BCE means approximately 400 years Before the Common Era.

Why 2012 is in the Twenty-First Century?

We live in the twenty-first century, that is, the 2000s. Similarly when we say “twentieth century,” we are referring to the 1900s. All this because, according to the calendar we use, the first century included the years 1–99 (there was no year zero), and the second century, the years 100–199. Similarly, when we say second century BCE we are referring to the years 100–199 BCE.

Within our calendar, we also have a tendency to find portentous meaning in the millennial years, that is, in the years 1000 and more recently, 2000.

Contributors and Attributions

- Common Questions about Dates. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215033424/http://smarthistory.khanacademy.org/common-questions.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

1.3: Common Questions about Dates is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

1.4: A Beginner's Guide to the History of Western Culture

History has no natural divisions. A woman living in Florence in the fifteenth century did not think of herself as a woman of the Renaissance. Historians divide history into large and small units in order to make characteristics and changes clear to themselves and to students. It's important to remember that any historical period is a construction and a simplification. Below are some important basics to get you started.

As you read the timeline below, please keep in mind that equally momentous developments have occurred in Africa, Asia, the Americas and in the Pacific.

Prehistoric (before c. 3000 BCE)

The term "prehistoric" refers to the time before written history. In the West, writing was invented in ancient Mesopotamia just before 3000 BCE, so this period includes visual culture (paintings, sculpture, and architecture) made before that date.



Figure 1.4.1. The Woman of Willendorf.

The oldest decorative forms we can recognize as art come from Africa and may date back to 100,000 BCE. In contrast, the oldest cave paintings known are about 40,800 years old, and although we used to think that only our species, Homo Sapiens Sapiens, made art—anthropologists now speculate that Neanderthals may have made at least some of these very early images.

The Neolithic revolution, one of the most profound developments in all of human history, occurs during the Prehistoric Era. This is when our ancestors learned to farm and domesticate animals, allowing them to give up their nomadic ways, and settle down to build cities and civilizations.

Ancient (c. 3000 BCE to c. 400 CE)

This period includes the great early civilizations of the ancient Near East (think Babylonia), ancient Egypt, ancient Greece, the Etruscans, and the Romans—everything that comes after the invention of writing and before the fall of the Roman Empire. Keep in mind the disintegration of the Roman Empire took centuries, but to simplify, c. 400 will do.



Figure 1.4.2. Portion of the Parthenon frieze.

It was during this period that the ancient Greeks first applied human reason to their observations of the natural world and created some of the earliest naturalistic images of human beings. This period is often credited with the birth of Western philosophy, mathematics, theater, science, and democracy. The Romans in turn created an empire that extended across most of Europe, and all the lands that surround the Mediterranean Sea. They were expert administrators and engineers and they saw themselves as the inheritors of the great civilizations that came before them, particularly, Greece and Egypt (which they conquered).

It's important to remember that although history is often presented as a series of discrete stories, in reality narratives often overlap making history both more complex and more interesting. For example, it was also during the Roman Empire that the historical

Figure we now call Jesus Christ lived. Jesus and his apostles were Jewish men living in what is today Israel, but which was then part of the Roman Empire.

Middle Ages (c. 400 CE to c. 1400 CE)

The first half of this thousand-year period witnessed terrible political and economic upheaval in Western Europe, as waves of invasions by migrating peoples destabilized the Roman Empire. The Roman emperor Constantine established Constantinople (now Istanbul, Turkey) as a new capital in the East in 330 CE and the Western Roman Empire broke apart soon after. In the Eastern Mediterranean, the Byzantine Empire (with Constantinople as its capital), flourished.



Figure 1.4.3. Stained glass at the Basilica of St Denis.

Christianity spread across what had been the Roman Empire, even among the migrating invaders (Vandals, Visigoths, etc.), and the Christian Church, headed by the Pope, emerged as the most powerful institution in Western Europe, the Orthodox Church dominated in the East.

It was during this period that Islam, one of the three great monotheistic religions, was born. Within little more than a century of the death of the Prophet Muhammad in 632 CE, Islam had become an empire that stretched from Spain across North Africa, the Middle and Near East, to India. Medieval Islam was a leader in science and technology and established some of world's great centers of learning (i.e. Cordoba). Islamic culture played an important role in preserving and translating ancient Greek texts at a time when much of the knowledge created during the ancient world was lost.

Petrarch (a writer who lived in the 1300s) described the early Medieval period as the "Dark Ages" because to him it seemed to be a period of declining human achievement, especially when he compared it to the Ancient Greeks and Romans. The "Middle Ages" got its name because Renaissance scholars saw it as a long barbaric period that separated them from the great civilizations of ancient Greece and Rome that they both celebrated and emulated.



Figure 1.4.4. October of *Très Riches Heures du Duc de Berry*

Medieval society was organized into clearly defined strata. At the top was the king. Below were lesser nobles. These lords in turn, ruled over peasants and serfs (the vast majority of the population). Serfs were laborers who were permanently bound to work the land owned by their lord. The basic unit of this system, known as Feudalism, was the lord/vassal relationship. The vassal would provide labor (in the fields or in battle) to the lord in exchange for land and protection. Mobility between strata was very rare.

Of course, the thousand years of the Middle Ages saw the creation of many great works of art and literature, but they were different from what Petrarch valued. The works of art created in the Middle Ages were largely focused on the teachings of the Church.

It is important to remember that during the Middle Ages it was rare that anyone except members of the clergy (monks, priests, etc.) could read and write. Despite expectations that the world would end in the year 1,000, Western Europe became increasingly stable, and this period is sometimes referred to as the Late (or High) Middle Ages. This period saw the renewal of large scale building and the re-establishment of sizable towns. Monasteries, such as Cluny, became wealthy and important centers of learning.

Within the Middle Ages, there are subdivisions in art history, including Early Christian, Byzantine, Carolingian, Ottonian, Romanesque and Gothic. When we look closely at much of the art and politics of the 1,000 years of the Middle Ages, we find a complex and ongoing relationship with the memory and legacy the ancient Roman empire and this is the foundation for the Renaissance.

Renaissance (c. 1400 to 1600)

In part, the Renaissance was a rebirth of interest in ancient Greek and Roman culture. It was also a period of economic prosperity in Europe—particularly in Italy and in Northern Europe. In art history, we study both the Italian Renaissance and the Northern Renaissance. We talk about a way of looking at the world called Humanism, which—at its most basic—placed renewed value on human knowledge, and the experience of this world (as opposed to focusing largely on the heavenly realm), using ancient Greek and Roman literature and art as a model.



Figure 1.4.5. Close up of *The Triumph of Galatea*, by Raphael.

There are only a handful of moments in history that we can point to that changed everything. The invention and adoption of the printing press was certainly one. As a result of the wider availability of books, literacy rates in Europe dramatically increased. Readers were empowered and in many ways we can trace the origin of our own information revolution to fifteenth-century Germany and Gutenberg's first printing press.

In 1517 a German theologian and monk, Martin Luther, challenged the authority of the Pope and sparked the Protestant Reformation. His ideas spread quickly, thanks in part to the printing press. By challenging the power of the Church, and asserting the authority of individual conscience (it was increasingly possible for people to read the bible in the language that they spoke), the Reformation laid the foundation for the value that modern culture places on the individual.

It is also during this period that the Scientific Revolution began and observation replaced religious doctrine as the source of our understanding of the universe and our place in it. Copernicus up-ended the ancient Greek model of the heavens by suggesting that the sun was at the center of the solar system and that the planets orbited in circles around it. However, there were still problems with getting this theory to match observation. At the beginning of the seventeenth century, Kepler theorized (correctly!) that the planets moved in elliptical orbits (not circular ones) and that the speed of the orbits varied according to the planets' distance from the sun. So much for the ideal geometries of the Greeks!

Early Modern (c. 1600 to 1800)

It might seem strange to date the beginning of the "modern era" to so long ago, but in many ways it was the scientific, political and economic revolutions of the sixteenth, seventeenth and eighteenth centuries that have most shaped our own society.

Art historians study the Baroque style of the seventeenth century. This was a time of extended and often violent conflict between Catholics and Protestants made all the more complex because of the growing power of the Europe's great monarchies. It was a time when nations grew in size, wealth and autonomy and when national boundaries were hardened, prefiguring the countries we know today (France, Spain and England for example). This was also a period of colonization, when European powers divided and exploited the world's people and natural resources for their own benefit.

The 1700s is often called the Enlightenment. In many ways, it furthers the interest in the individual seen in the Italian Renaissance and more widely during the Protestant Reformation. Thinkers such as Rousseau, Voltaire and Diderot asserted our ability to reason for ourselves instead of relying on the teachings of established institutions, such as the Church. In art history we study the Rococo and Neoclassical styles.

The American and French Revolutions date to this period. The emerging middle classes (and later the working-classes) began a centuries-long campaign to gain political power, challenging the control of the aristocracy and monarchy. Successive reform movements (in this period and the nineteenth century) and revolutions gradually extended the franchise (the right to vote). Previously suffrage had been limited to males who owned land or who paid a certain amount in taxes. It was only in the second half of the nineteenth and the twentieth centuries that universal suffrage became the norm in Europe and North America.



Figure 1.4.5. Isidore-Stanislas Helman's print after Charles Monnet's drawing of the execution of Louis XVI, 1793

Modern (after c. 1800)

Capitalism became the dominant economic system during this period (though it had its roots in the Renaissance). Individuals risked capital to produce goods in a currency-based market which depended on inexpensive, waged labor. Labor eventually organized into unions (latter-day guilds) and in this way, asserted considerable influence. More broadly shared political power was bolstered by overall increases in the standard of living and the first experiments in public education.

Steam-powered machines and unskilled laborers in factories began to replace skilled artisans. London, Paris, and New York le the unprecedented population growth of cities during this period, as people moved from the countryside or emigrated to find a higher standard of living.



Figure 1.4.6. *The Wounded Man*, by Otto Dix

The twentieth century was the most violent in history. It included two world wars, the Cold War, the dismantling of colonialism and the invention of the Totalitarian state. Dictators (Mussolini, Hitler, Stalin, Idi Amin, Pol Pot, the successive leaders of North Korea, etc.) imposed extreme political systems that caused mass starvation, mass dislocations and genocide. At the same time, the twentieth century was marked by the struggle for human rights and the rise of global capitalism.

Where artists had previously worked under the instructions of wealthy patrons associated with the church or state, in this period, art became part of the market economy, and art itself came to be seen as personal self-expression. The high value placed on the individual, which emerged in ancient Greece and Rome and then again in the Renaissance, became the primary value of Western culture. Where artistic styles (for example, Baroque) had once covered numerous artists working over broad regions and periods of time, in the late nineteenth and through the twentieth century, successive styles of art change with increasing speed and fracture into a kaleidoscope of individual artistic practices.

Where Do We Fit In?

We are immersed in our own time and it can be difficult to see the world around us objectively. One of the modern definitions of an artist, in fact, is someone who is particularly insightful about their own cultural moment. Thanks to global capitalism, social media and the internet, we are more interconnected and interdependent than at any other time in history. Some see this as a utopian moment. With internet access, we can all contribute to and benefit from what is being called the Information Revolution. For others, the prevalence of technology in our lives threatens our individuality and privacy, and reduces us to a data point that can be monetized by corporations like Facebook, Google, and Apple. One thing is certain, throughout the time periods sketched above, art has meant different things, and it is likely to be differently defined in the future.

The history of humanity is recorded in our visual culture. Like the fate of previous civilizations, time will eventually destroy much of the visual culture that we are familiar with today. Future art historians will seek to reconstruct the world we now live in, to better understand the nuanced meanings that are so familiar to us. Perhaps someday an art historian will puzzle over an internet meme, a Torqued Ellipse by Richard Serra, or school-yard graffiti.

Contributors and Attributions

- A Beginner's Guide to the History of Western Culture. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215041828/http://smarthistory.khanacademy.org/for-the-beginner.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Die Venus von Willendorf. **Authored by**: Don Hitchcock. **Located at**: https://commons.wikimedia.org/wiki/File:Willendorf-Venus-1468.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*

1.4: A Beginner's Guide to the History of Western Culture is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

1.5: Why Look at Art?

Why look at art? In this video, Laura Mann, Anna Velez, an anonymous professional, and David Torgersen answer this question.



The link to this video is provided at the bottom of this page.

Contributors and Attributions

- Why look at art?. **Authored by**: Smarthistory. art, history, conversation.. **Provided by**: Khan Academy. **Located at**: https://youtu.be/0OloYD_kSbU. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

1.5: Why Look at Art? is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

1.6: The Skill of Describing

This video helps you understand why the skill of describing is so essential to understanding and appreciating art.



The link to this video is provided at the bottom of this page.

Contributors and Attributions

All rights reserved content

- The Skill of Describing. **Authored by**: Smarthistory. art, history, conversation.. **Provided by**: Khan Academy. **Located at**: https://youtu.be/h_pWZBOR4ec. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

1.6: The Skill of Describing is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

1.7: Patronage and the Status of the Artist

How did buying a work of art work before the modern era?

For artists in the period before the modern era (before about 1800 or so), life was really different for artists than it is now.

In the Middle Ages and in the Renaissance works of art were **commissioned**, that is they were ordered by a **patron** (the person paying for the work of art), and then made to order. A patron usually entered into a contract with an artist that specified how much he would be paid, what kinds of materials would be used, how long it would take to complete, and what the subject of the work would be.

Not what we would consider artistic freedom, huh? It did have its advantages though. You didn't paint something and then just hope it would sell, like artists do now!

Patrons often asked to be included in the painting they had commissioned. When they appear in a painting we usually call them **donors.**

In Figure 1.7.1, the **donor** is shown kneeling on the right before the Virgin Mary and the Christ Child.



Figure 1.7.1: *The Virgin and Child with Canon van der Paele*, by Jan van Eyck.

What does this mean about the status of the artist in the pre-modern era? How was he viewed in the society at large?

One way to understand this is to think about what you "order" to have made for you today. A pizza comes to mind—ordered from the cook at the local pizza parlor—"I'll have a large pie with pepperoni," or a birthday cake from a baker "I'd like a Chocolate cake

with mocha icing and blue letters that say 'Happy Birthday Jerry.'" Or perhaps you ordered a set of bookshelves from a carpenter, or a wedding dress from a seamstress?

What is the status in our culture of a cook, a baker, a carpenter, or a seamstress?

Do we consider those people to be as high in their status as a lawyer or doctor (remember I'm not asking what we think, but what value our culture generally gives to those professions)? Our culture tends to value people who work with their hands less, and so we have a distinction between "blue collar" work (manual labor) and "white collar" work (brain work). Of course this distinction is false since everyone works with their minds!

In the Middle Ages and for much of the Renaissance, the artist was seen as someone who worked with his hands. They were considered skilled laborers or artisans. This was something that Renaissance artists fought fiercely against. They wanted, understandably, to be considered as thinkers and innovators. And during the Renaissance the status of the artist does change dramatically (a topic we will return to later on!), but it would take a while for artists to become the geniuses we tend to imagine them as today.

What made a painting valuable in the past?

Look at all the gold in the painting in Figure 1.7.2. Today we might say that a painting is considered valuable because of the artist who created it.



Figure 1.7.2. *Simone Martini*, *Annunciation*, 1333; Tempera on panel, 72 1/2 × 82 5/8″ or 184 × 210 cm.

In the Middle Ages, and even for much of the Renaissance, what made a painting valuable was the amount of gold and blue paint in it (blue paint was considered valuable because it was made from a semi-precious stone).

So you could say it *used to be* (in the middle ages and for much of the Renaissance) that the *materials* were what made a work of art valuable—and the name of the artist had little or nothing to do with it! *T*oday it is very different. Picasso could have panted on a napkin and it would have been incredibly valuable just because it was by Picasso—*the materials have nothing at all to do with it!*

Contributors and Attributions

- Patronage and the Status of the Artist. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215023857/http://smarthistory.khanacademy.org/patronage-and-the-status-of-the-artist.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

1.7: Patronage and the Status of the Artist is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

1.8: Glossary of Art Terms

This visual art glossary defines art categories, styles, and terms while giving examples of each term.



Figure 1.8.1: Copy and Paste Caption here. (Copyright; author via source)

Contributors and Attributions

All rights reserved content

- Glossary of Art Terms. **Authored by**: SDCOETeacher. **Located at**: https://youtu.be/b2gWJTjgd1c. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

1.8: Glossary of Art Terms is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

1.9: External Resource

Check out the Metropolitan Museum of Art's timeline of art history. This timeline shows the chronology of art history, based on typical periods. You will see a list of time periods and places. Please explore this site to understand the breadth and depth of material art history covers. You can filter by a time period or a geographical location to narrow your results.

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

- Information Book. **Authored by**: OpenClipArtVectors. **Located at**: pixabay.com/en/book-knowledge-info-help-faq-117596/. **License**: *Public Domain: No Known Copyright*

1.9: External Resource is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

CHAPTER OVERVIEW

2: Early Christian Art

2.1: Overview
2.2: Key Learning Items
2.3: Introduction to Early Christianity
2.4: Early Christian Art
2.5: After Constantine
2.6: Santa Maria Antiqua Sarcophagus
2.7: Santa Pudenziana
2.8: Sarcophagus of Junius Bassus
2.9: Santa Sabina
2.10: Santa Maria Maggiore
2.11: Mausoleum of Galla Placidia
2.12: External Resources

Thumbnail: Rome, Basilica Santa Sabina, Exterior. (CC BY-SA 3.0; Dnalor 01 via Wikipedia)

2: Early Christian Art is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.1: Overview

In this chapter, we will examine Early Christian art. We will look at how this art contributed to the larger development of Western art. It is imperative to understand Early Christian art in order to see how it impacted later artistic developments.

Learning Activities

The learning activities for this module include:

- **Review:** Key Learning Items

Early Christian Art

- **Read:** Introduction to Early Christianity
- **Read:** Early Christian Art
- **Read:** After Constantine
- **Read:** Santa Maria Antiqua Sarcophagus
- **Read:** Santa Pudenziana
- **Read:** Sarcophagus of Junius Bassus (includes a video—4:26)
- **Read:** Santa Sabina
- **Watch:** Santa Maria Maggiore (4:37)
- **Watch:** Mausoleum of Galla Placidia (8:07)

Extra Review

- **Review:** External Resources

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

2.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.2: Key Learning Items

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- Does Early Christian art have a look distinct from Classical art?
- What are the characteristic features of Early Christian art?

Key Vocabulary Terms

- monotheism
- catacombs
- mosaic
- mausoleum
- basilica
- orant Figure
- Pagan art
- nave
- Greco-Roman
- clerestory

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

2.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.3: Introduction to Early Christianity

Key Events

Two important moments played a critical role in the development of early Christianity:

1. The decision of the Apostle Paul to spread Christianity beyond the Jewish communities of Palestine into the Greco-Roman world
2. When the Emperor Constantine accepted Christianity and became its patron at the beginning of the fourth century

The creation and nature of Christian art were directly impacted by these moments.

The Spread of Christianity

As implicit in the names of his Epistles, Paul spread Christianity to the Greek and Roman cities of the ancient Mediterranean world. In cities like Ephesus, Corinth, Thessalonica, and Rome, Paul encountered the religious and cultural experience of the Greco Roman world. This encounter played a major role in the formation of Christianity.

Christianity as a Mystery Cult

Christianity in its first three centuries was one of a large number of mystery religions that flourished in the Roman world. Religion in the Roman world was divided between the public, inclusive cults of civic religions and the secretive, exclusive mystery cults. The emphasis in the civic cults was on customary practices, especially sacrifices. Since the early history of the polis or city state in Greek culture, the public cults played an important role in defining civic identity.



Figure 2.3.1. Arch of Titus and Colosseum in Rome, late first century CE

As it expanded and assimilated more people, Rome continued to use the public religious experience to define the identity of its citizens. The polytheism of the Romans allowed the assimilation of the gods of the people it had conquered.



Figure 2.3.2. The Pantheon in Rome, early second century CE

Thus, when the Emperor Hadrian created the Pantheon in the early second century, the building's dedication to all the gods signified the Roman ambition of bringing cosmos or order to the gods, just as new and foreign societies were brought into political order through the spread of Roman imperial authority. The order of Roman authority on earth is a reflection of the divine cosmos.

For most adherents of mystery cults, there was no contradiction in participating in both the public cults and a mystery cult. The different religious experiences appealed to different aspects of life. In contrast to the civic identity which was at the focus of the public cults, the mystery religions appealed to the participant's concerns for personal salvation. The mystery cults focused on a central mystery that would only be known by those who had become initiated into the teachings of the cult.

Monotheism

These are characteristics Christianity shares with numerous other mystery cults. In early Christianity emphasis is placed on Baptism, which marked the initiation of the convert into the secrets or mysteries of the faith. The Christian emphasis on the belief in salvation and an after life is consistent with the other mystery cults. The monotheism of Christianity, though, was a crucial difference from the other cults. The refusal of the early Christians to participate in the civic cults due to their monotheistic beliefs lead to their persecution. Christians were seen as anti-social.

Contributors and Attributions

- Introduction to Early Christianity. **Authored by**: Dr. Allen Farber. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215033016/http://smarthistory.khanacademy.org/early-christian-art.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

2.3: Introduction to Early Christianity is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.4: Early Christian Art

The beginnings of an identifiable Christian art can be traced to the end of the second century and the beginning of the third century. Considering the Old Testament prohibitions against graven images, it is important to consider why Christian art developed in the first place. The use of images will be a continuing issue in the history of Christianity. The best explanation for the emergence of Christian art in the early church is due to the important role images played in Greco-Roman culture.

As Christianity gained converts, these new Christians had been brought up on the value of images in their previous cultural experience and they wanted to continue this in their Christian experience. For example, there was a change in burial practices in the Roman world away from cremation to inhumation. Outside the city walls of Rome, adjacent to major roads, catacombs were dug into the ground to bury the dead. Families would have chambers or cubicula dug to bury their members. Wealthy Romans would also have sarcophagi or marble tombs carved for their burial. The Christian converts wanted the same things. Christian catacombs were dug frequently adjacent to non-Christian ones, and sarcophagi with Christian imagery were apparently popular with the richer Christians.

Junius Bassus, a Roman praefectus urbi or high ranking government administrator, died in 359 CE. Scholars believe that he converted to Christianity shortly before his death accounting for the inclusion of Christ and scenes from the Bible. (Figure 2.4.1 shows a plaster cast of the original.)



Figure 2.4.1. Junius Bassus Sarcophagus

Themes of Death and Resurrection (Borrowed from the Old Testament)

A striking aspect of the Christian art of the third century is the absence of the imagery that will dominate later Christian art. We do not find in this early period images of the Nativity, Crucifixion, or Resurrection of Christ, for example. This absence of direct images of the life of Christ is best explained by the status of Christianity as a mystery religion. The story of the Crucifixion and Resurrection would be part of the secrets of the cult.

While not directly representing these central Christian images, the theme of death and resurrection was represented through a series of images, many of which were derived from the Old Testament that echoed the themes. For example, the story of Jonah—being swallowed by a great fish and then after spending three days and three nights in the belly of the beast is vomited out on dry ground—was seen by early Christians as an anticipation or prefiguration of the story of Christ's own death and resurrection. Images of Jonah, along with those of Daniel in the Lion's Den, the Three Hebrews in the Firey Furnace, Moses Striking the Rock, among others, are widely popular in the Christian art of the third century, both in paintings and on sarcophagi.

All of these can be seen to allegorically allude to the principal narratives of the life of Christ. The common subject of salvation echoes the major emphasis in the mystery religions on personal salvation. The appearance of these subjects frequently adjacent to each other in the catacombs and sarcophagi can be read as a visual litany: save me Lord as you have saved Jonah from the belly of the great fish, save me Lord as you have saved the Hebrews in the desert, save me Lord as you have saved Daniel in the Lion's den, etc.

One can imagine that early Christians—who were rallying around the nascent religious authority of the Church against the regular threats of persecution by imperial authority—would find great meaning in the story of Moses of striking the rock to provide water for the Israelites fleeing the authority of the Pharaoh on their exodus to the Promised Land.

Christianity's Canonical Texts and the New Testament

One of the major differences between Christianity and the public cults was the central role faith plays in Christianity and the importance of orthodox beliefs. The history of the early Church is marked by the struggle to establish a canonical set of texts and the establishment of orthodox doctrine.

Questions about the nature of the Trinity and Christ would continue to challenge religious authority. Within the civic cults there were no central texts and there were no orthodox doctrinal positions. The emphasis was on maintaining customary traditions. One accepted the existence of the gods, but there was no emphasis on belief in the gods.

The Christian emphasis on orthodox doctrine has its closest parallels in the Greek and Roman world to the role of philosophy. Schools of philosophy centered around the teachings or doctrines of a particular teacher. The schools of philosophy proposed specific conceptions of reality. Ancient philosophy was influential in the formation of Christian theology. For example, the opening of the Gospel of John: "In the beginning was the word and the word was with God," is unmistakably based on the idea of the *logos* going back to the philosophy of Heraclitus (c. 535–475 BCE). Christian apologists like Justin Martyr writing in the second century understood Christ as the Logos or the Word of God who served as an intermediary between God and the World.

Early Representations of Christian and the Apostles



Figure 2.4.2. Christ surrounded by his followers

An early representation of Christ found in the Catacomb of Domitilla shows the Figure of Christ flanked by a group of his disciples or students (Figure 2.4.2). Those experienced with later Christian imagery might mistake this for an image of the Last Supper, but instead this image does not tell any story. It conveys rather the idea that Christ is the true teacher.

Christ draped in classical garb holds a scroll in his left hand while his right hand is outstretched in the so-called *ad locutio* gesture, or the gesture of the orator. The dress, scroll, and gesture all establish the authority of Christ, who is placed in the center of his disciples. Christ is thus treated like the philosopher surrounded by his students or disciples.



Figure 2.4.3. (left) An early painting of Paul; (right) a later sculpture of Paul

Comparably, an early representation of the apostle Paul, identifiable with his characteristic pointed beard and high forehead, is based on the convention of the philosopher, as exemplified by a Roman copy of a late fourth century BCE portrait of the fifth century BCE playwright Sophocles.

Contributors and Attributions

- Early Christian Art. **Authored by**: Dr. Allen Farber. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031108/http://smarthistory.khanacademy.org/early-christian-art-in-the-2nd-and-3rd-centuries.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Calco sarcofago Giunio Basso. **Authored by**: Giovanni Dall Orto. **Provided by**: Wikimedia Commons. **Located at**: https://commons.wikimedia.org/wiki/File:1054_-_Roma,_Museo_d._civilt%C3%A0_Romana_-_Calco_sarcofago_Giunio_Basso_-_Foto_Giovanni_Dall%27Orto,_12-Apr-2008.jpg. **License**: *CC BY: Attribution*

2.4: Early Christian Art is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.5: After Constantine

By the beginning of the fourth century Christianity was a growing mystery religion in the cities of the Roman world. It was attracting converts from different social levels. Christian theology and art was enriched through the cultural interaction with the Greco-Roman world. But Christianity would be radically transformed through the actions of a single man.

Rome becomes Christian: Constantine Builds Churches

In 312, the Emperor Constantine defeated his principal rival Maxentius at the Battle of the Milvian Bridge. Accounts of the battle describe how Constantine had seen a sign in the heavens portending his victory. Eusebius, Constantine's principal biographer, describes the sign as the Chi Rho, the first two letters in the Greek spelling of the name Christos. After that victory Constantine became the principal patron of Christianity. In 313 he issued the Edict of Milan which granted religious toleration. Although Christianity would not become the official religion of Rome until the end of the fourth century, Constantine's imperial sanction of Christianity transformed its status and nature. Neither imperial Rome or Christianity would be the same after this moment. Rome would become Christian, and Christianity would take on the aura of imperial Rome.

The transformation of Christianity is dramatically evident in a comparison between the architecture of the pre-Constantinian church and that of the Constantinian and post-Constantinian church. During the pre-Constantinian period, there was not much that distinguished the Christian churches from typical domestic architecture. A striking example of this is presented by a Christian community house, from the Syrian town of Dura-Europos. Here a typical home has been adapted to the needs of the congregation. A wall was taken down to combine two rooms: this was undoubtedly the room for services. It is significant that the most elaborate aspect of the house is the room designed as a baptistry. This reflects the importance of the sacrament of Baptism to initiate new members into the mysteries of the faith. Otherwise this building would not stand out from the other houses. This domestic architecture obviously would not meet the needs of Constantine's architects.

Emperors for centuries had been responsible for the construction of temples throughout the Roman Empire. We have already observed the role of the public cults in defining one's civic identity, and Emperors understood the construction of temples as testament to their pietas, or respect for the customary religious practices and traditions. So it was natural for Constantine to want to construct edifices in honor of Christianity. He built churches in Rome including the Church of St. Peter, he built churches in the Holy Land, most notably the Church of the Nativity in Bethlehem and the Church of the Holy Sepulcher in Jerusalem, and he built churches in his newly-constructed capital of Constantinople.

The Basilica

In creating these churches, Constantine and his architects confronted a major challenge: what should be the physical form of the church? Clearly the traditional form of the Roman temple would be inappropriate both from associations with pagan cults but also from the difference in function. Temples served as treasuries and dwellings for the cult; sacrifices occurred on outdoor altars with the temple as a backdrop. This meant that Roman temple architecture was largely an architecture of the exterior. Since Christianity was a mystery religion that demanded initiation to participate in religious practices, Christian architecture put greater emphasis on the interior. The Christian churches needed large interior spaces to house the growing congregations and to mark the clear separation of the faithful from the unfaithful. At the same time, the new Christian churches needed to be visually meaningful. The buildings needed to convey the new authority of Christianity. These factors were instrumental in the formulation during the Constantinian period of an architectural form that would become the core of Christian architecture to our own time: the Christian Basilica.

The basilica was not a new architectural form. The Romans had been building basilicas in their cities and as part of palace complexes for centuries. A particularly lavish one was the so-called Basilica Ulpia constructed as part of the Forum of the Emperor Trajan in the early second century. Basilicas had diverse functions but essentially they served as formal public meeting places. One of the major functions of the basilicas was as a site for law courts. These were housed in an architectural form known as the apse. In the Basilica Ulpia, these semi-circular forms project from either end of the building, but in some cases, the apses would project off of the length of the building. The magistrate who served as the representative of the authority of the Emperor would sit in a formal throne in the apse and issue his judgments. This function gave an aura of political authority to the basilicas.

The Basilica at Trier



Figure 2.5.1. Inner view of the Basilica at Trier, facing north

Basilicas also served as audience halls as a part of imperial palaces. A well-preserved example is found in the northern German town of Trier. Constantine built a basilica as part of a palace complex in Trier which served as his northern capital. Although a fairly simple architectural form and now stripped of its original interior decoration, the basilica must have been an imposing stage for the emperor. Imagine the emperor dressed in imperial regalia marching up the central axis as he makes his dramatic adventus or entrance along with other members of his court. This space would have humbled an emissary who approached the enthroned emperor seated in the apse.

Contributors and Attributions

- Early Christian Art & Architecture after Constantine. **Authored by**: Dr. Allen Farber. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215023718/http://smarthistory.khanacademy.org/early-christian-Art-after-constantine.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

Public domain content

- Trier Konstantinbasilika. **Authored by**: Berthold Werner. **Provided by**: Wikimedia Commons. **Located at**: https://commons.wikimedia.org/wiki/File:Trier_Konstantinbasilika_BW_4.JPG. **License**: *Public Domain: No Known Copyright*

2.5: After Constantine is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.6: Santa Maria Antiqua Sarcophagus

Early Christian Art Borrows Forms from Roman (Pagan) Art

This third century sarcophagus (Figure 2.6.1) from the Church of Santa Maria was undoubtedly made to serve as the tomb of a relatively prosperous third century Christian. As we will see below, Early Christian art borrowed many forms from pagan art.



Figure 2.6.1. Sarcophagus in the Church of Santa Maria Antiqua (Rome)

The male philosopher type that we see in Figure 2.6.2 is easily identifiable with the same type in another third century sarcophagus, but in this case a non-Christian one.

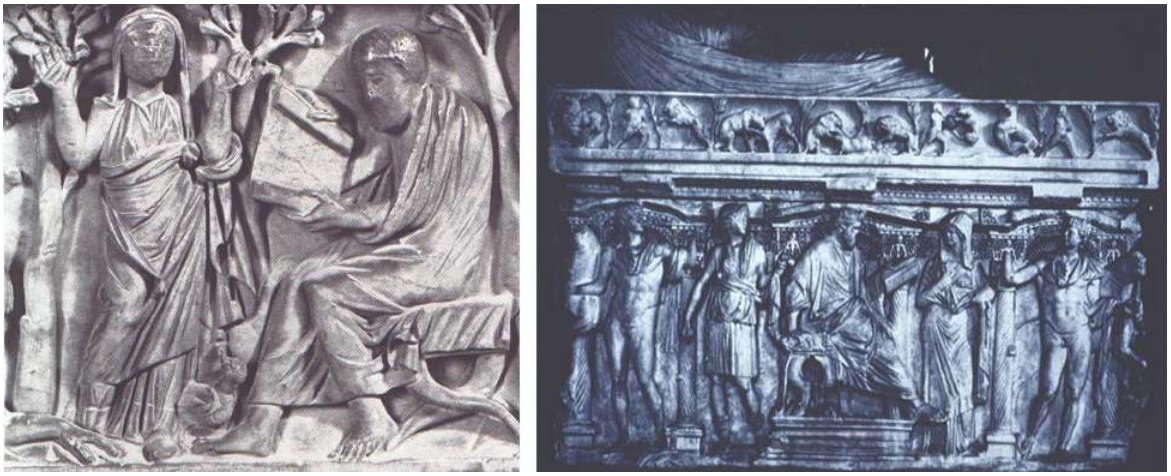


Figure 2.6.2. (left) Santa Maria Antiqua Sarcophagus; (right) 3rd century non-Christian sarcophagus



Figure 2.6.3. Dioscorides and a muse

The female Figure beside him who holds her arms outstretched combines two different conventions. The outstretched hands in Early Christian art represent the so-called *orant* or praying Figure. This is the same gesture found in the catacomb paintings of

Jonah being vomited from the great fish, the Hebrews in the Furnace, and Daniel in the Lions den.

The juxtaposition of this female Figure with the philosopher Figure associates her with the convention of the muse, or source of inspiration for the philosopher. This convention is illustrated in a later sixth century miniature showing the Figure of Dioscorides, an ancient Greek physician, pharmacologist, and botanist (Figure 2.6.3).

In the left side of the sarcophagus, **Jonah** is represented sleeping under the ivy after being vomited from the great fish, shown on the left. The pose of the reclining Jonah with his arm over his head is based on the Greek (pagan) mythological Figure of **Endymion**, whose wish to sleep for ever—and thus become ageless and immortal—explains the popularity of this subject on non-Christian sarcophagi (see Figure 2.6.4 for a comparison).



Figure 2.6.4. (left) Jonah sleeping under the ivy; (right) Endymion wishing for sleep



Figure 2.6.5. "The Good Shepherd" from the Santa Maria Antiqua sarcophagus

On the right hand side of the Santa Maria Antiqua sarcophagus, another popular Early Christian image appears, known as **the Good Shepherd** (see Figure 2.6.5). While echoing the New Testament parable of the Good Shepherd and the Psalms of David, the motif had clear parallels in Greek and Roman art, going back at least to Archaic Greek art, as exemplified by the so-called *Moschophoros*, or calf-bearer, from the early sixth century BCE (see Figure 2.6.6).



Figure 2.6.6. Moschophoros, or calf-bearer

On the very right appears an image of the **Baptism of Christ**. The inclusion of this relatively rare representation of Christ probably refers to the importance of the sacrament of Baptism, which signified death and rebirth into a new Christian life.

A curious detail about the male and female Figures at the center of the Santa Maria Antiqua sarcophagus is that their faces are unfinished. This suggests that this tomb was not made with a specific patron in mind. Rather, it was fabricated on a speculative basis, with the expectation that a patron would buy it and have his and presumably his wife's likenesses added. If this is true, it says a lot about the nature of the art industry and the status of Christianity at this period. To produce a sarcophagus like this meant a serious commitment on the part of the maker. The expense of the stone and the time taken to carve it were considerable. A craftsman would not have made a commitment like this without a sense of certainty that someone would purchase it.

Contributors and Attributions

- Sarcophagus in the Church of Santa Maria Antiqua (Rome). **Authored by**: Dr. Allen Farber. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032642/http://smarthistory.khanacademy.org/Sarcophagus-Santa-Maria-Antiqua.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

2.6: Santa Maria Antiqua Sarcophagus is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.7: Santa Pudenziana

The opulent interior of the Constantinian basilicas would have created an effective space for increasingly elaborate rituals. Influenced by the splendor of the rituals associated with the emperor, the liturgy placed emphasis on the dramatic entrances and the stages of the rituals. For example, the *introit* or entrance of the priest into the church was influenced by the *adventus*or arrival of the emperor.

The culmination of the entrance as well as the focal point of the architecture was the apse. It was here that the sacraments would be performed, and it was here that the priest would proclaim the word. In Roman civic and imperial basilicas, the apse had been the seat of authority. In the civic basilicas this is where the magistrate would sit adjacent to an imperial image and dispense judgment. In the imperial basilicas, the emperor would be enthroned. These associations with authority made the apse a suitable stage for the Christian rituals. The priest would be like the magistrate proclaiming the word of a higher authority.

A late fourth century mosaic in the apse of the Roman church of Santa Pudenziana visualizes this. We see in Figure 2.7.1 a dramatic transformation in the conception of Christ from the pre-Constantinian period.



Figure 2.7.1. Apsis mosaic, Santa Pudenziana, Rome

From Teacher to the Ruler of Heaven

In the Santa Pudenziana mosaic, Christ is shown in the center seated on a jewel-encrusted throne. He wears a gold toga with purple trim, both colors associated with imperial authority. His right hand is extended in the *ad locutio* gesture conventional in imperial representations. Holding a book in his right hand, Christ is shown proclaiming the word. This is dependent on another convention of Roman imperial art of the so-called *traditio legis*, or the handing down of the law. A silver plate made for the Emperor Theodosius in 388 to mark the tenth anniversary of his accession to power shows the Emperor in the center handing down the scroll of the law. Notably the Emperor Theodosius is shown with a halo much like the Figure of Christ.

While the halo would become a standard convention in Christian art to demarcate sacred Figures, the origins of this convention can be found in imperial representations like the image of Theodosius. Behind the Figure of Christ appears an elaborate city. In the center appears a hill surmounted by a jewel-encrusted Cross. This identifies the city as Jerusalem and the hill as Golgotha, but this is not the earthly city but rather the heavenly Jerusalem. This is made clear by the four Figures seen hovering in the sky around the Cross. These are identifiable as the four beasts that are described as accompanying the lamb in the Book of Revelation. The winged man, the winged lion, the winged ox, and the eagle became in Christian art symbols for the Four Evangelists, but in the context of the Santa Pudenziana mosaic, they define the realm as outside earthly time and space or as the heavenly realm. Christ is thus

represented as the ruler of the heavenly city. The cross has become a sign the triumph of Christ. This mosaic finds a clear echo in the following excerpt from the writings of the early Christian theologian, St. John Chrysostom:

You will see the king, seated on the throne of that unutterable glory, together with the angels and archangels standing beside him, as well as the countless legions of the ranks of the saints. This is how the Holy City appears. . . . In this city is towering the wonderful and glorious sign of victory, the Cross, the victory booty of Christ, the first fruit of our human kind, the spoils of war of our king.

The language of this passage shows the unmistakable influence of the Roman emphasis on triumph. The Cross is characterized as a trophy or victory monument. Christ is conceived of as a warrior king. The order of the heavenly realm is characterized as like the Roman army divided up into legions. Both the text and mosaic reflect the transformation in the conception of Christ. These document the merging of Christianity with Roman imperial authority.

It is this aura of imperial authority that distinguishes the Santa Pudenziana mosaic from the painting of Christ and his disciples from the Catacomb of Domitilla, Christ in the catacomb painting is simply a teacher, while in the mosaic Christ has been transformed into the ruler of heaven. Even his long flowing beard and hair construct Christ as being like Zeus or Jupiter. The mosaic makes clear that all authority comes from Christ. He delegates that authority to his flanking apostles. It is significant that in the Santa Pudenziana mosaic the Figure of Christ is flanked by the Figure of St. Paul on the left and the Figure of St. Peter on the right. These are the principal apostles.

By the fourth century, it was already established that the Bishop of Rome, or the Pope, was the successor of St. Peter, the founder of the Church of Rome. Just as power descends from Christ through the apostles, so at the end of time that power will be returned to Christ. The standing female Figures can be identified as personifications of the major division of Christianity between church of the Jews and that of the Gentiles. They can be seen as offering up their crowns to Christ like the 24 Elders are described as returning their crowns in the Book of Revelation.



Figure 2.7.2. Missorium of Theodosius, 388, Madrid, Academia de la Historia.

The meaning is clear that all authority comes from Christ just as in the Missorium of Theodosius which shows the transmission of authority from the Emperor to his co-emperors. This emphasis on authority should be understood in the context of the religious debates of the period. When Constantine accepted Christianity, there was not one Christianity but a wide diversity of different versions. A central concern for Constantine was the establishment of Christian orthodoxy in order to unify the church.




Figure 2.7.3. (left) Christ Treading on the Lion and Asp, mosaic from the Archepiscopal Palace in Ravenna late fifth century; (right) Augustus of Primaporta, 13 BCE to 15 CE

Christianity underwent a fundamental transformation with its acceptance by Constantine. The imagery of Christian art before Constantine appealed to the believer's desires for personal salvation, while the dominant themes of Christian art after Constantine emphasized the authority of Christ and His church in the world. Just as Rome became Christian, Christianity and Christ took on the aura of Imperial Rome. A dramatic example of this is presented by a mosaic of Christ in the Archepiscopal palace in Ravenna. Here Christ is shown wearing the cuirass, or the breastplate, regularly depicted in images of Roman Emperors and generals. The staff of imperial authority has been transformed into the cross.

Contributors and Attributions

- Santa Pudenziana, Rome. **Authored by**: Dr. Allen Farber. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215033003/http://smarthistory.khanacademy.org/santa-pudenziana-rome.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Apsis mosaic of the church of Santa Pudenziana, Rome. **Authored by**: Sixtus. **Located at**: https://en.Wikipedia.org/wiki/File:Apsis_mosaic,_Santa_Pudenziana,_Rome.JPG. **License**: *CC BY-SA: Attribution-ShareAlike*
- Disco o Missorium Teodosio. **Authored by**: Manuel Parada Lu00f3pez de Corselas. **Located at**: https://commons.wikimedia.org/wiki/File:Disco_o_Missorium_Teodosio_MPLdC.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*

2.7: Santa Pudenziana is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.8: Sarcophagus of Junius Bassus

Christianity Becomes Part of the Establishment

By the middle of the fourth century Christianity had undergone a dramatic transformation. Before Emperor Constantine's acceptance, Christianity had a marginal status in the Roman world. Attracting converts in the urban populations, Christianity appealed to the faithful's desires for personal salvation; however, due to Christianity's monotheism (which prohibited its followers from participating in the public cults), Christians suffered periodic episodes of persecution. But by the middle of the fourth century, Christianity under imperial patronage had become a part of the establishment. The elite of Roman society were becoming new converts.

Such an individual was Junius Bassus. He was a member of a senatorial family. His father had held the position of Praetorian prefect, which involved administration of the Western Empire. Junius Bassus held the position of praefectus urbi for Rome. The office of urban prefect was established in the early period of Rome under the kings. It was a position held by members of the most elite families of Rome. In his role as prefect, Junius Bassus was responsible for the administration of the city of Rome. When Junius Bassus died at the age of 42 in the year 359, a sarcophagus was made for him. As recorded in an inscription on the sarcophagus now in the Vatican collection, Junius Bassus had become a convert to Christianity shortly before his death.



Figure 2.8.1. *Sarcophagus of Junius Bassus*, 359 CE, (Vatican, Grottoes of St. Peter)

Establishing Formulas for Representing Christian Figures

The style and iconography of this sarcophagus reflects the transformed status of Christianity. This is most evident in the image at the center of the upper register. Before the time of Constantine, the Figure of Christ was rarely directly represented, but here on the Junius Bassus sarcophagus we see Christ prominently represented not in a narrative representation from the New Testament but in a formula derived from Roman Imperial art. The *Traditio Legis* ("Giving of the Law") was a formula in Roman art to give visual testament to the emperor as the sole source of the law.

Already at this early period, artists had articulated identifiable formulas for representing Sts. Peter and Paul. Peter was represented with a bowl haircut and a short cropped beard, while the Figure of Paul was represented with a pointed beard and usually a high forehead. In paintings, Peter has white hair and Paul's hair is black. The early establishment of these formulas was undoubtedly a product of the doctrine of apostolic authority in the early church. Bishops claimed that their authority could be traced back to the original Twelve Apostles.



Figure 2.8.2. Cast of the central sections: *Traditio Legis* and the *Adventus*

Peter and Paul held the status as the principle apostles. The Bishops of Rome have understood themselves in a direct succession back to St. Peter, the founder of the church in Rome and its first bishop. The popularity of the formula of the *traditio legis* (shown in Figure 2.8.2) in Christian art in the fourth century was due to the importance of establishing orthodox Christian doctrine.

In contrast to the established formulas for representing Sts. Peter and Paul, early Christian art reveals two competing conceptions of Christ. The youthful, beardless Christ, based on representation of Apollo, vied for dominance with the long-haired and bearded Christ, based on representations of Jupiter or Zeus.

The feet of Christ in the Junius Bassus relief rest on the head of a bearded, muscular Figure, who holds a billowing veil spread over his head. This is another formula derived from Roman art. A comparable Figure appears at the top of the cuirass of the Augustus of Primaporta. The Figure can be identified as the Figure of Caelus, or the heavens. In the context of the Augustan statue, the Figure of Caelus signifies Roman authority and its rule of everything earthly, that is, under the heavens. In the Junius Bassus relief, Caelus's position under Christ's feet signifies that Christ is the ruler of heaven.

The lower register directly underneath depicts Christ's Entry into Jerusalem. This image was also based on a formula derived from Roman imperial art. The *adventus* (shown in Figure 2.8.2) was a formula devised to show the triumphal arrival of the emperor with Figures offering homage.



Figure 2.8.3. Bas-relief from the Arch of Marcus Aurelius, Rome, now in the Capitoline Museum in Rome.

A relief from the reign of Marcus Aurelius (see Figure 2.8.3) illustrates this formula. In including the Entry into Jerusalem, the designer of the Junius Bassus sarcophagus did not just use this to represent the New Testament story, but with the *adventus* iconography, this image signifies Christ's triumphal entry into Jerusalem. Whereas the *Traditio Legis* above conveys Christ's heavenly authority, it is likely that the Entry into Jerusalem in the form of the adventus was intended to signify Christ's earthly authority. The juxtaposition of the Christ in Majesty and the Entry into Jerusalem suggests that the planner of the sarcophagus had an intentional program in mind.

Old Testament and New Testament Together



Figure 2.8.4. Adam and Eve

We can determine some intentionality in the inclusion of the Old and New Testament scenes. For example the image of Adam and Eve shown covering their nudity after the Fall was intended to refer to the doctrine of Original Sin that necessitated Christ's entry into the world to redeem humanity through His death and resurrection. Humanity is thus in need of salvation from this world.

The inclusion of the suffering of Job on the left hand side of the lower register conveyed the meaning how even the righteous must suffer the discomforts and pains of this life. Job is saved only by his unbroken faith in God.

The scene of Daniel in the lion's den to the right of the Entry into Jerusalem had been popular in earlier Christian art as another example of how salvation is achieved through faith in God.



Figure 2.8.5. Sacrifice of Isaac

Salvation is a message in the relief of Abraham's sacrifice of Isaac on the left hand side of the upper register. God challenged Abraham's faith by commanding Abraham to sacrifice his only son Isaac. At the moment when Abraham is about to carry out the sacrifice his hand is stayed by an angel. Isaac is thus saved. It is likely that the inclusion of this scene in the context of the rest of the sarcophagus had another meaning as well. The story of the father's sacrifice of his only son was understood to refer to God's sacrifice of his son, Christ, on the Cross. Early Christian theologians attempting to integrate the Old and New Testaments saw in Old Testament stories prefigurations or precursors of New Testament stories. Throughout Christian art the popularity of Abraham's Sacrifice of Isaac is explained by its typological reference to the Crucifixion of Christ.

Martyrdom



Figure 2.8.6. Cast of Christ's trial before Pilate, with Pilate about to wash his hands.

While not showing directly the Crucifixion of Christ, the inclusion of the Judgment of Pilate in two compartments on the right hand side of the upper register is an early appearance in Christian art of a scene drawn from Christ's Passion. The scene is based on the formula in Roman art of Justitia, illustrated here by a panel made for Marcus Aurelius. Here the emperor is shown seated on the sella curulis dispensing justice to a barbarian Figure. On the sarcophagus Pilate is shown seated also on a sella curulis. The position of Pontius Pilate as the Roman prefect or governor of Judaea undoubtedly carried special meaning for Junius Bassus in his role as praefectus urbi in Rome. Junius Bassus as a senior magistrate would also be entitled to sit on a *sella curulis*.

Just as Christ was judged by Roman authority, Sts. Peter and Paul were martyred under Roman rule. The remaining two scenes on the sarcophagus represent Sts. Peter and Paul being lead to their martyrdoms. Peter and Paul as the principal apostles of Christ are again given prominence. Their martyrdoms witness Christ's own death. The artists seem to be making this point by the visual pairing of the scene of St. Peter being led to his matyrdom and the Figure of Christ before Pilate. In both scenes the principal Figure is flanked by two other Figures.

The importance of Peter and Paul in Rome is made apparent that two of the major churches that Constantine constructed in Rome were the Church of St. Peter and the Church of St. Paul Outside the Walls. The site of the Church of St. Peter has long believed to be the place of St. Peter's burial. The basilica was constructed in an ancient cemetary. Although we can not be certain the the Junius Bassus Sarcophagus was originally intended for this site, it would make sense that a prominent Roman Christian like Junius Bassus would want to be buried in close physical proximity to the burial spot of the founder of the Church of Rome.



Erotes harvesting grapes from the side of the Junius Bassus Sarcophagus.



Erotes harvesting wheat and grapes, third or fourth century

Figure 2.8.6. Erotes in Christian and Greek art

Competing Styles

At either end of the Junius Bassus sarcophagus appear Erotes harvesting grapes and wheat. A panel with the same subject was probably a part of a pagan sarcophagus made for a child. This iconography is based on images of the seasons in Roman art. Again the artists have taken conventions from Greek and Roman art and converted it into a Christian context. The wheat and grapes of the classical motif would be understood in the Christian context as a reference to the bread and wine of the Eucharist.

While the dumpy proportions are far from the standards of classical art, the style of the relief especially with the rich folds of drapery and soft facial features can be seen as classic or alluding to the classical style. Comparably the division of the relief into different registers and further subdivided by an architectural framework alludes to the orderly disposition of classical art. This choice of a style that alludes to classical art was undoubtedly intentional. The art of the period is marked by a number of competing styles. Just as rhetoricians were taught at this period to adjust their oratorical style to the intended audience, the choice of the classical style was seen as an indication of the high social status of the patron, Junius Bassus. In a similar way, the representation of the Figures in togas was intentional. In Roman art, the toga was traditionally used as a symbol of high social status.

In both its style and iconography, the Junius Bassus Sarcophagus witnesses the adoption of the tradition of Greek and Roman art by Christian artists. Works like this were appealing to patrons like Junius Bassus who were a part of the upper level of Roman society. Christian art did not reject the classical tradition: rather, the classical tradition will be a reoccurring element in Christian art throughout the Middle Ages.

Sarcophagus of Junius Bassus

Sarcophagus of Junius Bassus, marble, 359 CE (Treasury of Saint Peter's Basilica). Please note that due to photography restrictions, the images used in the video show the plaster cast on display in the Vatican Museum. Nevertheless, the audio conversation was recorded in the treasury in Saint Peter's Basilica, in front of the original sarcophagus.

Speakers: Dr. Beth Harris and Dr. Steven Zucker



The link to this video is provided at the bottom of this page.

Contributors and Attributions

- Sarcophagus of Junius Bassus. **Authored by**: Dr. Allen Farber. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20130425082655/http://smarthistory.khanacademy.org/sarcophagus-of-junius-bassus.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- The Traditio Legis and the Entry into Jerusalem. **Authored by**: Giovanni Dall'Orto. **Located at**: https://commons.wikimedia.org/wiki/File:1057_-_Roma,_Museo_d._civilt%C3%A0_Romana_-_Calco_sarcofago_Giunio_Basso_-_Foto_Giovanni_Dall%27Orto,_12-Apr-2008.jpg. **License**: *CC BY: Attribution*
- Emperor Marcus Aurelius Adventus. **Authored by**: Matthias Kabel. **Located at**: commons.wikimedia.org/wiki/File:Bas_relief_from_Arch_of_Marcus_Aurelius_Marcus_Aurelius_showing_his_clemence_to_barbarii.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*
- The disgrace of Job and Adam and Eve. **Authored by**: Giovanni Dall'Orto. **Located at**: commons.wikimedia.org/wiki/File:1056_-_Roma,_Museo_d._civilt%C3%A0_Romana_-_Calco_sarcofago_Giunio_Basso_-_Foto_Giovanni_Dall%27Orto,_12-Apr-2008.jpg. **License**: *Public Domain: No Known Copyright*
- Pilate washing his hands. **Authored by**: Giovanni Dall'Orto. **Located at**: commons.wikimedia.org/wiki/File:1060_-_Roma,_Museo_d._civilt%C3%A0_Romana_-_Calco_sarcofago_Giunio_Basso_-_Foto_Giovanni_Dall%27Orto,_12-Apr-2008.jpg. **License**: *CC BY: Attribution*

Public domain content

- Isaac's sacrifice. **Authored by**: Jastrow. **Located at**: commons.wikimedia.org/wiki/File:Isaac_sarcifice_Pio_Christiano_Inv31648.jpg. **License**: *Public Domain: No Known Copyright*

2.8: Sarcophagus of Junius Bassus is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.9: Santa Sabina

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of the Basilica of Santa Sabina.



The link to this video is provided at the bottom of this page.

Basilica of Santa Sabina, 422–432, Rome

Santa Sabina, Rome

Basilicas—a type of building used by the ancient Romans for diverse functions including as a site for law courts, is the category of building that Constantine's architects adapted to serve as the basis for the new churches. The original Constantinian buildings are now known only in plan, but an examination of a still extant early fifth century Roman basilica, the Church of Santa Sabina, helps us to understand the essential characteristics of the early Christian basilica. Like the Trier basilica, the Church of Santa Sabina has a dominant central axis that leads from the entrance to the apse, the site of the altar. This central space is known as the nave, and is flanked on either side by side aisles. The architecture is relatively simple with a wooden, truss roof. The wall of the nave is broken by clerestory windows that provide direct lighting in the nave. The wall does not contain the traditional classical orders articulated by columns and entablatures. Now plain, the walls apparently originally were decorated with mosaics.

This interior would have had a dramatically different effect than the classical building. As exemplified by the interior of the Pantheon constructed in the second century by the Emperor Hadrian, the wall in the classical building was broken up into different levels by the horizontals of the entablatures. The columns and pilasters form verticals that tie together the different levels. Although this decor does not physically support the load of the building, the effect is to visualize the weight of the building. The thickness of the classical decor adds solidity to the building.

In marked contrast, the nave wall of Santa Sabina has little sense of weight. The architect was particularly aware of the light effects in an interior space like this. The glass tiles of the mosaics would create a shimmering effect and the walls would appear to float. Light would have been understood as a symbol of divinity. Light was a symbol for Christ. The emphasis in this architecture is on the spiritual effect and not the physical. The opulent effect of the interior of the original Constantinian basilicas is brought out in a Spanish pilgrims description of the Church of the Holy Sepulcher in Jerusalem:

The decorations are too marvelous for words. All you can see is gold, jewels and silk. . . . You simply cannot imagine the number and sheer weight of the candles, tapers, lamps and everything else they use for the services. . . . They are beyond description, and so is the magnificent building itself. It was built by Constantine and . . . was decorated with gold, mosaic, and precious marble, as much as his empire could provide.

Contributors and Attributions

- Basilica of Santa Sabina, Rome. **Authored by**: Dr. Allen Farber . **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20130425104118/http://smarthistory.khanacademy.org/santa-sabina.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

2.9: Santa Sabina is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.10: Santa Maria Maggiore

Dr. Steven Zucker and Richard Bowen (of Context Travel) provide a description, historical perspective, and analysis of the Basilica of Santa Maria Maggiore.



The link to this video is provided at the bottom of this page.

Basilica of Santa Maria Maggiore, Rome, fifth century CE.

Contributors and Attributions

- Santa Maria Maggiore. **Authored by**: Dr. Steven Zucker and Richard Bowen. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/early-christian1/v/basilica-of-santa-maria-maggiore-rome-5th-century-a-d. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

2.10: Santa Maria Maggiore is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.11: Mausoleum of Galla Placidia

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of The Mausoleum of Galla Placidia.



The link to this video is provided at the bottom of this page.

The Mausoleum of Galla Placidia, 425 CE, Ravenna, Italy

Contributors and Attributions

- The Mausoleum of Galla Placidia, Ravenna. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/early-christian1/v/the-mausoleum-of-galla-placidia-ravenna. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

2.11: Mausoleum of Galla Placidia is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

2.12: External Resources

Check out these websites for more information:

- Dura-Europos (Click on Geographical Location, then click on Syria, then click on Dura Europos, then click on Synagogue Frescoes)
- Early Christian Art
- Christian Catacombs

Watch this video:



The link to this video is provided at the bottom of this page.

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

All rights reserved content

- Catacombs of San Callisto, Rome [HD]. **Authored by**: WorldSiteGuides . **Located at**: https://youtu.be/EZ3IPc1bUuI. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

2.12: External Resources is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

CHAPTER OVERVIEW

3: Early Medieval, Carolingian and Ottonian Art

3.1: Overview
3.2: Key Learning Items
3.3: Early Medieval Art
3.4: Fibulae
3.5: Sutton Hoo Ship Burial
3.6: Medieval Manuscripts
3.7: The Bestiary
3.8: The Lindisfarne Gospels
3.9: Carolingian Art
3.10: Lindau Gospels Cover
3.11: St. Michael's Church
3.12: External Resources

Thumbnail: Otto II, by the Gregory Master. (Public Domain; Master of the Registrum Gregorii via Wikipedia)

3: Early Medieval, Carolingian and Ottonian Art is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.1: Overview

In this chapter, we will examine Early Medieval art. We will look at how this art contributed to the larger development of Western art. It is imperative to understand Early Medieval art in order to see how it impacted later artistic developments.

Learning Activities

The learning activities for this module include:

- **Review:** Key Learning Items

Early Medieval

- **Read:** Early Medieval Art
- **Read:** Fibulae
- **Read:** Sutton Hoo Ship Burial (includes a video—4:23)
- **Read:** Medieval Manuscripts
- **Read:** The Bestiary
- **Read:** The Lindisfarne Gospels

Carolingian

- **Read:** Carolingian Art
- **Watch:** Lindau Gospels Cover (6:01)

Ottonian

- **Read:** St. Michael's Church

Extra Review

- **Review:** External Resources

Assignment

- **Submit:** Module 11 Quiz (5 points)
- **Discuss:** Unit 2 Discussion Essay (30 points)

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

3.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.2: Key Learning Items

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- What are the characteristic features of Early Medieval art?
- What types of art were produced in the Early Medieval period?
- What are the characteristic features of Carolingian art?
- How does Carolingian art differ from Early Medieval and Ottonian art?
- What are the characteristic features of Ottonian art?
- How is Ottonian art different from Early Medieval and Carolingian art?

Key Vocabulary Terms

- fibulae
- barbarian metalwork
- illuminated manuscripts
- bestiary
- cross-carpet page
- barrel vault
- groin vault
- scriptorium
- repousseé

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

3.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.3: Early Medieval Art

An Illusion of Reality



Figure 3.3.1. Praxiteles, Aphrodite of Cnidos, Roman marble copy after fourth century Greek original (Palazzo Altemps, Rome)

Classical art, or the art of ancient Greece and Rome, sought to create a convincing illusion for the viewer. Artists sculpting the images of gods and goddesses tried to make their statues appear like an idealized human Figure. Some of these sculptures, such as the *Aphrodite of Knidos* by Praxiteles, were so lifelike that legends spread about the statues coming to life and speaking to people. After all, a statue of a god or goddess in the ancient world was believed to embody deity.

The Problem for Early Christians

The illusionary quality of classical art posed a significant problem for early Christian theologians. When God dictated the ten commandments to Moses on Mount Sinai, God expressly forbade the Israelites from making any "any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth" (Exodus 20:4). Early Christians saw themselves as the spiritual progeny of the Israelites and tried to comply with this commandment. Nevertheless, many early Christians were converted pagans who were accustomed to images in religious worship. The use of images in religious ritual was visually compelling and difficult to abandon.

Tertillian Asks: Can Artists be Christians?

Tertullian, an influential early Christian author living in the second and third centuries, wrote a treatise titled *On Idolatry* in which he asks if artists could, in fact, be Christians. In this text, he argues that all illusionary art, or all art that seeks to look like something or someone in nature, has the potential to be worshiped as an idol. Arguing fervently against artists as Christians, he acknowledges that there are many artists who are Christians and indeed some who are even priests. In the end, Tertullian asks artists to quit their work and become craftsmen.

St. Augustine: Illusionary Images are Lies

Another influential early Christian writer, St. Augustine of Hippo, was also concerned about images, but for different reasons. In his Soliloquies (386–87), Augustine observes that illusionary images, like actors, are lying. An actor on a stage lies because he is playing a part, trying to convince you that he is a character in the script when in truth he is not. An image lies because it is not the thing it claims to be. A painting of a cat is not a cat, but the artist tries to convince the viewer that it is. Augustine cannot reconcile these lies with patterns of divine truth and therefore does not see a place for images in Christian practice.[1]

Fortunately for art and history, not everyone agreed with Tertullian and Augustine and the use of images persisted. Nevertheless their style and appearance changed in order to be more compatible with theology.

Towards Abstraction

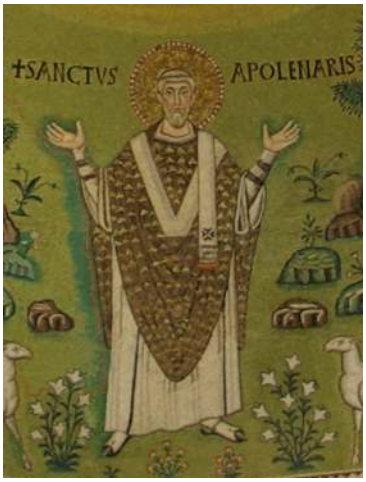


Figure 3.3.2. Mosaic in the apse of the Basilica of Sant'Apollinare in Classe, sixth century (Ravenna, Italy)

Christian art, which was initially influenced by the illusionary quality of classical art, started to move away from naturalistic representation and instead pushed toward abstraction. Artists began to abandon classical artistic conventions like shading, modeling and perspective—conventions that make the image appear more real. They no longer observed details in nature to record them in paint, bronze, marble, or mosaic.

Instead, artists favored flat representations of people, animals and objects that only looked nominally like their subjects in real life. Artists were no longer creating the lies that Augustine warned against, as these abstracted images removed at least some of the temptations for idolatry. This new style, adopted over several generations, created a comfortable distance between the new Christian empire and its pagan past.

In Western Europe, this approach to the visual arts dominated until the imperial rule of Charlemagne (800–814) and the accompanying Carolingian Renaissance. This controversy over the legitimacy and orthodoxy of images continued and intensified in the Byzantine Empire. The issue was eventually resolved, in favor of images, during the Second Council of Nicaea in 787.

---

1. There is some irony here since Augustine's position echoes, to some extent, the writing of the ancient Greek philosopher Plato. In book X of *The Republic* (c. 360 BCE), Plato describes a true thing as having been made by God, while in the earthly sphere, a carpenter, for example, can only build a replica of this truth (Plato uses a bed to illustrate his point). Plato states that a painter who renders the carpenter's bed creates an illusion that is two steps from the truth of God. ↵

Contributors and Attributions

- A New Pictorial Language: The Image in Early Medieval Art. **Authored by**: Dr. Nancy Ross. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031040/http://smarthistory.khanacademy.org/The-Evolution-of-the-Medieval-Style.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

3.3: Early Medieval Art is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.4: Fibulae



Figure 3.4.1. Byzantine Fibula, c. 430 (Metropolitan Museum of Art)

Fibulae (singular: fibula) are brooches that were made popular by Roman military campaigns. They all consist of a body, a pin, and a catch. Ornate fibulae became all the rage in the early middle ages, and are one of the most commonly found objects in barbarian[1] grave sites. Grave goods like fibulae provide the most concrete cultural information about barbarians, due to the sparse amount of written documentation about them. The diverse ethnic groups were constantly borrowing from one another, while putting their own spin on things.

The example seen in Figure 3.4.1 was a very popular style of fibula, and is called a “crossbow” fibula because of its resemblance to the weapon. Unscrewing the left knob at the end of this “crossbow” would release the pin, which is visible in this photograph. The detailed incising on the body is called pierced openwork, and bears a Christian cross amongst a circular leaf motif. The Byzantines were a part of the eastern Roman empire, their capital being Constantinople. Their empire was a continuation of the Roman empire during the middle ages, while the majority of modern-day Italy was overtaken by barbarian tribes. Although precious and intricate, it is a relatively simple design, indicative of the Byzantine/Roman fibulae style.



Figure 3.4.2. Lombardic Fibula, mid-sixth century (National Museum of Slovenia)

The Lombardic piece in Figure 3.4.2 provides a good comparison, because it is a stylized variation of the crossbow fibula. It is gilded and inlaid with niello, a black metal alloy. The incisions are hatched lines, a popular decoration technique in Lombardic fibulae. The Lombards (or Langobards, from the Latin Langobardi) are thought to be of Germanic origin, although their background is still contested. They established their kingdom in Italy in 558 by conquering Byzantine land, and were defeated themselves by Charlemagne, king of the Franks, in 774. Over these centuries they assimilated into Roman culture, adopting Catholicism, and left their own administrative legal procedures behind. This piece shows the adoption of the crossbow fibula style, but with a small Lombardic “twist.”



Figure 3.4.3. Merovingian (Frankish) Looped Fibulae, mid-sixth century, silver gilt worked in filigree with inlaid garnet and other stones (Musée des Antiquities Nationales, Saint-Germain-en-Laye)

The pair of Frankish fibulae in Figure 3.4.3 is a great example of cloisonné, a technique that was popular in barbarian art. This technique is characterized by inlaid semi-precious stones. In fact, the word cloisonné literally means "partitioned" in French. The artisan would solder wires onto a metal base and fill the areas those wires created with stones (to be distinguished with cloisonné enamel, which has colored enamel baked *within* these partitions). This example also shows a popular motif in barbarian art of the middle ages: eagles! The eagle, originally a pagan symbol of the sun, was used by Imperial Rome, and would later become an emblem to St. John. The end of these fibulae are in the shape of Eagle heads, and little fish are shown on the main body of the brooches. Garnets were used to decorate the eyes of the eagles, and a wide range of gems were used to decorate the rest of the fibulae. These stunning pieces demonstrate the proficiency of barbarian metal workers during the middle ages.



Figure 3.4.4. Visigothic Pair of Eagle Fibulae, sixth century (Walters Art Museum)

The pair of Visigothic fibulae in Figure 3.4.4 is another great example of barbarian metalwork and cloisonné. These were decorated with garnets, amethyst, and colored glass. Pendants could have been hung from the small loops on the bottom on each fibulae. It is easy to see how these ornate fibulae are different from the Byzantine example discussed earlier. This pair was found at a Visigothic grave site in Spain, and were made over a century later than the Byzantine crossbow fibula. While both examples are fibulae and had the same functional purpose, the way in which they were decorated differed because of the culture producing them.

After all, when commissioning such expensive objects, the owners are going to want an object that resonates with their identity. For such a widespread object as the fibula, it is normal for similar groups to have similar artistic styles, and for more diverse groups to have less in common. These extraordinary examples of fibulae are proof of the diverse and distinct cultures living within larger empires and kingdoms, a social situation that was common during the middle ages.

---

1. The word *barbarian* did not originally carry the same connotations as it does today. It comes from the Greek word *barbaros*, meaning "foreign." So for our purposes *barbarian* will be used here as a blanket term for non-Roman, nomadic, and illiterate groups traveling throughout Europe during the middle ages. The cultural exchange that occurred in Europe after antiquity can be seen through artwork, among other things; Romans borrowed from "Barbarian" aesthetic, and vice versa. ↵

Contributors and Attributions

- Fibulae. **Authored by**: Rebecca Mir. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215033716/http://smarthistory.khanacademy.org/fibulae.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

3.4: Fibulae is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.5: Sutton Hoo Ship Burial

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of the Sutton Hoo Ship Burial and objects found within.



The link to this video is provided at the bottom of this page.

Sutton Hoo Ship Burial, c. 700 (British Museum, London) Multiple bronze, gold and silver objects of Anglo Saxon origin, found in Suffolk, England, including a helmet, sceptre, sword, hanging bowl, bowls and spoons, shoulder clasps, a belt buckle, and purse lid.

The History

Shortly before World War II, archaeologists uncovered a remarkable find in East Anglia: an apparently early seventh century grave monument made for an Anglo Saxon king. The monument was in the form of a long boat measuring approximately 86 feet. The absence of bones has led archaeologists to identify the monument as a cenotaph, or memorial. Scholars have long pointed to the parallels between this find and the following descriptions of funerary practices in the Old English poem Beowulf.

The following passage describes the funeral of Beowulf himself:

> Then, on the headland, the Geats prepared a mighty pyre
> for Beowulf, hung round with helmets and shields
> and shining mail, in accordance with his wishes;
> and then the mourning warriors laid
> their dear lord, the famous prince upon it.
> And there, on Whaleness, the heroes kindled
> the most might of pyres; the dark wood-smoke
> soared over the fire, the roaring flames
> mingled with weeping—the winds' tumult subsided—
> until the body became ash, consumed even
> to its core…
> Then the Geats built a barrow on the headland—
> it was high and broad, visible from far
> to all seafarers; in ten days they built the beacon
> for that courageous man; and they constructed
> as noble an enclosure as wise men
> could devise, to enshrine the ashes.
> They buried rings and brooches in the barrow,
> all those adornments that brave men
> had brought out from the hoard after Beowulf died.
> They bequeathed the gleaming gold, treasure of men,
> to the earth, and there it was before.

Then twelve brave warriors, sons of heroes,
rode round the barrow, sorrowing;
they mourned their king, chanted
an elegy, spoke about that great man:
They exalted his heroic life, lauded
his daring deeds/
Thus the Geats, his hearth-companions,
grieved over the death of their lord;
they said that of all kings on earth
he was the kindest, the most gentle,
the most just to his people, the most eager for fame.

Included among the objects was a cloisonné purse. This purse contained avariety of coins that have allowed numismatists to date the monument tothe second quarter of the seventh century. The dating of the coins to about 625 have led scholars to propose the identification of the East Anglian king as Raedwald who died about 624 and 625.

Bede in his *History of the English Church and People* identifies Raedwaldas as the first East Anglian king to have converted to Christianity. This would be consistent with a pair of spoons found in the ship burial. One is inscribed with the name Saul and the other with Paul. These were apparently christening spoons referring to Saul who became Paul after his conversion to Christianity. What we know of Raedwald is that he subsequently relapsed into paganism and apparently kept shrines to both Christian and pagan dieties. Bede (History of the English Church and People, II, 15) presents the following account of Raedwald:

EDWIN was so zealous for the worship of truth, that he likewise persuaded Eorpwald, king of the East Saxons, and son of Redwald, to abandon his idolatrous superstitions, and with his whole province to receive the faith and sacraments of Christ. And indeed his father Redwald had long before been admitted to the sacrament of the Christian faith in Kent, but in vain; for on his return home, he was seduced by his wife and certain perverse teachers, and turned back from the sincerity of the faith; and thus his latter state was worse than the former; so that, like the ancient Samaritans, he seemed at the same time to serve Christ and the gods whom he had served before; and in the same temple he had an altar to sacrifice to Christ, and another small one to offer victims to devils.

Included in the treasure are some of the finest pieces of barbarian metalwork that have come down to us.

Contributors and Attributions

- Sutton Hoo ship burial. **Authored by**: Allen Farber. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20130425135645/http://smarthistory.khanacademy.org/sutton-hoo-ship-burial.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

3.5: Sutton Hoo Ship Burial is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.6: Medieval Manuscripts

More medieval books survive from the Middle Ages than any other artistic medium. Scholars refer to the hand-made books of the Middles Ages as manuscripts. Books that contain artistic decoration are called illuminated manuscripts. Manuscripts that survive from the European Middle Ages are generally religious books that reflect the canon, doctrine and practices of Christianity, though there are Jewish and Muslim books and other types of books that survive from this time period as well.



Figure 3.6.1. Full-page miniature of St. Luke as an evangelist, 6th century. This page prefaces the Gospel of Luke in the St. Augustine Gospels (Cambridge, Corpus Christi College MS 286).

A medieval manuscript is a codex (pl. codices), meaning a book made of pages bound between two boards. Ancient scribes wrote on scrolls that were stored in boxes. These ancient scrolls only survive in occasional fragments, as a scroll is especially vulnerable to physical degradation. The pages of codices, on the other hand, are protected by their covers and have a much greater chance for survival. Thus, medieval books survive in large numbers.

The Bibliothèque nationale de France in Paris and the British Library in London house the world's largest collections of medieval manuscripts. Though normally only available to scholars, many museums and libraries put some of their manuscript treasures on display. Digitizing, or creating high quality digital images of manuscripts, is increasingly common and these images are normally available on the Internet, furthering the study of these medieval books.

The original manuscripts of the Bible, the works of Aristotle and Plato and other ancient writers do not survive. They are known today because medieval scribes diligently copied them.

Recording and disseminating information is quick and easy today, but in the Middle Ages this process was slow and laborious. Monastery libraries housed most books and all books were copied by hand, usually by monks. This process of copying and disseminating books was essential to the preservation of knowledge.

Some monks traveled to distant monasteries to view and copy books to bring back to their own monastery's library. Fires destroyed many medieval libraries and the books they housed. Because of this and other accidents of history, not all texts survived the Middle Ages. The *Name of the Rose*, a novel by Umberto Eco, imagines such a fate for Aristotle's lost work on poetics.

Books were essential to the practice of Christianity. Medieval Christian missionaries, such as St. Augustine of Canterbury, brought books with them as they traveled from place to place preaching and establishing new churches. The Gospel Book of St. Augustine survives today in the Parker Library of Corpus Christi College, Cambridge. It contains the text of the gospels—Matthew, Mark, Luke and John of the New Testament—an essential work for teaching potential converts about the life of Christ. A series of images illustrating the life of Christ prefaces the text and each book of the gospels begins with an illustration detailing the events unique to that gospel, though some of these are now lost.

The oldest illuminated manuscripts are among the oldest manuscripts in existence. The illustration of books was functional as well as decorative. Illuminated initials and painted miniatures marked the beginnings of important sections in the text and allowed readers to navigate the book.

Prefatory image cycles prepared the mind of the reader to engage with the text. Some illustrations elaborate doctrines, record events or simply tells stories. Even readers' doodles are intriguing to contemporary scholars.

In illuminated manuscripts, words and images worked together to inform the medieval reader and occasionally these readers left their own mark. These books are highly interactive. Nearly all medieval manuscripts provide ample space in the margins for readers' notes and comments. In this way, illuminated manuscripts are different from other types of media in that they provided spaces for readers to record their reactions to image and text.

Contributors and Attributions

- Medieval Manuscripts. **Authored by**: Dr. Nancy Ross. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215033637/http://smarthistory.khanacademy.org/medieval-manuscripts.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

3.6: Medieval Manuscripts is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.7: The Bestiary

A Book of Beasts



Figure 3.7.1. The phoenix from folio 56 recto of the Aberdeen Bestiary, written and illuminated in England around 1200. The Bestiary describes this magical bird as building its own funeral pyre and then rising from the ashes.

Have you ever heard that elephants are afraid of mice? Or that foxes are deceptive? These characterizations of animals come from a medieval book called the Bestiary, or Book of Beasts. Though these books are not known to many today, you are likely familiar with some of their content. The magical beasts in the *Harry Potter* series come directly from medieval bestiaries. Descriptions of unicorns, phoenixes, basilisks, and centaurs are all included in the text, but misspell "bestiary" in a Google search and you will likely regret it.

The Bestiary is a medieval encyclopedia that identifies a selection of animals, plants, and precious stones. Some really exist in nature and others do not. Each entry includes a physical description, an overview of the animal's supposed characteristics, and a run-down of its moral qualities. Many versions of these books include illustrations. Its worth keeping in mind that Bestiaries pre-date the printing press. They were copied by hand at different times and places, resulting in a wide range of variations.

From a Christian Perspective



Figure 3.7.2. The beaver from folio 11 recto of the Aberdeen Bestiary, written and illuminated in England around 1200. The beaver shows off his testicles to escape the hunters.

The lack of scientific information in each entry makes them entertaining to read. For example, the Bestiary text describes the beaver as a gentle animal whose testicles are valued for their medicinal properties. If a beaver senses that he is being hunted, he will bite off his testicles and throw them to the hunter to save his own life. If a beaver has already done this and is hunted again, he will stand on his hind legs and show the hunter that his testicles are already missing and the hunter will let him go. The text then goes on to give a Christian moralization of the beaver, stating that "every man who heeds God's commandment and wishes to live chastely should cut off all his vices and shameless acts, and cast them from him into the face of the devil."[1]

Sources

The Bestiary text is made up of several components. The bulk of the text comes from the Physiologus, a second century Greek text by an anonymous author. Relevant comments by other ancient authors such as Aristotle, Herodotus, Pliny the Elder, and Aelian are

also included. The Etymologiae of Isidore of Seville, the late fifth and sixth century Archbishop, constitute a significant portion of the text. Layers of Christian commentary and moralizations were added to those earlier texts.

Content



Figure 3.7.3. Adam names the animals from folio 5 recto of the Aberdeen Bestiary, written and illuminated in England around 1200.

The Bestiary begins with a retelling of the creation story from Genesis. An important event is Adam, the first man, naming all of the animals. This scene is often included in illustrated Bestiaries. Isidore of Seville believed that the names of animals were significant. He believed that an etymological study of each animal's name would reveal something about the nature of each animal.

The content of the Bestiary, particularly the moralizations on the animals, is echoed in many medieval texts, from sermons to stories. Chaucer's "Nun's Priest's Tale," an animal story from the *Canterbury Tales*, makes use of the Bestiary. The main characters are a sly, deceptive fox and Chanticleer, a foolish and egotistical rooster.

Illustrations

The Bestiary was an enormously popular book in the Middle Ages and more than 130 medieval copies survive today. These copies come from all over Western Europe. The earliest manuscripts date from the tenth century and many survive from the thirteenth and fourteenth centuries. Many illustrations were drawn by artists who had never seen the relevant animal, but used the physical descriptions as a guide. The Bestiary text was influential, but these portable illustrations of animals were equally influential and likely served as models for animals in other manuscript illustrations, stone carving, wall painting, stained glass, and other media.

---

1. "Folio 11r Translation and Transcription," *The Aberdeen Bistiary.*↵

Contributors and Attributions

- The Bestiary. **Authored by**: Dr. Nancy Ross. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215034823/http://smarthistory.khanacademy.org/the-bestiary.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

3.7: The Bestiary is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.8: The Lindisfarne Gospels

A medieval monk takes up a quill pen, fashioned from a goose feather, and dips it into a rich, black ink made from soot. Seated on a wooden chair in the scriptorium of Lindisfarne, an island off the coast of Northumberland in England, he stares hard at the words from a manuscript made in Italy. This book is his exemplar, the codex (a bound book, made from sheets of paper or parchment) from which he is to copy the Gospels of Matthew, Mark, Luke and John. For about the next six years, he will copy this Latin. He will illuminate the gospel text with a weave of fantastic images—snakes that twist themselves into knots or birds, their curvaceous and overlapping forms creating the illusion of a third dimension into which a viewer can lose him or herself in meditative contemplation.

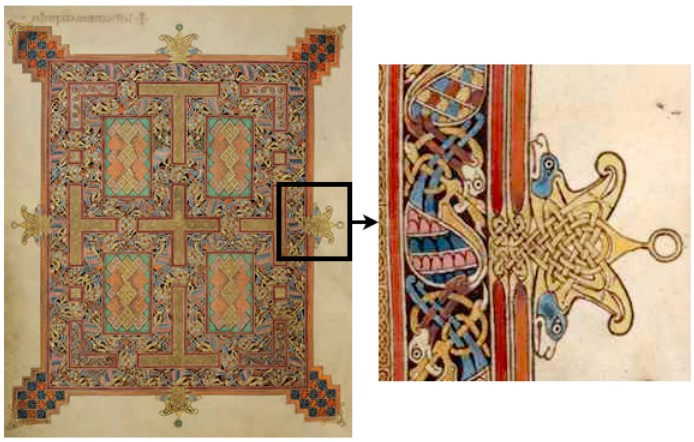


Figure 3.8.1. Lindisfarne Gospels, John cross-carpet page f 210v (British Museum)

The book is a spectacular example of Insular or Hiberno-Saxon art—works produced in the British Isles between 500–900 CE, a time of devastating invasions and political upheavals. Monks read from it during rituals at their Lindisfarne Priory on Holy Island, a Christian community that safeguarded the shrine of St Cuthbert, a bishop who died in 687 and whose relics were thought to have curative and miracle-working powers.

A Northumbrian monk, very likely the bishop Eadfrith, illuminated the codex in the early eighth century. Two-hundred and fifty-nine written and recorded leaves include full-page portraits of each evangelist; highly ornamental “cross-carpet” pages, each of which features a large cross set against a background of ordered and yet teeming ornamentation; and the Gospels themselves, each introduced by an historiated initial. The codex also includes sixteen pages of canon tables set in arcades. Here correlating passages from each evangelist are set side-by-side, enabling a reader to compare narrations.

In 635 CE Christian monks from the Scottish island of Iona built a priory in Lindisfarne. More than a hundred and fifty years later, in 793, Vikings from the north attacked and pillaged the monastery, but survivors managed to transport the Gospels safely to Durham, a town on the Northumbrian coast about 75 miles west of its original location.

We glean this information from the manuscript itself, thanks to Aldred, a tenth-century priest from a priory at Durham. Aldred’s colophon—an inscription that relays information about the book’s production—informs us that Eadfrith, a bishop of Lindisfarne in 698 who died in 721, created the manuscript to honor God and St. Cuthbert. Aldred also inscribed a vernacular translation between the lines of the Latin text, creating the earliest known Gospels written in a form of English.



Figure 3.8.2. Lindisfarne Gospels, St Matthew, Cross-Carpet page, f.26v

Matthew's cross-carpet page (f.26v) exemplifies Eadfrith's exuberance and genius. A mesmerizing series of repetitive knots and spirals is dominated by a centrally-located cross. One can imagine devout monks losing themselves in the swirls and eddies of color during meditative contemplation of its patterns.

Compositionally, Eadfrith stacked wine-glass shapes horizontally and vertically against his intricate weave of knots. On closer inspection many of these knots reveal themselves as snake-like creatures curling in and around tubular forms, mouths clamping down on their bodies. Chameleon-like, their bodies change colors: sapphire blue here, verdigris green there, and sandy gold in between. The sanctity of the cross, outlined in red with arms outstretched and pressing against the page edges, stabilizes the background's gyrating activity and turns the repetitive energy into a meditative force.



Figure 3.8.3. Lindisfarne Gospels, St Luke, incipit page, f.139

Likewise, Luke's incipit (incipit: it begins) page teems with animal life, spiraled forms, and swirling vortexes. In many cases Eadfrith's characteristic knots reveal themselves as snakes that move stealthily along the confines of a letter's boundaries.

Blue pin-wheeled shapes rotate in repetitive circles, caught in the vortex of a large Q that forms Luke's opening sentence—Quoniam quidem multi conati sunt ordinare narrationem. (Translation: As many have taken it in hand to set forth in order.)



Figure 3.8.4. Lindisfarne Gospels, St Luke, incipit page, f.139

Birds also abound. One knot enclosed in a tall rectangle on the far right unravels into a blue heron's chest shaped like a large comma. Eadfrith repeats this shape vertically down the column, cleverly twisting the comma into a cat's forepaw at the bottom. The feline, who has just consumed the eight birds that stretch vertically up from its head, presses off this appendage acrobatically to turn its body 90 degrees; it ends up staring at the words RENARRATIONEM (part of the phrase -re narrationem).

Eadfrith also has added a host of tiny red dots that envelop words, except when they don't—the letters "NIAM" of "quoniam" are composed of the vellum itself, the negative space now asserting itself as four letters.



Figure 3.8.5. Lindesfarne Gospels, St. Luke, portrait page (137v)

Luke's incipit page is in marked contrast to his straightforward portrait page. Here Eadfrith seats the curly-haired, bearded evangelist on a red-cushioned stool against an unornamented background. Luke holds a quill in his right hand, poised to write words on a scroll unfurling from his lap. His feet hover above a tray supported by red legs. He wears a purple robe streaked with red, one that we can easily imagine on a late fourth or fifth century Roman philosopher.

The gold halo behind Luke's head indicates his divinity. Above his halo flies a blue-winged calf, its two eyes turned toward the viewer with its body in profile. The bovine clasps a green parallelogram between two forelegs, a reference to the Gospel. According to the early eighth century Northumbrian monk Bede from the nearby monastery in Monkwearmouth (d. 735), this calf, or ox, symbolizes Christ's sacrifice on the cross.

According to the historian Bede from the nearby monastery in Monkwearmouth (d. 735), this calf, or ox, symbolizes Christ's sacrifice on the cross. Bede assigns symbols for the other three evangelists as well, which Eadfrith duly includes in their respective

portraits: Matthew's is a man, suggesting the human aspect of Christ; Mark's the lion, symbolizing the triumphant and divine Christ of the Resurrection; and John's the eagle, referring to Christ's second coming.

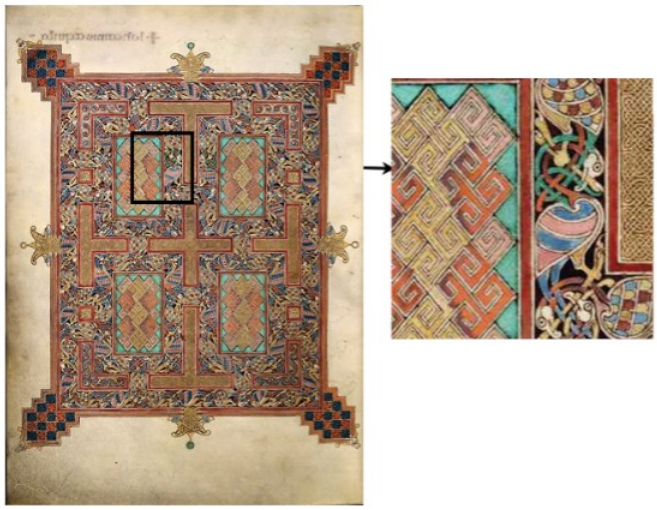


Figure 3.8.6. Lindisfarne Gospels, John's cross-carpet page, folio 210v.

A dense interplay of stacked birds teem underneath the crosses of the carpet page that opens John's Gospel. One bird, situated in the upper left-hand quadrant, has blue-and-pink stripes in contrast to others that sport registers of feathers. Stripes had a negative eassociation to the medieval mind, appearing chaotic and disordered. The insane wore stripes, as did prostitutes, criminals, jugglers, sorcerers, and hangmen. Might Eadfrith be warning his viewers that evil lurks hidden in the most unlikely of places? Or was Eadfrith himself practicing humility in avoiding perfection?

All in all, the variety and splendor of the Lindisfarne Gospels are such that even in reproduction, its images astound. Artistic expression and inspired execution make this codex a high point of early medieval art.

Contributors and Attributions

- The Lindisfarne Gospels. **Authored by**: Louisa Woodville. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215030838/http://smarthistory.khanacademy.org/the-lindisfarne-gospels.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

3.8: The Lindisfarne Gospels is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.9: Carolingian Art

Charlemagne, King of the Franks and later Holy Roman Emperor, instigated a cultural revival known as the Carolingian Renaissance. This revival used Constantine's Christian empire as its model, which flourished between 306 and 337. Constantine was the first Roman emperor to convert to Christianity and left behind an impressive legacy of military strength and artistic patronage.

Charlemagne saw himself as the new Constantine and instigated this revival by writing his*Admonitio generalis* (789) and *Epistola de litteris colendis* (c.794–797). In the *Admonitio generalis*, Charlemagne legislates church reform, which he believes will make his subjects more moral and in the *Epistola de litteris colendis*, a letter to Abbot Baugulf of Fulda, he outlines his intentions for cultural reform. Most importantly, he invited the greatest scholars from all over Europe to come to court and give advice for his renewal of politics, church, art and literature.

Carolingian art survives in manuscripts, sculpture, architecture and other religious artifacts produced during the period 780-900. These artists worked exclusively for the emperor, members of his court, and the bishops and abbots associated with the court. Geographically, the revival extended through present-day France, Switzerland, Germany and Austria.



Figure 3.9.1. Odo of Metz, Palatine Chapel Interior, Aachen, 805

Charlemagne commissioned the architect Odo of Metz to construct a palace and chapel in Aachen, Germany. The chapel was consecrated in 805 and is known as the Palatine Chapel. This space served as the seat of Charlemagne's power and still houses his throne today.

The Palatine Chapel is octagonal with a dome, recalling the shape of San Vitale in Ravenna, Italy (completed in 548), but was built with barrel and groin vaults, which are distinctively late Roman methods of construction. The chapel is perhaps the best surviving example of Carolingian architecture and probably influenced the design of later European palace chapels.

Charlemagne had his own scriptorium, or center for copying and illuminating manuscripts, at Aachen. Under the direction of Alcuin of York, this scriptorium produced a new script known as Carolingian miniscule. Prior to this development, writing styles or scripts in Europe were localized and difficult to read. A book written in one part of Europe could not be easily read in another, even when the scribe and reader were both fluent in Latin. Knowledge of Carolingian miniscule spread from Aachen was universally adopted, allowing for clearer written communication within Charlemagne's empire. Carolingian miniscule was the most widely used script in Europe for about 400 years.

Figurative art from this period is easy to recognize. Unlike the flat, two-dimensional work of Early Christian and Early Byzantine artists, Carolingian artists sought to restore the third dimension. They used classical drawings as their models and tried to create more convincing illusions of space.



Figure 3.9.2. St. Mark from the Godescalc Gospel Lectionary, folio 1v., c. 781-83

This development is evident in tracing author portraits in illuminated manuscripts. *The Godescalc Gospel Lectionary*, commisioned by Charlemagne and his wife Hildegard, was made circa 781–83 during his reign as King of the Franks and before the beginning of the Carolingian Renaissance. In the portrait of St. Mark, the artist employs typical Early Byzantine artistic conventions. The face is heavily modeled in brown, the drapery folds fall in stylized patterns and there is little or no shading. The seated position of the evangelist would be difficult to reproduce in real life, as there are spatial inconsistencies. The left leg is shown in profile and the other leg is show straight on. This author portrait is typical of its time.



Figure 3.9.3. St. Mark from the Ebbo Gospels, folio 18v., c. 816–35

The Ebbo Gospels were made c. 816–35 in the Benedictine Abbey of Hautvillers for Ebbo, Archbishop of Rheims. The author portrait of St. Mark is characteristic of Carolingian art and the Carolingian Renaissance. The artist used distinctive frenzied lines to create the illusion of the evangelist's body shape and position. The footstool sits at an awkward unrealistic angle, but there are numerous attempts by the artist to show the body as a three-dimensional object in space. The right leg is tucked under the chair and the artist tries to show his viewer, through the use of curved lines and shading, that the leg has form. There is shading and consistency of perspective. The evangelist sitting on the chair strikes a believable pose.

Charlemagne, like Constantine before him, left behind an almost mythic legacy. The Carolingian Renaissance marked the last great effort to revive classical culture before the Late Middle Ages. Charlemagne's empire was led by his successors until the late ninth century. In early tenth century, the Ottonians rose to power and espoused different artistic ideals.

Contributors and Attributions

- Carolingian. **Authored by**: Dr. Nancy Ross. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031116/http://smarthistory.khanacademy.org/carolingian-art.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

3.9: Carolingian Art is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.10: Lindau Gospels Cover

Dr. Nancy Ross and Dr. Steven Zucker provide a description, historical perspective, and analysis of a jeweled upper cover of the *Lindau Gospels*.



The link to this video is provided at the bottom of this page.

Jeweled upper cover of the *Lindau Gospels*, c. 880, Court School of Charles the Bald, 350 × 275 mm, (Morgan Library and Museum, New York). The cover may have been made in the Royal Abbey of St. Denis.

External Link

View this painting up close in the Google Art Project.

Contributors and Attributions

- Lindau Gospels cover. **Authored by**: Dr. Nancy Ross and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/latin-western-europe/carolingian1/v/lindau-gospels-cover. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

3.10: Lindau Gospels Cover is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.11: St. Michael's Church



Figure 3.11.1. St. Michael's Church, Hildesheim (1001–1031)

After Charlemagne's legacy had begun to die out, the warlike tribes in what is now Germany (then Saxony) banded together to elect a king from among their nobility. In 919 C.E., they chose Henry the Liudolfing, the son of a high-ranking duke, a brilliant military strategist and a well-respected leader. Henry, dubbed "the Fowler" because of his hobby of bird hunting, led the Saxon armies to a number of decisive victories against the Magyars and the Danes. These newly secured borders ushered in a period of immense prosperity and artistic productivity for the Saxon empire.

Henry's son Otto I (who became emperor in 962) lends his name to the "Ottonian" period. He forged an important alliance with the Pope, which allowed him to be crowned the first official Holy Roman Emperor since 924. This contact with Rome was extremely important to Ottonian artistic development, since each Ottonian king was determined to define himself as a Roman Emperor in the style of Constantine and Charlemagne. This meant perpetuating a highly intellectual court and creating an extensive artistic legacy.

Ottonian art takes a number of traditional medieval forms, including elegantly illuminated manuscripts, lavish metalwork, intricate carving, and Romanesque churches and cathedrals. Perhaps the most famous of the Ottonian artistic innovations is the Saxon Romanesque architecture style, which is marked by a careful attention to balance and mathematical harmony. This focus on geometry is based on the texts de Arithmatica and Ars Geometriae by the 6th century philosopher Boethius. The Ottonians held mathematical sciences in high regard and this is reflected in many of their artistic productions.



Figure 3.11.2. Uta Codex (Uta Presents the Codex to Mary), c. 1020, Munich, Bayerische Staatsbibliothek, Clm. 13601, folio 2, recto

The illuminated manuscripts produced by Ottonian "scriptoria," or monastery painting and writing schools, provide documentation of both Ottonian religious and political customs and the stylistic preferences of the period. Manuscripts were most often produced of religious texts, and usually included a dedication portrait commemorating the book's creation. The royal or religious donor is usually shown presenting the book to the saint of his or her choice.

Here we see a powerful abbess, Uta, presenting her codex to St. Mary. Many manuscripts also included a page depicting the artist or scribe of the work, acknowledging that the production of a book required not only money but also artistic labor.



Figure 3.11.3. Hillinus Codex (Hillinus Presents the Codex to St. Peter), c.1020, Cologne Dombibliothek, folio 16, verso, manuscript 12

In the *Hillinus Codex*, a monk presents the codex that he has written or painted (or both!) to St. Peter. The work of the artist and scribe were often one and the same, as can be seen in many of the fantastic decorated initials that begin books or chapters in Ottonian Manuscripts. As you can see from the dedication pictures, the manuscripts in question are often depicted as they were frequently displayed, that is with the text securely enclosed between lavish metal covers.

Ottonian metalwork took many forms, but one of the most common productions was bejeweled book covers for their precious manuscripts. This cover is one of the most expensive that survives; it includes not only numerous jewels, but an ivory carving of the death of the Virgin Mary.



Figure 3.11.4. (left) Cover, “Dormition of the Virgin,” Gospels of Otto III, c. 998–1001, Munich, Staatsbibliothek, Clm. 4453 ; (right) Doors of the Hildesheim Church, c. 1015

On a larger scale, clerics like Bernward of Hildesheim, who designed the church we saw earlier, cast his 15′ doors depicting the fall and redemption of mankind out of single pieces of metal. This was an enormous undertaking, and the process was so complex that it would not be replicated until the Renaissance.

For a modern viewer, Ottonian art can be a little difficult to understand. The depictions of people and places don’t conform to a naturalistic style, and the symbolism is often obscure. When you look at Ottonian art, keep in mind that the aim for these artists was not to create something that looked “realistic,” but rather to convey abstract concepts, many of which are deeply philosophical in nature. The focus on symbolism can also be one of the most fascinating aspects of studying Ottonian art, since you can depend on each part of the compositions to mean something specific. The more time you spend on each composition, the more rewarding discoveries emerge.

Contributors and Attributions

- Ottonian Art St. Michael's Church, Hildesheim (1001-1031). **Authored by**: Victoria Valdes. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215024908/http://smarthistory.khanacademy.org/ottonian.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

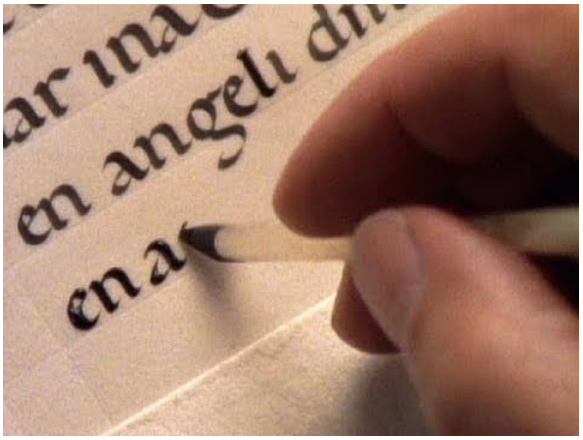
3.11: St. Michael’s Church is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

3.12: External Resources

Check out these websites for more information:

- The Walters Museum Early Medieval Art Exhibition
- Carolingian art at the Met
- Ottonian Art Explored

Watch these videos:



The link to this video is provided at the bottom of this page.



The link to this video is provided at the bottom of this page.



The link to this video is provided at the bottom of this page.



The link to this video is provided at the bottom of this page.

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

All rights reserved content

- Making Manuscripts. **Authored by**: Getty Museum. **Located at**: https://youtu.be/1aDHJu9J10o. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License
- In Focus: Sutton Hoo. **Authored by**: Archaeosoup Productions. **Located at**: https://youtu.be/np0pD1wW_Bo. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License
- Charlemagnes Palatine Chapel in Aachen Germany (1 of 2). **Authored by**: TheGreatMysteries. **Located at**: https://youtu.be/v5gL4zBSvjo. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License
- Otis Art History 11 - Carolingian and Ottonian Art. **Authored by**: OtisCollege. **Located at**: https://youtu.be/bXhnhB6iP80. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

---

3.12: External Resources is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

CHAPTER OVERVIEW

4: Byzantine Art

4.1: Overview
4.2: Key Learning Items
4.3: San Vitale
4.4: Iconoclasm
4.5: Hagia Sophia
4.6: Ivory Panel with Archangel
4.7: Icon of Saint George
4.8: Icon of the Triumph of Orthodoxy
4.9: External Resources

Thumbnail: One of the most famous of the surviving Byzantine mosaics of the Hagia Sophia in Constantinople – the image of Christ Pantocrator on the walls of the upper southern gallery. (CC BY-SA 3.0; unknown via Wikipedia)

4: Byzantine Art is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

4.1: Overview

What You'll Learn To Do: Examine Byzantine art and understand its impact on later art.

In Module 12 we will examine Byzantine art. We will look at how this art contributed to the larger development of Western art. It is imperative to understand Byzantine art in order to see how it impacted later artistic developments.

Learning Activities

The learning activities for this module include:



- **Read:** Key Learning Items

Byzantine Art

- **Watch:** San Vitale (10:17)
- **Read:** Iconoclasm
- **Read:** Hagia Sophia
- **Watch:** Ivory Panel with Archangel (4:24)
- **Watch:** Icon of Saint George (4:10)
- **Watch:** Icon of the Triumph of Orthodoxy (6:20)

Extra Review

- **Review:** External Resources

Assignment

- **Submit:** Module 12 Quiz (5 points)

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

4.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

4.2: Key Learning Items

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- What are the characteristic features of Byzantine art?
- How does Byzantine art look different from Early Christian art and Greco-Roman art?

Key Vocabulary Terms

- apse mosaic
- orb
- icon
- Iconoclasm
- Pantocrator
- diptych
- tempera

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

4.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

4.3: San Vitale

San Vitale is one of the most important surviving examples of Byzantine architecture and mosaic work. It was begun in 526 or 527 under Ostrogothic rule. It was consecrated in 547 and completed soon after. Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of the church.



The link to this video is provided at the bottom of this page.

Contributors and Attributions

- San Vitale, Ravenna. **Authored by**: Dr. Beth Harris, Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/byzantine1/venice-ravenna/v/justinian-and-his-attendants-6th-century-ravenna. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

4.3: San Vitale is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

4.4: Iconoclasm



Figure 4.4.1. *Apa Abraham*, c. 590–600, watercolor on panel, Egyptian (Bode Museum, Berlin)

The word *icon* refers to many different things today. For example, we use this word to refer to the small graphic symbols in our software and to powerful cultural Figures (here's a list of 300 "Cultural Icons").

Nevertheless, these different meanings retain a connection to the word's original meaning. *Icon* is Greek for "image" or "painting" and during the medieval era, this meant a religious image on a wooden panel used for prayer and devotion. More specifically, icons came to typify the art of the Orthodox Christian Church.

Iconoclasm refers to the destruction of images or hostility toward visual representations in general. In a more specificly, the word is used for the Iconoclastic Controversy that shook the Byzantine Empire for more than 100 years.



Figure 4.4.2. *Christ Pantocrator (The Ruler of the Universe)*, Catacombs of Commodilla, fourth century

Open hostility toward religious representations began in 726 when Emperor Leo III publicly took a position against icons; this resulted in their removal from churches and their destruction. There had been many previous theological disputes over visual representations, their theological foundations and legitimacy. However, none of these caused the tremendous social, political and cultural upheaval of the Iconoclastic Controversy.

Some historians believe that by prohibiting icons, the Emperor sought to integrate Muslim and Jewish populations. Both Muslims and Jews perceived Christian images (that existed from the earliest times of Christianity) as idols and in direct opposition to the Old Testament prohibition of visual representations. The first commandment states,

You shall have no other gods before me. You shall not make for yourself a carved image—any likeness of anything that is in heaven above, or in the earth beneath, or that is in the waters under the earth. You shall not adore them, nor serve them (Exodus 20:3–5).

Another theory suggests that the prohibition was an attempt to restrain the growing wealth and power of the monasteries. They produced the icons and were a primary target of the violence of the Iconoclastic Controversy. Other scholars offer a less political motive, suggesting that the prohibition was primarily religious, an attempt to correct the wayward practice of worshiping images.

The trigger for Leo III's prohibition may have even been the huge volcanic eruption in 726 in the Aegean Sea interpreted as a sign of God's anger over the veneration of icons. There is no one simple answer to this complex event. What we do know is that the prohibition essentially caused a civil war which shook the political, social and religious spheres of the empire. The conflict pitted

the emperor and certain high church officials (patriarchs, bishops) who supported iconoclasm, against other bishops, lower clergy, laity and monks, who defended the icons.



Figure 4.4.3. *Khludov Psalter (detail)*, 9th century. The image represents the Iconoclast theologian, John the Grammarian, and an iconoclast bishop destroying an image of Christ. (State Historical Museum, Moscow)

The original theological basis for iconoclasm was fairly weak. Arguments relied mostly on the Old Testament prohibition (quoted above). But it was clear that this prohibition was not absolute since God also instructs how to make three dimensional representations of the Cherubim (heavenly spirits or angels) for the Ark of the Covenant, which is also quoted in the Old Testament, just a couple of chapters after the passage that prohibits images (Exodus 25:18–20).

Emperor Constantine V gave a more nuanced theological rationale for iconoclasm. He claimed that each visual representation of Christ necessarily ends in a heresy since Christ, according to generally accepted Christian dogmas, is simultaneously God and man, united without separation, and any visual depiction of Christ either separates these natures, representing Christ's humanity alone, or confuses them.



Figure 4.4.4. *Madonna with Christ*, 9th century, mosaic, Hagia Sophia (Istanbul). This mosaic follows the iconoclastic crisis and revives stylistic elements from early Christian art.

The iconophile (pro-icon) counter-argument was most convincingly articulated by St. John of Damascus and St. Theodore the Studite. They claimed that the iconoclast arguments were simply confused. Images of Christ do not depict natures, being either Divine or human, but a concrete person—Jesus Christ, the incarnate Son of God. They claimed that in Christ the meaning of the Old Testament prohibition is revealed: God prohibited any representation of God (or anything that could be worshiped as a god) because it was impossible to depict the invisible God. Any such representation would thus be an idol, essentially a false representation or false god. But in Christ's person, God became visible, as a concrete human being, so painting Christ is necessary as a proof that God truly, not seemingly, became man. The fact that one can depict Christ witnesses God's incarnation.

The first phase of iconoclasm ended in 787, when the Seventh Ecumenical (universal) Council of bishops, met in Nicaea. This council affirmed the view of the iconophiles, ordering all right-believing (orthodox) Christians to respect holy icons, prohibiting at the same time their adoration as idolatry. Emperor Leo V initiated a second period of iconoclasm in 814, but in 843, Empress of Theodora proclaimed the restoration of icons and affirmed the decisions of the Seventh Ecumenical council. This event is still celebrated in the Orthodox Church as the Feast of Orthodoxy.

Contributors and Attributions

- Iconoclasm. **Authored by**: Dr. Davor Dzalto. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215034641/http://smarthistory.khanacademy.org/iconoclasm.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

4.4: Iconoclasm is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

4.5: Hagia Sophia



Figure 4.5.1. *Constantine the Great presents the city (Constantinople) and Justinian the Great presents Hagia Sophia to the Virgin*, mosaic, probably tenth century, Southwestern Entrance, Hagia Sophia

The great church of the Byzantine capital Constantinople (Istanbul) took its current structural form under the direction of the Emperor Justinian I. The church was dedicated in 537, amid great ceremony and the pride of the emperor (who was sometimes said to have seen the completed building in a dream). The daring engineering feats of the building are well known. Numerous medieval travelers praise the size and embellishment of the church. Tales abound of miracles associated with the church. Hagia Sophia is the symbol of Byzantium in the same way that the Parthenon embodies Classical Greece or the Eiffel Tower typifies Paris.



Figure 4.5.2. Isidore of Miletus & Anthemius of Tralles for Emperor Justinian, Hagia Sophia, Istanbul, 532–37

Each of those structures express values and beliefs: perfect proportion, industrial confidence, a unique spirituality. By overall impression and attention to detail, the builders of Hagia Sophia left the world a mystical building. The fabric of the building denies that it can stand by its construction alone. Hagia Sophia's being seems to cry out for an other-worldly explanation of why it stands because much within the building seems dematerialized, an impression that must have been very real in the perception of the medieval faithful. The dematerialization can be seen in as small a detail as a column capital or in the building's dominant feature, its dome.

Let us start with a look at a column capital (Figure 4.5.3).



Figure 4.5.3. Basket Capital, Hagia Sophia

The capital is a derivative of the Classical Ionic order via the variations of the Roman composite capital and Byzantine invention. Shrunken volutes appear at the corners decorative detailing runs the circuit of lower regions of the capital. The column capital does important work, providing transition from what it supports to the round column beneath. What we see here is decoration that makes the capital appear light, even insubstantial. The whole appears more as filigree work than as robust stone capable of supporting enormous weight to the column.



Figure 4.5.4. Ionic Capital, North Porch of the Erechtheion, Acropolis, Athens, marble, 421–407 BCE, British Museum

Compare the Hagia Sophia capital with a Classical Greek Ionic capital. Figure 4.5.4 shows one from the Greek Erechtheum on the Acropolis, Athens. The capital has abundant decoration but the treatment does not diminish the work performed by the capital. The lines between the two spirals dip, suggesting the weight carried while the spirals seem to show a pent-up energy that pushes the capital up to meet the entablature, the weight it holds. The capital is a working member and its design expresses the working in an elegant way.



Figure 4.5.5. Directly compare the basket and ionic capitals

A capital fragment on the grounds of Hagia Sophia illustrates the carving technique (Figure 4.5.6). The stone is deeply drilled, creating shadows behind the vegetative decoration. The capital surface appears thin. The capital contradicts its task rather than expressing it.



Figure 4.5.6. Deep Carving of Capital Fragment, Hagia Sophia

This deep carving appears throughout Hagia Sophia's capitals, spandrels, and entablatures. Everywhere we look stone visually denying its ability to do the work that it must do. The important point is that the decoration suggests that something other than sound building technique must be at work in holding up the building.

We know that the faithful attributed the structural success of Hagia Sophia to divine intervention. Nothing is more illustrative of the attitude than descriptions of the dome of Hagia Sophia. Procopius, biographer of the Emperor Justinian and author of a book on the buildings of Justinian is the first to assert that the dome hovered over the building by divine intervention.

The huge spherical dome [makes] the structure exceptionally beautiful. Yet it seems not to rest upon solid masonry, but to cover the space with its golden dome suspended from Heaven. (from "The Buildings" by Procopius, Loeb Classical Library, 1940, online at the University of Chicago Penelope project)

The description became part of the lore of the great church and is repeated again and again over the centuries. A look at the base of the dome helps explain the descriptions.



Figure 4.5.7. Hagia Sophia Dome, Semi-Dome and Cherubim

The windows at the bottom of the dome are closely spaced, visually asserting that the base of the dome is insubstantial and hardly touching the building itself. The building planners did more than squeeze the windows together, they also lined the jambs or sides of the windows with gold mosaic. As light hits the gold it bounces around the openings and eats away at the structure and makes room for the imagination to see a floating dome.



Figure 4.5.8. Windows at the Base of the Dome, Hagia Sophia

It would be difficult not to accept the fabric as consciously constructed to present a building that is dematerialized by common constructional expectation. Perception outweighs clinical explanation. To the faithful of Constantinople and its visitors, the building used divine intervention to do what otherwise would appear to be impossible. Perception supplies its own explanation: the dome is suspended from heaven by an invisible chain.

An old story about Hagia Sophia, a story that comes down in several versions, is a pointed explanation of the miracle of the church. So goes the story: A youngster was among the craftsmen doing the construction. Realizing a problem with continuing work, the crew left the church to seek help (some versions say they sought help from the Imperial Palace). The youngster was left to guard the tools while the workmen were away. A Figure appeared inside the building and told the boy the solution to the problem and told the boy to go to the workmen with the solution. Reassuring the boy that he, the Figure, would stay and guard the tools until the boy returned, the boy set off. The solution that the boy delivered was so ingenious that the assembled problem solvers realized that the

mysterious Figure was no ordinary man but a divine presence, likely an angel. The boy was sent away and was never allowed to return to the capital. Thus the divine presence had to remain inside the great church by virtue of his promise and presumably is still there. Any doubt about the steadfastness of Hagia Sophia could hardly stand in the face of the fact that a divine guardian watches over the church.[1]

Hagia Sophia sits astride an earthquake fault. The building was severely damaged by three quakes during its early history. Extensive repairs were required. Despite the repairs, one assumes that the city saw the survival of the church, amid city rubble, as yet another indication of divine guardianship of the church.

Extensive repair and restoration are ongoing in the modern period. We likely pride ourselves on the ability of modern engineering to compensate for daring 6th Century building technique. Both ages have their belief systems and we are understandably certain of the rightness of our modern approach to care of the great monument. But we must also know that we would be lesser if we did not contemplate with some admiration the structural belief system of the Byzantine Age.

Historical Outline

Isidore and Anthemius replaced the original 4th-century church commisioned byEmperor Constantine and a 5th-century structure that was destroyed during the Nika revolt of 532. The present Hagia Sophia or the Church of Holy Wisdom became a mosque in 1453 following the conquest of Constantinople by the Ottomans under Sultan Mehmed II. In 1934, Atatürk, founder of Modern Turkey, converted the mosque into a museum.

---

1. Helen C. Evans, Ph.D., "Byzantium Revisited: The Mosaics of Hagia Sophia in the Twentieth Century," Fourth Annual Pallas Lecture, University of Michigan, 2006. ↵

Contributors and Attributions

- Dematerialization at Hagia Sophia, Istanbul. **Authored by**: Dr. William Allen. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032946/http://smarthistory.khanacademy.org/hagia-sophia.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Southwestern Entrance, Hagia Sophia. **Authored by**: JoJan. **Located at**: https://commons.wikimedia.org/wiki/File:Istanbul.Hagia_Sophia075.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*
- Isidore of Miletus & Anthemius of Tralles. **Authored by**: Robert Raderschatt. **Located at**: https://commons.wikimedia.org/wiki/File:Aya_sofya.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*
- Basket Capital. **Authored by**: William Allen, Image Historian. **Located at**: https://flic.kr/p/9KNu1c. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Ionic Capital. **Authored by**: Steven Zucker. **Located at**: https://flic.kr/p/8TnW8p. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Deep Carving of Capital Fragment. **Authored by**: William Allen, Image Historian. **Located at**: https://flic.kr/p/9KRhdL. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Hagia Sophia Dome, Semi-Dome and Cherubim. **Authored by**: Emmanuel PARENT. **Located at**: https://flic.kr/p/9167fZ. **License**: *CC BY-NC: Attribution-NonCommercial*
- Windows at the Base of the Dome. **Authored by**: William Allen, Image Historian. **Located at**: https://flic.kr/p/9KRju9. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

4.5: Hagia Sophia is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

4.6: Ivory Panel with Archangel

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of an ivory panel of a Byzantine archangel. The British Museum translates the text at the top of the panel as: “Receive the suppliant before you, despite his sinfulness.”



The link to this video is provided at the bottom of this page.

Byzantine panel with archangel, Ivory leaf from diptych, c. 525–50, 16.8 × 5.6 × 0.35 in. (42.8 × 14.3 × 0.9 cm), probably from Constantinople (modern Istanbul, Turkey), (British Museum, London)

Contributors and Attributions

- Ivory panel with Archangel. **Authored by**: Dr. Beth Harris, Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/byzantine1/constantinople-east/v/byzantine-panel-with-archangel-c-525-50. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

4.6: Ivory Panel with Archangel is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

4.7: Icon of Saint George

Pippa Couch and Rachel Ropeik provide a description, historical perspective, and analysis of *Icon of Saint George (the "Black George").*



The link to this video is provided at the bottom of this page.

Icon of Saint George (the "Black George"), late fourteenth Century, tempera, gesso on linden (?) panel, 77.4 × 57 cm (British Museum, London).

Contributors and Attributions

All rights reserved content

- Icon of Saint George (the Black George), late 14th Century. **Authored by**: Smarthistory. art, history, conversation. **Located at**: https://youtu.be/OdRBzITeIcs. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

4.7: Icon of Saint George is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

4.8: Icon of the Triumph of Orthodoxy

Pippa Couch and Rachel Ropeik provide a description, historical perspective, and analysis of the *Icon of the Triumph of Orthodoxy*.



The link to this video is provided at the bottom of this page.

Icon of the Triumph of Orthodoxy (Byzantine), c. 1400, tempera and gold on wood, 39 cm × 31 cm (British Museum, London)

Contributors and Attributions

- Icon of the Triumph of Orthodoxy. **Authored by**: Pippa Couch and Rachel Ropeik. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/byzantine1/constantinople-east/v/icon-of-the-triumph-of-orthodoxy-byzantine-c-1400. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

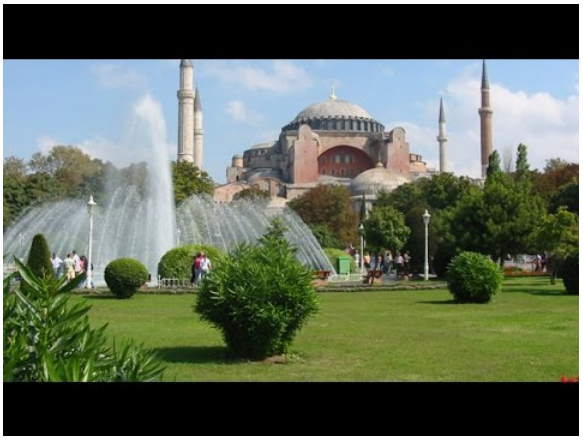
4.8: Icon of the Triumph of Orthodoxy is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

4.9: External Resources

Check out these websites for more information:

- Virtual Gallery Walk
- Icons and Iconoclasm in Byzantium
- Virtual Tour of Hagia Sophia

Watch these videos:



The link to this video is provided at the bottom of this page.



The link to this video is provided at the bottom of this page.

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*
- Tempera paint. **Authored by**: Dr. David Drogin and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/art-history-basics/artists-materials-techniques/painting-materials-techniques/v/tempera-paint. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

All rights reserved content

- Istanbul, Turkey: Hagia Sophia. **Authored by**: Rick Steves Europe. **Located at**: https://youtu.be/ng--WLT0Xjc. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

4.9: External Resources is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

CHAPTER OVERVIEW

5: Romanesque Art

5.1: Overview
5.2: Key Learning Items
5.3: Introduction to Romanesque Art
5.4: Pilgrimage Routes
5.5: Church Architecture
5.6: Abbaye of Fontenay
5.7: Saint Trophime
5.8: Last Judgment Tympanum
5.9: Virgin from Ger
5.10: Historiated Capitals
5.11: Painting- Wise and Foolish Virgins
5.12: Bayeux Tapestry
5.13: Diagram of a Romanesque Portal
5.14: External Resources

5: Romanesque Art is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.1: Overview

In this chapter, we will examine Romanesque art. We will look at how this art contributed to the larger development of Western art. It is imperative to understand Romanesque art in order to see how it impacted later artistic developments.

Learning Activities

The learning activities for this module include:

- **Review:** Key Learning Items

Romanesque Art

- **Read:** Introduction to Romanesque Art
- **Read:** Pilgrimage Routes
- **Read:** Church Architecture
- **Read:** Abbaye of Fontenay
- **Read:** Saint Trophime
- **Watch:** Last Judgment Tympanum (10:29)
- **Watch:** Virgin from Ger (3:16)
- **Watch:** Historiated Capitals (3:45)
- **Watch:** Painting: Wise and Foolish Virgins (5:44)
- **Watch:** Bayeux Tapestry (4:56)
- **Explore:** Diagram of a Romanesque Portal

Extra Review

- **Review:** External Resources

Assignment

- **Submit:** Module 14 Quiz (5 points)

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

5.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.2: Key Learning Items

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- What are the typical elements of a Romanesque church?
- Besides architecture, what other types of art were produced during the Romanesque era?

Key Vocabulary Terms

- barrel vault
- groin (cross) vault
- pilgrimage
- relics
- mandorla
- narthex
- nave
- aisle
- transept
- gallery
- bay
- triforium
- radiating chapels
- crossing
- apse
- ambulatory
- historiated capital
- tympanum
- jambs
- portal

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

5.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.3: Introduction to Romanesque Art



Figure 5.3.1. Southwell Minster

The name gives it away–Romanesque architecture is based on Roman architectural elements. It is the rounded Roman arch that is the literal basis for structures built in this style.

All through the regions that were part of the ancient Roman Empire are ruins of Roman aqueducts and buildings, most of them exhibiting arches as part of the architecture. (You may make the etymological leap that the two words are related, but the Oxford English Dictionary shows arch as coming from Latin *arcus*, which defines the shape, while *arch*-as in architect, archbishop and archenemy-comes from Greek *arkhos*, meaning chief. *Tekton* means builder.)

When Charlemagne was crowned Holy Roman Emperor in 800 CE, Europe began to take its first steps out of the "Dark Ages" since the fall of Rome in the fifth century. The remains of Roman civilization were seen all over the continent, and legends of the great empire would have been passed down through generations. So when Charlemagne wanted to unite his empire and validate his reign, he began building churches in the Roman style–particularly the style of Christian Rome in the days of Constantine, the first Christian Roman emperor.

After a gap of around two hundred years with no large building projects, the architects of Charlemagne's day looked to the arched, or arcaded, system seen in Christian Roman edifices as a model. It is a logical system of stresses and buttressing, which was fairly easily engineered for large structures, and it began to be used in gatehouses, chapels, and churches in Europe. These early examples may be referred to as pre-Romanesque because, after a brief spurt of growth, the development of architecture again lapsed. As a body of knowledge was eventually re-developed, buildings became larger and more imposing. Examples of Romanesque cathedrals from the early Middle Ages (roughly 1000–1200) are solid, massive, impressive churches that are often still the largest structure in many towns.

In Britain, the Romanesque style became known as "Norman" because the major building scheme in the eleventh and twelfth centuries was instigated by William the Conqueror, who invaded Britain in 1066 from Normandy in northern France. (The Normans were the descendants of Vikings—Norse, or north men—who had invaded this area over a century earlier.) Durham and Gloucester Cathedrals and Southwell Minster are excellent examples of churches in the Norman, or Romanesque style.

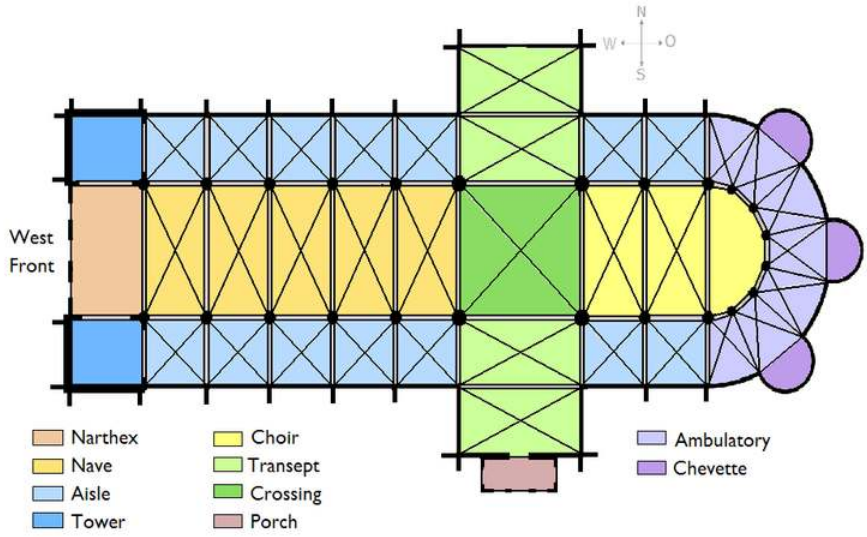


Figure 5.3.2. Typical cathedral schematic plan; we will be using the terms defined here

The arches that define the naves of these churches are well modulated and geometrically logical–with one look you can see the repeating shapes, and proportions that make sense for an immense and weighty structure. There is a large arcade on the ground level made up of bulky piers or columns. The piers may have been filled with rubble rather than being solid, carved stone. Above this arcade is a second level of smaller arches, often in pairs with a column between the two. The next higher level was again proportionately smaller, creating a rational diminution of structural elements as the mass of the building is reduced.

The decoration is often quite simple, using geometric shapes rather than floral or curvilinear patterns. Common shapes used include diapers—squares or lozenges—and chevrons, which were zigzag patterns and shapes. Plain circles were also used, which echoed the half-circle shape of the ubiquitous arches.



Figure 5.3.3. (left) Gloucester Cathedral exterior; (right) Gloucester Cathedral aisle



Figure 5.3.4. The ceiling of the Southwell Minster nave.

Early Romanesque ceilings and roofs were often made of wood, as if the architects had not quite understood how to span the two sides of the building using stone, which created outward thrust and stresses on the side walls. This development, of course, didn't

take long to manifest, and led from barrel vaulting (simple, semicircular roof vaults) to cross vaulting, which became ever more adventurous and ornate in the Gothic.

Pictures taken from video footage by Richard Spanswick

Contributors and Attributions

- Romanesque. **Authored by**: Valerie Spanswick. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031324/http://smarthistory.khanacademy.org/Romanesque.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Cathedral schematic plan. **Authored by**: Lusitania, with alterations by TTaylor. **Located at**: https://commons.wikimedia.org/wiki/File:Cathedral_schematic_plan.PNG. **License**: *CC BY-SA: Attribution-ShareAlike*

5.3: Introduction to Romanesque Art is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.4: Pilgrimage Routes

The End of the World

Y2K. The Rapture. 2012. For over a decade, speculation about the end of the world has run rampant—all in conjunction with the arrival of the new millennium. The same was true for our religious European counterparts who, prior to the year 1000, believed the Second Coming of Christ was imminent, and the end was nigh.

When the apocalypse failed to materialize in 1000, it was decided that the correct year must be 1033, a thousand years from the death of Jesus Christ, but then that year also passed without any cataclysmic event.

Just how extreme the millennial panic was, remains debated. It is certain that from the year 950 onwards, there was a significant increase in building activity, particularly of religious structures. There were many reasons for this construction boom beside millennial panic, and the building of monumental religious structures continued even as fears of the immediate end of time faded.

Not surprisingly, this period also witnessed a surge in the popularity of the religious pilgrimage. A pilgrimage is a journey to a sacred place. They are acts of piety and may have been undertaken in gratitude for the fact that doomsday had not arrived, and to ensure salvation, whenever the end did come.

The Pilgrimage to Santiago de Compostela

For the average European in the twelfth Century, a pilgrimage to the Holy Land of Jerusalem was out of the question—travel to the Middle East was too far, too dangerous and too expensive. Santiago de Compostela in Spain offered a much more convenient option.

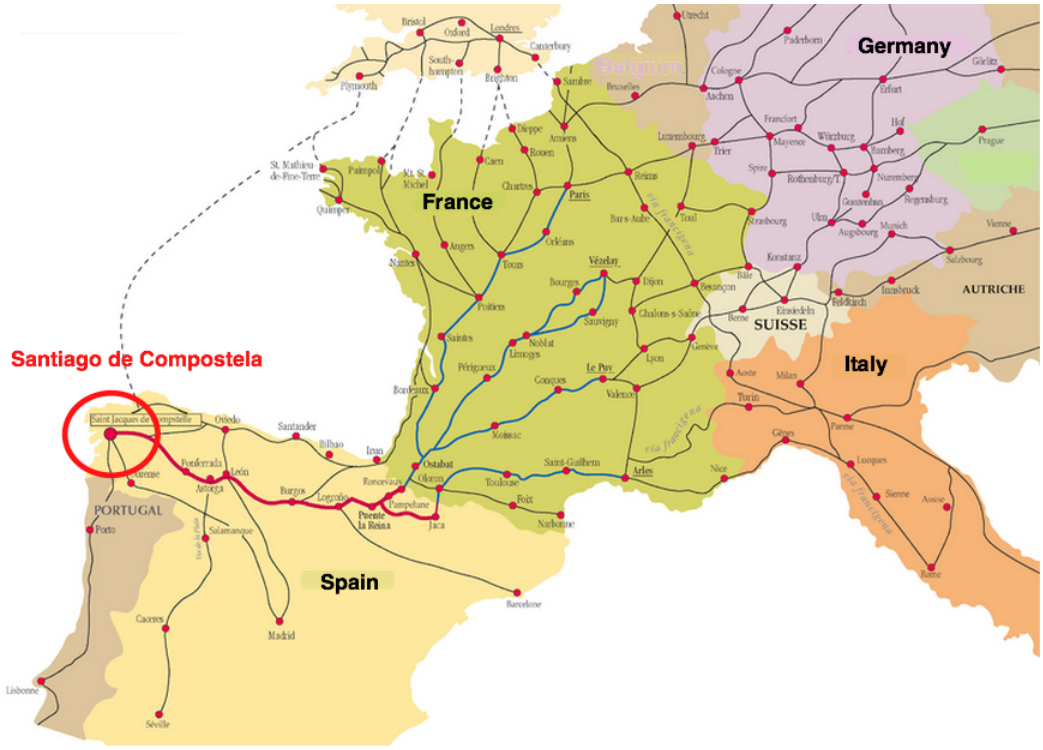


Figure 5.4.1. Pilgrimage routes

To this day, hundreds of thousands of faithful travel the “Way of Saint James” to the Spanish city of Santiago de Compostela. They go on foot across Europe to a holy shrine where bones, believed to belong to Saint James, were unearthed. The Cathedral of Santiago de Compostela now stands on this site.

The pious of the Middle Ages wanted to pay homage to holy relics, and pilgrimage churches sprang up along the route to Spain. Pilgrims commonly walked barefoot and wore a scalloped shell, the symbol of Saint James (the shell’s grooves symbolize the many roads of the pilgrimage).

In France alone there were four main routes toward Spain. Le Puy, Arles, Paris and Vézelay are the cities on these roads and each contains a church that was an important pilgrimage site in its own right.

Why make a Pilgrimage?

A pilgrimage to Santiago de Compostela was an expression of Christian devotion and it was believed that it could purify the soul and perhaps even produce miraculous healing benefits. A criminal could travel the "Way of Saint James" as an act penance. For the everyday person, a pilgrimage was also one of the only opportunities to travel and see some of the world. It was a chance to meet people, perhaps even those outside one's own class. The purpose of pilgrimage may not have been entirely devotional.

The Cult of the Relic



Figure 5.4.2. St. Foy Reliquary, Conques Abbey

Pilgrimage churches can be seen in part as popular destinations, a spiritual tourism of sorts for medieval travelers. Guidebooks, badges and various souvenirs were sold. Pilgrims, though traveling light, would spend money in the towns that possessed important sacred relics.

The cult of relic was at its peak during the Romanesque period (c. 1000–1200 CE). Relics are religious objects generally connected to a saint, or some other venerated person. A relic might be a body part, a saint's finger, a cloth worn by the Virgin Mary, or a piece of the True Cross. Relics are often housed in a protective container called a reliquary. Reliquaries are often quite opulent and can be encrusted with precious metals and gemstones given by the faithful. An example is the Reliquary of Saint Foy, located at Conques abbey on the pilgrimage route. It is said to hold a piece of the child martyr's skull. A large pilgrimage church might be home to one major relic, and dozens of lesser-known relics. Because of their sacred and economic value, every church wanted an important relic and a black market boomed with fake and stolen goods.

Accommodating Crowds

Pilgrimage churches were constructed with some special features to make them particularly accessible to visitors. The goal was to get large numbers of people to the relics and out again without disturbing the Mass in the center of the church. A large portal that could accommodate the pious throngs was a prerequisite. Generally, these portals would also have an elaborate sculptural program, often portraying the Second Coming—a good way to remind the weary pilgrim why they made the trip!



Figure 5.4.3. Portal, Cathedral of Saint Lazare, Autun, twelfth century

A pilgrimage church generally consisted of a double aisle on either side of the nave (the wide hall that runs down the center of a church). In this way, the visitor could move easily around the outer edges of the church until reaching the smaller apsidioles or radiating chapels. These are small rooms generally located off the back of the church behind the altar where relics were often displayed. The faithful would move from chapel to chapel venerating each relic in turn.

Thick Walls, Small Windows

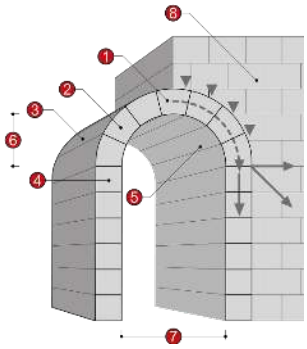


Figure 5.4.4. The thrust of a barrel vault.

Romanesque churches were dark. This was in large part because of the use of stone barrel-vault construction (Figure 5.4.4). This system provided excellent acoustics and reduced fire danger. However, a barrel vault exerts continuous lateral (outward pressure) all along the walls that support the vault.

This meant the outer walls of the church had to be extra thick. It also meant that windows had to be small and few. When builders dared to pierce walls with additional or larger windows they risked structural failure. Churches did collapse.



Figure 5.4.5. Nave, Tournus Cathedral, 11th century

Later, the masons of the Gothic period replaced the barrel vault with the groin vault which carries weight down to its four corners, concentrating the pressure of the vaulting, and allowing for much larger windows.

Contributors and Attributions

- Pilgrimage Routes & the Cult of the Relic. **Authored by**: Christine M. Bolli. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032132/http://smarthistory.khanacademy.org/pilgrimage-routes.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Pilgrimage routes (adapted by author). **Authored by**: Mr. Zentraf. **Located at**: https://commons.wikimedia.org/wiki/File:Stjacquescompostelle1.png. **License**: *CC BY-SA: Attribution-ShareAlike*
- Barrel vault. **Authored by**: MesserWoland. **Located at**: https://commons.wikimedia.org/wiki/File:Arch_illustration.svg. **License**: *CC BY-SA: Attribution-ShareAlike*

Public domain content

- St. Foy Reliquary. **Authored by**: Successive artists from the 9th to 14th centuries. **Located at**: commons.wikimedia.org/wiki/File:Reliquaire_de_sainte_foy.jpg. **License**: *Public Domain: No Known Copyright*

5.4: Pilgrimage Routes is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.5: Church Architecture

Many of Europe's medieval cathedrals are museums in their own right, housing fantastic examples of craftsmanship and works of art. Additionally, the buildings themselves are impressive. Although architectural styles varied from place to place, building to building, there are some basic features that were fairly universal in monumental churches built in the Middle Ages, and the prototype for that type of building was the Roman basilica.

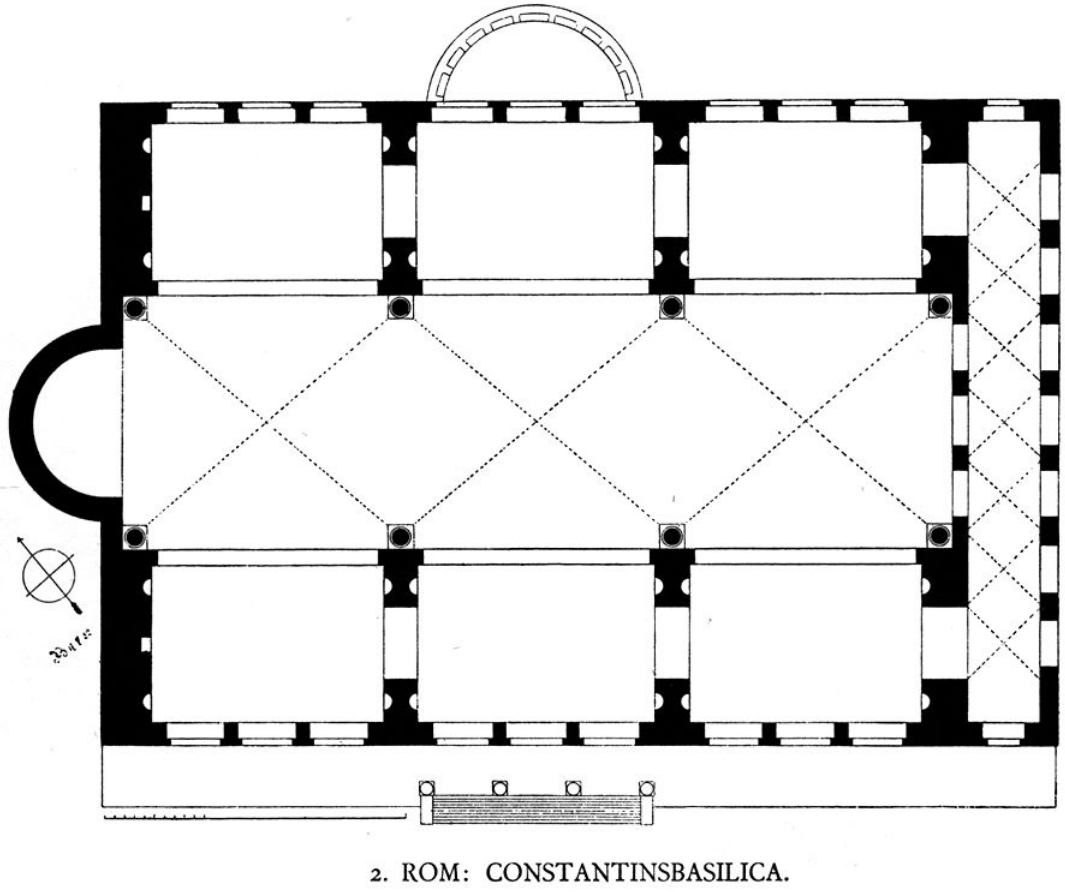


Figure 5.5.1. Basilica of Maxentius Floor plan

Prototype: The Ancient Roman Basilica

In ancient Rome, the basilica was created as a place for tribunals and other types of business. The building was rectangular in shape, with the long, central portion of the hall made up of the *nave*. Here the interior reached its fullest height. The nave was flanked on either side by a colonnade that delineated the side aisles, which were of a lower height than the nave. Because the side aisles were lower, the roof over this section was below the roofline of the nave, allowing for windows near the ceiling of the nave.

This band of windows was called the *clerestory*. At the far end of the nave, away from the main door, was a semi-circular extension, usually with a half-dome roof. This area was the *apse*, and is where the magistrate or other senior officials would hold court.

Because this plan allowed for many people to circulate within a large, and awesome, space, the general plan became an obvious choice for early Christian buildings. The religious rituals, masses, and pilgrimages that became commonplace by the Middle Ages were very different from today's services, and to understand the architecture it is necessary to understand how the buildings were used and the components that made up these massive edifices.

The Medieval Church Plan

Although medieval churches are usually oriented east to west, they all vary slightly. When a new church was to be built, the patron saint was selected and the altar location laid out. On the saint's day, a line would be surveyed from the position of the rising sun

through the altar site and extending in a westerly direction. This was the orientation of the new building.

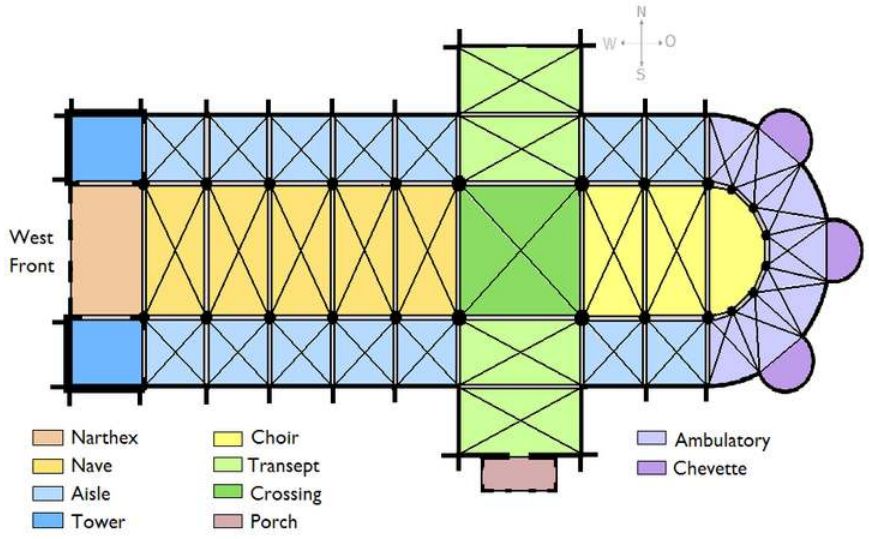


Figure 5.5.2. Typical cathedral schematic plan

The entrance foyer is called the *narthex*, but this is not found in all medieval churches. Daily access may be through a door on the north or south side. The largest, central, western door may have been reserved for ceremonial purposes.

The Church Plan

Inside, you should imagine the interior space without the chairs or pews that we are used to seeing today. Unlike in a Roman basilica, the side aisles run behind a series of arches rather than columns. In very extensive buildings there may be two side aisles, with the ceiling of the outer one lower than the one next to the nave. This hierarchy of size and proportion extended to the major units of the plan—the *bays*. A bay is the square unit in the arcade defined by a vault, the section supported by consecutive pillars. Typically, the width of the nave was equal to two bays. The *vault* is the arched roof or ceiling, or a section of it.

The major arcade at the ground floor is topped by a second arcade, called the *gallery*, which is topped by the clerestory or a third arcade level. The arcade just below the clerestory is called the *triforium*. The nave was used for the procession of the clergy to the altar. The main altar was basically in the position of the basilican apse, although in some designs it is further forward. The area around the altar—the *choir* or *chancel*—was reserved for the clergy or monks, who performed services throughout the day.

The cathedrals and former monastery churches are much larger than needed for the local population. They expected and received numerous pilgrims who came to various shrines and altars within the church where they might pray to a supposed piece of the true cross, or a bone of a martyr, or the tomb of a king. The pilgrims entered the church and found their way to the chapel or altar of their desire—therefore, the side aisles made an efficient path for pilgrims to come and go without disrupting the daily services.



Figure 5.5.3. Transept Salisbury Cathedral (photo taken from video footage by Richard Spanswick)

Development of this plan over time shows that very soon the apse was elongated, adding more room to the choir. Additionally, the termini of the aisles developed into small wings themselves, known as *transepts*. These were also extended, providing room for more tombs, more shrines, and more pilgrims.

The area where the axes of the nave and transepts meet is called, logically, the *crossing*.

An aisle often surrounds the apse, running behind the altar. Called the *ambulatory*, this aisle accessed additional small chapels, called*radiating chapels* or *chevets*. Of course, there are many variations on these typical building blocks of medieval church design. Different regions had different tastes, greater or lesser financial power, more or less experienced architects and masons, which created the diversity of medieval buildings still standing today.

Contributors and Attributions

- Church Architecture. **Authored by**: Valerie Spanswick. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032718/http://smarthistory.khanacademy.org/church-architecture-an-overview.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Cathedral schematic plan. **Authored by**: Lusitania, with alterations by TTaylor. **Located at**: commons.wikimedia.org/wiki/File:Cathedral_schematic_plan.PNG. **License**: *CC BY-SA: Attribution-ShareAlike*

Public domain content

- Basilica of Maxentius Floor plan. **Authored by**: Georg Dehio Gustav von Bezold:. **Located at**: commons.wikimedia.org/wiki/File:Dehio_6_Basilica_of_Maxentius_Floor_plan.jpg. **License**: *Public Domain: No Known Copyright*

5.5: Church Architecture is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.6: Abbaye of Fontenay

The Rules

The Romanesque abbey of Fontenay (Abbaye de Fontenay) is located in Burgundy, France and stands today as a prime architectural example of the Cistercian order. Who are the Cistercians, you ask? The Cistercian were (and still are) monks that broke away from the mainstream Benedictines (specifically the Cluniacs), at the end of the eleventh century. They are sometimes referred to as the white monks, a reference to their clothing (habit)—a deviation from the Benedictine's black robes—or as Bernardines, after Cistercian superstar Saint Bernard of Clairvaux.



Figure 5.6.1. Cloister, Abbaye de Fontenay



Figure 5.6.2. Illumination with St. Benedict delivering his Rule to St. Maurus, Monastery of St. Gilles, Nimes, 1129

Essentially, the Cistercians felt the Benedictine monks had become too worldly and were no longer staying true to the Rules of Saint Benedict of Nursia. The Cistercians thought that the amount of time being devoted to manual labor was lacking. The goal of the Cistercians was to adhere strictly to the sixth century Rule of Saint Benedict. This Rule pronounced that a monk should divide his day equally between prayer, study and manual labor, as well as live a life of poverty, chastity and obedience. Most Cistercian abbeys were built to reflect this dedication to the Rule of Saint Benedict, with manual labor being an integral component. Fontenay, a fairly early addition to the order, and built directly under Bernard of Clairvaux, is no exception. Fontenay was the second "daughter house" of Clairvaux, and one of the four founding houses of the order. Saint Bernard held strong beliefs as to how abbeys should be built and, as Fontenay was built under his auspices, it conforms to Saint Bernard's dictates to a nicety.



Figure 5.6.3. Inside the walls, Abbaye de Fontenay

Self-Sufficiency

Cistercians chose to locate their abbeys in remote areas, far from any sort of hubbub that might interrupt their spiritual meditations. In Fontenay's case, it was originally founded on the site of an old hermitage. However, due to issues with that site, the abbey was forced to relocate in 1130 to its present location further along the marshy valley. Often Cistercian would take an inhospitable topography and make it livable, such as the marshy site of Fontenay. The Cistercian abbeys focused on complete self-sufficiency, and were akin to mini-towns, rendering the outside world obsolete. Ironically, given the success of the abbeys, they often became the economic hub of the area.



Figure 5.6.4. Chapter House, Abbaye de Fontenay

Cistercian abbeys were similar to those of the Benedictines, possessing a dormitory for sleep, a cloister for strolling, a chapterhouse for the monks' morning meeting, and a caldarium, or warming room where the monks could read and transcribe (also sometimes referred to as a scriptorium). However, an additional feature found at Cistercian abbeys was a wing for lay brothers. Unique to the order, and one of the reasons for its popularity, was the fact they would allow lay men to join. These men were required to adhere to most of the rules of the order but their lives were slightly less strict, and lay brothers could never be ordained or hold office. Fontenay today is remarkably well preserved, though the refectory (cafeteria) was destroyed and the gatehouse restored the seventeenth century; repairs have also been made to the roof. The abbey still possesses its medieval forge, with its tremendous hydraulic hammer. The forge was an important producer of iron tools and building components in its day.



Figure 5.6.5. View of chapter house (lower floor, left), dormitory (upper floor, left) and church apse (right)

Harmony of Proportions

The Cistercians were known to take an austere tone when it came to ornament. Bernard of Clairvaux felt decoration, whether in the church or in the cloister, would detract from the monks from their heavenly ruminations. With this in mind, Bernard also nixed the crossing tower, which was a common feature in other Romanesque churches, but something Saint Bernard found ostentatious and excessive. A small bell can be found on the roof, as it was a necessity for calling the monks to mass. The Cistercians did, however, lavish acute attention on the construction materials, the stones of the church themselves, generally only using the finest of ashlar masonry.



Figure 5.6.7. West façade, Abbaye de Fontenay

One enters the church through a singular portal almost completely devoid of ornament aside from the beautiful pink and brown coloring of the stones. The church is in the form of a Latin cross. The east end consists of a flattened apse flanked by two matching square chapels—a deviation from the more common semi-circular apse. Fontenay was dedicated in 1147, making it one of the oldest Cistercian churches in France.



Figure 5.6.8. Nave, Abbaye de Fontenay

When a visitor enters the church, they are confronted with the symmetrical beauty that is quintessential to the Cistercian abbey. The harmony of proportions might almost make one think of a Classical Greek temple, or the work of later Renaissance architects such as Alberti. Cistercian architecture did inspire Le Corbusier, pioneer of modern architecture. The eight bay nave is flanked by aisles on either side. There is no clerestory. Light only enters from the side aisles on the right, the windows at the east and west ends, as well as windows that pierce the East wall of the crossing transept. The nave is a rounded barrel vault, ever so slightly pointed and the side aisles are likewise supported by barrel vaults which are perpendicular to the nave. Engaged columns coursed into the nave wall connect to the transverse arches above to produce a quiet visual rhythm. As is the case with a number of Cistercian abbeys, the church at Fontenay anticipates the Gothic aesthetic in the way that the barrel vaults are gently pointed.



Figure 5.6.9. Abbaye de Fontenay seen from the cloister

Into Private Hands

Like so many abbeys, Fontenay was seized during the French revolution, at which point it ceased to function as a religious center. The property was auctioned off and it became a paper mill in 1791. Later it was be adapted for other industrial purposes until purchased by Edouard Anyard, who restored its structures to their original purity. It remains in the Anyard family to this day, and is open to the public for all to see. It stands as a sober, yet stunning, reminder of the reductive beauty of Cistercian architecture.

Contributors and Attributions

- Abbaye de Fontenay. **Authored by**: Christine Bolli. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215033831/http://smarthistory.khanacademy.org/abbey-of-fontenay.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

Public domain content

- St. Benedict delivering his rule. **Provided by**: Monastery of St. Gilles. **Located at**: en.Wikipedia.org/wiki/File:St._Benedict_delivering_his_rule_to_the_monks_of_his_order.jpg. **License**: *Public Domain: No Known Copyright*

5.6: Abbaye of Fontenay is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.7: Saint Trophime

The Provençal city of Arles in the south of France, is home to the medieval church, Saint Trophime.

First Impressions



Figure 5.7.1. Place de la République with Saint Trophime to the right.

When I first saw the church, somewhat inconspicuously wedged between two more recent structures, it struck me as rather non-descript. However, that impression only lasted a moment.

As I drew nearer, the magnificence of the portal, embellished with an elaborate sculptural program, came into view. Hapless souls, chained and bound, shuffle along to their ultimate doom while Christ in Majesty, surrounded by symbols of his apostles, looks stoically on (Figure 5.7.2). This is perhaps the finest example of a Romanesque portal to be found in southern France.



Figure 5.7.2. Tympanum and Lintel

The exterior of Saint Trophime was cleaned in recent years—for better or for worse. While it is a pleasure to see the sculpture without a thick black film of pollution, some think these sorts of restorations do more harm than good. The entrance to the cathedral consists of a single arched opening reminiscent of ancient triumphal arches. There are a number of triumphal arches that still stand not far from Arles, in nearby Saint Remy and Orange.



Figure 5.7.3. Portal, Saint Trophime, Arles (photo: C. M. Bolli)

The entirety of the main portal projects outward and it is on this portion of the exterior that the bulk of the church's sculpture can be found.

Known as the church of Saint Stephen in early Christian times, the church was renamed Saint Trophime when the relics of Saint Trophimus (the first bishop of Arles), in this case a variety of bones, were dug up and reinterred at the church site in 972. Typical for medieval churches, Saint Trophime was constructed over a long period of time and built in a series of campaigns. The structure that is seen today was started in the eleventh century and completed in the twelfth, with a few bits from earlier and later periods thrown in.

A Pilgrimage Church

The church of Saint Trophime was the first stop on the Via Tolosa, one of the main pilgrimage routes through France leading to Santiago de Compostela in Spain. The church was also the episcopal seat, or home to the bishop's chair, from the early fifth century until the early nineteenth century, giving this structure cathedral status.

Saint Trophime is Romanesque in style, as opposed to Gothic, and one way this can be seen is in the tell tale rounded arch of the front portal. Gothic structures tended to favor a tall pointed arch. Likewise, a heavy barrel vault covers the nave, as opposed to a pointed rib vault (which became a hallmark of Gothic architecture). It should be noted that the barrel vault at Saint Trophime is slightly pointed, perhaps hinting at the Gothic age to come.

Inside the Church

The interior, though not as decorative as the facade, is just as impressive. When visitors enter Saint Trophime, they are greeted by a high nave (the long central hall). In fact, standing 20 meters/65 feet high, this is the tallest nave in Provence and is equivalent to a six story building.



Figure 5.7.4. Nave (with clerestory and barrel vault) and aisle, Saint Trophime, Arles (photo: C. M. Bolli)

The nave is flanked by tall, narrow side aisles, which are covered by half-barrel vaults. Side aisles are fairly unusual in medieval Provençal churches, the tendency being toward single nave buildings. Because Saint Trophime was a cathedral at the time of its construction, it may have warrented a more complex and expansive design (at least in comparison to nearby parish churches).

The nave of Saint Trophime is composed of five bays and communicates with the side aisles via arcades that are slightly pointed like the main barrel vault. The elevation is a straightforward two-story design, consisting of an arcade and a clerestory (the upper portion of the wall pierced by windows).



Figure 5.7.5. Crossing Tower, Saint Trophime, Arles

Despite this, Saint Trophime is still rather dark, perhaps due its large size. The nave and aisles are crossed by a transept, which creates the plan's cruciform shape. There is a crossing tower above the intersection of the nave and trancept supported on squinches (support that help transition from the rectangular form of the bay up to the octagonal form of the tower), a common feature of Provençal churches.

This tower reaches a stately height of 60 meters—over 130 feet! The east end terminates in three semi-circular apses. The central apse and ambulatory was rebuilt in the fifteenth century, and therefore reflects a Gothic sensibility in its use of pointed arches and rib vaults. The remainder of the church is a true Romanesque gem.

A Regional Style

Provence, along with many other regions, developed its own unique Romanesque style. Saint Trophime is a wonderful representation of some of the facets of this Provençal regional style. For example, it is built of finely dressed ashlar masonry, meaning it uses precisely cut stones and little or no mortar. Given the number of stones needed to create this building, this was no small feat! There would have been no speedy stone saws, only a mason's trusty chisel and mallet. Despite the time and labor involved, this was a common building practice in the area.

Many of these stones are emblazoned with prominent markings, often resembling letters of the alphabet. These are called mason's marks and were also common to local masonic practice. Mason's marks were used for a variety of purposes, including payment and placement of the stones.

The Sculpture Within

The interior of Saint Trophime is much more austere than the portal or cloister, another attribute typical to the Provençal Romanesque style. However, the interior of Saint Trophime is not without ornament.



Figure 5.7.6. Cloister Capital, Saint Trophime, Arles

Of special note are the classically inspired Corinthian columns (fluted columns surmounted by a scroll and acanthus leaf capital) that can be found just below the springing of the main nave vault. There is also a stringcourse molding running the length of the nave just above the clerestory carved in an acanthus leaf pattern. Both the Corinthian column and the acanthus leaf molding were favorites of the ancient Romans.

Arles abounds with Roman ruins, including an arena, a theater and the remains of a bath complex. It is easy to see how local medieval builders may have been inspired by the Roman remains they would have seen daily.

Sculpture on the Portal: The Last Judgment

The portal tympanum (illustrated above) displays Christ in Majesty surrounded by the four apostles represented in symbolic form: John (eagle), Matthew (angel), Luke (ox), and Mark (lion). This is also known as the tetramorph. Those chosen for heaven, including bishops and priests, sit at Christ's right. At Christ's left stands an angel brandishing a sword, effectively blocking the damned from paradise. The condemned souls, with hellfire licking at their legs, seem to be taking their damnation in stride. The carving, exquisite though it may be, does not convey the same strong emotions present in some contemporaneous churches such as at Moissac.



Figure 5.7.7. The Elect (blessed), Saint Trophime, Arles (photo: C. M. Bolli)



Figure 5.7.8. Angel and Damned at the Gates of Heaven, Saint Trophime, Arles (photo: C. M. Bolli)

The Last Judgment and Second Coming are common subjects for Romanesque portals, particularly for those churches along the pilgrimage routes. The Saint Trophime version is notable in its overall stoicism despite the drama of the subject matter.

The portal is jam-packed with sculpture. There are a number of other biblical scenes included in addition to the Last Judgment, particularly from the early life of Christ. For example, if one looks at the lintel just to the right of the doorway, the Adoration of the Magi can be seen. Below those registers a host of saints, including Peter, Paul, Stephen and Trophime himself, glare into the middle distance, giving the viewer the sense that they too have been judged and been found wanting! The grand entranceway's symmetrical organization into clear registers gives it an orderly and uniform appearance, everlasting hellfire not withstanding.

Contributors and Attributions

- Saint Trophime, Arles. **Authored by**: Christine M. Bolli. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031354/http://smarthistory.khanacademy.org/saint-trophime-arles.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Place de la Republique with Saint Trophime. **Authored by**: Rolf Sussbrich. **Located at**: commons.wikimedia.org/wiki/File:France_Arles_Place_Republique.JPG. **License**: *CC BY-SA: Attribution-ShareAlike*
- Tympanum and Lintel. **Authored by**: Robert Valette. **Located at**: commons.wikimedia.org/wiki/File:Portail-Saint-Trophime-Tympan.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*

Public domain content

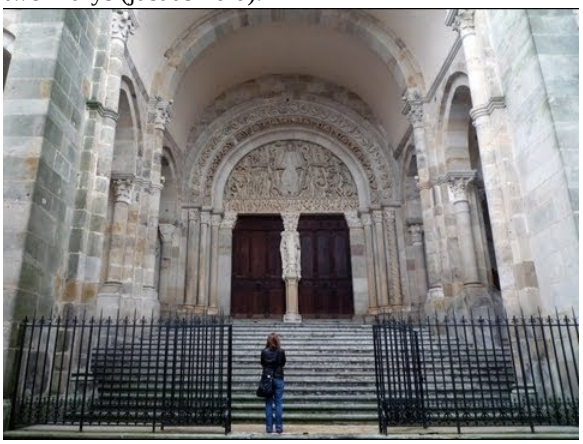
- Crossing Tower. **Authored by**: SiefkinDR. **Located at**: en.Wikipedia.org/wiki/File:Arles_St._Trophime_Church_Bell_Tower.jpg. **License**: *Public Domain: No Known Copyright*
- Cloister Capital. **Authored by**: SiefkinDR. **Located at**: en.Wikipedia.org/wiki/File:Arles_St._Trophime_Church_Cloister_Capital_with_Face.jpg. **License**: *Public Domain: No Known Copyright*

5.7: Saint Trophime is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.8: Last Judgment Tympanum

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of the *Last Judgment Tympanum*, from the Central Portal on West facade of the Cathedral of St. Lazare.

A Note from Dr. Zucker: In the video, I state that Lazarus's sister is Mary Magdalene. This is not correct although his sister's name is indeed Mary (many thanks to IkarusZmedieval for pointing out the error). It is worth noting however that *The Golden Legend*, which would become available about a century later, but was based on earlier common beliefs, actually does conflate these two Marys (just as I did).



The link to this video is provided at the bottom of this page.

Last Judgment Tympanum, Central Portal on West facade of the Cathedral of St. Lazare, Autun, c. 1130–46

Contributors and Attributions

- Last Judgment Tympanum, Cathedral of St. Lazare, Autun. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031142/http://smarthistory.khanacademy.org/tympanum-cathedral-of-st.-lazare-autun.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

5.8: Last Judgment Tympanum is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.9: Virgin from Ger

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of the *Virgin from Ger*.



The link to this video is provided at the bottom of this page.

Virgin from Ger, second half of the twelfth century, wood, tempera, and stucco, 51.8 × 20.5 × 15.5 cm, From the parish church of Santa Coloma de Ger, Baixa Cerdanya (Museu Nacional d'Art de Cataunya Palau Nacional, Barcelona)

External Link

View this work up close in the Google Art Project.

Contributors and Attributions

- Virgin from Ger. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/latin-western-europe/romanesque1/v/virgin-from-ger-second-half-of-the-12th-century. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

5.9: Virgin from Ger is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.10: Historiated Capitals

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of historiated capitals from the crossing of the Church of Sant Miquel of the castle of Camarasa (Noguera).

A Note from Drs. Harris and Zucker: We use the word “prefiguration” in the video, referring to the Christian tradition of typology, the interpretion Old Testiment stories as foretelling those in the New. In this case, the story of Abraham and Isaac is used to anticipate God’s willingness to sacrifice his son Jesus Christ for mankind’s salvation.



The link to this video is provided at the bottom of this page.

Historiated capitals from the crossing of the Church of Sant Miquel of the castle of Camarasa (Noguera), early thirteenth century, stone, 77 × 1.65 × 77.5 cm (Museu Nacional d’Art de Catalunya, Palau Nacional, Barcelona).

Genesis 22:1–13 (New International Version—UK)

1 Some time later God tested Abraham. He said to him, Abraham! Here I am, he replied.
2 Then God said, Take your son, your only son, Isaac, whom you love, and go to the region of Moriah. Sacrifice him there as a burnt offering on one of the mountains I will tell you about.
3 Early the next morning Abraham got up and saddled his donkey. He took with him two of his servants and his son Isaac. When he had cut enough wood for the burnt offering, he set out for the place God had told him about.
4 On the third day Abraham looked up and saw the place in the distance.
5 He said to his servants, Stay here with the donkey while I and the boy go over there. We will worship and then we will come back to you.
6 Abraham took the wood for the burnt offering and placed it on his son Isaac, and he himself carried the fire and the knife. As the two of them went on together,
7 Isaac spoke up and said to his father Abraham, Father? Yes, my son? Abraham replied. The fire and wood are here, Isaac said, but where is the lamb for the burnt offering?
8 Abraham answered, God himself will provide the lamb for the burnt offering, my son. And the two of them went on together.
9 When they reached the place God had told him about, Abraham built an altar there and arranged the wood on it. He bound his son Isaac and laid him on the altar, on top of the wood.
10 Then he reached out his hand and took the knife to slay his son.
11 But the angel of the LORD called out to him from heaven, Abraham! Abraham! Here I am, he replied.
12 Do not lay a hand on the boy, he said. Do not do anything to him. Now I know that you fear God, because you have not withheld from me your son, your only son.
13 Abraham looked up and there in a thicket he saw a ram caught by its horns. He went over and took the ram and sacrificed it as a burnt offering instead of his son.

Contributors and Attributions

- Historiated Capitals, Church of Sant Miquel, Camarasa (Noguera). **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215033949/http://smarthistory.khanacademy.org/historiated-capitals-sant-miquel.html.

License: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

5.10: Historiated Capitals is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.11: Painting- Wise and Foolish Virgins

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of *The Wise and Foolish Virgins*.



The link to this video is provided at the bottom of this page.

Circle of the Master of Pedret, *The Wise and Foolish Virgins*, south apse of the Epistle, Sant Quirze de Pedret, late eleventh century to the beginning of twelfth century, fresco transferred to canvas 325 × 315 × 320 cm (Museu Nacional d'Art de Catalunya, Barcelona)

External Link

View this fresco up close in the Google Art Project

Contributors and Attributions

- Wise and Foolish Virgins, Sant Quirze de Pedret. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/latin-western-europe/romanesque1/v/the-wise-and-foolish-virgins-late-11th-century-early-12th-century. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

5.11: Painting- Wise and Foolish Virgins is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.12: Bayeux Tapestry

The BBC's David Dimbleby describes the historical significance of the Bayeux Tapestry for his forthcoming BBC One series, *Seven Ages of Britain*.



The link to this video is provided at the bottom of this page.

The title "Bayeux Tapestry" is a bit of a misnomer—the textile is embroidered wool on linen, and not actually a woven tapestry. The wool was dyed using the plants Woad, Madder, and Rocket. The linen canvas measures 20 inches in height by 130 feet in length (50 cm × 70 m), and supports the narrative embroidery that tells of the Norman invasion of England—though very much from the Norman perspective.

The tapestry depicts Duke William of Normandy's conquest of Harold Godwinson—England's new and ill-fated King. The conquest is portrayed as fully justified, and Harold is represented as an opportunist who broke his oaths to Edward the Confessor, former King of England, and to William himself.

Although first known as William the "Bastard" (he was the illegitimate son of Robert the Magnificent and Herleva of Falaise), a name change accompanied his military success: he became known as William the "Conqueror." The Norman conquest is a key turning point in Western history, and the English language still reflects this dominance of French over Saxon culture.

Contributors and Attributions

- Bayeux Tapestry. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031418/http://smarthistory.khanacademy.org/bayeux-tapestry.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

All rights reserved content

- The Bayeux Tapestry - Seven Ages of Britain - BBC One. **Authored by**: BBC. **Located at**: https://youtu.be/F8OPQ_28mdo. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

5.12: Bayeux Tapestry is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.13: Diagram of a Romanesque Portal



Click on the link below to view the website “Diagram of a Romanesque Portal” developed by Cal State LA. This site has an interactive diagram of a Romanesque portal, as well as an extensive photo library of the different features of these portals.

- Diagram of a Romanesque Portal

Contributors and Attributions

- **License**: *CC BY: Attribution*

Public domain content

- Image of blue i. **Authored by**: OpenClipArtVectors. **Located at**: pixabay.com/en/information-circle-icon-blue-160885/. **License**: *Public Domain: No Known Copyright*

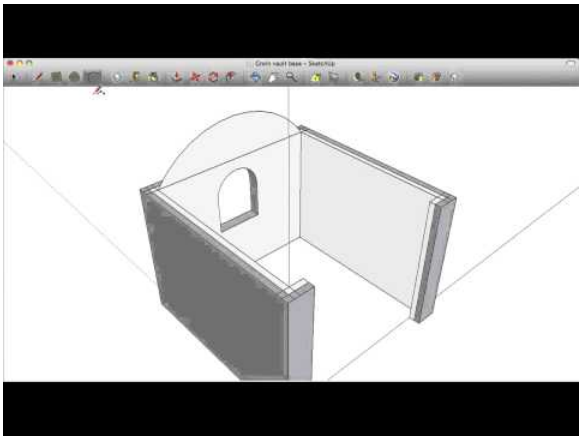
5.13: Diagram of a Romanesque Portal is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

5.14: External Resources

Check out these websites for more information:

- Explore the Bayeux Tapestry
- Saint-Sernin cathedral in Toulouse, France, ca. 1070-1120

Watch this video:



The link to this video is provided at the bottom of this page.

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

All rights reserved content

- Groin Vault Demonstration.mov. **Authored by**: Aginbyte. **Located at**: https://youtu.be/GMvC7qL7jjo. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

5.14: External Resources is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

CHAPTER OVERVIEW

6: Gothic Art

6.1: Overview
6.2: Key Learning Items
6.3: St. Denis
6.4: Cathedral of Notre Dame de Chartres
6.5: Gothic Architecture
6.6: Southwell Minister
6.7: Salisbury Cathedral
6.8: Blanche of Castile
6.9: External Resources

Thumbnail: East end of Salisbury Cathedral

6: Gothic Art is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

6.1: Overview

In this chapter, we will examine Gothic art. We will look at how this art contributed to the larger development of Western art. It is imperative to understand Gothic art in order to see how it impacted later artistic developments.

Learning Activities

The learning activities for this module include:

- **Review:** Key Learning Items

Gothic Art

- **Watch:** St. Denis (5:17)
- **Watch:** Chartres (three videos—5:51, 3:24, and 9:04)
- **Read:** Gothic Architecture
- **Read:** Southwell Minister
- **Read:** Salisbury Cathedral
- **Read:** Blanche of Castile

Extra Review

- **Review:** External Resources

Assignments

- **Submit:** Module 15 Quiz (5 points)
- **Submit:** Unit 2 Scavenger Hunt (50 points)
- **Complete:** Exam 2

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

6.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

6.2: Key Learning Items

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- What are the typical elements of a Gothic church?
- How did architecture change from the Romanesque to Gothic period?
- How was Chartres typical of the great Gothic cathedrals?
- What are the other major Gothic cathedrals?

Key Vocabulary Terms

- pointed arch
- clerestory
- tracery
- ribbed vault
- tierceron
- tower
- spire
- moralized Bible
- flying buttress

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

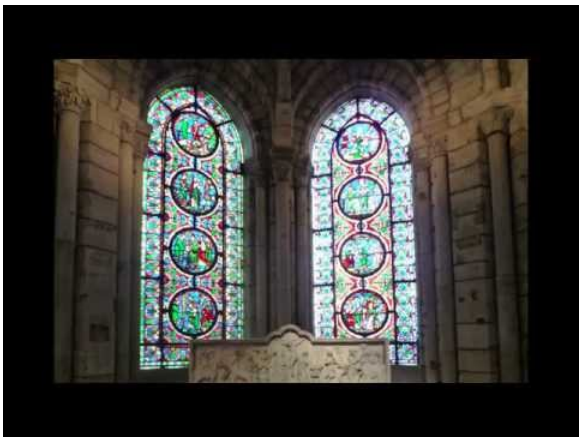
Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

6.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

6.3: St. Denis

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of the Ambulatory of the Basilica of Saint Denis.



The link to this video is provided at the bottom of this page.

Ambulatory, Basilica of Saint Denis, Paris, 1140–44.

Contributors and Attributions

- Birth of the Gothic: Abbot Suger and the ambulatory at St. Denis. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/latin-western-europe/gothic1/v/birth-of-the-gothic-abbot-suger-and-the-ambulatory-in-the-basilica-of-st-denis-1140-44. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

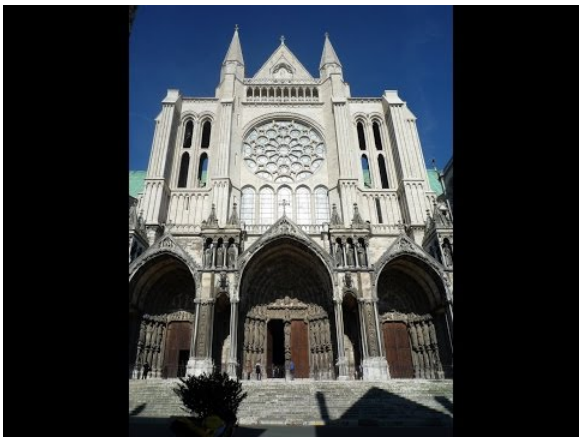
6.3: St. Denis is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

6.4: Cathedral of Notre Dame de Chartres

The Cathedral of Notre Dame de Chartres was built in c.1145 and 1194–c.1220.

Part 1

This video focuses on the cathedral's pre-Gothic history, its sacred relic, and the westwerk's royal portal and jamb Figures



The link to this video is provided at the bottom of this page.

Part 2

This video focuses on the cathedral's interior, its stained glass, nave, aisles, elevation, and choir



The link to this video is provided at the bottom of this page.

Part 3

This video focuses on the symbolism of light, the cathedral's flying buttresses, transept, the iconography of the north rose window, and the north porch and its sculptural program



The link to this video is provided at the bottom of this page.

Contributors and Attributions

- Cathedral of Notre Dame de Chartres (part 1). **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/latin-western-europe/gothic1/v/part-1-cathedral-of-notre-dame-de-chartres-c-1145-and-1194-c-1220. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Cathedral of Notre Dame de Chartres (part 2). **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/latin-western-europe/gothic1/v/part-2-cathedral-of-notre-dame-de-chartres-c-1145-and-1194-c-1220. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Cathedral of Notre Dame de Chartres (part 3). **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/latin-western-europe/gothic1/v/part-3-cathedral-of-notre-dame-de-chartres-c-1145-and-1194-c-1220. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

6.4: Cathedral of Notre Dame de Chartres is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

6.5: Gothic Architecture



Figure 6.5.1. East end of Salisbury Cathedral

Forget the association of the word “Gothic” to dark, haunted houses, *Wuthering Heights*, or ghostly pale people wearing black nail polish and ripped fishnets. The original Gothic style was actually developed to bring sunshine into people’s lives, and especially into their churches. To get past the accrued definitions of the centuries, it’s best to go back to the very start of the word Gothic, and to the style that bears the name.

The Goths were a so-called barbaric tribe who held power in various regions of Europe, between the collapse of the Roman Empire and the establishment of the Holy Roman Empire (so, from roughly the fifth to the eighth century). They were not renowned for great achievements in architecture. As with many art historical terms, “Gothic” came to be applied to a certain architectural style after the fact.

The style represented giant steps away from the previous, relatively basic building systems that had prevailed. The Gothic grew out of the Romanesque architectural style, when both prosperity and peace allowed for several centuries of cultural development and great building schemes. From roughly 1000 to 1400, several significant cathedrals and churches were built, particularly in Britain and France, offering architects and masons a chance to work out ever more complex problems and daring designs.



Figure 6.5.2. Nave ceiling in Southwell Minister

The most fundamental element of the Gothic style of architecture is the pointed arch, which was likely borrowed from Islamic architecture that would have been seen in Spain at this time. The pointed arch relieved some of the thrust, and therefore, the stress on other structural elements. It then became possible to reduce the size of the columns or piers that supported the arch.

So, rather than having massive, drum-like columns as in the Romanesque churches, the new columns could be more slender. This slimness was repeated in the upper levels of the nave, so that the gallery and clerestory would not seem to overpower the lower arcade. In fact, the column basically continued all the way to the roof, and became part of the vault.



Figure 6.5.3. Salisbury Cathedral nave.

In the vault, the pointed arch could be seen in three dimensions where the ribbed vaulting met in the center of the ceiling of each bay. This ribbed vaulting is another distinguishing feature of Gothic architecture. However, it should be noted that prototypes for the pointed arches and ribbed vaulting were seen first in late-Romanesque buildings.

The new understanding of architecture and design led to more fantastic examples of vaulting and ornamentation, and the Early Gothic or Lancet style (from the twelfth and thirteenth centuries) developed into the Decorated or Rayonnant Gothic (roughly fourteenth century). The ornate stonework that held the windows—called *tracery*—became more florid, and other stonework even more exuberant.



Figure 6.5.4. Decorative carving in Southwell Minister

The ribbed vaulting became more complicated and was crossed with *lierne* ribs into complex webs, or the addition of cross ribs, called *tierceron*. As the decoration developed further, the Perpendicular or International Gothic took over (fifteenth century). Fan vaulting decorated half-conoid shapes extending from the tops of the columnar ribs.

The slender columns and lighter systems of thrust allowed for larger windows and more light. The windows, tracery, carvings, and ribs make up a dizzying display of decoration that one encounters in a Gothic church. In late Gothic buildings, almost every surface is decorated. Although such a building as a whole is ordered and coherent, the profusion of shapes and patterns can make a sense of order difficult to discern at first glance.



Figure 6.5.5. (left) Lierne vaults at Gloucester Cathedral; (right) Window vaults at Gloucester Cathedral

After the great flowering of Gothic style, tastes again shifted back to the neat, straight lines and rational geometry of the Classical era. It was in the Renaissance that the name Gothic came to be applied to this medieval style that seemed vulgar to Renaissance sensibilities. It is still the term we use today, though hopefully without the implied insult, which negates the amazing leaps of imagination and engineering that were required to build such edifices.

Pictures taken from video footage by Richard Spanswick.

Contributors and Attributions

- Gothic Architecture. **Authored by**: Valerie Spanswick. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215030049/http://smarthistory.khanacademy.org/english-gothic-architecture.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

6.5: Gothic Architecture is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

6.6: Southwell Minister

Exemplary Architecture

Southwell Minster in Nottinghamshire, England, is not as famous as some of Britain's other great medieval churches, and neither is it as large. However, it presents superb examples of both Romanesque or Norman and Gothic architecture in a building that suffered little damage during the turbulent years of the British Reformation, Civil War, and World War II.

Construction of the current church building was begun circa 1108, and was essentially completed around 50 years later. The basic layout for churches at that time was the shape of a cross, with the east end as the top, the transepts making the crossing arm, and the nave as the longer extension at the bottom of the cross. The east end held the altar and choir, or quire, which were used by the clergy during daily masses. The nave was accessible to the lay community. Although medieval British churches are basically oriented east to west, they all vary slightly. When a new church was to be built, the patron saint was selected and the altar location laid out. On the saint's day, a line would be surveyed from the position of the rising sun through the altar site and extending in a westerly direction. This was the orientation of the new building.

In clerical terms, Southwell Minster is a cathedral; but rather than rummage in ecclesiastical definitions, this essay will look at the architectural styles.



Figure 6.6.1. Southwell Minister

Interior Order



Figure 6.6.2. The pulpitum and choir, looking west to the nave

On entering Southwell Minster, the sense of space feels logical and follows a well-defined and rhythmic order. The nave is in the Norman, or Romanesque, architectural style. It is delineated by simple rounded—Roman—stone arches springing from heavy round stone columns. The arcade on each side separates the nave from the side aisles, which allow people to move through the church to smaller side chapels. Above the first tier is a second arcade with smaller arches defining the gallery, and above that is another arcade—smaller still—which includes windows and is known as the clerestory. The ceiling of Southwell Minster is a wooden barrel vault.

The arches, column capitals, window surrounds, and portals are decorated with carved patterns that are geometric and straightforward. Although the material is stone, its lack of detailed texture gives it a plastic quality, especially when seen in some lights. The stone, Permian sandstone, has a warm cream color, while the heavy arches and massive walls impart a feeling of strength and permanence. This commanding style represented effective propaganda for William the Conqueror, who had invaded Britain in 1066 and imposed strong organizational systems in both the Church and government.

Transition from Norman to Gothic

The transepts are also in the Norman style, severe and blunt. But as you move further east and enter the quire, the uncomplicated architecture and decoration gives way to pointed arches and curlicue embellishments. The sense of moving to a different building and place are somewhat confusing at first, until you are fully inside the east end and find yourself enveloped in the Gothic style.

The original east end of Southwell, and of many other medieval cathedrals, was found to be too small once the building was completed, so the old east end was pulled down and replaced with a larger extension in the latest fashion. Although the new east end was built within roughly one hundred years of the original building, architecture had moved on quickly. Now the arches were pointed at the top, and the decoration was more and more ornate. Structurally, new techniques allowed for larger windows than were possible in the Romanesque idiom.

Prebendary Seats of Stone



Figure 6.6.2. Entrance to the Chapter House

The Chapter House, begun circa 1300, is accessible from the north transept, and was the meeting hall of the original *prebends* (a clergy member drawing a stipend from Anglican church revenues) associated with the minster. Each prebend, who would have held certain responsibilities for his area of the diocese, had a stone seat on the wall of the chapter house. Each seat alcove is topped with decorated trefoil arches and a variety of leaves. The “Leaves of Southwell” have been documented as some of the best medieval stone carvings in England, and represent oak, ivy, hawthorn, grape, hops, and other flora.

Because the Southwell Chapter House is relatively small, it does not require a center column to support the roof as a larger area would. The octagonal room is topped by a vault carried not only on ribs that reach to the center, but also on cross ribs that span between the main ribs. These intermediate ribs are known as *tiercerons*, and signify a further development into the more complex and decorated vaults that are an integral part of the English Decorated and Perpendicular Gothic styles.

History and Presence

As a whole or in its individual parts, Southwell Minster is a brilliant example of medieval architecture in England and its rapid development over 200 years. The building has suffered relatively little damage or major alteration over its thousand-year life. Indeed, part of its appeal is its architectural integrity, as well as the fact that it is a living (i.e., still in use) building.

As the years have passed, new decoration has been added that reflects a functioning parish community—a baptismal font from 1661, stained glass windows from various centuries, a modern sculpture of Christus Rex from the twentieth century. The church is not overrun with tourists, but is still very much a local parish with an active congregation that continues to use the building, ring the bells, and weave the ties of history into twenty-first century life.

Contributors and Attributions

- Southwell Minster. **Authored by**: Valerie Spanswicku2028. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215034641/http://smarthistory.khanacademy.org/southwell-minster.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Southwell Minister. **Authored by**: Diliff. **Located at**: https://commons.wikimedia.org/wiki/File:Southwell_Minster_Exterior,_Nottinghamshire,_UK_-_Diliff.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*
- Pulpitum and choir. **Authored by**: Diliff. **Located at**: https://commons.wikimedia.org/wiki/File:Southwell_Minster_Choir,_Nottinghamshire,_UK_-_Diliff.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*
- Entrance to the Chapter House. **Authored by**: Necrothesp. **Provided by**: English language Wikipedia. **Located at**: https://commons.wikimedia.org/wiki/File:Southwell_Chapter_House.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*

6.6: Southwell Minister is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

6.7: Salisbury Cathedral

The Biggest and the Highest

There are so many superlatives consorting with the Cathedral Church of the Blessed Virgin Mary in Salisbury: it has the tallest spire in Britain (404 feet); it houses the best preserved of the four surviving original copies of the Magna Carta (1215 CE); it has the oldest working clock in Europe (1386 CE); it has the largest cathedral cloisters and cathedral close in Britain; the choir (or quire) stalls are the largest and earliest complete set in Britain; the vault is the highest is Britain. Bigger, better, best—and built in a mere 38 years, roughly from 1220 to 1258, which is a pretty short construction schedule for a large stone building made without motorized equipment.



Figure 6.7.1. The Nave, Transepts and North Door from the East

One factor that enabled Salisbury Cathedral to become so extraordinary is that it was the first major cathedral to be built on an unobstructed site. The architect and clerics were able to conceive a design and lay it out exactly as they wanted. Construction was carried out in one campaign, giving the complex a cohesive motif and singular identity. The cloisters were started as a purely decorative feature only five years after the cathedral building was completed, with shapes, patterns, and materials that copy those of the cathedral interior.

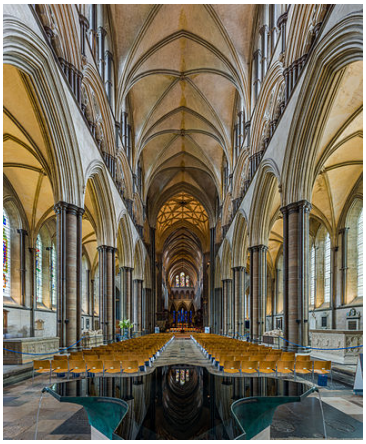


Figure 6.7.2. The Nave

It was an ideal opportunity in the development of Early English Gothic architecture, and Salisbury Cathedral made full use of the new techniques of this emerging style. Pointed arches and lancet shapes are everywhere, from the prominent west windows to the

painted arches of the east end. The narrow piers of the cathedral were made of cut stone rather than rubble-filled drums, as in earlier buildings, which changed the method of distributing the structure's weight and allowed for more light in the interior. The piers are decorated with slender columns of dark gray Purbeck marble, which reappear in clusters and as stand-alone supports in the arches of the triforium, clerestory, and cloisters. The triforium and cloisters repeat the same patterns of plate tracery—basically stone cut-out shapes—of quatrefoils, cinquefoils, even hexafoils and octofoils. Proportions are uniform throughout.

One deviation from the typical Gothic style is the way the lower arcade level of the nave is cut off by a string course that runs between it and the triforium. In most churches of this period, the columns or piers stretch upwards in one form or another all the way to the ceiling or vault. Here at Salisbury the arcade is merely an arcade, and the effect is more like a layer cake with the upper tiers sitting on top of rather than extending from the lower level.

The Tower and the Spire



Figure 6.7.3. View of the spire from the cloisters.

The original design called for a fairly ordinary square crossing tower of modest height. But in the early part of the 14th century, two stories were added to the tower, and then the pointed spire was added in 1330. The spire is the most readily identified feature of the cathedral and is visible for miles. However, the addition of this landmark tower and spire added over 6,000 tons of weight to the supporting structure. Because the building had not been engineered to carry the extra weight, additional buttressing was required internally and externally. The transepts now sport masonry girders, or strainer arches, to support the weight. Not surprisingly, the spire has never been straight and now tilts to the southeast by about 27 inches.

Restorations

Over the centuries the cathedral has been subject to well-intentioned, but heavy-handed restorations by later architects such as James Wyatt and Sir George Gilbert Scott, who tried to conform the building to contemporary tastes. Therefore, the interior has lost some of its original decoration and furnishings, including stained glass and small chapels, and new things have been added. This is pretty typical, though, of a building that is several centuries old. Fortunately, the regularity and clean lines of the cathedral have not been tampered with. It is still refined, polished, and generally easy on the eye.

Sunlight

Although it inspires the usual awe felt in such a grand and substantial building, and is as pretty as a wedding cake, it has had some criticism from art historians: Nikolaus Pevsner and Harry Batsford both disliked the west front, with its encrustation of statues and "variegated pettiness" (Batsford). John Ruskin, the Victorian art critic and writer, found the building "profound and gloomy." Indeed, in gray weather, the monochromatic scheme of Chilmark stone and Purbeck marble is just gray upon gray.

However, the cathedral has a widely changing character of neutral tones; sunlight transforms the building, and the visitor's experience of it. This very quality is what made the Gothic style so revolutionary—the ability to get sunlight into a large building with massive stone walls. Windows are everywhere, and when the light streams through the clerestory arches and the enormous west window, the interior turns from drear gray to transcendent gold.

Contributors and Attributions

- Salisbury Cathedral. **Authored by**: Valerie Spanswick. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215034612/http://smarthistory.khanacademy.org/salisbury-cathedral.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- The Nave, Transepts and North Door from the East. **Authored by**: Antony McCallum. **Provided by**: WyrdLight.com. **Located at**: https://commons.wikimedia.org/wiki/File:SalisburyCathedral-wyrdlight-811594East.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*
- The Nave. **Authored by**: Diliff. **Located at**: https://commons.wikimedia.org/wiki/File:Salisbury_Cathedral_Nave,_Wiltshire,_UK_-_Diliff.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*
- View of the spire from the cloisters. **Authored by**: Diego Delso. **Located at**: https://commons.wikimedia.org/wiki/File:Catedral_de_Salisbury,_Salisbury,_Inglaterra,_2014-08-12,_DD_52.JPG. **License**: *CC BY-SA: Attribution-ShareAlike*

6.7: Salisbury Cathedral is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

6.8: Blanche of Castile



Figure 6.8.1. *Blanche of Castile and King Louis IX of France; Author Dictating to a Scribe*, Moralized Bible, France, probably Paris, c. 1230, 14 3/4 × 10 1/4 inches / 37.5 × 26.2 cm (The Morgan Library & Museum)

In 1226 a French king died, leaving his queen to rule his kingdom until their son came of age. The 38-year-old widow, Blanche of Castile, had her work cut out for her. Rebelling 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.

Caught in a perilous web of treachery, insurrections, and open warfare, Blanche persuaded, cajoled, negotiated, and fought would-be enemies after her husband, King Louis VIII, died of dysentery after only a three-year reign. When their son Louis IX took the helm in 1234, he inherited a kingdom that was, for a time anyway, at peace.

External Link

View this painting up close in the Google Art Project.

A Manuscript Illumination

A dazzling illumination in New York's Morgan Library could well depict Blanche of Castile and her son Louis, a beardless youth crowned king. A cleric and a scribe are depicted underneath them. Each Figure is set against a ground of burnished gold, seated beneath a trefoil arch. Stylized and colorful buildings dance above their heads, suggesting a sophisticated, urban setting—perhaps Paris, the capital city of the Capetian kingdom (the Capetians were one of the oldest royal families in France) and home to a renowned school of theology.

A Moralized Bible

This last page the New York Morgan Library's manuscript MS M 240 is the last quire (folded page) of a three-volume moralized bible, the majority of which is housed at the Cathedral Treasury in Toledo, Spain. Moralized bibles, made expressedly for the French royal house, include lavishly illustrated abbreviated passages from the Old and New Testaments. Explanatory texts that allude to historical events and tales accompany these literary and visual readings, which—woven together—convey a moral.

Assuming historians are correct in identifying the two rulers, we are looking at the four people intensely involved in the production of this manuscript. As patron and ruler, Queen Blanche of Castile would have financed its production. As ruler-to-be, Louis IX's job was to take its lessons to heart along with those from the other biblical and ancient texts that his tutors read with him.

King and Queen



Figure 6.8.2. Louis IX, a trefoiled open crown atop his head, returns his mother's glance. In his right hand he holds a scepter, indicating his kingly status. It is topped by the characteristic fleur-de-lys on which, curiously, a bird sits. A four-pedaled brooch, dominated by a large square of sapphire blue in the center, secures a pink mantle lined with green that rests on his boyish shoulders.

In the upper register, an enthroned king and queen wear the traditional medieval open crown topped with fleur-de-lys—a stylized iris or lily symbolizing a French monarch's religious, political, and dynastic right to rule. The blue-eyed queen, left, is veiled in a white widow's wimple. An ermine-lined blue mantle drapes over her shoulders. Her pink T-shaped tunic spills over a thin blue edge of paint which visually supports these enthroned Figures. A slender green column divides the queen's space from that of her son, King Louis IX, 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.

In his left hand, between his forefinger and thumb, Louis 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 gold coins (all French kings were crowned in this northern French cathedral town.) This could reference Louis' 1226 coronation, just three weeks after his father's death, suggesting a probable date for this bible's commission. A manuscript this lavish, however, would have taken eight to ten years to complete—perfect timing, because in 1235, the 21-year-old Louis was ready to assume the rule of his Capetian kingdom from his mother.



Figure 6.8.3. Coronation of the Virgin, tympanum of central portal, north transept, Chartres Cathedral, c. 1204–10

A Link between Earth and Heaven

Queen Blanche and her son, the young king, echo a gesture and pose that would have been familiar to many Christians: the Virgin Mary and Christ enthroned side-by-side as celestial rulers of heaven, found in the numerous Coronations of the Virgin carved in ivory, wood, and stone. This scene was especially prevalent in tympana, the top sculpted semi-circle over cathedral portals found throughout France. On beholding the Morgan illumination, viewers would have immediately made the connection between this earthly Queen Blanche and her son, anointed by God with the divine right to rule, and that of Mary, Queen of heaven and her son, divine Figures who offer salvation.

A Cleric and an Artist

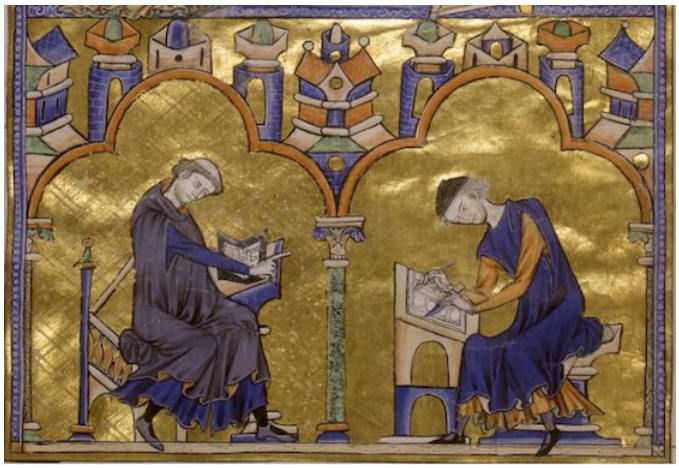


Figure 6.8.4. The illumination's bottom register depicts a tonsured cleric (churchman with a partly shaved head), left, and an illuminator, on the right. The artist dons a blue surcoat, wears a cap, and is seated on cushioned bench.

The cleric 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 across from him, as though giving instructions. No clues are given as to this cleric's religious order, as he probably represents the many Parisian theologians responsible for the manuscript's visual and literary content—all of whom were undoubtedly told to spare no expense.

Knife in his left hand and stylus 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 4887 medallions that precede this illumination, what's next on this artist's agenda: he will apply a thin sheet of gold leaf 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.

Advice for a King

Blanche undoubtedly hand-picked the theologians whose job it was to establish this manuscript's guidelines, select biblical passages, write explanations, hire copyists, and oversee the images that the artists should paint. Art and text, mutually dependent, spelled out advice that its readers, Louis IX and perhaps his siblings, could practice in their enlightened rule. The nobles, church officials, and perhaps even common folk who viewed this page could be reassured that their ruler had been well trained to deal with whatever calamities came his way.

This thirteenth century illumination, both dazzling and edifying, represents the cutting edge of lavishness in a society that embraced conspicuous consumption. As a pedagogical tool, perhaps it played no small part in helping Louis IX achieve the status of sainthood, awarded by Pope Bonifiace VIII 27 years after the king's death. This and other images in the bible moralisée explain why Parisian illuminators monopolized manuscript production at this time. Look again at the work. Who else could compete against such a resounding image of character and grace?

Contributors and Attributions

- Blanche of Castile and King Louis IX of France; Author Dictating to a Scribe. **Authored by**: Louisa Woodville. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215033951/http://smarthistory.khanacademy.org/blanche-of-castile.html. **License**: *CC BY-SA: Attribution-ShareAlike*

6.8: Blanche of Castile is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

6.9: External Resources

Check out these websites for more information:

- Virtual Tour of Amiens Cathedral
- Virtual Tour of Chartres Cathedral
- Stained Glass in Medieval Europe

Watch these videos:



The link to this video is provided at the bottom of this page.



http://en.wikipedia.org/wiki/Romanesque_architecture

The link to this video is provided at the bottom of this page.

Contributors and Attributions

- Art History I. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

All rights reserved content

- Romanesque v. Gothic Architechture. **Authored by**: Russel Tarr. **Located at**: https://youtu.be/IwKg4ESvYG4. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License
- Romanesque vs Gothic Architecture. **Authored by**: mrborup. **Located at**: https://youtu.be/D20tG65TWic. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

6.9: External Resources is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

CHAPTER OVERVIEW

7: Proto-Renaissance (1300–1400)

7.1: Overview
7.2: Key Learning Items
7.3: Cimabue
7.4: Giotto’s Arena Chapel
7.5: Ognissanti Madonna
7.6: Duccio, Maesta
7.7: Lorenzetti’s Palazzo Pubblico Frescos
7.8: Simone Martini’s Annunciation
7.9: External Resources

7: Proto-Renaissance (1300–1400) is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

7.1: Overview

What You'll Learn To Do: Understand the artistic period known as the Proto-Renaissance and its impact on art history.

In Module 2 we will delve into the beginning of the Renaissance. We will cover what is known as the Proto-Renaissance. It is imperative to understand these early beginnings of the Renaissance in order to see how art evolves in later centuries.

Learning Activities

The learning activities for this module include:

- **Review:** Key Learning Items

Florence

- **Watch:** Cimabue (7:29)
- **Read:** Giotto's Arena Chapel (includes four videos: 4:56, 10:13, 5:41, and 6:22)
- **Watch:** Ognissanti Madonna (4:04)

Siena

- **Read:** Duccio, Maesta (includes two videos: 6:23 and 4:09)
- **Watch:** Lorenzetti's Palazzo Pubblico Frescos (10:17)
- **Watch:** Simone Martini's Annunciation (4:33)

Extra Review

- **Review:** External Resources

Assignment

- **Submit:** Module 2 Quiz (5 points)

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

- Image of Finger. **Authored by**: geralt. **Located at**: pixabay.com/en/finger-touch-hand-structure-769300/. **License**: *Public Domain: No Known Copyright*

7.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **2.1: Overview** is licensed CC BY-NC-SA 4.0.

7.2: Key Learning Items

Learning Objectives

After successful completion of this module, you will be able to:

- Understand and apply the concepts and terminology of the earliest Renaissance art
- Investigate and apply the fundamental questions we ask when looking at art objects from the Proto-Renaissance
- Discuss, collaborate, and generate understanding as to the meaning of Proto-Renaissance art
- Assess and evaluate the beginnings of Renaissance art

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- What is the Proto-Renaissance?
- How does the Proto-Renaissance differ from the Renaissance?
- Why is Giotto considered the father of Western painting?
- What changes begin to occur in art during the Proto-Renaissance?

Key Vocabulary Terms

- narrative cycle
- fresco
- buon (true) fresco
- secco fresco
- trompe l'oeil
- register
- chiaroscuro
- lapis lazuli
- monumental
- naturalism
- iconography
- symbolism

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

7.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **2.2: Key Learning Items** is licensed CC BY-NC-SA 4.0.

7.3: Cimabue

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective and analysis of Cimabue's *Maesta of Santa Trinita*.



The link to this video is provided at the bottom of this page.

Cimabue, *Maesta of Santa Trinita*, 1280–1290, tempera on panel, 151 1/2 × 87 3/4″ (385 × 223 cm), (Uffizi, Florence).

External Link

View this painting up close in the Google Art Project.

Contributors

CC licensed content, Shared previously

- Cimabue, Santa Trinita Madonna. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/late-gothic-italy/florence-late-gothic/v/cimabue-maesta-of-santa-trinita-1280-900-1290. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

7.3: Cimabue is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **2.3: Cimabue** is licensed CC BY-NC-SA 4.0.

7.4: Giotto's Arena Chapel

Late Medieval or Proto-Renaissance

The Renaissance does not have a start date. Its origins are often located around 1400 but as early as the late 1200s we see changes in painting and sculpture that lay the foundation for what we will come to recognize as the Renaissance. Some scholars call this early period the "Late Gothic"—a term which refers to the late Middle Ages, while other people call it the "Proto-Renaissance"—the beginnings of the Renaissance. In any case, a revolution is beginning to take place in the early 1300s in the way people think about the world, the way they think about the past, and the way they think about themselves and their relationship with God.

Giotto: The father of Western Painting



Figure 7.4.1. Enrico in the *Last Judggment*

The artist who takes the biggest step away from the Medieval style of spiritual representation is Giotto. You could say, in fact, that Giotto changed the direction of art history. Giotto is perhaps best known for the frescos he painted in the Arena Chapel. They were commissioned by a wealthy man named Enrico Scrovegni, the son of a well-known banker (and banker himself). According to the Church, *usury* (charging interest for a loan) was a sin, and so one of Enrico's motivations for building the chapel and having it decorated by Giotto may have been to atone for the sin of usury.

Commissioning works of art for churches was a very common way of doing "good works" which could help earn one's way into Heaven. We can see Enrico himself in a fresco of the *Last Judgment* on the west wall of the chapel, on the side of the blessed (or the elect)—those whom Christ has chosen to go to Heaven. He is shown kneeling, giving a symbolic model of the Arena chapel itself to the Virgin Mary and the Virgin of Charity and the Virgin Annunciate (to whom the chapel was dedicated). In fact, on March 25—the Feast of the Annunciate Virgin—sunlight enters one of the side windows and falls directly on the figure of Enrico Scrovegni.

Figure 7.4.2 gives us a sense of what it feels like to be a tourist visiting the Arena Chapel. Because frescos are painted directly on the wall, they can't easily be moved and put in a museum (unless you take the whole wall!). So, most frescos are still in the spaces that the artists created them for, and the patrons commissioned them for. Having the work of art in its original context helps us to understand its meaning for the people of the 14th century.



Figure 7.4.2. Model of Capella degli Scrovegni, which is a church in Padua, Italy. This reproduction on the scale of 1:4.

Looking at this photo, you can see that there are numerous separate paintings in the chapel (the Lamentation is one of them. Giotto covered the walls with scenes from the Lives of Joachim and Anna (Mary's parents) and Christ himself.

Rather like a comic book without words, Giotto tells the story of Christ and his parents through pictures. Why? Because most of the population of Europe was illiterate at this time. Most people couldn't read the bible for themselves (Bibles were rare and expensive—there was no printing press and so each was copied by hand). Instead, people learned the stories of the Bible—stories that would help them get to heaven—by hearing the words of the priest in the church on Sunday, and by looking at the paintings and sculptures.

The frescoes in the Arena Chapel tell the story of Mary and Christ on the long walls. By the altar, Giotto painted the *Annunciation*, and at the other end, on the entrance wall, the *Last Judgment*.

Video Tour



The link to this video is provided at the bottom of this page.



The link to this video is provided at the bottom of this page.



The link to this video is provided at the bottom of this page.



The link to this video is provided at the bottom of this page.

Contributors

CC licensed content, Shared previously

- Giotto's Arena (Scrovegni) Chapel - Part 1 Overview. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215030853/http://smarthistory.khanacademy.org/giotto-arena-chapel-part-1.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Giotto, Arena (Scrovegni) Chapel (part 2). **Authored by**: Dr. Beth Harris & Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/late-gothic-italy/florence-late-gothic/v/giotto-arena-scrovegni-chapel-part-2-of-4. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Giotto, Arena (Scrovegni) Chapel (part 3). **Authored by**: Dr. Beth Harris & Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/late-gothic-italy/florence-late-gothic/v/giotto-arena-scrovegni-chapel-part-3-of-4. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Giotto, Arena (Scrovegni) Chapel (part 4). **Authored by**: Dr. Beth Harris & Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/late-gothic-italy/florence-late-gothic/v/giotto-arena-scrovegni-chapel-part-4-of-4. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Model of Capella degli Scrovegni. **Authored by**: Rastaman3000. **Located at**: https://commons.wikimedia.org/wiki/File:Scrovegni.JPG. **License**: *CC BY-SA: Attribution-ShareAlike*

7.4: Giotto's Arena Chapel is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **2.4: Giotto's Arena Chapel** is licensed CC BY-NC-SA 4.0.

7.5: Ognissanti Madonna

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Giotto's *The Ognissanti Madonna*.



The link to this video is provided at the bottom of this page.

Giotto, *The Ognissanti Madonna*, 1306–10, tempera on panel, 128 x 80 1/4″ (325 x 204 cm). Painted for the Church of Ognissanti, Florence

External Link

View this painting up close in the Google Art Project.

Contributors

CC licensed content, Shared previously

- Giotto, The Ognissanti Madonna. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/late-gothic-italy/florence-late-gothic/v/giotto-the-ognissanti-madonna-1306-10. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

7.5: Ognissanti Madonna is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **2.5: Ognissanti Madonna** is licensed CC BY-NC-SA 4.0.

7.6: Duccio, Maesta

During this period, and for hundreds of years, Italy was not a unified country, but rather was divided into many small countries we call city-states. Florence, Siena, Milan, Venice—these were essentially independent nations with their own governments—and they were at war with each other. These city-states also had independent cultures with their own distinct styles in painting and sculpture. Siena had a unique style that emphasized decorative surfaces, sinuous lines, elongated figures and the heavy use of gold. Duccio was the founder of the Sienese style and his work was quite different from the Florentine painter Giotto. Giotto emphasized a greater naturalism—creating figures who are more monumental (large, heavy and with a greater sense of accurate proportion) and a greater illusion of three-dimensional space.

Contemporaneous description of the procession that brought this painting to Siena Cathedral (or Duomo):

At this time the altarpiece for the high altar was finished and the picture which was called the “Madonna with the large eyes” or Our Lady of Grace, that now hangs over the altar of St. Boniface, was taken down. Now this Our Lady was she who had hearkened to the people of Siena when the Florentines were routed at Monte Aperto, and her place was changed because the new one was made, which is far more beautiful and devout and larger, and is painted on the back with the stories of the Old and New Testaments. And on the day that it was carried to the Duomo the shops were shut, and the bishop conducted a great and devout company of priests and friars in solemn procession, accompanied by the nine signiors, and all the officers of the commune, and all the people, and one after another the worthiest with lighted candles in their hands took places near the picture, and behind came the women and children with great devotion. And they accompanied the said picture up to the Duomo, making the procession around the Campo, as is the custom, all the bells ringing joyously, out of reverence for so noble a picture as this. And this picture Duccio di Niccolò the painter made, and it was made in the house of the Muciatti outside the gate aStalloreggi. And all that day persons, praying God and His Mother, who is our advocate, to defend us by their infinite mercy from every adversity and all evil, and keep us from the hands of traitors and of the enemies of Siena.[1]



The link to this video is provided at the bottom of this page.

Duccio, *Maesta* (front), 1308–11 (Museo dell’Opera Metropolitana del Duomo, Siena)



The link to this video is provided at the bottom of this page.

Duccio, *Maesta* (back), 1308–11 (Museo dell'Opera Metropolitana del Duomo, Siena)

---

1. English translation: Charles Eliot Norton, *Historical Studies of Church-Buildings in the Middle Ages: Venice, Siena, Florence* (New York: Harper & Brothers, 1880), 144–45; Italian text: G. Milanesi, *Documenti per la storia dell'arte senese* (Siena: 1854, I), 169 ↵

Contributors

CC licensed content, Shared previously

- Duccio, Maesta (front). **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/late-gothic-italy/siena-late-gothic/v/duccio-maesta-front-1308-11. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Duccio, Maesta (back). **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/late-gothic-italy/siena-late-gothic/v/duccio-maesta-back-1308-11. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

7.6: Duccio, Maesta is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **2.6: Duccio, Maesta** is licensed CC BY-NC-SA 4.0.

7.7: Lorenzetti's Palazzo Pubblico Frescos

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Lorenzetti's *Allegory of Good Government*, *Effects of Good Government in the City and the Country*, and *Allegory and Effects of Bad Government in the City and the Country.*



The link to this video is provided at the bottom of this page.

Ambrogio Lorenzetti, *Allegory of Good Government*, *Effects of Good Government in the City and the Country*, and *Allegory and Effects of Bad Government in the City and the Country*, Siena c. 1337–40, fresco, Sala della Pace (Hall of Peace) also know as the Sala dei Nove (the Hall of the Nine), 7.7 × 14.4 meters (room), Palazzo Pubblico, Siena

Contributors

CC licensed content, Shared previously

- Ambrogio Lorenzetti, Palazzo Pubblico frescos: Allegory and effect of good and bad government. **Authored by**: Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/late-gothic-italy/siena-late-gothic/v/ambrogio-lorenzetti-s-palazzo-pubblico-frescos-allegory-and-effect-of-good-and-bad-government. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

7.7: Lorenzetti's Palazzo Pubblico Frescos is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **2.7: Lorenzetti's Palazzo Pubblico Frescos** is licensed CC BY-NC-SA 4.0.

7.8: Simone Martini's Annunciation

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Simone Martini's *Annunciation*.



The link to this video is provided at the bottom of this page.

Simone Martini, *Annunciation*, 1333, tempera on panel, 72 1/2 × 82 5/8″ or 184 × 210 cm. (Uffizi, Florence)

External Link

View this painting up close in the Google Art Project.

Contributors

CC licensed content, Shared previously

- Simone Martini, Annunciation. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/medieval-world/late-gothic-italy/siena-late-gothic/v/martini-annunciation-1333. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

7.8: Simone Martini's Annunciation is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

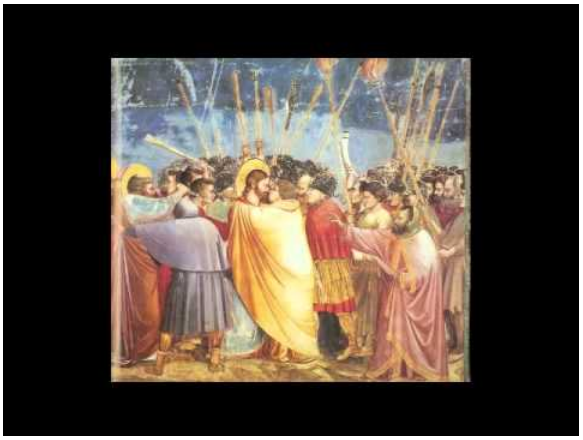
- **2.8: Simone Martini's Annunciation** is licensed CC BY-NC-SA 4.0.

7.9: External Resources

Check out this website for more information:

- Simone Martini at the Uffizi

Watch these videos:



The link to this video is provided at the bottom of this page.



The link to this video is provided at the bottom of this page.

youtu.be/Y_zAlFwlK_0

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

All rights reserved content

- ART HISTORY LESSON OF THE WEEK- Giotto!. **Authored by**: Hill m. **Located at**: https://youtu.be/rzKxQCJ95wU. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License
- Art of Eternity - When East Meets West 4-4 sub. espanol. **Authored by**: PaulusLXXX. **Located at**: https://youtu.be/JK9AoqC7ZDg. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License
- Iconography: Pisano, Martini, Duccio, Giotto and Lorenzetti. **Authored by**: Kenney Mencher. **Located at**: youtu.be/Y_zAlFwlK_0. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

7.9: External Resources is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **2.9: External Resources** is licensed CC BY-NC-SA 4.0.

CHAPTER OVERVIEW

8: 1400–1500—Art in Northern Europe

8.1: Overview
8.2: Key Learning Items
8.3: Introduction to the Renaissance in Italy and the North
8.4: Sluter’s Well of Moses
8.5: Holy Thorn Reliquary
8.6: Introduction to Flanders
8.7: Campin’s Merode Altarpiece
8.8: Jan van Eyck’s Ghent Altarpiece
8.9: Arnolfini Portrait
8.10: Hugo van der Goes
8.11: Van der Weyden’s Deposition
8.12: The Unicorn in Captivity
8.13: External Resources

8: 1400–1500—Art in Northern Europe is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

8.1: Overview

What You'll Learn To Do: Examine Northern Renaissance art and understand its impact on art history as a whole.

In Module 3 we will examine Northern Renaissance art. We will look at how artists like van Eyck contributed to the development of Western art. It is imperative to understand Northern Renaissance art in order to see how it impacted later artistic developments.

Learning Activities

The learning activities for this module include:

- **Review:** Key Learning Items

Introduction

- **Watch:** Introduction to the Renaissance in Italy and the North (10:25)

Burgundy

- **Watch:** Sluter's Well of Moses (4:51)
- **Read:** Holy Thorn Reliquary (includes a video: 2:44)

Flanders

- **Read:** Introduction to Flanders
- **Read:** Campin's Merode Altarpiece (includes a video: 5:46)
- **Watch:** Jan van Eyck's Ghent Altarpiece (two videos: 5:17 and 7:22)
- **Watch:** Arnolfini Portrait (7:11)
- **Watch:** Hugo van der Goes (3:47)
- **Watch:** Van der Weyden's Deposition (7:08)
- **Watch:** The Unicorn in Captivity (5:56)

Extra Review

- **Review:** External Resources

Assignment

- **Submit:** Module 3 Quiz (5 points)
- **Discuss:** Introduction Activity (15 points)

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

- Image of Finger. **Authored by**: geralt. **Located at**: pixabay.com/en/finger-touch-hand-structure-769300/. **License**: *Public Domain: No Known Copyright*

8.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.1: Overview** is licensed CC BY-NC-SA 4.0.

8.2: Key Learning Items

Learning Objectives

After successful completion of this module, you will be able to:

- Understand and apply the concepts and terminology of Northern Renaissance art
- Investigate and apply the fundamental questions we ask when looking at art objects from this movement
- Discuss, collaborate, and generate understanding as to the meaning of Northern Renaissance art
- Assess and evaluate the impact of Northern Renaissance art on the continued evolution of Western art

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- What are the unique characteristics of Northern Renaissance painting?
- How does Northern Renaissance painting differ from Renaissance art in Italy?
- When and where do we first see the widespread use of oil paint?

Key Vocabulary Terms

- oil paint
- relic
- reliquary
- triptych
- altarpiece
- polypych
- tapestry
- iconography
- symbolism

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

Contributors

CC licensed content, Original

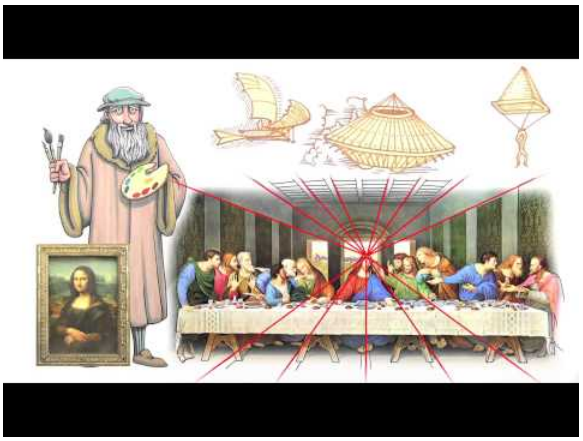
- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

8.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.2: Key Learning Items** is licensed CC BY-NC-SA 4.0.

8.3: Introduction to the Renaissance in Italy and the North

Here is an introduction to the Renaissance, which means *rebirth*.



The link to this video is provided at the bottom of this page.

Contributors

All rights reserved content

- TICE ART 1010 Renaissance ART. **Authored by**: Nancy Ross. **Located at**: https://youtu.be/kzhuZmzoX5o. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

8.3: Introduction to the Renaissance in Italy and the North is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.3: Introduction to the Renaissance in Italy and the North** is licensed CC BY-NC-SA 4.0.

8.4: Sluter's Well of Moses

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Claus Sluter's, *The Well of Moses*. The prophets depicted include: Moses, David, Jeremiah, Zachariah, Daniel, and Isaiah.



The link to this video is provided at the bottom of this page.

Claus Sluter (with Claus de Werve), *The Well of Moses*, 1395–1405 (calvary finished 1399, prophets 1402–05, painted by Jean Malouel c. 1402), Asnières stone with gilding and polychromy, slightly less than 7 meters high, originally close to 13 meters with cross. Located on the grounds of the former Chartreuse de Champmol, a Carthusian monastery in Dijon, France established by Philip the Bold, Duke of Burgundy.

Contributors

CC licensed content, Shared previously

- Sluter, Well of Moses. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/sluter/v/claus-sluter-well-of-moses. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

8.4: Sluter's Well of Moses is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.4: Sluter's Well of Moses** is licensed CC BY-NC-SA 4.0.

8.5: Holy Thorn Reliquary

In this video, Neil MacGregor discusses the Holy Thorn Reliquary at the British Museum, video embedded with permission of the British Museum



The link to this video is provided at the bottom of this page.

Holy Thorn Reliquary (made in Paris for Jean, Duc de Berry), c. 1390s, gold, enamel, ruby, pearl, sapphire, and rock crystal, 30 × 14.2 × 6.8 cm (British Museum, London)

This sumptuous reliquary holds a single thorn from the crown of thorns bought by King Louis IX in Constantinople in 1239. The price was 135,000 livres, an enormous sum that speaks to the importance placed on this relic, believed to have been used to mock Christ during his trials and crucifixion. The remainder of the crown of thorns is in the Cathedrale Notre Dame de Paris. Jean, Duke of Berry was the brother of Charles V, the king of France. The goldsmith has not been identified. It is interesting to note that a copy of this original had been secretly substituted and had remained undetected in the royal Viennese collection for decades.

A relic is an object, often a portion of a saint's body or clothing, that is ascribed with spiritual power. During the medieval era, relics were enormously important economic engines that could draw pilgrims to a church that held them in search of the blessings they were thought to bestow. A reliquary is a decorated container for a relic.

Contributors

CC licensed content, Shared previously

- Holy Thorn Reliquary. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215030539/http://smarthistory.khanacademy.org/holy-thorn-reliquary.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

All rights reserved content

- The Holy Thorn Reliquary: a relic from Christ's Crown of Thorns. **Authored by**: The British Museum. **Located at**: https://youtu.be/0Xxm2SGuGTk. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

8.5: Holy Thorn Reliquary is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.5: Holy Thorn Reliquary** is licensed CC BY-NC-SA 4.0.

8.6: Introduction to Flanders

We often think of the Renaissance as an entirely Italian phenomenon, but in northern Europe, in an area known as Flanders (which is the northern portion of Belgium today) there was also a Renaissance. Though profoundly different, the Italian and Northern Renaissances shared a similar interest in the natural world, and recreating the illusion of reality in their paintings and sculptures.

Figure 8.6.1 shows a map of Europe in the fifteenth century. The area in Northern Europe that is dark red is Flanders, which was controlled by the Dukes of Burgundy (in France) during this time period, and we call the art and culture of this area Flemish.



Figure 8.6.1. A map of Europe in 1430.

Like Florence, Flanders encompassed an area with rich industrial and banking cities that allowed a large middle class population to flourish. The court of the Dukes of Burgundy were the most important patrons during this time, but newly wealthy private citizens also commissioned art as part of a growing interest in private meditation and prayer. They also commissioned portraits in growing numbers.

Classical Antiquity?

The fact that we are far from Italy tells us something about the character of the Northern Renaissance. The Renaissance in Italy was, in part, a rebirth of the art and culture of Ancient Greece and Rome. In Northern Europe we're far from the important centers of Ancient Greek and Roman culture, and so the Renaissance in the North is not a rebirth of Ancient Greek and Roman culture the way it was in Florence.

Oil Paint

Though the medium of oil paint had been in use since the late middle ages, the artists of the North were the first to exploit what this medium had to offer. Using thin layers of paint, called glazes, they creating a depth of color that was entirely new, and because oil paint can imitate textures far better than fresco or tempera, it was perfectly suited to creating that illusion of reality that was so important to Renaissance artists and patrons . In contrast to oil paint, tempera dries quickly and to create an illusion of three dimensional form, the paint has to be applied in short thin brushstrokes, like cross-hatching. In the Northern Renaissance, we see artists making the most of oil paint—creating the illusion of light reflecting on metal surfaces or jewels, and textures that appear like real fur, hair, wool or wood.

Contributors

CC licensed content, Shared previously

- Flanders. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031157/http://smarthistory.khanacademy.org/Flanders.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

Public domain content

- Europe in 1430. **Authored by**: Lynn H. Nelson. **Located at**: https://commons.wikimedia.org/wiki/File:Europe_in_1430.PNG. **License**: *Public Domain: No Known Copyright*

8.6: Introduction to Flanders is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.6: Introduction to Flanders** is licensed CC BY-NC-SA 4.0.

8.7: Campin's Merode Altarpiece

The *Merode Altarpiece* is one of the great masterpieces of Northern Renaissance art. The use of objects from the material world to symbolize spiritual ideas, the effort to make the divine accessible to us and part of our world, and the attention to clarity and detail —at the expense of creating a coherent space—are all basic characteristics of the Northern Renaissance style. The first thing you'll notice about the *Merode Altarpiece* (located in New York City in the Cloisters, part of the Metropolitan Museum of Art) is that it is not one painting, but three connected paintings, in this case measuring four feet across by two feet high. This is called a **triptych** (the prefix "tri" means three, as in tricycle). Artists today still use this popular format for a painting. The three panels are connected by hinges (like on a door) so that triptychs usually could open and close. This was important because altarpieces, like this one, were usually closed or covered until the Mass was performed in front of them.



Figure 8.7.1. Robert Campin, *Merode Altarpiece*, oil on oak panel, 1425-28 (Metropolitan Museum of Art)

External Link

View this painting up close in the Google Art Project.

Left Panel: Donors



Figure 8.7.2. The donors

In the panel on the far left, we see the patrons or donors who commissioned this painting. In Flanders, a new middle class of bankers and merchants were commissioning works of art, and wanted images that brought the divine into their own world.

Center Panel: The Annunciation

In the center we see the Annunciation, a common subject in the Middle Ages, in the Renaissance and after. Here the Angel Gabriel announces (hence the title “Annunciation”) to Mary that she is about to conceive the Christ child. The Holy Spirit, which impregnates Mary, appears coming through one of the windows on the right in form of a small image of Christ carrying the cross on his back.

Right Panel: St. Joseph

The panel on the far right depicts St. Joseph (Mary’s husband), who was a carpenter by trade. He is shown in his carpenter’s shop. Here is one of the amazing characteristics of Northern Renaissance art. Nearly every item that we see in the Merode Altarpiece—even though is looks like an ordinary object—is really a religious symbol. For example, the tools that Joseph is working with are a symbol of the Passion of Christ, the lilies symbolize Mary’s virginity, and the candle that has just been extinguished tells us that this is the moment when God takes human form, and his exclusively divine nature is gone. The material world is imbued with spiritual meaning, with the divine. This is one of the defining characteristics of Northern Renaissance art. But it is not only in their paintings that the people of Flanders used everyday objects to symbolize spiritual ideas; this was a part of their way of thinking.

A Closer Look at the Central Panel

Let’s look carefully at the central panel of the Merode Altarpiece.



Figure 8.7.3. Center panel, the Annunciation

First, notice that the figures have no halos! We can definitely see knees pressing though the drapery. But can we really get a sense of a whole naked body underneath? Do the bodies of Mary and the Angel make sense? Are they in realistic proportion? Does the drapery flow in a way that makes sense? And what about the space? We definitely have an illusion of space, but does the space make sense? How about the table? The shape of the room? There is NO linear perspective here, and NO real study of the human body. The artists of the Northern Renaissance could make their paintings look very real in terms of details—but overall, the space and the body don’t look entirely real. This is a very different kind of realism than we saw in the Italian Renaissance. In the Italian Renaissance, their realism was based on the use of science (anatomy) and math (linear perspective and geometry). The realism of the Northern Renaissance was NOT based on science and math, but it WAS based on a very close observation of the world.



The link to this video is provided at the bottom of this page.

Contributors

CC licensed content, Shared previously

- Campin's Merode Altarpiece. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215023911/http://smarthistory.khanacademy.org/Campin.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

8.7: Campin's Merode Altarpiece is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.7: Campin's Merode Altarpiece** is licensed CC BY-NC-SA 4.0.

8.8: Jan van Eyck's Ghent Altarpiece

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Jan van Eyck's Ghent Altarpiece.

First, we look at it when it's closed:



The link to this video is provided at the bottom of this page.

And now when it's open:



The link to this video is provided at the bottom of this page.

Jan van Eyck, Ghent Altarpiece, completed 1432, oil on wood, 11′ 5″ × 7′ 6″ (Saint Bavo Cathedral, Ghent, Belgium).

Contributors

CC licensed content, Shared previously

- Van Eyck, Ghent Altarpiece (1 of 2). **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/v/ghent-altarpiece-closed. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Jan van Eyck, The Ghent Altarpiece (2 of 2). **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/v/ghent-altar-open. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

8.8: Jan van Eyck's Ghent Altarpiece is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.8: Jan van Eyck's Ghent Altarpiece** is licensed CC BY-NC-SA 4.0.

8.9: Arnolfini Portrait

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Jan Van Eyck's *The Arnolfini Portrait*.



The link to this video is provided at the bottom of this page.

Jan Van Eyck, *The Arnolfini Portrait*, tempera and oil on wood, 1434 (National Gallery, London).

Contributors

CC licensed content, Shared previously

- Van Eyck, The Arnolfini Portrait. **Authored by**: Dr. Beth Harris, Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/v/van-eyck-portrait-of-giovanni-arnolfini-and-his-wife-1434. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

8.9: Arnolfini Portrait is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.9: Arnolfini Portrait** is licensed CC BY-NC-SA 4.0.

8.10: Hugo van der Goes

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Hugo van der Goes's *The Adoration of the Kings (Monforte Altar)*.



The link to this video is provided at the bottom of this page.

Hugo van der Goes, *The Adoration of the Kings (Monforte Altar)*, c. 1470, oil on oak, 147 x 242 cm (Gemäldegalerie, Staatliche Museen zu Berlin)

External Link

View this painting up close in the Google Art Project

Contributors

CC licensed content, Shared previously

- Van der Goes' The Adoration of the Kings. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker . **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215025458/http://smarthistory.khanacademy.org/van-der-goes-the-adoration-of-the-kings.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

8.10: Hugo van der Goes is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.10: Hugo van der Goes** is licensed CC BY-NC-SA 4.0.

8.11: Van der Weyden's Deposition

David Drogin and Beth Harris provide a description, historical perspective, and analysis of Rogier van der Weyden's *Deposition*.



The link to this video is provided at the bottom of this page.

Rogier van der Weyden, *Deposition*, c. 1435 (Prado, Madrid)

Contributors

CC licensed content, Shared previously

- Van der Weyden, Deposition. **Authored by**: Dr. David Drogin and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/weyden/v/rogier-van-der-weyden-deposition-c-1435. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

8.11: Van der Weyden's Deposition is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.11: Van der Weyden's Deposition** is licensed CC BY-NC-SA 4.0.

8.12: The Unicorn in Captivity

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of *The Unicorn in Captivity*.



The link to this video is provided at the bottom of this page.

The Unicorn in Captivity (one of seven woven hangings popularly known as the *Unicorn Tapestries* or the *Hunt of the Unicorn*), 1495–1505, South Netherlandish, wool, silk, silver, and gilt (The Cloisters, The Metropolitan Museum of Art)

External Link

View this painting up close in the Google Art Project.

Contributors

CC licensed content, Shared previously

- The Unicorn in Captivity. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/reliquaries-manuscripts-tapestries/v/the-unicorn-in-captivity-1495-1505. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

8.12: The Unicorn in Captivity is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.12: The Unicorn in Captivity** is licensed CC BY-NC-SA 4.0.

8.13: External Resources

Check out these websites for more information:

- Virtual Tour of Netherlandish Painting in the 1400s
- The Unicorn Tapestries

Watch these videos:



The link to this video is provided at the bottom of this page.



The link to this video is provided at the bottom of this page.

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

All rights reserved content

- 1/4 Northern Renaissance : The Supreme Art (Ep1). **Authored by**: Art Documentaries. **Located at**: https://youtu.be/nAC2GwXmM1I. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License
- Otis Art History 18 - Iconography in Northern Renaissance Art. **Authored by**: OtisCollege. **Located at**: https://youtu.be/tiYmkMgBECk. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

8.13: External Resources is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **3.13: External Resources** is licensed CC BY-NC-SA 4.0.

CHAPTER OVERVIEW

9: 1400–1500—Art in Italy

9.1: Overview
9.2: Key Learning Items
9.3: Florence in the Early Renaissance
9.4: Orsanmichele
9.5: Bruelleschi and Ghiberti, The Sacrifice of Isaac
9.6: Linear Perspective
9.7: Early Applications of Linear Perspective
9.8: Donatello’s Works
9.9: Contrapposto
9.10: Masaccio’s Tribute Money
9.11: Masaccio’s Holy Trinity
9.12: Fra Angelico’s The Annunciation
9.13: Fra Filippo Lippi
9.14: Piero della Francesca’s Portraits of the Duke and Duchess of Urbino
9.15: Botticelli’s Birth of Venus
9.16: Alberti
9.17: Introduction to Venice
9.18: Bellini’s St. Francis
9.19: Mantegna’s Works
9.20: External Resources

9: 1400–1500—Art in Italy is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

9.1: Overview

What You'll Learn To Do: Examine Italian Renaissance art and its impact on art history.

In Module 4 we will examine Italian Renaissance art. We will look at how artists like Donatello contributed to the development of Western art. It is imperative to understand Italian Renaissance art in order to see how it impacted later artistic developments.

Learning Activities

The learning activities for this module include:

- **Review:** Key Learning Items

Florence

- **Read:** Florence in the Early Renaissance
- **Watch:** Orsanmichele (4:52)
- **Read:** Bruelleschi & Ghiberti, The Sacrifice of Isaac (includes a video: 5:24)
- **Watch:** Linear Perspective (4:15)
- **Read:** Early Applications of Linear Perspective
- **Watch:** Donatello's Works (four videos: 7:23, 5:34, 4:33, and 5:40)
- **Read:** Contrapposto
- **Read:** Masaccio's Tribute Money (includes a video: 8:03)
- **Read:** Masaccio's Holy Trinity (includes a video: 8:36)
- **Watch:** Fra Angelico's The Annunciation (11:36)
- **Read:** Fra Filippo Lippi (includes a video (3:56)
- **Watch:** Piero della Francesca's Portraits of the Duke and Duchess of Urbino (3:57)
- **Watch:** Botticelli's Birth of Venus (3:59)
- **Read:** Alberti

Venice

- **Read:** Introduction to Venice
- **Watch:** Bellini's St. Francis (8:22)
- **Watch:** Mantegna's Works (two videos: 4:41)

Extra Review

- **Review:** External Resources

Assignment

- **Submit:** Module 4 Quiz (5 points)

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

- Image of Finger. **Authored by**: geralt. **Located at**: pixabay.com/en/finger-touch-hand-structure-769300/. **License**: *Public Domain: No Known Copyright*

9.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.1: Overview** is licensed CC BY-NC-SA 4.0.

9.2: Key Learning Items

Learning Objectives

After successful completion of this module, you will be able to:

- Understand and apply the concepts and terminology of Italian Renaissance art
- Investigate and apply the fundamental questions we ask when looking at art objects from this movement
- Discuss, collaborate, and generate understanding as to the meaning of Italian Renaissance art
- Assess and evaluate the impact of Italian Renaissance art on the continued evolution of Western art

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- Why was Florence such an important city for the development of Renaissance art?
- What did early Renaissance art look like?
- What were some of the key developments in Renaissance art?
- How did Renaissance art look different from earlier art?

Key Vocabulary Terms

- linear perspective
- vanishing point
- orthogonals
- horizon line
- contrapposto
- idealized
- free-standing sculpture
- classical architecture
- coffers
- columns
- pediment
- entablature
- pilasters
- barrel vault
- Ionic capital
- Corinthian capital
- fluting

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

9.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.3: Key Learning Items** is licensed CC BY-NC-SA 4.0.

9.3: Florence in the Early Renaissance



Figure 9.3.1. Map of Italy in 1494

The Renaissance really gets going in the early years of fifteenth century in Florence. In this period, which we call the Early Renaissance, Florence is not a city in the unified country of Italy, as it is now. Instead, Italy was divided into many city-states (Florence, Milan, Venice etc.), each with their own form of government.

Now, we normally think of a Republic as a government where everyone votes for representatives who will represent their interests to the government (remember the pledge of allegiance: "and to the republic for which it stands…"). However, Florence was a Republic in the sense that there was a constitution which limited the power of the nobility (as well as laborers) and ensured that no one person or group could have complete political control (so it was far from our ideal of everyone voting, in fact a very small percentage of the population had the vote). Political power resided in the hands of middle-class merchants, a few wealthy families (such as the Medici, important art patrons who would later rule Florence) and the powerful guilds.

Why Florence?

So, why did the extraordinary rebirth of the Renaissance begin in Florence? There are several answers to that question: Extraordinary wealth accumulated in Florence during this period among a growing middle and upper class of merchants and bankers. With the accumulation of wealth often comes a desire to use it to enjoy the pleasures of life—and not an exclusive focus on the hereafter.

Florence saw itself as the ideal city state, a place where the freedom of the individual was guaranteed, and where many citizens had the right to participate in the government (this must have been very different than living in the Duchy of Milan, for example, which was ruled by a succession of Dukes with absolute power) In 1400 Florence was engaged in a struggle with the Duke of Milan. The Florentine people feared the loss of liberty and respect for individuals that was the pride of their Republic.

Luckily for Florence, the Duke of Milan caught the plague and died in 1402. Then, between 1408 and 1414 Florence was threatened once again, this time by the King of Naples, who also died before he could successfully conquer Florence. And in 1423 the Florentine people prepared for war against the son of the Duke of Milan who had threatened them earlier. Again, luckily for Florence, the Duke was defeated in 1425. The Florentine citizens interpreted these military "victories" as signs of God's favor and protection. They imagined themselves as the "New Rome"—in other words, as the heirs to the Ancient Roman Republic, prepared to sacrifice for the cause of freedom and liberty.

Important! The Florentine people were very proud of their form of government in the early 15th century (as we are of our democracy). A republic is, after all, a place that respects the opinions of individuals, and we know that individualism was a very important part of the Humanism that thrived in Florence in the 15th century.

Contributors

CC licensed content, Shared previously

- Florence in the Early Renaissance. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215025423/http://smarthistory.khanacademy.org/Florence.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Italy 1494 v2. **Authored by**: Capmo and MapMaster. **Located at**: https://commons.wikimedia.org/wiki/File:Italy_1494_v2.png. **License**: *CC BY-SA: Attribution-ShareAlike*

9.3: Florence in the Early Renaissance is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.4: Florence in the Early Renaissance** is licensed CC BY-NC-SA 4.0.

9.4: Orsanmichele

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Orsanmichele in Florence.



The link to this video is provided at the bottom of this page.

Orsanmichele, Florence, 1349 loggia (1380–1404 upper stories).

Contributors

CC licensed content, Shared previously

- Orsanmichele. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/v/orsanmichele-florence-1349-loggia-1380-1404-upper-stories. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.4: Orsanmichele is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.5: Orsanmichele** is licensed CC BY-NC-SA 4.0.

9.5: Bruelleschi and Ghiberti, The Sacrifice of Isaac

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Brunelleschi' and Ghiberti's competition panels.



The link to this video is provided at the bottom of this page.

Filippo Brunelleschi & Lorenzo Ghiberti, *Sacrifice of Isaac*, competition panels, Baptistery doors, gilded bronze relief, 1401-2 (Bargello, Florence)



Figure 9.5.1 (left) Brunelleschi's competition piece; (right) Ghiberti's competition piece

The Baptistry

There are three buildings that mark the spiritual center of Florence, the Cathedral (with its dome by Brunelleschi), the bell tower (or campanile, designed by Giotto and decorated with reliefs by Andrea Pisano), and the Baptistery. The Baptistery is a sixth or seventh century octagonal building with three entrances and was particularly beloved by the citizens of Florence, who had been baptized there for centuries.

The Commission for the Doors

In 1401, the cloth merchant's guild decided to commission a second set of doors for the Florence Baptistery.

The major guilds of Florence had considerable power and were often responsible for maintaining and developing the city's major public buildings—the cloth merchant's guild was the most powerful among the guilds.

One set of doors had already been created by Andrea Pisano and were completed in 1360. Two panels survive from the competition for the second set, Brunelleschi's entry and Ghiberti's entry. Ghiberti won by a narrow margin.

The Historic Context

And to set the scene—just when the competition was announced, the city-state of Florence was threatened with invasion by the Duke of Milan—their powerful arch enemy. But in 1402, the Duke of Milan died suddenly, and Florence was spared.

In the aftermath, Florence experienced an enormous sense of civic pride—including pride in being a Republic where its citizens lived freely. They saw themselves as the heir to the ancient Roman republic and the golden age of Athens in the fifth century BCE.

Contributors

CC licensed content, Shared previously

- Brunelleschi & Ghiberti, The Sacrifice of Isaac. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215034015/http://smarthistory.khanacademy.org/brunelleschi-ghiberti-isaac.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.5: Bruelleschi and Ghiberti, The Sacrifice of Isaac is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.6: Bruelleschi and Ghiberti, The Sacrifice of Isaac** is licensed CC BY-NC-SA 4.0.

9.6: Linear Perspective

Dr. Beth Harris and Dr. Steven Zucker provide an introduction to Filippo Brunelleschi's experiment regarding linear perspective (c. 1420) in front of the Baptistry in Florence.



The link to this video is provided at the bottom of this page.

Contributors

CC licensed content, Shared previously

- Linear Perspective: Brunelleschi's Experiment. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/v/linear-perspective-brunelleschi-s-experiement. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.6: Linear Perspective is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.7: Linear Perspective** is licensed CC BY-NC-SA 4.0.

9.7: Early Applications of Linear Perspective

Representing the Body

What renaissance artists had clearly achieved through the careful observation of nature, including studies of anatomical dissections, was the means to recreate the 3-dimensional physical reality of the human form on 2-dimensional surfaces. In part, the key to this achievement lay in understanding the underlying, hidden structure of the human body which then enabled the artist to produce realistic representations of what he saw on the flat surface of a wall (in the case of frescoes) or on a wooden panel or paper (in the case of drawings).

Artists in the early 15th century had learned to portray the human form with faithful accuracy through careful observation and anatomical dissection, and in 1420 Brunelleschi's experiment provided a correspondingly accurate representation of physical space. Antonio Manetti, Brunelleschi's biographer, writing a century later, describes the experiment based on careful mathematical calculation.

Perspective and Architecture

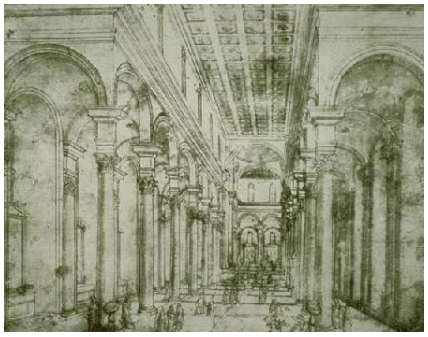


Figure 9.7.1. The Church of Santo Spirito

It seems reasonable that Brunelleschi devised the method of perspective for architectural purposes—he is said by Manetti to have made a ground plan for the Church of Santo Spirito in Florence (1434–82) on the basis of which he produced a perspective drawing to show his clients how it would look after it was built. We can compare this drawing with a modern photo of the actual church. Download this video clip to watch a crossfade back and forth between the original perspective drawing and the modern photograph. It is clear how effective the new technique of mathematical perspective was in depicting spatial reality.

The Body in Space

But this was just the beginning. Ten years later, the painter Masaccio applied the new method of mathematical perspective even more spectacularly—in the fresco *The Holy Trinity*, where the barrel vaulted ceiling is incredible in its complex, mathematical use of perspective.



Figure 9.7.2. (left) Masaccio, Holy Trinity, 1427, fresco (Santa Maria Novella, Florence); (right) Here lines overlay Masaccio's actual geometric framework to make clear the structure of the perspective itself.

From the geometry it is actually possible to work backwards to accurately measure and reconstruct the full 3-dimensional space that Masaccio depicts, illustrating exactly, Brunelleschi's interest in being able to translate schemata directly between two and three-dimensional spaces. It was not long before a decisive step was taken by Leon Battista Alberti, who published a treatise on perspective, *Della Pitture (or On Painting)*, in 1435. Once Alberti's treatise was published, knowledge of perspective no longer had to be passed on by word of mouth. For some it became a matter of consuming artistic, even philosophical interest.

Contributors

CC licensed content, Shared previously

- Early Applications of Linear Perspective. **Authored by**: Dr. Joseph Dauben. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215023927/http://smarthistory.khanacademy.org/applications-of-linear-perspective-in-the-renaissance.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.7: Early Applications of Linear Perspective is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.8: Early Applications of Linear Perspective** is licensed CC BY-NC-SA 4.0.

9.8: Donatello's Works

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of several of Donatello's works: *David*, *Saint Mark*, *Feast of Herod*, and *Equestrian Monument of Gattamelata.*

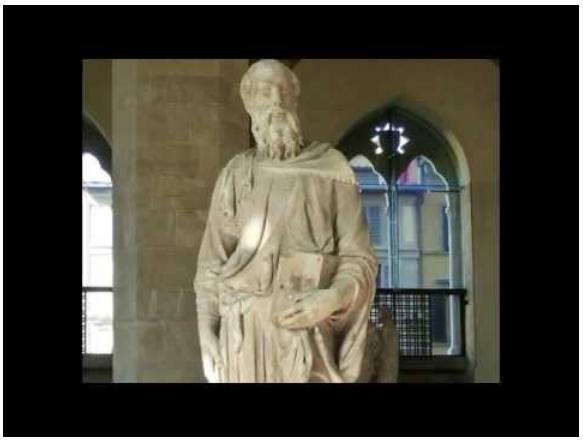
David



The link to this video is provided at the bottom of this page.

Donatello, *David*, bronze, late 1420s to the 1460s, likely the 1440s (Museo Nazionale del Bargello, Florence)

Saint Mark



The link to this video is provided at the bottom of this page.

Donatello, *St. Mark*, 1411–13, marble, 93″ (236 cm), Orsanmichele, Florence

Feast of Herod



The link to this video is provided at the bottom of this page.

Donatello, *Feast of Herod*, panel on the baptismal font of Siena Cathedral, Siena, Italy, Gilded bronze, 1423–27.

Equestrian Monument of Gattamelata



The link to this video is provided at the bottom of this page.

Donatello, *Equestrian Monument of Gattamelata* (Erasmo da Narni), 1445–53, bronze, 12 feet, 2 inches high, Piazza del Santo, Padua

Contributors

CC licensed content, Shared previously

- Donatello, David. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/donatello-david-bronze-c-1440s. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Donatello, Saint Mark. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/donatello-st-mark-1411-13. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Donatello, Feast of Herod. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/donatello-feast-of-herod-1423-27. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Donatello, Equestrian Monument of Gattamelata. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/donatello-equestrian-monument-of-gattamelata. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.8: Donatello's Works is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.9: Donatello's Works** is licensed CC BY-NC-SA 4.0.

9.9: Contrapposto

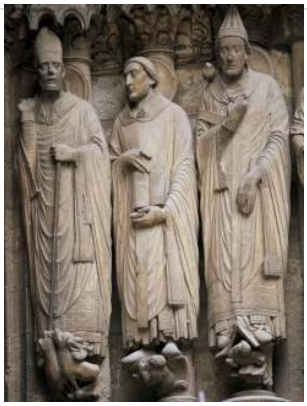


Figure 9.9.1. The jamb statue at the Cathedral of Chartres.

Anatomy and Spirituality in the Middle Ages

The medieval jamb sculptures are almost completely symmetrical—that is one side of their body is nearly identical to the other side. They look stiff, rigid, and incapable of movement. They don't seem to belong to our world—and they're not supposed to. They're suupposed to look otherworldy and spiritual and were made for the doorway of a church. They are also expressionless, and lacking in individuality.

Their bodies match the shape of the columns that they are attached to, and because they are attached, they are NOT free-standing. Their drapery does not reveal the forms of their bodies very much. In addition, the figures are elongated. This sculpture reveals the intense spirituality of the Middle Ages: the figures sense the unimportance of the material world, and the importance of things we can't see or touch—the soul, heaven and God.

Contrapposto and Classical Greece



Figure 9.9.2. Diadumenos, National Archaeological Museum of Athens

Our Ancient Greek sculpture, on the other hand, **is** free-standing—he was not made to fit on architecture. The artist was obviously much more concerned with the anatomy of the body. The figure is idealized (nude, athletic, young, beautiful proportions). The ancient Greeks invented the position that this sculpture is standing in. The positionis called contrapposto. Contrapposto means weight shift, and we can see that the figure has his weight shifted onto his right leg, while his left leg is bent.

The figure is asymmetrical—different on the different sides of his body. As a result of contrapposto, this figure looks as though it can move, and it looks so much more alive! This sculpture tells us about Greek Humanism and their sense of the enormous potential of the human mind and the beauty of the human body.

Contributors

CC licensed content, Shared previously

- Contrapposto. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032751/http://smarthistory.khanacademy.org/contrapposto.html. **License**: *CC BY-NC-SA:*

Attribution-NonCommercial-ShareAlike

- Diadoumenos Atenas. **Authored by**: Ricardo Andru00e9 Frantz. **Located at**: https://en.Wikipedia.org/wiki/File:Diadoumenos-Atenas.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*

Public domain content

- Saints Martin Jerome and Gregory. **Authored by**: Jedhunsaker. **Located at**: https://en.Wikipedia.org/wiki/File:Saints_Martin_Jerome_and_Gregory.JPG. **License**: *Public Domain: No Known Copyright*

9.9: Contrapposto is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.10: Contrapposto** is licensed CC BY-NC-SA 4.0.

9.10: Masaccio's Tribute Money

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Masaccio's *The Tribute Money*.



The link to this video is provided at the bottom of this page.

Masaccio, *The Tribute Money*, 1427, fresco, 247 cm × 597 cm (97.2 in × 235 in), (Brancacci Chapel, Santa Maria del Carmine, Florence).

The Tribute Money is one of many frescos painted by Masaccio (and a lesser artist Masolino) in the Brancacci chapel. All of the frescos tell the story of the life of St. Peter (considered to be the first Pope). The story of the Tribute Money is told in three separate scenes within the same fresco. This way of telling an entire story in one painting is called a continuous narrative.

A Story Unfolds

In this fresco, a Roman tax collector (in a short orange tunic and no halo) demands tax money from Christ and the twelve apostles who don't have the money to pay. Christ (centrally located, wearing a pink robe gathered in at the waist, with a blue toga-like wrap) points to the left, and says to Peter "so that we may not offend them, go to the lake and throw out your line. Take the first fish you catch; open its mouth and you will find a four-drachma coin. Take it and give it to them for my tax and yours." Christ has performed a miracle by making the money needed to pay the tax collector appear in the mouth of a fish. These two things are shown in the same image,*even though they happen at different moments*. Thus, in the center of the fresco (scene 1), we see the tax collector demanding the money, and Christ instructing Peter. On the far left (scene 2), we see Peter kneeling down and removing money from the mouth of a fish, and on the far right (scene 3), St. Peter pays the tax collector.

In the fresco, the tax collector appears twice, and St. Peter appears three times (you can find them easily if you look for their clothing).

We are so used to one moment appearing in one frame (think of a comic book, for example) that the unfolding of the story within one image (and out of order!) seems very strange to us. But with this technique, which was also used by the ancient Romans, Masaccio is able to make an entire drama unfold on the wall of the Brancacci chapel.

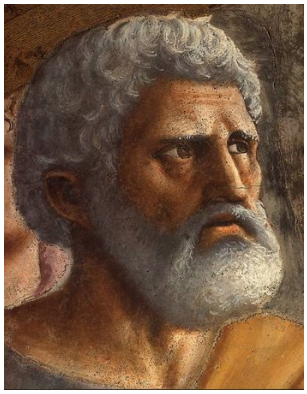


Figure 9.10.1. Peter in the central scene

In the central, first scene, the tax collector points down with his right hand, and holds his left palm open, impatiently insisting on the money from Christ and the apostles. He stands with his back to us, which creates the illusion of three dimensional space in the image. Like Donatello's *St. Mark* from Orsanmichele in Florence, he stands naturally, in contrapposto, with his weight on his left leg, and his right knee bent. The apostles (Christ's followers) look worried and anxiously watch to see what will happen. St. Peter (wearing a large deep orange colored toga draped over a blue shirt) is confused, as he seems to be questioning Christ and pointing over to the river, but he also looks like he is willing to believe Christ.

The gestures really help to tell the story. Peter seems confused. Christ is saying, go to the lake and get the money from the mouth of a fish to pay the tax collector, and Peter looks like he is in total disbelief.

And the tax collector looks upset. He stands in contrapposto and seems to say, "look, no special deals for you guys. You have to pay your taxes right now." He has his back turned to us (which helps to create an illusion of space) and you can see his mouth open and palm out, like he wants the money!

Only Christ is completely calm because he is performing a miracle.

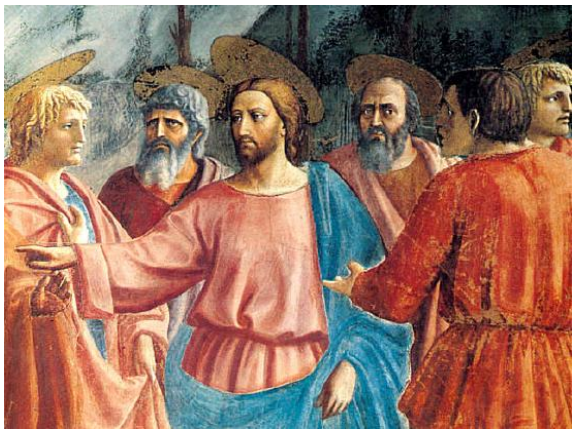


Figure 9.10.2. Christ as he directs Saint Peter

Look down at the feet—how the light travels through the figures, and is stopped when it encounters the figures, and so the figures cast shadows (do you see them there on the ground?).



Figure 9.10.3. Masaccio, *The Tribute Money*, fresco, 1427 (Brancacci Chapel, Santa Maria del Carmine, Florence)

Masaccio is the first artist since classical antiquity to paint cast shadows. What that does is make the fresco so much more real—it is like the figures are really standing out in a landscape, with the light coming from one direction, and the sun in the sky, hitting all the figures from the same side and casting shadows on the ground. For the first time, there is almost a sense of weather!

Contributors

CC licensed content, Shared previously

- Masaccio's The Tribute Money in the Brancacci Chapel. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215025051/http://smarthistory.khanacademy.org/Masaccio.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

Public domain content

- The Tribute Money. **Authored by**: Masaccio. **Located at**: https://commons.wikimedia.org/wiki/File:Masaccio7.jpg. **License**: *Public Domain: No Known Copyright*

9.10: Masaccio's Tribute Money is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.11: Masaccio's Tribute Money** is licensed CC BY-NC-SA 4.0.

9.11: Masaccio's Holy Trinity

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Masaccio's *Holy Trinity*.



The link to this video is provided at the bottom of this page.

Masaccio, *Holy Trinity*, c. 1427, Fresco, 667 × 317 cm, (Santa Maria Novella, Florence).

The *Holy Trinity*

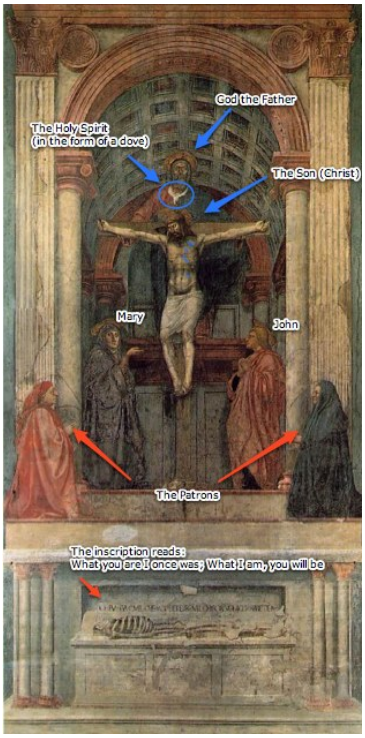


Figure 9.11.1. *Holy Trinity* with labels

Masaccio was the first painter in the Renaissance to incorporate Brunelleschi's discovery in his art. He did this in his fresco called the *Holy Trinity*, in Santa Maria Novella, in Florence.

Have a close look at the painting (figure 1) and look back at a perspective diagram in figure 2 of Early Applications of Linear Perspective. You see the orthogonals in the lines that form the coffers in the ceiling of the barrel vault (look for diagonal lines that appear to recede into the distance). Because Masaccio painted from a low viewpoint, as though we were looking up at Christ, we see the orthogonals in the ceiling, and if we traced all of the orthogonals the vanishing point would be below the base of the cross.

My favorite part of this fresco is God's feet. Actually, you can only really see one of them. Think about this for a moment. God is standing in this painting. Doesn't that strike you as odd just a little bit? This may not strike you all that much when you first

think about it because our idea of God, our picture of God in our minds eye—as an old man with a beard—is very much based on Renaissance images of God. So, here Masaccio imagines God as a man. Not a force or a power, or something abstract, but as a man. A man who stands—his feet are foreshortened, and he weighs something and is capable of walking! In medieval art, God was often represented by a hand, just a hand, as though God was an abstract force or power in our lives, but here he seems so much like a flesh and blood man. This is a good indication of Humanism in the Renaissance.

Masaccio's contemporaries were struck by the palpable realism of this fresco, as was Vasari who lived over one hundred years later. Vasari wrote that "the most beautiful thing, apart from the figures, is the barrel-vaulted ceiling drawn in perspective and divided into square compartments containing rosettes foreshortened and made to recede so skillfully that the surface looks as if it is indented."

The Architecture

One of the other amazing things about this painting is the use of **classical architecture** (from ancient Greece and Rome). Masaccio borrowed much of what we see from ancient Roman architecture, and may have been helped by Brunelleschi. Study thediagram below and make sure you can identify the differentarchitectural elements. If you want to read more about these terms lookin the glossary in the back of your book.

- **Coffers**—the indented squares that decorate the ceiling
- **Column**—a round, supporting element in architecture. In this painting we see an attached column.
- **Pilasters**—a shallow, flattened out columns attached to a wall—it is only decorative, and has no supporting function
- **Barrel Vault**—vault means ceiling, and a barrel vault is a ceiling in the shape of a round arch
- **Iconic and Corinthian Capitals**—a capital is the decorated top of a column or pilaster. An**ionic** capital has a scroll shape (like the ones on the attached columns in the painting), and a **Corinthian** capital has leaf shapes.
- **Fluting**—the vertical, indented lines or grooves that decorated the pilasters in the painting. Fluting could also be used on a column

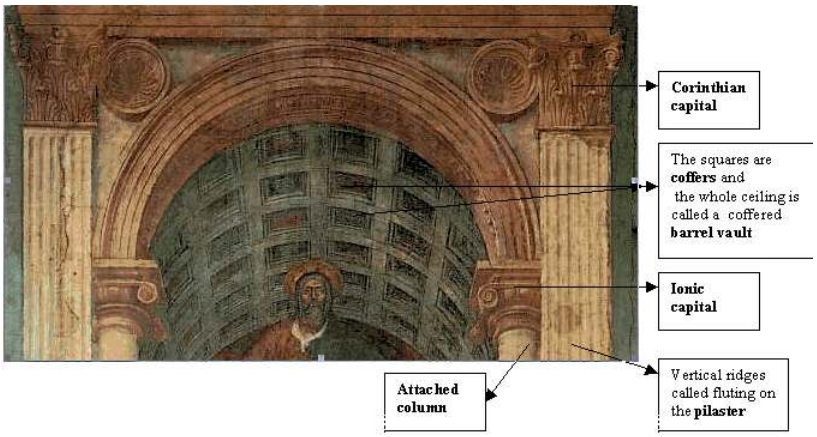


Figure 9.11.2. Architecture in the *Holy Trinity*.

Contributors

CC licensed content, Shared previously

- Masaccio's Holy Trinity. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215025859/http://smarthistory.khanacademy.org/holy-trinity-santa-maria-novella-florence.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.11: Masaccio's Holy Trinity is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.12: Masaccio's Holy Trinity** is licensed CC BY-NC-SA 4.0.

9.12: Fra Angelico’s The Annunciation

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Fra Angelico’s *The Annunciation*.



The link to this video is provided at the bottom of this page.

Fra Angelico, *The Annunciation*, c. 1438–47, fresco, 230 × 321 cm (Convent of San Marco, Florence).

Contributors

CC licensed content, Shared previously

- Fra Angelico, The Annunciation. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/fra-angelico-the-annunciation-c-1438-47. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.12: Fra Angelico’s The Annunciation is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.13: Fra Angelico’s The Annunciation** is licensed CC BY-NC-SA 4.0.

9.13: Fra Filippo Lippi

Madonna and Child with Two Angels

In this painting of the *Madonna and Child with Two Angels*—a variation on the Madonna and Child Enthroned (see Giotto or Cimabue) that artists have been painting for hundreds of years—halos virtually disappear.

Mary's hands are clasped in prayer, and both she and the Christ child appear lost in thought, but otherwise the figures have become so human that we almost feel as though we are looking at a portrait. The angels look especially playful, and the one in the foreground seems like he might giggle as he looks out at us.

The delicate swirls of transparent fabric that move around Mary's face and shoulders are a new decorative element that Lippi brings to Early Renaissance painting—something that will be important to his student, Botticelli. However, the pictorial modeling of Mary's form—from the bulk and solidity of her body to the careful folds of drapery around her lap—reveal Masaccio's influence.



The link to this video is provided at the bottom of this page.

Fra Filippo Lippi, *Madonna and Child with Two Angels*, tempera on wood, ca. 1455–66 (Galleria degli Uffizi, Florence)

External Link

View this painting up close in the Google Art Project.

The Changing Status of the Artist

Fra Filippo Lippi (what a great name!) was an important painter after the death of Masaccio in 1428 (remember Masaccio dies at the young age of 27). Here's a great story told by Vasari about Lippi, who was also a monk:

It is said that Fra Filippo was so lustful that he would give anything to enjoy a woman he wanted if he thought he could have his way, and if he couldn't buy what he wanted, then he would cool his passion by painting her portrait and reasoning with himself. His lust was so violent that when it took hold of him he could never concentrate on his work. Because of this, when he was doing something for Cosimo de' Medici, Cosimo had him locked in so he wouldn't wander off. After he had been confined for a few days, Fra Filippo's amorous, or rather animal, instincts drove him one night to seize a pair of scissors, make a rope from his own bedsheets, and escape through a window to pursue his own pleasures for days on end!

Wow! If he "couldn't buy what he wanted"—(I guess he would offer to pay women to go to bed with him)—he painted their portrait and "reasoned with himself." I love that story. I just imagine Filippo painting and saying to himself something like "yes, she's beautiful, but she is a noblewoman, and so I must control my desire for her . . . and simply paint her beauty."

So Lippi runs away from his patron, "to pursue his own pleasures," but he *had* to run away, since Cosimo (his patron) had him locked up! Now, could you lock up Picasso and say "you must finish this painting by next week?" Of course not, art is not made that way—according to *our* understanding of art, artists need to be inspired; they can't be ordered to create, the way you would order a bookshelf or a pizza.

What this story is really about is a change in the status of the artist—a change in the way people are thinking about art. Art is beginning to be thought of not just as something made by a skilled worker, but something that comes from a special "inspired"

place from someone who is especially gifted. According to the rest of the story, Cosimo de Medici (Lippi's patron) learned that artists need to be treated with respect—a sign of the changing status of the artist in the Renaissance, a change from skilled laborer to respected professional and intellectual.

Contributors

CC licensed content, Shared previously

- Fra Filippo Lippi. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215025705/http://smarthistory.khanacademy.org/Lippi.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.13: Fra Filippo Lippi is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.14: Fra Filippo Lippi** is licensed CC BY-NC-SA 4.0.

9.14: Piero della Francesca's Portraits of the Duke and Duchess of Urbino

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Piero della Francesca's *Portraits of the Duke and Duchess of Urbino, Federico da Montefeltro and Battista Sforza*.



The link to this video is provided at the bottom of this page.

Piero della Francesca, *Portraits of the Duke and Duchess of Urbino, Federico da Montefeltro and Battista Sforza*, 1467–72, tempera on panel, 47 × 33 cm (Galleria degli Uffizi, Florence)

Contributors

CC licensed content, Shared previously

- Piero della Francesca, Portraits of the Duke and Duchess of Urbino. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/central-italy1/v/piero-della-francesca-portraits-of-the-duke-and-duchess-of-urbino-1467-72. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.14: Piero della Francesca's Portraits of the Duke and Duchess of Urbino is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.15: Piero della Francesca's Portraits of the Duke and Duchess of Urbino** is licensed CC BY-NC-SA 4.0.

9.15: Botticelli’s Birth of Venus

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Botticelli’s *The Birth of Venus*.

https://youtu.be/tdp22elrY7s

Sandro Botticelli, *The Birth of Venus*, 1483–85, tempera on panel, 68 × 109 5/8″ (172.5 × 278.5 cm), Galeria degli Uffizi, Florence

Contributors

CC licensed content, Shared previously

- Botticelli, Birth of Venus. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/botticelli-the-birth-of-venus-1483-85. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.15: Botticelli’s Birth of Venus is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.16: Botticelli’s Birth of Venus** is licensed CC BY-NC-SA 4.0.

9.16: Alberti

Mantua's Relic



Figure 9.16.1. Sant' Andrea façade

In the Fifteenth Century, pilgrims flocked to the Basilica of Sant'Andrea to venerate the city of Mantua's most famous relic, drops of Christ's blood collected at the crucifixion (or so the faithful believed).

In fact, the church was erected to accommodate the huge crowds that arrived on holy days and who, in turn, helped fund its construction.

Today, art historians admire Sant'Andrea's Early Renaissance design for elegantly bringing the grandeur of ancient architecture into a Christian church.

Who Built That?

Sant'Andrea is built of bricks, though they are mostly concealed by painted stucco. The patron, Ludovico Gonzaga, estimated that at least 2 million bricks were needed. The bricks were baked in onsite kilns, making the church far less expensive and faster to erect than a building made with stone, which had to be quarried, transported, and finished.



Figure 9.16.2. Ludovico III Gonzaga, Marquis of Mantua

Gonzaga was the Marquis of Mantua—and in addition to employing Alberti, he appointed Andrea Mantega as court artist. His portrait is featured in the frescos Mantegna painted in the Camera degli Sposi (also known as the Camera Picta), in the Marquis' palace.

The sections of the building constructed in the fifteenth century, including the Western façade and the nave up to the transept, are usually attributed to the humanist and architect Leon Battista Alberti, even though he died in Rome a few months before construction began in June 1472. Alberti was an expert on all things ancient and he wrote the first Renaissance architectural treatise.

Alberti probably made a model to explain his design and he definitely sent Gonzaga a drawing (now lost), and a short description of his plan in a letter dated 1470. Despite this, it is uncertain how much of the building follows Alberti's design, how much comes

from the Florentine architect Luca Fancelli who directed construction, and how much should be credited to Gonzaga, who closely supervised the project.

Ancient Models

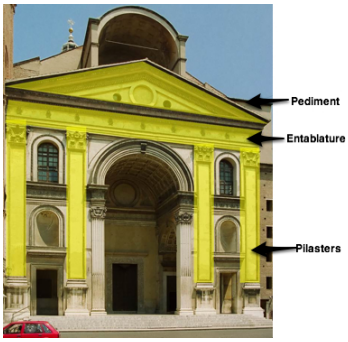


Figure 9.16.3. Roman forms in Sant'Andrea

Questions of Sant'Andrea's attribution are important because it is such an ingenious, unified combination of three ancient Roman forms: temple front, triumphal arch, and basilica.

On the façade, four giant pilasters with Corinthian capitals support an entablature and pediment.

Together these elements recall the front of ancient temples, such as the Pantheon in Rome. There is also a grand arch in the center of the façade that is supported, at least visually, by two shorter fluted pilasters. Taken together, the lower façade, with its tall central arch and flanking side doors evoke ancient triumphal arches such as the Arch of Constantine.

Ancient Rituals

The center arch extends deep into the facade itself, creating a recessed barrel vault that frames the main entrance to the church. The arch and its coffered barrel vault form a perfect setting for processions of the holy relic and the celebration of Christ's triumph over death. Such spectacles would recall ancient processions where victorious warriors paraded through Rome's triumphal arches.



Figure 9.16.4. Leon Battista Alberti, Basilica of Sant'Andrea, Mantua, Italy, 1472–90 (nave looking west)

When pilgrims pass under the arch and into the nave (the long interior hall), after their eyes adjusted to the purposefully dim, mystical light, they would look up and see a second, much more massive barrel vault, the largest constructed since ancient Rome.

Then, on both sides of the nave they would find three chapels with lower barrel vaults. Surprisingly, there are no side aisles or rows of columns, as at the old St. Peter's in Rome or other early churches like Santa Sabina.

Sant'Andrea's huge central space and buttressing side chapels strongly resemble the layout of the ancient Basilica of Maxentius and Constantine in the Roman forum (below). The basilica plan is perfectly suited to large churches since it could accommodate massive crowds. But unlike earlier basilica-plan churches, Sant'Andrea's plan seems to return more strictly to the ancient forms.



Figure 9.16.5. Basilica of Maxentius and Constantine, 308–312 C.E., Roman Forum

It’s even possible that Sant’Andrea’s unusual plan and all’antica (“after the antique”) façade impacted the new St. Peter’s and the Church of the Gesù in Rome.

Contributors

CC licensed content, Shared previously

- Alberti's Sant' Andrea in Mantua. **Authored by**: Dr. Heather Horton. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031217/http://smarthistory.khanacademy.org/sant-andrea-in-mantua.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Adapted from Mantua: Basilica di Sant'Andrea. **Authored by**: David Nicholls. **Located at**: https://flic.kr/p/5DKQdX. **License**: *CC BY-NC: Attribution-NonCommercial*

9.16: Alberti is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.17: Alberti** is licensed CC BY-NC-SA 4.0.

9.17: Introduction to Venice

Venice—Another World

Petrarch, the fourteenth-century Tuscan poet, called Venice a *mundus alter* or "another world," and the city of canals really is different from other Renaissance centers like Florence or Rome.

Venice is a cluster of islands, connected by bridges and canals, and until the mid-nineteenth century the only way to reach the city was by boat. In the fifteenth and sixteenth centuries, Venice suffered numerous outbreaks of the plague and engaged in major wars, such as the War of the League of Cambrai. But it also boasted a stable republican government led by a *Doge* (meaning "Duke" in the local dialect), wealth from trade, and a unique location as a gateway between Europe and Byzantium.



Figure 9.17.1. Bird's-eye-view of Venice



Figure 9.17.2. The Grand Canal in modern Venice

The Venetian Style



Figure 9.17.3. The reflections in a canal in Venice

Painting in Early and High Renaissance Venice is largely grouped around the Bellini family: Jacopo, the father, Giovanni and Gentile, his sons, and Andrea Mantegna, a brother-in-law. Giorgione may have trained in the Bellini workshop and Titian was apprenticed there as a boy.

The Bellinis and their peers developed a particularly Venetian style of painting characterized by deep, rich colors, an emphasis on patterns and surfaces, and a strong interest in the effects of light.

While Venetian painters knew about linear perspective and used the technique in their paintings, depth is just as often suggested by gradually shifting colors and the play of light and shadow. Maybe Venetian painters were inspired by the glittering gold mosaics and atmospheric light in the grand Cathedral of San Marco, founded in the 11th century? Or maybe they looked to the watery cityscape and the shifting reflections on the surfaces of the canals?

Oil Paint

The Venetian trade networks helped to shape local painting practices. Ships from the East brought luxurious, exotic pigments, while traders from Northern Europe imported the new technique of oil painting. Giovanni Bellini combined the two by the 1460s–70s. In the next few decades, oil paint largely supplanted tempera, a quick-drying paint bound by egg yolk that produced a flat, opaque surface. (Botticelli's *Birth of Venus* is one example of tempera paint).

To achieve deep tones, Venetian painters would prepare a panel with a smooth white ground and then slowly build up layer-upon-layer of oil paint. Since oil dries slowly, the colors could be blended together to achieve subtle gradations. (See this effect in the rosy flush of the *Venus of Urbino's* cheeks by Titian or in the blue-orange clouds in Giorgione's *Adoration of the Shepherds*.) Plus, when oil paint dries it stays somewhat translucent. As a result, all of those thin layers reflect light and the surface shines. Painting conservators have even found that Bellini, Giorgione, and Titian added ground-up glass to their pigments to better reflect light.



Figure 9.17.4. Titian, *Venus of Urbino*, 1538, oil on canvas, 119.20 × 165.50 cm (Galleria degli Uffizi, Florence)

Venetian Painting in the Sixteenth Century

Over the next century Venetian painters pursued innovative compositional approaches, like asymmetry, and they introduced new subjects, such as landscapes and female nudes. The increasing use of pliable canvas over solid wood panels encouraged looser brushstrokes. Painters also experimented more with the textural differences produced by thick versus thin application of paint.

In the Late Renaissance Titian's mastery was rivaled by Tintoretto and Veronese. Each attempted to out-paint the other with increasingly dynamic and sensual subjects for local churches and international patrons. (Phillip II of Spain was particularly enamored with Titian's mythological nudes.) The trio transformed saintly stories into relatable human drama (Veronese's *The Dream of St. Helena*), captured the wit and wealth of portrait subjects (Titian's *Portrait of a Man*), and interpreted nature through mythological tales (Tintoretto's *The Origin of the Milky Way*).

Contributors

CC licensed content, Shared previously

- Venice. **Authored by**: Dr. Heather A. Horton. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215043451/http://smarthistory.khanacademy.org/venice.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Venice as seen from the air 01. **Authored by**: Chris 73. **Provided by**: Wikimedia Commons. **Located at**: https://commons.wikimedia.org/wiki/File:Venice_as_seen_from_the_air_01.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*
- Hotel Ca' Sagredo - Grand Canal - Rialto - Venice Italy Venezia. **Authored by**: gnuckx. **Located at**: https://flic.kr/p/8yRaEG. **License**: *CC BY: Attribution*
- Down to the waterline. **Authored by**: Carlos Andru00e9s Reyes. **Located at**: https://flic.kr/p/uvaXHG. **License**: *CC BY: Attribution*

Public domain content

- Venere di Urbino. **Authored by**: Tiziano. **Located at**: https://commons.wikimedia.org/wiki/File:Tiziano_-_Venere_di_Urbino_-_Google_Art_Project.jpg. **License**: *Public Domain: No Known Copyright*

9.17: Introduction to Venice is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.18: Introduction to Venice** is licensed CC BY-NC-SA 4.0.

9.18: Bellini’s St. Francis

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Giovanni Bellini’s *Saint Francis in the Desert*.



The link to this video is provided at the bottom of this page.

Giovanni Bellini, *Saint Francis in the Desert*, c. 1480, oil and tempera on poplar, 124.5 × 141.9 cm (The Frick Collection, New York).

External Link

View this work up close on the Google Art Project.

Contributors

CC licensed content, Shared previously

- Bellini, St. Francis. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice/venice-early-ren/v/giovanni-bellini-saint-francis-in-the-desert-circa-1480. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.18: Bellini’s St. Francis is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.19: Bellini’s St. Francis** is licensed CC BY-NC-SA 4.0.

9.19: Mantegna's Works

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of two of Andrea Mantegna's works: *Dead Christ* and *Saint Sebastian*.

Dead Christ



The link to this video is provided at the bottom of this page.

Andrea Mantegna, *Dead Christ*, c. 1480–1500, tempera on canvas (Pinacoteca di Brera, Milan)

Saint Sebastian



The link to this video is provided at the bottom of this page.

Andrea Mantegna, *Saint Sebastian*, oil on wood panel, c. 1456–59 (Kunsthistorisches Museum, Vienna)

Contributors

CC licensed content, Shared previously

- Mantegna, Dead Christ. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris . **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice/venice-early-ren/v/mantegna-dead-christ-c-1490. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Mantegna, Saint Sebastian. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris . **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice/venice-early-ren/v/andrea-mantegna-saint-sebastian-c-1456-59. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

9.19: Mantegna's Works is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.20: Mantegna's Works** is licensed CC BY-NC-SA 4.0.

9.20: External Resources

Visit the following websites that explain linear perspective:

- Exploring Linear Perspective
- Renaissance Connection: Perspective

Check out this website for more information:

- Masaccio's Holy Trinity Explained video

Watch this video:

https://youtu.be/iBlGkTTol9E

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

All rights reserved content

- The Magnificent Medici. **Authored by**: PBS. **Located at**: https://youtu.be/iBlGkTTol9E. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

9.20: External Resources is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **4.2: External Resources** is licensed CC BY-NC-SA 4.0.

CHAPTER OVERVIEW

10: 1500–1600—High Renaissance and Mannerism in Italy

10.1: Overview
10.2: Key Learning Items
10.3: Art and Science in the Renaissance
10.4: Toward the High Renaissance
10.5: Leonardo da Vinci Introduced
10.6: Virgin of the Rocks
10.7: The Last Supper
10.8: Mona Lisa
10.9: Michelangelo Introduced
10.10: Pietà
10.11: David
10.12: Moses
10.13: Sistine Chapel Ceiling
10.14: Sistine Chapel- Last Judgment
10.15: Marriage of the Virgin
10.16: Madonna of the Goldfinch
10.17: School of Athens
10.18: Alba Madonna
10.19: Tempietto
10.20: Saint Peter’s Basilica
10.21: Introduction to Venetian Painting
10.22: Giorgione, The Tempest
10.23: Bellini and Titian, Feast of the Gods
10.24: Titian, Bacchus and Ariadne
10.25: Titian, Madonna of the Pesaro Family
10.26: Titian, Venus of Urbino
10.27: Veronese, Feast in the House of Levi
10.28: Tintoretto, The Origin of the Milky Way
10.29: Introduction to Mannerism
10.30: Parmigianino’s Madonna of the Long Neck
10.31: Bronzino and the Mannerist Portrait
10.32: El Greco’s Adoration of the Shepherds
10.33: External Resources

10: 1500–1600—High Renaissance and Mannerism in Italy is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

10.1: Overview

What You'll Learn To Do: Examine High Renaissance and Mannerist art and their influence on later art history.

In Module 5 we will examine High Renaissance and Mannerist art. We will look at how artists like Michelangelo contributed to the development of Western art. It is imperative to understand High Renaissance and Mannerist art in order to see how it impacted later artistic developments.

Learning Activities

The learning activities for this module include:

- **Review:** Key Learning Items

The Renaissance

- **Read:** Art and Science in the Renaissance
- **Read:** Toward the High Renaissance

Leonardo da Vinci

- **Read:** Leonardo da Vinci Introduced (includes a video: 3:17)
- **Read:** Virgin of the Rocks (includes a video: 5:37)
- **Read:** The Last Supper (includes a video: 7:39)
- **Read:** Mona Lisa (includes a video: 8:38)

Michelangelo

- **Read:** Michelangelo Introduced
- **Watch:** Pietà (3:38)
- **Read:** David (includes a video: 5:39)
- **Read:** Moses (includes a video: 4:11)
- **Read:** Sistine Chapel Ceiling (includes a video: 6:46)
- **Read:** Sistine Chapel: Last Judgment (includes a video: 7:28)

Raphael

- **Watch:** Marriage of the Virgin (5:03)
- **Watch:** Madonna of the Goldfinch (3:26)
- **Read:** School of Athens (includes a video: 10:41)
- **Watch:** Alba Madonna (6:55)

Bramante

- **Watch:** Tempietto (6:00)
- **Read:** Saint Peter's Basilica (includes a video: 4:27)

Venetian Painting

- **Review:** Introduction to Venetian Painting
- **Watch:** Giorgione, The Tempest (5:54)
- **Watch:** Bellini & Titian, Feast of the Gods (3:04)
- **Watch:** Titian, Bacchus & Ariadne (3:30)
- **Read:** Titian, Madonna of the Pesaro Family (includes a video: 7:05)
- **Watch:** Titian, Venus of Urbino (4:01)
- **Read:** Veronese, Feast in the House of Levi (includes a video: 6:09)
- **Watch:** Tintoretto, The Origin of the Milky Way (5:18)

Mannerism

- **Read:** Introduction to Mannerism
- **Watch:** Parmigianino's Madonna of the Long Neck (4:43)

- **Watch:** Bronzino and the Mannerist Portrait (10:29)
- **Watch:** El Greco's Adoration of the Shepherds (4:09)

Extra Review

- **Review:** External Resources

Assignment

- **Submit:** Module 5 Quiz (5 points)

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

- Image of Finger. **Authored by**: geralt. **Located at**: pixabay.com/en/finger-touch-hand-structure-769300/. **License**: *Public Domain: No Known Copyright*

10.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.1: Overview** is licensed CC BY-NC-SA 4.0.

10.2: Key Learning Items

Learning Objectives

After successful completion of this module, you will be able to:

- Understand and apply the concepts and terminology of High Renaissance and Mannerist art
- Investigate and apply the fundamental questions we ask when looking at art objects from this movement
- Discuss, collaborate, and generate understanding as to the meaning of High Renaissance and Mannerist art
- Assess and evaluate the impact of High Renaissance and Mannerist art on the continued evolution of Western art

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- What are the characteristics of the High Renaissance?
- How does Michelangelo's approach to creating art differ from Raphael and da Vinci?
- What role did Humanism play in the High Renaissance?
- How is Venetian art different from art produced in central Italy?
- What are the characteristics of Mannerism?

Key Vocabulary Terms

- Humanism
- sfumato
- pietà
- ignudi
- sibyls
- tempietto
- Greek cross
- basilica
- central plan church
- Mannerism

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

10.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.12: Key Learning Items** is licensed CC BY-NC-SA 4.0.

10.3: Art and Science in the Renaissance

Renaissance artists had contributed greatly to man's knowledge by the time Galileo was doing his first work at Pisa. The humanist artists of the Italian renaissance had performed their own dissections to promote the study of anatomy, they had invented mathematical perspective to make possible the accurate, realistic portrayal of physical space. The literary humanists had managed to revive all sorts of classics, in particular the works of Plato. Christopher Columbus had directly challenged the limits to the finite European world of Ptolemy's geography. In short, the bounds of human knowledge were expanding at a rapid rate.



Figure 10.3.1. Ludovico Cigoli, *Assumption of the Virgin*, Pauline Chapel, Santa Maria Maggiore (1612)

Thus it comes as no surprise that Italian artists of Galileo's day responded favorably, even enthusiastically, to the new discoveries that science itself was making. It was Galileo's friend, Lodovico Cigoli, who incorporated the latest discoveries of his telescope, hot off the press in Galileo's *Siderius Nuncius* (1610) in his own version of the *Assumption of the Virgin*, painted just two years later in 1612. In Cigoli's painting, notice the treatment of the moon at the Virgin's feet—rendered as though it were seen though the telescope, exactly as Galileo had recorded it in his own pen and ink drawing only a few years earlier.

Mathematics is the Language of Nature

In closing, how can we draw together all of the diverse strands of renaissance artistic realism, especially Brunelleschi's discovery of perspective, with Galileo's experiments on acceleration and his analysis of projectile motion?

It is clear that renaissance artists were seeking a new world, thanks in part to mathematics and the new perspective, literally, that mathematics provided. Galileo not only inherited this perspective, but a philosophical sense as well that had been inspired by renaissance philosophers (especially Neoplatonists), namely that the underlying reality of the world we perceive is essentially mathematical.

This was exactly the point made in Riccioli's dramatic depiction of the hand of God (figure 2), creating the world according to mathematical principles, number and weight and measure written clearly on his fingers to make no mistake about the inherent, essential mathematical character of the physical world.

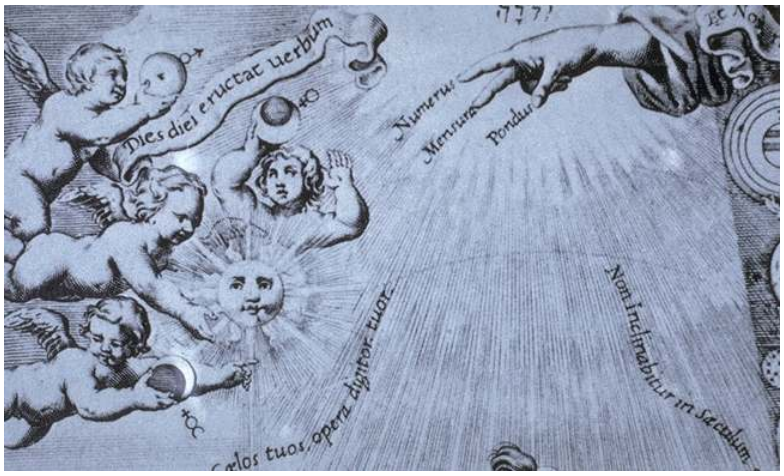


Figure 10.3.2. G.B. Riccioli, *Almagestum Novum* (1651)

Renaissance artists and architects had already succeeded in translating physical space into the mathematical terms of proportion and perspective to produce works that tricked the eye and rivaled nature.

Galileo used mathematics with equal skill to reveal the underlying structure of physical space and motion to show that these, too, could be reduced to mathematical analysis. In connecting physical space and real motion—which could be observed experimentally—with the ideal and uniform change of his neo-platonic, mathematical world, Galileo also serves to bridge the early stages of the scientific revolution in Europe—and figures like Copernicus and Kepler—with the later unifying achievements of Descartes, Newton and Leibniz.

Thus in a very direct way, it was mathematics that not only facilitated the art of renaissance perspective, but provided the key as well to Galileo's New Science of Nature. In both cases, the essence of physical reality was understood in terms that could be reduced to basic mathematical principles.

Contributors

CC licensed content, Shared previously

- Art and Science in the Renaissance. **Authored by**: Professor Joseph Dauben. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215033230/http://smarthistory.khanacademy.org/the-interaction-of-artists-and-scientists-in-the-renaissance.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.3: Art and Science in the Renaissance is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.17: Art and Science in the Renaissance** is licensed CC BY-NC-SA 4.0.

10.4: Toward the High Renaissance

The High Renaissance is just that—the height of the Renaissance! When you think of the Renaissance, the names that come to mind are probably the artists of this period: Leonardo and Michelangelo, for instance. When many people think of the greatest work of art in the Western world, they think of Michelangelo's *Sistine Ceiling*. This is a period of big, ambitious projects.

The High Renaissance versus the Early Renaissance



Figure 10.4.1. Fra Filippo Lippi, *Madonna and Child with Angels*

So, what exactly is the High Renaissance, and how is it different from the Early Renaissance? As the Humanism of the Early Renaissance grows, a problem begins to develop. Have a look again at Fra Filippo Lippi's *Madonna and Child with Angels* (figure 1). We see in this painting an image of the Madonna and Christ Child that has become so real, the figures so human, that we can hardly tell that these are spiritual figures (except for the faint shadow of a halo). On the other hand, we have seen that in the Middle Ages, if you want to make your figure spiritual then you sacrifice its realism.

Its almost as if there is this feeling in the Early Renaissance that if you want to be spiritual, then your painting can't look real, and if you want it to be real, then it loses some spirituality. It has to be one or the other. Well, Leonardo da Vinci comes along, and basically says—you don't have to make that choice. It's not either/or. Leonardo is able to create figures who are physical and real—just as real as Lippi's or Masaccio's figures and yet they have an undeniable and intense spirituality at the same time. So we can say that Leonardo unites the real and spiritual, or soul and substance.

The best way to see this is in the *Baptism of Christ* by Verrocchio (figure 2), who Leonardo was apprenticed to when he was young.



Figure 10.4.2. Andrea del Verrocchio (with Leonardo), *Baptism of Christ*, 1470–75, oil and tempera on panel, 70 3/4 × 59 3/4 inches or 180 × 152 cm (Galleria degli Uffizi, Florence)

Verocchio asked Leonardo to paint one of the angels in his paining of the *Baptism of Christ*, that we see here. Can you tell which angel is Leonardo's?

One angel should look more like a boy—that's the Early Renaissance angel (the one painted by Verrocchio) and the other angel should look like a High Renaissance angel, like a spiritual figure—truly like an angel sent by God from heaven (that's Leonardo's angel).

Can you tell which one is by Leonardo? Take a minute and look closely.



Figure 10.4.3. Leonardo and Verocchio's angels

It's the angel on the left. Leonardo's angel is ideally beautiful and moves in a graceful and complex way, twisting to the left but raising her head up and to the right. Figures that are elegant and ideally beautiful are a key characteristic of the High Renaissance.

Contributors

CC licensed content, Shared previously

- Toward The High Renaissance. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215024021/http://smarthistory.khanacademy.org/High-Renaissance.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.4: Toward the High Renaissance is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.18: Toward the High Renaissance** is licensed CC BY-NC-SA 4.0.

10.5: Leonardo da Vinci Introduced

The heavens often rain down the richest gifts on human beings, but sometimes they bestow with lavish abundance upon a single individual beauty, grace and ability, so that whatever he does, every action is so divine that he distances all other men, and clearly displays how his greatness is a gift of God and not an acquirement of human art. Men saw this in Leonardo.

—Vasari, on Leonardo

Dr. David Drogin discusses Leonarda da Vinci's Letter to the Duke of Milan.



The link to this video is provided at the bottom of this page.

Leonardo's Early Life & Training

Leonardo was born illegitimate to a prominent Tuscan family of potters and notaries. He may have traveled from Vinci to Florence where his father worked for several powerful families including the Medici. At age seventeen, Leonardo reportedly apprenticed with the Florentine artist Verrocchio. Here, Leonardo gained an appreciation for the achievements of Giotto and Masaccio and in 1472 he joined the artists' guild, Compagnia di San Luca. Because of his family's ties, Leonardo benefited when Lorenzo de' Medici (the Magnificent) ruled Florence. By 1478 Leonardo was completely independent of Verrocchio and may have then met the exiled Ludovico Sforza, the future Duke of Milan, who would later commission the Last Supper.

Leonardo in Milan

Four years later, Leonardo arrived in Milan bearing a silver lyre (which he may have been able to play), a gift for the regent Ludovico from the Florentine ruler, Lorenzo the Magnificent. Ludovico sought to transform Milan into a center of humanist learning to rival Florence.

Leonardo flourished in this intellectual environment. He opened a studio, received numerous commissions, instructed students, and began to systematically record his scientific and artistic investigations in a series of notebooks. The archetypal "renaissance man," Leonardo was an unrivaled painter, an accomplished architect, an engineer, cartographer, and scientist (he was particularly interested in biology and physics). He was influenced by a variety of ancient texts including Plato's Timaeus, Ptolemy's Cosmography, and Vitruvius's On Architecture. Leonardo is credited with having assisted Luca Pacioli with his treatise, Divina Proportione (1509). Joining the practical and the theoretical, Leonardo designed numerous mechanical devices for battle, including a submarine, and even experimented with designs for flight.

In a now famous letter, Leonardo listed his talents to the Duke, focusing mostly on his abilities as a military engineer. The letter begins:

Having until now sufficiently studied and examined the experiments of all those who claim to be experts and inventors of war machines, and having found that their machines do not differ in the least from those ordinarily in use, I shall make so bold, without wanting to cause harm to anyone, as to address myself to Your Excellency to divulge my secrets to him, and offer to demonstrate to him, at his pleasure, all the things briefly enumerated below.

In ten short paragraphs, Leonardo enumerated the service he could perform for the Duke — he said (among other things) that he could build bridges, tunnels, fortresses, and "make siege guns, mortars and other machines, of beautiful and practical shape,

completely different from what is generally in use."

What might seem amazing to us is that it is not until the very last paragraph that Leonardo mentions art, and he mentions it so modestly! Here is what he wrote:

In time of peace, I believe I am capable of giving you as much satisfaction as anyone, whether it be in architecture, for the construction of public or private buildings, or in bringing water from one place to another. Item, I can sculpt in marble, bronze or terracotta; while in painting, my work is the equal of anyone's.

Return to Florence, then France

In 1489, Leonardo secured a long awaited contract with Ludovico and was honored with the title, "The Florentine Apelles," a reference to an ancient Greek painter revered for his great naturalism. Leonardo returned to Florence when Ludovico was deposed by the French King, Charles VII. While there, Leonardo would meet the Niccolò Machiavelli, author of The Prince and his future patron, François I. In 1516, after numerous invitations, Leonardo traveled to France and joined the royal court. Leonardo died on May 2, 1519 in the king's chateau at Cloux.

Leonardo's Death and the Changing Status of the Artist

Finally, having grown old, he remained ill many months, and, feeling himself near to death, asked to have himself diligently informed of the teaching of the Catholic faith, and of the good way and holy Christian religion; and then, with many moans, he confessed and was penitent; and although he could not raise himself well on his feet, supporting himself on the arms of his friends and servants, he was pleased to take devoutly the most holy Sacrament, out of his bed. The King, who was wont often and lovingly to visit him, then came into the room; wherefore he, out of reverence, having raised himself to sit upon the bed, giving him an account of his sickness and the circumstances of it, showed withal how much he had offended God and mankind in not having worked at his art as he should have done. Thereupon he was seized by a paroxysm, the messenger of death; for which reason the King having risen and having taken his head, in order to assist him and show him favour, to then end that he might alleviate his pain, his spirit, which was divine, knowing that it could not have any greater honour, expired in the arms of the King. (Vasari)

This story is a good indication of the changing status of the artist. Leonardo, who spent the last years of his life in France working for King Francis I, was often visited by the King! Remember that the artist was considered only a skilled artisan in the Middle Ages and for much of the Early Renaissance.



Figure 10.5.1. Leonardo da Vinici, Self-Portrait

In the High Renaissance, beginning with Leonardo, we find that artists are considered intellectuals, and that they keep company with the highest levels of society. Quite a change! All of this has to do with Humanism in the Renaissance of course, and the growing recognition of the achievement of great individuals (something virtually unheard of in the Middle Ages!). Artists in the Early Renaissance insisted that they should in fact be considered intellectuals because they worked with their brains as well as with their hands. They defended this position by pointing to the scientific tools that they used to make their work more naturalistic

(scientific naturalism): the study of human anatomy, of mathematics and geometry, of linear perspective. These were clearly all intellectual pursuits!

Look closely at the self-portrait in figure 1. Isn't it clear that Leonardo thought of himself as a thinker, a philosopher, an intellectual?

Leonardo's Naturalism

Ancient Greek physicians dissected cadavers. The early church's rejection of the science of the classical world, along with the possibility of bodily resurrection led to prohibitions against dissection. Both Leonardo and Michelangelo performed them—probably exclusively on the bodies of executed criminals. According to his own count, Leonardo dissected 30 corpses during his lifetime.

Contributors

CC licensed content, Shared previously

- Leonardo da Vinci. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031907/http://smarthistory.khanacademy.org/leonardo-notebooks.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.5: Leonardo da Vinci Introduced is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.19: Leonardo da Vinci Introduced** is licensed CC BY-NC-SA 4.0.

10.6: Virgin of the Rocks

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Leonardo da Vinci's *The Virgin of the Rocks*.



The link to this video is provided at the bottom of this page.

Leonardo da Vinci, *The Virgin of the Rocks*, c. 1491–1508, oil on panel, 189.5 × 120 cm (The National Gallery, London)

Two Versions

There are two versions of Leonardo's *Virgin of the Rocks*. Figure 10.6.1 (located in Paris) is Leonardo's original *Virgin of the Rocks* (c. 1483–86) in the Louvre. The other is in London and is the subject of the video you just watched. These two paintings are a good place to start to define the qualities of the new style of the High Renaissance. Leonardo painted both in Milan, where he had moved from Florence.



Figure 10.6.1. Leonardo da Vinci, *Virgin on the Rocks*

Normally when we have seen Mary and Christ (in, for example, paintings by Lippi and Giotto), Mary has been enthroned as the queen of heaven. Here, in contrast, we see Mary seated on the ground. This type of representation of Mary is referred to as the Madonna of Humility. Mary has her right arm around the infant Saint John the Baptist who is making a gesture of prayer to the

Christ child. The Christ child in turn blesses St. John. Mary's left hand hovers protectively over the head of her son while an angel looks out and points to St. John. The figures are all located in a fabulous and mystical landscape with rivers that seem to lead nowhere and bizarre rock formations. In the foreground we see carefully observed and precisely rendered plants and flowers.

We immediately notice Mary's ideal beauty and the graceful way in which she moves, features typical of the High Renaissance.

This is the first time that an Italian Renaissance artist has completely abandoned halos. We saw how Fra Filippo Lippi reduced the halo to a narrow ring around Mary's head. Clearly the unreal, symbolic nature of the halo was antithetical to the realism of the Renaissance. It was, in a way, a necessary holdover from the Middle Ages: how else to indicate a figure's divinity?

But Leonardo found another way to indicate divinity — by giving the figures ideal beauty and grace. After all, we would never mistake this group of figures for an ordinary picnic, the way the Lippi's painting of the Madonna and Child with Angels almost looks like a family portrait. We are clearly looking at a mystical vision of Mary, Christ, John the Baptist and an angel in heaven.

The Unified Composition

If we look closely we can see that Leonardo grouped the figures together within a geometric shape of a pyramid (I say pyramid instead of triangle because Leonardo is very concerned with creating an illusion of space—and a pyramid is three dimensional). He also has the figures gesturing to each other and looking at each other. Both of these innovations serve to unify the composition. This is an important difference from paintings of the Early Renaissance where the figures often looked separate from each other. Sometimes this is referred to as a unified composition.

Another way to think about this is to go back to our discussion of Leonardo's angel in his teacher's painting. There, we talked about the more complex pose of the body of Leonardo's angel. Remember this is the High Renaissance, and things that artists were just learning how to do in the Early Renaissance (like contrapposto) are now easy for the artists of the High Renaissance.

As a result, they can do more with the body—make it more complex, more elegant and more graceful. Similarly, the compositions of the paintings of the High Renaissance are more complex and sophisticated than the compositions of the Early Renaissance. Figures interact more, groups of figures are united into pyramidal compositions.

Contributors

CC licensed content, Shared previously

- Leonardo's Virgin of the Rocks. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032932/http://smarthistory.khanacademy.org/leonardo-virgin-of-the-rocks.html. **License**: *Public Domain: No Known Copyright*

10.6: Virgin of the Rocks is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.20: Virgin of the Rocks** is licensed CC BY-NC-SA 4.0.

10.7: The Last Supper

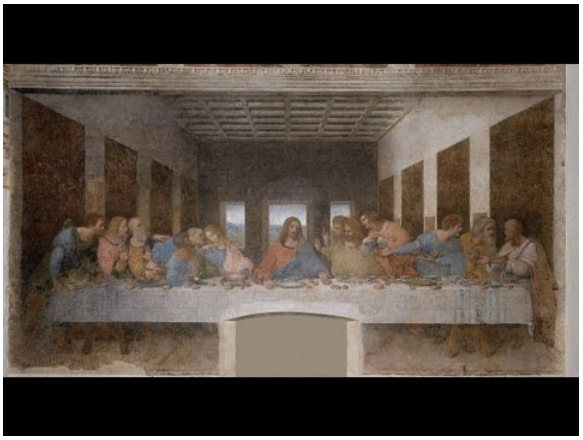
Leonardo imagined, and has succeeded in expressing, the desire that has entered the minds of the apostles to know who is betraying their Master. So in the face of each one may be seen love, fear, indignation, or grief at not being able to understand the meaning of Christ; and this excites no less astonishment than the obstinate hatred and treachery to be seen in Judas.

—Georgio Vasari, *Lives of the Artists*, 1568; translated by George Bull

St. Andrew, with his long grey beard, lifts up his hands, expressing the wonder of a simple-hearted old man. St. James Minor . . . lays his hand on the shoulder of St. Peter—the expression is, 'Can it be possible? Have we heard aright?' Bartholomew at the extreme end of the table, has risen perturbed from his seat; he leans forward with a look of eager attention, the lips parted he is impatient to hear more.

—Mrs. Anna Jameson, *Sacred and Legendary Art*, 1848

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Leonardo da Vinci's *Last Supper*.



The link to this video is provided at the bottom of this page.

Leonardo da Vinci, *Last Supper*, 1498, tempera and oil on plaster (Santa Maria della Grazie, Milan)

Subject

The subject of the *Last Supper* is Christ's final meal with his apostles before Judas identifies Christ to the authorities who arrest him. The Last Supper, a Passover Seder, is remembered for two events:

Christ says to his apostles "One of you will betray me," and the apostles react, each according to his own personality. Referring to the Gospels, Leonardo depicts Philip asking "Lord, is it I?" Christ replies, "He that dippeth his hand with me in the dish, the same shall betray me." (Matthew 26) We see Christ and Judas simultaneously reaching toward a plate that lies between them, even as Judas defensively backs away.

Christ blessed the bread and said to the apostles "Take, eat; this is my body" and he blessed the wine and said "Drink from it all of you; for this is my blood of the covenant, which is poured out for the forgiveness of sins" (Matthew 26). These words are the founding moment of the sacrament of the Eucharist.

Iconography

Leonardo's *Last Supper* is dense with symbolic references.

- **Apostles.** Attributes identify each apostle. Judas Iscariot is recognized both as he reaches to toward a plate beside Christ (Matthew 26) and because he clutches a purse containing his reward for identifying Christ to the authorities the following day. Peter, who sits beside Judas, holds a knife in his right hand. This foreshadows that Peter will sever the ear of a soldier as he attempts to protect Christ from arrest.
- **Neo-Platonism.** The balanced composition is anchored by an equilateral triangle formed by Christ's body. He sits below an arching pediment that if completed, traces a circle that would perfectly enclose the triangle. These ideal geometric forms refer

to the renaissance interest in Neo-Platonism. In his allegory, “The Cave,” the Ancient Greek philosopher Plato emphasized the imperfection of the earthly realm. Geometry, used by the Greeks to express Heavenly perfection, has been used by Leonardo to celebrate Christ as the embodiment of heaven on earth. Neo-Platonism is an element of the humanist revival that reconciles aspects of Greek philosophy with Christian theology.

- **Paradise.** Leonardo rendered a verdant landscape beyond the windows. Often interpreted as paradise, it has been suggested that this heavenly sanctuary can only be reached through Christ.
- **Trinity.** The twelve apostles are arranged as four groups of three and there are also three windows. The number three is often a reference to the Holy Trinity in Catholic art. In contrast, the number four is important in the classical tradition (e.g. Plato’s four virtues).

Compared to the Same Subject Painted by Early Renaissance Artists



Figure 10.7.1. Andrea del Castagno, *Last Supper* (1447)

Andrea del Castagno’s *Last Supper* (1447) is typical of the Early Renaissance. The use of linear perspective in combination with ornate forms such as the sphinxes on the ends of the bench and the marble paneling tend to detract from the spirituality of the event. In contrast, Leonardo simplified the architecture, eliminating unnecessary and distracting details so that the architecture can instead amplify the sense of spirituality. The window and arching pediment even suggest a halo. By crowding all of the figures together, Leonardo uses the table as a barrier to separate the spiritual realm from the viewer’s earthly world. Paradoxically, Leonardo’s emphasis on spirituality results in a painting that is more naturalistic than Castagno’s.

Condition

The Last Supper is in terrible condition. Soon after the painting was completed on February 9, 1498 it began to deteriorate. By the second half of the sixteenth century Giovan Paulo Lomazzo stated that, “the painting is all ruined.” Over the past five hundred years the painting’s condition has been seriously compromised by its location, the materials and techniques used, humidity, dust, and poor restoration efforts. Modern problems have included a bomb that hit the monastery destroying a large section of the refectory on August 16, 1943, severe air pollution in postwar Milan, and finally, the effects of crowding tourists.

Because Leonardo sought a greater detail and luminosity than could be achieved with traditional fresco, he covered the wall with a double layer of dried plaster. Then, borrowing from panel painting, he added an undercoat of lead white to enhance the brightness of the oil and tempera that was applied on top. This experimental technique allowed for chromatic brilliance and extraordinary precision but because the painting is on a thin exterior wall, the effects of humidity were felt more keenly, and the paint failed to properly adhere to the wall.

There have been seven documented attempts to repair the *Last Supper*. The first restoration effort took place in 1726, the last and most extensive was completed in 1999. Instead of attempting to restore the image, the last conservation effort sought to arrest further deterioration and where possible, uncover Leonardo’s original painting. Begun in 1977 and comprising more than 12,000 hours of structural work and 38,000 hours of work on the painting itself, this effort has resulted in an image where approximately 42.5% of the surface is Leonardo’s work, 17.5% is lost, and the remaining 40% are the additions of previous restorers. Most of this repainting is found in the wall hangings and the ceiling.

Condition Statistics

- Number of years after its completion that deterioration was noted: 18
- Number of bombs that have hit the refectory: 1
- Number of years needed to complete the recent conservation project: 22
- Number of years that Leonardo needed to complete the painting: 4
- Number of research studies produced during conservation project: 60

- Number of hours spent on the conservation project: 50,000
- Percentage of the surface that is lost: 17.5
- Percentage of the surface painted during the seven previous restorations: 40
- Percentage of the surface that was painted by Leonardo: 42.5

Contributors

CC licensed content, Shared previously

- Leonardo's Last Supper. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215025349/http://smarthistory.khanacademy.org/leonardo-last-supper.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.7: The Last Supper is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.21: The Last Supper** is licensed CC BY-NC-SA 4.0.

10.8: Mona Lisa

Beth Harris and Sal Khan provide a description, historical perspective, and analysis of Leonardo da Vinci's *Mona Lisa*.



The link to this video is provided at the bottom of this page.

Leonardo da Vinci, *Mona Lisa*, c. 1503–05, oil on panel 30-1/4 × 21 inches (Musée du Louvre)

Portraits Were Once Rare

We live in a culture that is so saturated with images, it may be difficult to imagine a time when only the wealthiest people had their likeness captured. The weathy merchents of Renaissance Florence could commission a portrait, but even they would likely only have a single portrait painted during their lifetime. A portrait was about more than likeness, it spoke to status and position. In addition, portraits generally took a long time to paint, and the subject would commonly have to sit for hours or days, while the artist captured their likeness.

The Most Recognized Painting in the World



Figure 10.8.1. Leonardo da Vinci, *Mona Lisa*

The Mona Lisa was originally this type of portrait, but over time its meaning has shifted and it has become an icon of the Renaissance, the most recognized painting in the world. The *Mona Lisa* is a likely a portrait of the wife of a Florentine merchant, and so her gaze would have been meant for her husband. For some reason however, the portrait was never delivered to its patron, and Leonardo kept it with him when he went to work for Francis I, the King of France.

The *Mona Lisa*'s mysterious smile has inspired many writers, singers, and painters. Here's a passage about the *Mona Lisa*, written by the Victorian-era writer Walter Pater:

We all know the face and hands of the figure, set in its marble chair, in that circle of fantastic rocks, as in some faint light under sea. Perhaps of all ancient pictures time has chilled it least. The presence that thus rose so strangely beside the waters, is expressive of what in the ways of a thousand years men had come to desire. Hers is the head upon which all "the ends of the world are come,"

and the eyelids are a little weary. It is a beauty wrought out from within upon the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions. Set it for a moment beside one of those white Greek goddesses or beautiful women of antiquity, and how would they be troubled by this beauty, into which the soul with all its maladies has passed!



Figure 10.8.2. Piero della Francesca, *Portrait of Battista Sforza* (c. 1465–66)

Early Renaissance artist, Piero della Francesca's *Portrait of Battista Sforza* (figure 2) is typical of portraits during the Early Renaissance (before Leonardo); figures were often painted in strict profile, and cut off at the bust. Often the figure was posed in front of a birds-eye view of a landscape.

A New Formula

With Leonardo's portrait, the face is nearly frontal, the shoulders are turned three-quarters toward the viewer, and the hands are included in the image. Leonardo uses his characteristic sfumato—a smokey haziness, to soften outlines and create an atmospheric effect around the figure.



Figure 10.8.3. Hans Memling *Portrait of a Young Man at Prayer* (c. 1485–94)

When a figure is in profile, we have no real sense of who she is, and there is no sense of engagement. With the face turned toward us, however, we get a sense of the personality of the sitter.

Northern Renaissance artists such as Hans Memling (see figure 3) had already created portraits of figures in positions similar to the *Mona Lisa*. Memling had even located them in believable spaces. Leonardo combined these Northern innovations with Italian painting's understanding of the three dimensionality of the body and the perspectival treatment of the surrounding space.

A Recent Discovery

An important copy of the *Mona Lisa* was recently discovered in the collection of the Prado in Madrid. The background had been painted over, but when the painting was cleaned, scientific analysis revealed that the copy was likely painted by another artist who sat beside Leonardo and copied his work, brush-stroke by brush-stroke. The copy gives us an idea of what the *Mona Lisa* might look like if layers of yellowed varnish were removed.



Figure 10.8.4. Comparing the copy to the original *Mona Lisa*.

Contributors

CC licensed content, Shared previously

- Leonardo's MonaLisa. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032805/http://smarthistory.khanacademy.org/leonardo-mona-lisa.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.8: Mona Lisa is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.22: Mona Lisa** is licensed CC BY-NC-SA 4.0.

10.9: Michelangelo Introduced

Michelangelo was known as *il divino*, (in English, “the divine one”) and it is easy for us to see why. So much of what he created seems to us to be super-human.

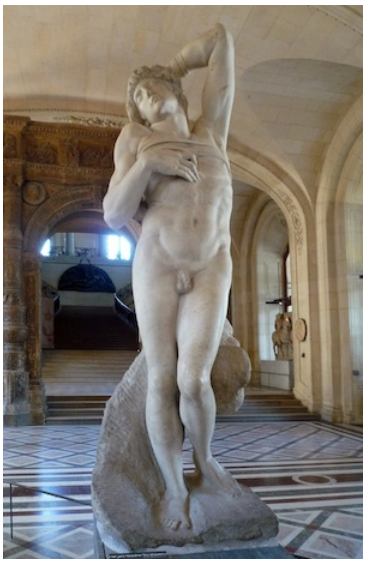


Figure 10.9.1. Michelangelo, *Dying Slave*, 1513–15 (Louvre)

When Michelangelo was in his late 20s, he sculpted the 17-foot tall *David*. This colossus seemed to his contemporaries to rival or even surpass ancient Greek and Roman sculpture. *David*, and his later sculptures such as *Moses* and the *Slaves*, demonstrated Michelangelo’s astounding ability to make marble seem like living flesh and blood. So much so, it is difficult to imagine that these were created with a hammer and chisel.

In painting, if we look at the ceiling of the Sistine Chapel in Rome, with its elegant nudes and powerful seated figures, and the now-iconic image of the *Creation of Adam*, Michelangelo set a new standard for painting the human figure, one in which the body was not just an actor in a narrative, but emotionally and spiritually expressive on its own.

And then there is his architecture, where Michelangelo reordered ancient forms in an entirely new and dramatic ways.

It is no wonder then too, that Vasari, who knew Michelangelo, would write about how Michelangelo excelled in all three arts: painting, sculpture and architecture:

The great Ruler of Heaven looked down and . . . resolved . . . to send to earth a genius universal in each art. . . . He further endowed him with true moral philosophy and a sweet poetic spirit, so that the world should marvel at the singular eminence of his life and works and all his actions, seeming rather divine than earthy.

Michelangelo was also poet. In the poem below, Michelangelo gives us a sense of the co-existence in his art of a love of both the human (particularly male) body and God.

> Sculpture, the first of arts, delights a taste
> Still strong and sound: each act, each limb, each bone
> Are given life and, lo, man’s body is raised,
> Breathing alive, in wax or clay or stone.
> But oh, if time’s inclement rage should waste,
> Or maim, the statue that man builds alone,
> Its beauty still remains, and can be traced Back to the source that claims it as its own.

Contributors

CC licensed content, Shared previously

- Michelangelo: Sculptor, Painter, Architect and Poet. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215023806/http://smarthistory.khanacademy.org/michelangelo.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.9: Michelangelo Introduced is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.23: Michelangelo Introduced** is licensed CC BY-NC-SA 4.0.

10.10: Pietà

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Michelangelo's *Pietà*.



The link to this video is provided at the bottom of this page.

Michelangelo, *Pietà*, marble, 1498–1500 (Saint Peter's Basilica, Rome)

The Pietà was a popular subject among northern european artists. It means Pity or Compassion, and represents Mary sorrowfully contemplating the dead body of her son which she holds on her lap. This sculpture was commissioned by a French Cardinal living in Rome.

Look closely and see how Michelangelo made marble seem like flesh, and look at those complicated folds of drapery. It is important here to remember how sculpture is made. It was a messy, rather loud process (which is one of the reasons that Leonardo claimed that painting was superior to sculpture!). Just like painters often mixed their own paint, Michelangelo forged many of his own tools, and often participated in the quarrying of his marble—a dangerous job.

When we look at the extraordinary representation of the human body here we remember that Michelangelo, like Leonardo before him, had dissected cadavers to understand how the body worked.

Contributors

CC licensed content, Shared previously

- Michelangelo, Pieta. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-piet-1498-1500. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.10: Pietà is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.24: Pietà** is licensed CC BY-NC-SA 4.0.

10.11: David

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Michelangelo's *David*.



The link to this video is provided at the bottom of this page.

Michelangelo, *David*, marble, 1501–04, marble, 517 cm (Galleria dell'Accademia, Florence)



Figure 10.11.1. View of Michelangelo's David, and unfinished figures emerging from their marble blocks in the Galleria dell'Accademia, Florence

The Board of Works for the Cathedral of Florence commissioned Michelangelo to sculpt David from an enormous block of marble left over from another project. It was commissioned with the idea that it would stand in a niche on one of the cathedral's tribunes, way up high. When Michelangelo was finished, they realized that it was far too beautiful to be placed up high, and so it was decided to build a base for the sculpture and to place it right in front of the main government building of Florence (like putting it outside the capital building in Washington DC).

His perfect beauty reminds me of Pico della Mirandola, who imagines God saying to man at the creation: "Thou shalt have the power out of thy soul's judgment to be reborn into the higher forms which are divine."

Here is Vasari's description of David,

Nor has there ever been seen a pose so easy, or any grace to equal that in this work, or feet, hands and head so well in accord, one member with another, in harmony, design, and excellence of artistry.

—Translated by Gaston du C. de Vere

Michelangelo’s David stands nearly 17 feet tall!



Figure 10.11.2. Michelangelo, *David*

Remember that the biblical figure of David was special to the citizens of Florence—he symbolized the liberty and freedom of their republican ideals, which were threatened at various points in the fifteenth century by the Medici family and others. Watch a video about the importance of the figure of David for Florence.

Contributors

CC licensed content, Shared previously

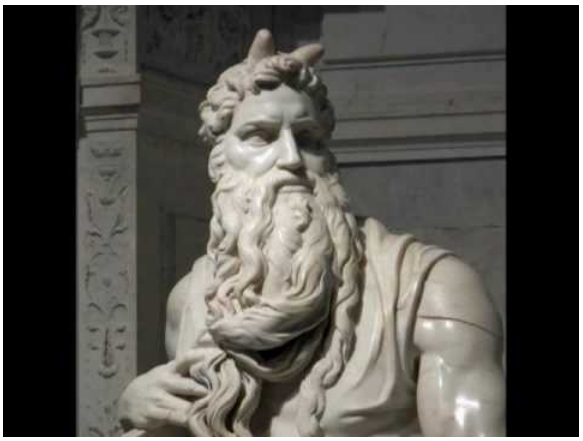
- Michelangelo's David. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032449/http://smarthistory.khanacademy.org/Michelangelo-David.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- The David. **Authored by**: Justin Ennis. **Located at**: https://flic.kr/p/o5QC3m. **License**: *CC BY: Attribution*

10.11: David is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.25: David** is licensed CC BY-NC-SA 4.0.

10.12: Moses

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Michelangelo's *Moses*.



The link to this video is provided at the bottom of this page.

Michelangelo, *Moses*, marble, c. 1513–15 (San Pietro in Vincoli, Rome)

The Tomb of Pope Julius II

When Michelangelo had finished sculpting *David*, it was clear that this was quite possibly the most beautiful figure ever created—exceeding the beauty even of Ancient Greek and Roman sculptures. Word of *David* reached Pope Julius II in Rome, and he asked Michelangelo to come to Rome to work for him. The first work Pope Julius II commissioned from Michelangelo was to sculpt his tomb (Pope Julius II's tomb that is).

This may seem a bit strange to us today, but great rulers throughout history have planned fabulous tombs for themselves while they were still alive to ensure that they will be remembered forever (think of the Pharaohs in Egypt having the Pyramids built). When Michelangelo began the tomb of Pope Julius II his ideas were quite ambitious. He planned a two-story-high structure that would be decorated with over 20 sculptures (each of these over life size—see figure 1). This was more than one person could do in a lifetime!

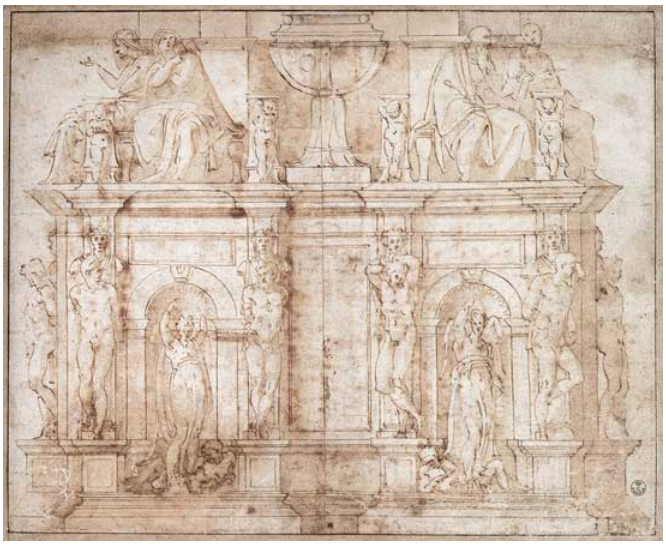


Figure 10.12.1. Sketch of the proposed tomb.

Of course, Michelangelo was never able to finish the entire tomb. Not least because of Pope Julius himself, who asked Michelangelo to stop working on it and to paint the ceiling of the Sistine Chapel (but that's another story). Michelangelo eventually completed a much scaled-down version of the tomb after trouble from the heirs of Pope Julius II (and this is what can be seen today in San Pietro in Vincoli, in Rome).



Figure 10.12.2. Michelangelo, *Moses*, marble, 1515 (San Pietro in Vincoli, Rome)

Moses is an imposing figure—he is nearly eight feet high sitting down! He has enormous muscular arms and an angry, intense look in his eyes. Under his arms he carries the tablets of the law—the stones inscribed with the Ten Commandments that he has just received from God on Mt. Sinai.

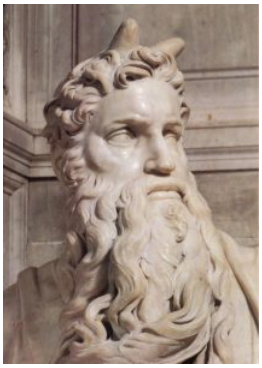


Figure 10.12.3. Moses (detail)

In this story from the Old Testament book of Exodus, Moses leaves the Israelites (who he has just delivered from slavery in Egypt) to go to the top of Mt. Sinai. When he returns he finds that they have constructed a golden calf to worship and make sacrifices to—they have, in other words, been acting like the Egyptians and worshipping a pagan idol.

One of the commandments is "Thou shalt not make any graven images," so when Moses sees the Israelites worshipping this idol and betraying the one and only God who has, after all, just delivered them from slavery, he throws down the tablets and breaks them. Here is the passage from the Old Testament:

> 15 Then Moses turned and went down the mountain. He held in his hands the two stone tablets inscribed with the terms of the covenant. They were inscribed on both sides, front and back.
> 16 These stone tablets were God's work; the words on them were written by God himself.
> 17 When Joshua heard the noise of the people shouting below them, he exclaimed to Moses, "It sounds as if there is a war in the camp!"
> 18 But Moses replied, "No, it's neither a cry of victory nor a cry of defeat. It is the sound of a celebration."

19 When they came near the camp, Moses saw the calf and the dancing. In terrible anger, he threw the stone tablets to the ground, smashing them at the foot of the mountain.

We can see the figure's pent-up energy. The entire figure is charged with thought and energy. It is not entirely clear what moment of the story Michelangelo shows us, is he about to rise in anger after seeing the Israelites worshiping the golden calf? He has the tablets with the ten commandments on them under his right arm. Creating an interesting seated figure is not an easy thing to do!

Figure 10.12.4a shows a seated figure sculpted by Donatello. It really lacks the power and life of Michelangelo's sculpture, doesn't it?



Figure 10.12.4. (a) Donatello, *St. John*, marble, ca. 1408–15 (Museo dell'Opera del Duomo, Florence); (b)Moses seated at the tomb

Think about how you're sitting right now at the computer. Perhaps your legs are crossed, as mine are as I write this. What about if you were not at the computer? And what to do with the hands? You can see that this could be a rather uninteresting position. Yet Michelangelo's Moses has energy and movement in the entire figure. (Look at Figure 10.12.4b.)

First of all, you'll see that Moses is not just sitting down; his left leg is pulled back to the side of his chair as though he is about to rise. And because this leg is pulled back, his hips also face left. Michelangelo, to create an interesting, energetic figure where the forces of life are pulsing throughout the body, pulls the torso in the opposite direction. And so his torso faces to his right. And because the torso faces to the right, Moses turns his head to the left, and then pulls his beard to the right.

Michelangelo has created a figure where one part of the body turns in the opposite direction from another part. This creates a dynamic figure—we have a clear sense of the prophet and his duty to fulfill God's wishes. You have probably noticed that Moses has horns. This comes from a mistranslation of a Hebrew word that described Moses as having rays of light coming from his head.

Contributors

CC licensed content, Shared previously

- Michelangelo's Moses. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215025919/http://smarthistory.khanacademy.org/michelangelo-moses.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.12: Moses is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.26: Moses** is licensed CC BY-NC-SA 4.0.

10.13: Sistine Chapel Ceiling

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Michelangelo's *Ceiling of the Sistine Chapel*.



The link to this video is provided at the bottom of this page.

Michelangelo, *Ceiling of the Sistine Chapel*, fresco, 1508–1512 (Vatican City, Rome)



Figure 10.13.1. Michelangelo, *Sistine Chapel Ceiling* (center only), 1508–12 (Vatican, Rome)

Visiting the Chapel



Figure 10.13.2. The interior of the Sistine Chapel showing the ceiling in relation to the other frescoes.

To any visitor of Michelangelo's Sistine Chapel, two features become immediately and undeniably apparent: 1) the ceiling is really high up, and 2) there are a lot of paintings up there.

Because of this, the centuries have handed down to us an image of Michelangelo lying on his back, wiping sweat and plaster from his eyes as he toiled away year after year, suspended hundreds of feet in the air, begrudgingly completing a commission that he never wanted to accept in the first place.

Fortunately for Michelangelo, this is probably not true. But that does nothing to lessen the fact that the frescoes, which take up the entirety of the vault, are among the most important paintings in the world.

For Pope Julius II

Michelangelo began to work on the frescoes for Pope Julius II in 1508, replacing a blue ceiling dotted with stars. Originally, the pope asked Michelangelo to paint the ceiling with a geometric ornament, and place the twelve apostles in spandrels around the decoration.

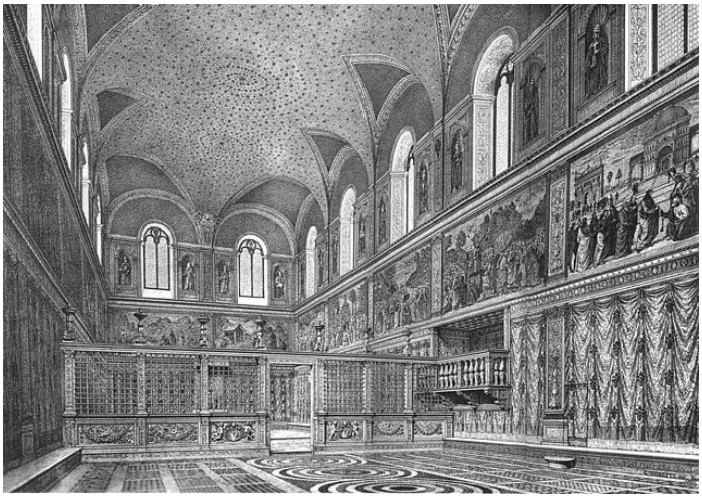


Figure 10.13.3. Reconstruction of the chapel prior Michelangelo's frescos.

Michelangelo proposed instead to paint the Old Testament scenes now found on the vault, divided by the fictive architecture that he uses to organize the composition.

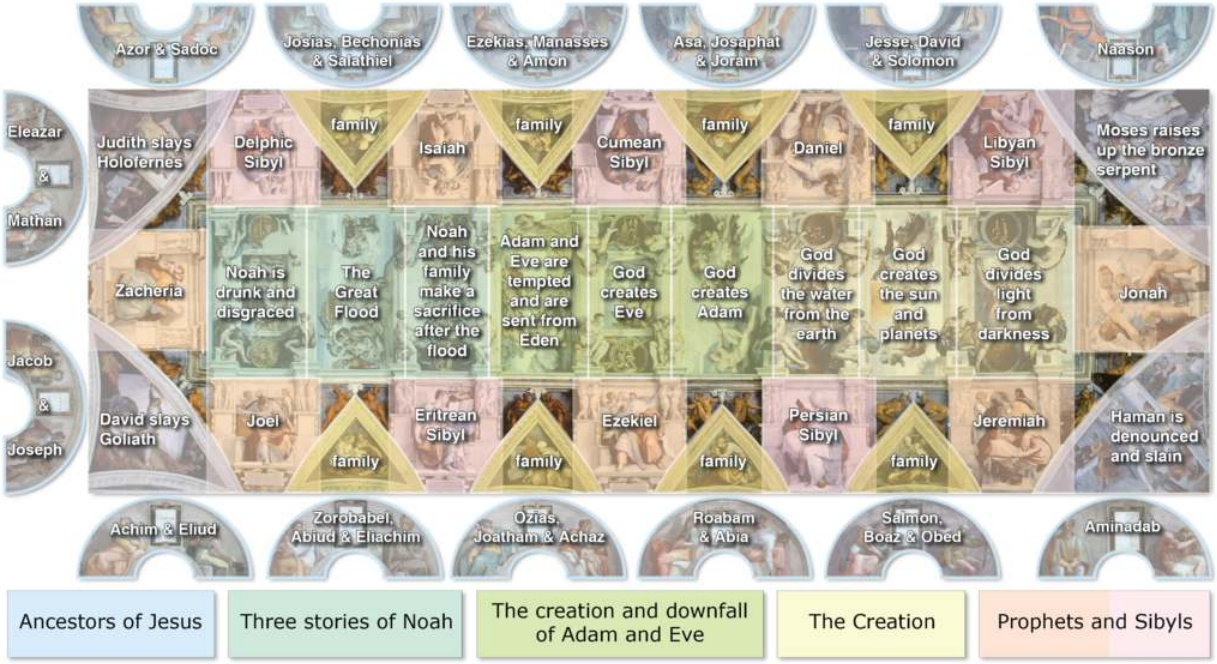


Figure 10.13.4. Sistine Chapel ceiling diagram

The Subjects of the Frescoes

The narrative begins at the altar and is divided into three sections. In the first three paintings, Michelangelo tells the story of *The Creation of the Heavens and Earth*; this is followed by *The Creation of Adam and Eve* and the *Expulsion from the Garden of Eden*; finally is the story of *Noah and the Great Flood*.

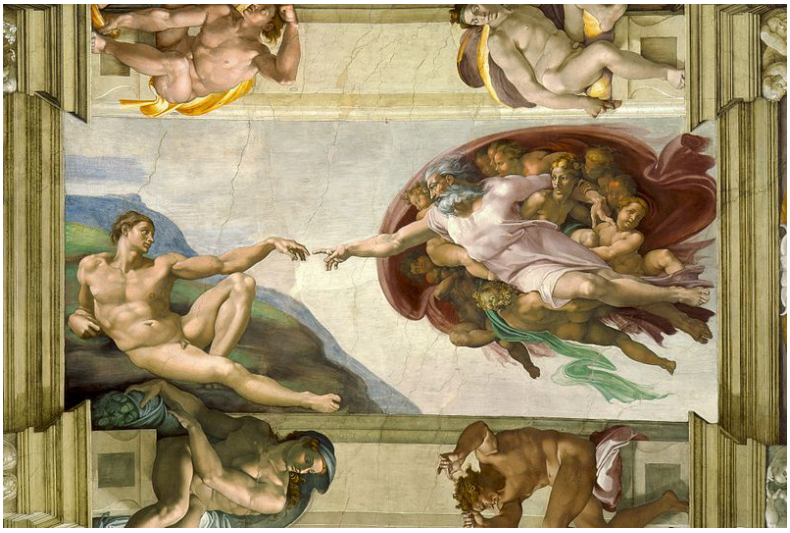


Figure 10.13.5. Michelangelo, *The Creation of Adam*, Sistine Chapel Ceiling, 1508-12

Ignudi, or nude youths, sit in fictive architecture around these frescoes, and they are accompanied by prophets and sibyls (ancient seers who, according to tradition, foretold the coming of Christ) in the spandrels. In the four corners of the room, in the pendentives, one finds scenes depicting the Salvation of Israel.

The Deluge

Although the most famous of these frescoes is without a doubt, *The Creation of Adam*, reproductions of which have become ubiquitous in modern culture for its dramatic positioning of the two monumental figures reaching towards each other, not all of the frescoes are painted in this style. In fact, the first frescoes Michelangelo painted contain multiple figures, much smaller in size, engaged in complex narratives. This can best be exemplified by his painting of *The Deluge*.



Figure 10.13.6. Michelangelo, *The Deluge*, Sistine Chapel ceiling, c. 1508–09



Figure 10.13.6. Detail of *The Deluge*

In this fresco, Michelangelo has used the physical space of the water and the sky to separate four distinct parts of the narrative.

- On the right side of the painting, a cluster of people seeks sanctuary from the rain under a makeshift shelter.
- On the left, even more people climb up the side of a mountain to escape the rising water.
- Centrally, a small boat is about to capsize because of the unending downpour.
- In the background, a team of men work on building the arc—the only hope of salvation.

Up close, this painting confronts the viewer with the desperation of those about to perish in the flood and makes one question God's justice in wiping out the entire population of the earth, save Noah and his family, because of the sins of the wicked.

Unfortunately, from the floor of the chapel, the use of small, tightly grouped figures undermines the emotional content and makes the story harder to follow.



Figure 10.13.7. Michelangelo, Sistine Chapel ceiling, 1508–12, creation scenes.

A Shift in Style

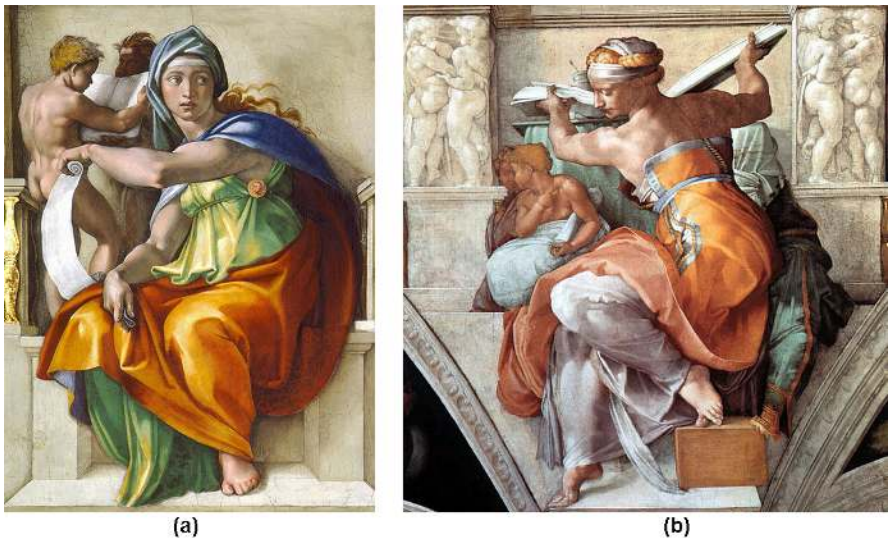
In 1510, Michelangelo took a year long break from painting the Sistine Chapel. The frescoes painted after this break are characteristically different from the ones he painted before it, and are emblematic of what we think of when we envision the Sistine Chapel paintings. These are the paintings, like *The Creation of Adam*, where the narratives have been paired down to only the essential figures depicted on a monumental scale. Because of these changes, Michelangelo is able to convey a strong sense of emotionality that can be perceived from the floor of the chapel. For example, one feels the shame and despair of Eve who cowers from the angel in *The Expulsion from the Garden*. Indeed, the imposing figure of God in the three frescoes illustrating the separation of darkness from light and the creation of the heavens and the earth radiates power throughout his body, and his dramatic gesticulations help to tell the story of Genesis without the addition of extraneous detail.

The Sibyls

This new monumentality can also be felt in the figures of the sibyls and prophets in the spandrels surrounding the vault, which some believe are all based on the *Belvedere Torso* , an ancient sculpture that was then, and remains, in the Vatican's collection. One of the most celebrated of these figures is the *Delphic Sibyl* (figure 8a).

The overall circular composition of the body, which echoes the contours of her fictive architectural setting, adds to the sense of the sculptural weight of the figure.

Her arms are powerful, the heft of her body imposing, and both her left elbow and knee come into the viewer's space. At the same time, Michelangelo imbued the Delphic Sibyl with grace and harmony of proportion, and her watchful expression, as well as the position of the left arm and right hand, is reminiscent of the artist's *David*.



(a) (b)

Figure 10.13.8. (a) The Delphic Sibyl; (b) The Libyan Sibyl

The Libyan Sibyl (figure 8b) is also exemplary. Although she is in a contorted position that would be nearly impossible for an actual person to hold, Michelangelo nonetheless executes her with a *sprezzatura* (a deceptive ease) that will become typical of the Mannerists who closely modeled their work on his.



Figure 10.13.9. Raphael, *School of Athens*, 1509–11, Stanza della Segnatura, Vatican

It is no wonder that Raphael, struck by the genius of the Sistine Chapel, rushed back to his *School of Athens* in the Vatican Stanze and inserted Michelangelo's weighty, monumental likeness sitting at the bottom of the steps of the school (see figure 9).

Legacy

Michelangelo completed the Sistine Chapel in 1512. Its importance in the history of art cannot be overstated. It turned into a veritable academy for young painters, a position that was cemented when Michelangelo returned to the chapel twenty years later to execute the *Last Judgment* fresco on the altar wall.

The chapel recently underwent a controversial cleaning, which has once again brought to light Michelangelo's jewel-like palette, his mastery of chiaroscuro, and additional iconological details which continue to captivate modern viewers even five hundred years after the frescoes' original completion. Not bad for an artist who insisted he was not a painter.

Contributors

CC licensed content, Shared previously

- Michelangelo's Ceiling of the Sistine Chapel. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker; Essay by Christine Zappella. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032034/http://smarthistory.khanacademy.org/sistine-chapel-ceiling.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Sistine Chapel Ceiling and Walls. **Authored by**: Patrick Landy (FSU Guy). **Located at**: en.Wikipedia.org/wiki/File:Sistine_chapel.jpg. **License**: *CC BY: Attribution*

- Deriviative Worku2014Sistine Chapel ceiling diagram overlay composite. **Authored by**: Begoon. **Located at**: https://commons.wikimedia.org/wiki/File:Sistine_Chapel_ceiling_diagram_overlay_composite.png. **License**: *CC BY-SA: Attribution-ShareAlike*
- Italy-3213. **Authored by**: Dennis Jarvis. **Located at**: https://flic.kr/p/9d7oem. **License**: *CC BY-SA: Attribution-ShareAlike*

Public domain content

- Sistine Chapel ceiling. **Authored by**: Michelangelo; Photograph by Qypchak. **Located at**: commons.wikimedia.org/wiki/File:CAPPELLA_SISTINA_Ceiling.jpg. **License**: *Public Domain: No Known Copyright*
- Sistine Chapel reconstructed appearance. **Authored by**: Unknown. **Located at**: commons.wikimedia.org/wiki/File:Cappella_sistina,_ricostruzione_dell%27interno_prima_degli_interventi_di_Michelangelo,_stampa_del_XIX_secolo.jpg. **License**: *Public Domain: No Known Copyright*
- Creation of Adam. **Authored by**: Michelangelo. **Located at**: commons.wikimedia.org/wiki/File:Michelangelo_-_Creation_of_Adam.jpg. **License**: *Public Domain: No Known Copyright*
- The Deluge after restoration. **Authored by**: Michelangelo. **Located at**: commons.wikimedia.org/wiki/File:The_Deluge_after_restoration.jpg. **License**: *Public Domain: No Known Copyright*
- Deluge detail. **Authored by**: Michelangelo. **Located at**: commons.wikimedia.org/wiki/File:Deluge_detail.jpg. **License**: *Public Domain: No Known Copyright*
- Delphic Sibyl. **Authored by**: Michelangelo. **Located at**: commons.wikimedia.org/wiki/File:Michelangelo_-_Delphic_Sibyl.jpg. **License**: *Public Domain: No Known Copyright*
- Libyan Sibyl. **Authored by**: Michelangelo. **Located at**: commons.wikimedia.org/wiki/File:Michelangelo_the_libyan.jpg. **License**: *Public Domain: No Known Copyright*
- The School of Athensu2014Heraclitus. **Authored by**: Raphael. **Located at**: commons.wikimedia.org/wiki/File:Sanzio_01.jpg. **License**: *Public Domain: No Known Copyright*

10.13: Sistine Chapel Ceiling is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.27: Sistine Chapel Ceiling** is licensed CC BY-NC-SA 4.0.

10.14: Sistine Chapel- Last Judgment

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Michelangelo's *Last Judgment* in the Sistine Chapel.



The link to this video is provided at the bottom of this page.

Michelangelo, *Last Judgment*, Sistine Chapel, 1534–1541, fresco, (Vatican City, Rome).

About 25 years after painting the ceiling of the Sistine Chapel and many years after the death of Pope Julius II, Michelangelo is asked to paint the wall behind the altar with a fresco of the Last Judgment by Pope Clement VII.



Figure 10.14.1. Michelangelo, *Last Judgment*

Michelangelo is not the same man he was when he painted the ceiling. His mood is more pessimistic, he is more devout and clearly concerned about the fate of his own soul. The times had changed as well. The Protestant Reformation was well under way, and the Church was beginning to turn its back on the Humanism of the High Renaissance. The Church responded to the attack by Luther by going on the offensive, bringing a powerful, energized Catholicism to the people. The subject of the Last Judgment, where we see the damned tortured in hell, needs to be seen against these historical developments.

The Last Judgment is a very old subject in art history represented by many artists. The subject is the Second Coming of Christ, where Christ returns to judge all of mankind.

Christ separates the blessed (those who will go to heaven), who he gathers on his right, from the damned (those who will go to hell), who he gathers on his left. In the ninth and tenth centuries, during the Middle Ages, this scene was often represented on the doorways of churches so that you had a frightening image of the Day of Judgment on your way in to church.

Here, Michelangelo shows us Christ in the center and below him to his (Christ's) left are the damned who are being pulled down to hell and shipped to hell where they are tortured by demons.

Below Christ to his right (careful—not our right) are the blessed who rise from their graves and float up to heaven with the aid of angels.

On either side of Christ directly are important figures, like Eve, and also Saints, many of whom died particularly painful deaths. We can identify these different Saints by what they carry. Usually Saints carry the instruments of their martyrdom, or some other identifying attribute.

Saint Catherine carries a wheel because she was martyred on the spokes of a wheel (here she is from Michelangelo's fresco). Saint Lawrence carries a grill, because he was burned to death, and Saint Sebastian carries arrows because his entire body was pierced by

arrows.

Michelangelo said that these saints “sew the seeds of faith,” that is, by their example of faith—a faith so firm that they were willing to undergo physical torture and death—they provide an example for us



Figure 10.14.2. Saint Bartholomew

Michelangelo also included Saint Bartholomew, who was martyred by being skinned alive. He holds the knife in one hand, and in his other he holds his skin. When we look closely at the skin of St. Bartholomew we see that Michelangelo painted his self-portrait there which appears distorted in the sagging skin.

We know from Michelangelo’s poetry that at this point in his life (for the 16th century he was an old man) he was feeling more devout and concerned about the fate of his own soul. He placed his self-portrait hovering precariously over hell and midway, in a diagonal line, between Christ, and the famous image of the man who has just realized that he is being pulled down toward hell.

Michelangelo certainly presents a different image of humanity in the Last Judgment than he did on the ceiling. On the ceiling Michelangelo presented us with God’s plan to redeem a fallen mankind. As we saw, the figures on the ceiling are ideally beautiful, and heroic. The figures in the Last Judgment in contrast, are ill-proportioned (their heads are too small for their bodies), and they assume ugly, awkward poses. Christ appears here not as a redeemer but as an angry judge. And Michelangelo seems to be exploring the power of ugliness to portray the terror of the Last Judgment.

Contributors

CC licensed content, Shared previously

- Michelangelo's Last Judgment (Sistine Chapel). **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031126/http://smarthistory.khanacademy.org/last-judgment-sistine-chapel.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

Public domain content

- The Last Judgment. **Authored by**: Michelangelo. **Located at**: https://commons.wikimedia.org/wiki/File:Michelangelo,_Giudizio_Universale_02.jpg. **License**: *Public Domain: No Known Copyright*

10.14: Sistine Chapel- Last Judgment is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.28: Sistine Chapel- Last Judgment** is licensed CC BY-NC-SA 4.0.

10.15: Marriage of the Virgin

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Raphael's *Marriage of the Virgin*.



The link to this video is provided at the bottom of this page.

Raphael, *Marriage of the Virgin*, 1504, oil on panel, 174 × 121 cm / 69 in × 48 inches (Pinacoteca di Brera, Milan)

This canvas was commissioned from Raphael when the artists was 21 years old. It was created for the chapel of Saint Joseph in the church of San Francesco, Città di Castello in northern Umbria and paid for by the Albizzini family. In 1798, the painting was taken by the Napoleonic officer Lechi, who promptly sold it in Milan. The painting was then given to a hospital there in 1804. It has been at the Brera since 1806. See below for a brief video on the photographic documentation during the most recent conservation of the painting:



A Vimeo element has been excluded from this version of the text. You can view it online here: pb.libretexts.org/history2/?p=170

Contributors

CC licensed content, Shared previously

- Raphael, Marriage of the Virgin. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215034705/http://smarthistory.khanacademy.org/raphael-marriage-of-the-virgin.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.15: Marriage of the Virgin is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.29: Marriage of the Virgin** is licensed CC BY-NC-SA 4.0.

10.16: Madonna of the Goldfinch

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Raphael's *Madonna of the Goldfinch*.



The link to this video is provided at the bottom of this page.

Raphael, *Madonna of the Goldfinch*, 1505–6, oil on panel, 42″ × 30″ (107 × 77 cm), Uffizi, Florence

External Link

View this painting up close in the Google Art Project.

Contributors

CC licensed content, Shared previously

- Raphael, Madonna of the Goldfinch. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/high-renaissance1/v/raphael-madonna-of-the-goldfinch-1505-6. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.16: Madonna of the Goldfinch is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.30: Madonna of the Goldfinch** is licensed CC BY-NC-SA 4.0.

10.17: School of Athens

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Raphael's *School of Athens*.



The link to this video is provided at the bottom of this page.

Raphael, *School of Athens*, fresco, 1509–1511 (Stanza della Segnatura, Palazzi Pontifici, Vatican)



Figure 10.17.1. Raphael, *School of Athens*

The School of Athens represents all the greatest mathematicians, philosophers and scientists from classical antiquity gathered together sharing their ideas and learning from each other. These figures all lived at different times, but here they are gathered together under one roof.

The two thinkers in the very center, Aristotle (on the right) and Plato (on the left, pointing up) have been enormously important to Western thinking generally, and in different ways, their different philosophies were incoporated into Christianity. Plato holds his book called The Timaeus.

Plato points up because in his philosophy the changing world that we see around us is just a shadow of a higher, truer reality that is eternal and unchanging (and include things like goodness and beauty). For Plato, this otherworldly reality is the ultimate reality, and the seat of all truth, beauty, justice, and wisdom.

Aristotle holds his hand down, because in his philosophy, the only reality is the reality that we can see and experience by sight and touch (exactly the reality dismissed by Plato). Aristotle's Ethics (the book that he holds) "emphasized the relationships, justice, friendship, and government of the human world and the need to study it."

Pythagoras (lower left) believed that the world (including the movement of the planets and stars) operated according to mathematical laws. These mathematical laws were related to ideas of musical and cosmic harmony, and thus (for the Christians who interpreted him in the Renaissance) to God. Pythagoras taught that each of the planets produced a note as it moved, based on its distance from the earth. Together, the movement of all the planets was perfect harmony—"the harmony of the spheres."



Figure 10.17.2. Raphael included a self-portrait of himself, standing next to Ptolemy. He looks right out at us.

Ptolemy (he has his back to us on the lower right), holds a sphere of the earth, next to him is Zaroaster who holds a celestial sphere. Ptolemy tried to mathematically explain the movements of the planets (which was not easy since some of them appear to move backwards!). His theory of how they all moved around the earth remained the authority until Copernicus and Kepler figured out (in the late 1500s) that the earth was not at the center of the universe, and that the planets moved in orbits the shape of ellipses not in circles.

Contributors

CC licensed content, Shared previously

- Raphael's School of Athens. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031849/http://smarthistory.khanacademy.org/school-of-athens.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

Public domain content

- The School of Athens. **Authored by**: Raphael. **Located at**: https://commons.wikimedia.org/wiki/File:Sanzio_01.jpg. **License**: *Public Domain: No Known Copyright*

10.17: School of Athens is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.31: School of Athens** is licensed CC BY-NC-SA 4.0.

10.18: Alba Madonna

When we read Vasari's account of the personality of Raphael, we begin to have some sense of the extraordinary man he was:

Thus Nature created Michelangelo . . . to excel and conquer in art, but Raphael to excel in art and in manners also. Most artists have hitherto displayed something of folly and savagery, which, in addition to rendering them eccentric and fantastical, has also displayed itself in the darkness of vice and not in the splendor of those virtues which render men immortal. In Raphael, on the other hand, the rarest gifts were combined with such grace, diligence, beauty, modesty and good character that they would have sufficed to cover the ugliest vice and the worst blemishes. We may indeed say that those who possess such gifts as Raphael are not mere men, but rather mortal gods, and that those who by their works leave an honored name among us on the roll of fame may hope to receive a fitting reward in heaven for their labors and their merits.

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Raphael's *Alba Madonna*.



The link to this video is provided at the bottom of this page.

Raphael, *Alba Madonna*, oil on panel transferred to canvas, c. 1510 (National Gallery of Art, Washington D.C.)

External Link

View this painting up close in the Google Art Project.

Contributors

CC licensed content, Shared previously

- Raphael's Alba Madonna. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032756/http://smarthistory.khanacademy.org/raphael.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.18: Alba Madonna is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.32: Alba Madonna** is licensed CC BY-NC-SA 4.0.

10.19: Tempietto

The “Tempietto” or little temple is a martyia (a building that commemorates a martyrdom) that marks the traditional site of Saint Peter’s crucifixion. It is perhaps the most perfect expression of Renaissance Italy’s conception of classical harmony and order.

The basilica, which has a long axis that focuses attention on the altar, has been the most popular type of church plan. The other common plan is the central plan, usually based either on a circle (as here in the Tempietto), or on a Greek cross (a cross with equal arms). Both plans derive from ancient pagan architecture. The central plan was influenced by ancient Roman architecture such as the Pantheon, and was very popular among High Renaissance architects. The circle may have also had spiritual associations. The circle, which has no beginning and no end, can symbolize the perfection and eternal nature of God. For some thinkers in Antiquity and the Renaissance, the universe itself was constructed in the form of concentric circles with the sun, moon and stars moving in circular orbits around the earth.

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Donato Bramante’s *Tempietto*.



The link to this video is provided at the bottom of this page.

Donato Bramante, *Tempietto*, c. 1502, San Pietro in Montorio, Rome

Contributors

CC licensed content, Shared previously

- Bramante's Tempietto. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215025332/http://smarthistory.khanacademy.org/tempietto.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.19: Tempietto is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.33: Tempietto** is licensed CC BY-NC-SA 4.0.

10.20: Saint Peter's Basilica

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Saint Peter's Basilica.



The link to this video is provided at the bottom of this page.

Numerous architects (see below), Saint Peter's Basilica (*Basilica Sancti Petri* in Latin) begun 1506 completed 1626, Vatican City.

Architectural contributors include:

- Donato Bramante whose design won Julius II's competition
- Antonio da Sangallo, a student of Bramante, designed the Pauline Chapel
- Fra Giocondo strengthened the foundation
- Raphael worked with Fra Giocondo, his redesigned building plan was not executed
- Michelangelo designed the dome, crossing, and exterior excluding the nave and facade
- Giacomo della Porta, designed the cupola
- Carlo Maderno, extended Michelangelo's plan adding a nave and grand facade
- Gian Lorenzo Bernini added the piazza, the Cathedra Petri, and the Baldacchino

External Links

Please also review these works:

- Sarcophagus of Junius Bassus
- Michelangelo's Pietà
- Bernini's Baldacchino, Cathedra Petri, and Piazza

Pope Julius II commissioned Bramante to build a new basilica. This involved demolishing the Old St Peter's Basilica that had been erected by Constantine in the fourth century. The church was old, and in disrepair. But tearing it down was a bold manouever that gives us a sense of the enormous ambition of Pope Julius II, both for the papacy as well as for himself.

The site is a very holy one—it is (according to the Church) the site of the burial of St. Peter (remember he was the first Pope). Bramante did the first plan for the new church. He proposed an enormous centrally planned church in the shape of a Greek cross enclosed within a square with an enormous dome over the center, and smaller domes and half-domes radiating out. When Bramante died, Raphael took over as chief architect for St. Peter's, and when Raphael died, Michelangelo took over. Both Michelangelo and Raphael made substantial changes to Bramante's original plan. Nevertheless, the experience of being inside St. Peter's is awe-inspiring.

The two basic types of Church are the **basilica** and the **central** plan.

The basilica, with its long axis that focuses attention on the altar, has been the most popular type of church plan because of its practicality.

The other popular type of church plan is a central plan that is usually based either on the shape of a circle, or on a Greek cross (a cross with equal arms). These are called central plans because the measurements are all equidistant from a center. This type of Church, influenced by Classical architecture (think of the Pantheon), was very popular among High Renaissance architects. Besides

the influence of ancient Roman architecture, the circle had spiritual associations. The circle, which has no beginning and no end, symbolized the perfection and eternal nature of God. For some thinkers in antiquity and the Renaissance the universe itself was constructed in the form of concentric circles with the sun, moon and stars moving in circular orbits around the earth.

Contributors

CC licensed content, Shared previously

- Saint Peter's Basilica. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215032742/http://smarthistory.khanacademy.org/saint-peters-basilica.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.20: Saint Peter’s Basilica is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.2: Saint Peter’s Basilica** is licensed CC BY-NC-SA 4.0.

10.21: Introduction to Venetian Painting

You've already seen this page, but please take this time to brush up on what you've learned.

Venice—Another World

Petrarch, the fourteenth-century Tuscan poet, called Venice a *mundus alter* or "another world," and the city of canals really is different from other Renaissance centers like Florence or Rome.

Venice is a cluster of islands, connected by bridges and canals, and until the mid-nineteenth century the only way to reach the city was by boat. In the fifteenth and sixteenth centuries, Venice suffered numerous outbreaks of the plague and engaged in major wars, such as the War of the League of Cambrai. But it also boasted a stable republican government led by a *Doge* (meaning "Duke" in the local dialect), wealth from trade, and a unique location as a gateway between Europe and Byzantium.



Figure 10.21.1. Bird's-eye-view of Venice



Figure 10.21.2. The Grand Canal in modern Venice



Figure 10.21.3. The reflections in a canal in Venice

Painting in Early and High Renaissance Venice is largely grouped around the Bellini family: Jacopo, the father, Giovanni and Gentile, his sons, and Andrea Mantegna, a brother-in-law. Giorgione may have trained in the Bellini workshop and Titian was apprenticed there as a boy.

The Bellinis and their peers developed a particularly Venetian style of painting characterized by deep, rich colors, an emphasis on patterns and surfaces, and a strong interest in the effects of light.

While Venetian painters knew about linear perspective and used the technique in their paintings, depth is just as often suggested by gradually shifting colors and the play of light and shadow. Maybe Venetian painters were inspired by the glittering gold mosaics and atmospheric light in the grand Cathedral of San Marco, founded in the 11th century? Or maybe they looked to the watery cityscape and the shifting reflections on the surfaces of the canals?

Oil Paint

The Venetian trade networks helped to shape local painting practices. Ships from the East brought luxurious, exotic pigments, while traders from Northern Europe imported the new technique of oil painting. Giovanni Bellini combined the two by the 1460s–70s. In the next few decades, oil paint largely supplanted tempera, a quick-drying paint bound by egg yolk that produced a flat, opaque surface. (Botticelli's *Birth of Venus* is one example of tempera paint).

To achieve deep tones, Venetian painters would prepare a panel with a smooth white ground and then slowly build up layer-upon-layer of oil paint. Since oil dries slowly, the colors could be blended together to achieve subtle gradations. (See this effect in the rosy flush of the *Venus of Urbino's* cheeks by Titian or in the blue-orange clouds in Giorgione's *Adoration of the Shepherds*.) Plus, when oil paint dries it stays somewhat translucent. As a result, all of those thin layers reflect light and the surface shines. Painting conservators have even found that Bellini, Giorgione, and Titian added ground-up glass to their pigments to better reflect light.



Figure 10.21.4. Titian, *Venus of Urbino*, 1538, oil on canvas, 119.20 × 165.50 cm (Galleria degli Uffizi, Florence)

Venetian Painting in the Sixteenth Century

Over the next century Venetian painters pursued innovative compositional approaches, like asymmetry, and they introduced new subjects, such as landscapes and female nudes. The increasing use of pliable canvas over solid wood panels encouraged looser brushstrokes. Painters also experimented more with the textural differences produced by thick versus thin application of paint.

In the Late Renaissance Titian's mastery was rivaled by Tintoretto and Veronese. Each attempted to out-paint the other with increasingly dynamic and sensual subjects for local churches and international patrons. (Phillip II of Spain was particularly enamored with Titian's mythological nudes.) The trio transformed saintly stories into relatable human drama (Veronese's *The Dream of St. Helena*), captured the wit and wealth of portrait subjects (Titian's *Portrait of a Man*), and interpreted nature through mythological tales (Tintoretto's *The Origin of the Milky Way*).

Contributors

CC licensed content, Shared previously

- Venice. **Authored by**: Dr. Heather A. Horton. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215043451/http://smarthistory.khanacademy.org/venice.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Venice as seen from the air 01. **Authored by**: Chris 73. **Provided by**: Wikimedia Commons. **Located at**: https://commons.wikimedia.org/wiki/File:Venice_as_seen_from_the_air_01.jpg. **License**: *CC BY-SA: Attribution-ShareAlike*
- Hotel Ca Sagredo - Grand Canal - Rialto - Venice Italy Venezia. **Authored by**: gnuckx. **Located at**: https://flic.kr/p/8yRaEG. **License**: *CC BY: Attribution*
- Down to the waterline. **Authored by**: Carlos Andres Reyes. **Located at**: https://flic.kr/p/uvaXHG. **License**: *CC BY: Attribution*

Public domain content

- Venere di Urbino. **Authored by**: Tiziano. **Located at**: https://commons.wikimedia.org/wiki/File:Tiziano_-_Venere_di_Urbino_-_Google_Art_Project.jpg. **License**: *Public Domain: No Known Copyright*

10.21: Introduction to Venetian Painting is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.3: Introduction to Venetian Painting** is licensed CC BY-NC-SA 4.0.

10.22: Giorgione, The Tempest

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Giorgione's *The Tempest*.



The link to this video is provided at the bottom of this page.

Giorgione, *The Tempest*, c. 1506–8, oil on canvas, 83 cm × 73 cm (33 in × 29 in), (Accademia, Venice).

Contributors

CC licensed content, Shared previously

- Giorgione, The Tempest. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice/late-renaissance-venice/v/giorgione-the-tempest. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.22: Giorgione, The Tempest is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.4: Giorgione, The Tempest** is licensed CC BY-NC-SA 4.0.

10.23: Bellini and Titian, Feast of the Gods

The Feast of the Gods is part of a mythological cycle painted by Titian and Giovanni Bellini and commissioned by Alfonso d'Este, Duke of Ferrara. The cycle also includes *Bacchus and Ariadne* and the *Andrians*. It was originally hung in the *studiolo* or Camerini d'Alabastro of the Duke's Ferranese castle.

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Giovanni Bellini and Titian's *The Feast of the Gods*.



The link to this video is provided at the bottom of this page.

Giovanni Bellini and Titian, *The Feast of the Gods*, 1514 and 1529, oil on canvas, 5′ 7″ x 6′ 2″, (National Gallery of Art).

Please also review the video on Bellini's *Saint Francis in Ecstacy* at the Frick Collection.

Contributors

CC licensed content, Shared previously

- Bellini's and Titian's The Feast of the Gods. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215033034/http://smarthistory.khanacademy.org/bellini-and-titians-the-feast-of-the-gods.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.23: Bellini and Titian, Feast of the Gods is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.5: Bellini and Titian, Feast of the Gods** is licensed CC BY-NC-SA 4.0.

10.24: Titian, Bacchus and Ariadne

Bacchus and Ariadne is part of a mythological cycle painted by Titian and Giovanni Bellini and commissioned by Alfonso d'Este, Duke of Ferrara. The cycle also includes *The Feast of the Gods* and the *Andrians*. It was originally hung in the *studiolo* or Camerini d'Alabastro of the Duke's Ferranese castle.

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Titian's *Bacchus and Ariadne*.



The link to this video is provided at the bottom of this page.

Titian, *Bacchus and Ariadne*, 1523–24, oil on canvas now atop board, 69-1/2 × 75 inches, (National Gallery, London).

Contributors

CC licensed content, Shared previously

- Titian, Bacchus and Ariadne. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice/late-renaissance-venice/v/titian-bacchus-and-ariadne-1523-24. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.24: Titian, Bacchus and Ariadne is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.6: Titian, Bacchus and Ariadne** is licensed CC BY-NC-SA 4.0.

10.25: Titian, Madonna of the Pesaro Family

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Titian's *Madonna of the Pesaro Family*.



The link to this video is provided at the bottom of this page.

Titian, *Madonna of the Pesaro Family*, 1519–26, oil on canvas, 16′ x 9′ (Santa Maria Gloriosa die Frari, Venice).

This altarpiece was commissioned by Jacopo Pesaro for the family chapel in the Church of Santa Maria Gloriosa dei Frari in Venice. The painting shows the Virgin and Child with Saint Francis (on the right looking up to the Christ Child), St. Anthony (on the far right), St. Peter (in the center looking down at Jacopo Pesaro, the donor, in the lower left), a soldier holding a banner (perhaps St. Michael) and a Turk in a turban. This subject—the virgin and child with saints within a unified space—is called a "sacra conversazione." This is different from medieval altarpieces that showed the saints in separate panels from the Madonna and Child, usually in elaborately gilded frames (for example, this painting by Paolo Veneziano). Saints Francis and Anthony make sense here, since Santa Maria dei Gloriosa dei Frari is a Franciscan Church.

Pesaro was a Venetian nobleman and commander of the Pope's naval forces in the successful recapturing of the island of Santa Maura (a Venetian territory) from the Turks in August 1502.

An earlier painting by Titian (perhaps Titian's earliest surviving work) commissioned by Pesaro just after the naval victory, shows a similar subject. Here, Pesaro is being presented to Saint Peter by Pope Alexander VI (the same pope whose insignia appears in the *Madonna of the Pesaro Family*.



Figure 10.25.1. Titian, *Jacopo Pesaro being Presented by Pope Alexander VI to Saint Peter*, c, 1503-6, oil on canvas, 147.8 × 188.7 (Museum of Fine Arts, Antwerp)

Contributors

CC licensed content, Shared previously

- Titian's Madonna of the Pesaro Family. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031434/http://smarthistory.khanacademy.org/titian-madonna-of-the-pesaro-family.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.25: Titian, Madonna of the Pesaro Family is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.7: Titian, Madonna of the Pesaro Family** is licensed CC BY-NC-SA 4.0.

10.26: Titian, Venus of Urbino

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Titian's *Venus of Urbino*.



The link to this video is provided at the bottom of this page.

Titian, *Venus of Urbino*, 1538, oil on canvas, 119.20 × 165.50 cm, (Galleria degli Uffizi, Florence).

Contributors

CC licensed content, Shared previously

- Titian, Venus of Urbino. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice/late-renaissance-venice/v/titian-venus-of-urbino-1538. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.26: Titian, Venus of Urbino is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.8: Titian, Venus of Urbino** is licensed CC BY-NC-SA 4.0.

10.27: Veronese, Feast in the House of Levi

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Veronese's *Feast in the House of Levi*.



The link to this video is provided at the bottom of this page.

Paolo Veronese, *Feast in the House of Levi*, 1573, oil on canvas, 18′ 3″ × 42″, (Accademia, Venice).

The Trial of Veronese

Transcript of the trial: On Saturday, July 18, 1573, Paolo Caliari Veronese who lives in the parish of San Samuele, Venice, was summoned to appear before the Holy Tribunal by the Holy Office [the inquisition], there he stated his name when asked. When asked what he did for a living, he responded, "I paint and make figures."

> Inquisition: Do you know why you are summoned here?
>
> Veronese: No your honors.
>
> Inquisition: Can you imagine what the reason is?
>
> Veronese: I can.
>
> Inquisition: Tell us.
>
> Veronese: I was told by the priests, or rather by the Prior of SS. Giovanni e Paolo, whose's name I don't know, told me that he had visited here and that Your Great Lordships had commanded the Mary Magdalene replace the dog. I responded that that I would have happily done this and anything else for my and the sake of the painting, except that I did not believe that the figure of the Magdalene would look good there, for a variety of reasons, which I can speak to if I am given the chance.
>
> Inquisition: What is the subject of the picture you are speaking of?
>
> Veronese: It is a painting of the Last Supper, with Jesus Christ with his Apostles in the house of Simon.
>
> Inquisition: Where is this picture?
>
> Veronese: It is in the refectory of the Monastery of SS. Giovanni e Paolo.
>
> Inquisition: Is it painted on the wall, on wood, or on canvas?
>
> Veronese: Canvas.
>
> Inquisition: How tall is it?
>
> Veronese: Perhaps seventeen feet.
>
> Inquisition: How wide is it?
>
> Veronese: About thirty nine feet.
>
> Inquisition: Have you painted servants at the Lord's Supper?

Veronese: Yes.

Inquisition: Tell us how many people there are, and each one's activities.

Veronese: Below the owner of the inn, Simon, I put a carver, He came, I guess, for his own amusement, to observe the goings-on at the table. There are many other figures but I cannot remember, its been a long time since I finished the painting.

Inquisition: What was your intent regarding the man whose nose is bleeding?

Veronese: I intended him to be a servant, whose nose was bloody because of some accident.

Inquisition: And what did you mean by the armed man, clothed like a German, holding a halberd?

Veronese: That will take longer to explain.

Inquisition: Tell us.

Veronese: Painters take the same poetic license that poets and madmen take, and this is how I made these two soldiers, one drinking the other eating, at the foot of the stairs, though both ready for prompt action. It seemed appropriate to me that the wealthy owner of this house, a noble I understand, would have hired security such as these men.

Inquisition: And the figure dressed as a jester with a parrot perched on his hand, why did you represent him?

Veronese: He is decorative, as is customary.

Inquisition: Who are those at the Lord's table?

Veronese: The twelve Apostles.

Inquisition: What is St. Peter doing, the first one?

Veronese: He is carving lamb, to pass it to the other side of the table.

Inquisition: And who is the other man, next to him?

Veronese: He holds a plate for St. Peter to fill.

Inquisition: What is he doing.

Veronese: He is picking his teeth with a fork.

Inquisition: Who do you believe was at the Last Supper?

Veronese: Christ was there with his Apostles. But there was more space, so I included other figures that I created.

Inquisition: Did anyone tell you to paint Germans, jesters, or buffoons in this picture?

Veronese: No. I was told to create the painting as I thought fit, it was large and could accommodate numerous figures.

Inquisition: Shouldn't painters only add figures in keeping with the subject and the most important people portrayed? Do you freely follow your imagination without restraint, without good judgment?

Veronese: My paintings are made with all the consideration I can bring to bear on them.

Inquisition: Do you think it is appropriate that the Last Supper of Our Lord includes jesters, drunks, Germans, midgets, and the like?

Veronese: No, your honor.

Inquisition: Do you not know that Germany and other places are infested with heresy and that in such place they commonly fill their paintings with sacrilegious images, that denigrate the Holy Church and spread evil to the ignorant?

Veronese: Your Honor, that would be evil. I can only repeat what I previously stated, That I have followed what others, better than me, have done.

Inquisition: What has been done by those better than you? Which things?

Veronese: In the Pope's chapel in Rome, Michelangelo rendered Our Lord, Jesus Christ, his Mother, Saint John and Saint Peter, and the court of heaven, all nude, including the Virgin Mary, in the midst movements without decorum.

Inquisition: Don't you understand that in a painting of the Last Judgment, clothing would not be worn, that there is no reason to paint clothes? Among those figures there is nothing except what befits the spiritual—there are no jesters, no dogs, no

weapons, or any such silliness. Do you think this comparison, or any other that this example or any other justifies the way you painted your picture, and are you still certain that the painting appropriate to its subject?

Veronese: Your honor, I do not mean to defend it, but my intent was only good. I did not consider these issues enough, thinking that since the buffoons were outside the place where Our Lord sits, it was proper.

In the end, the judges decreed that the artist must correct his painting within three months from the day of the reprimand, in accordance with the judgment of the Holy Tribunal, and that the additional costs would be paid by Veronese.

Contributors

CC licensed content, Shared previously

- Veronese's Feast in the House of Levi. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215041933/http://smarthistory.khanacademy.org/veroneses-feast-in-the-house-of-levi.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.27: Veronese, Feast in the House of Levi is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.9: Veronese, Feast in the House of Levi** is licensed CC BY-NC-SA 4.0.

10.28: Tintoretto, The Origin of the Milky Way

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Jacopo Tintoretto's *The Origin of the Milky Way*.



The link to this video is provided at the bottom of this page.

Jacopo Tintoretto, *The Origin of the Milky Way*, c. 1575, oil on canvas, 149.4 × 168 cm, (The National Gallery, London).

External Link

View this painting up close in the Google Art Project.

Contributors

CC licensed content, Shared previously

- Tintoretto, the Origin of the Milky Way. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice/late-renaissance-venice/v/jacopo-tintoretto-the-origin-of-the-milky-way-c-1575. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.28: Tintoretto, The Origin of the Milky Way is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.10: Tintoretto, The Origin of the Milky Way** is licensed CC BY-NC-SA 4.0.

10.29: Introduction to Mannerism



Click on the link below to view the article “A beginner’s guide to Mannerism” by Michael Clarke and Deborah Clarke, published on Khan Academy. This article will provide an introduction to the Mannerist art movement, which began in 1520 and lasted until 1580 (please note that these years are approximate).

- “A beginner’s guide to Mannerism” by Michael Clarke and Deborah Clarke.

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

- Image of blue i. **Authored by**: OpenClipArtVectors. **Located at**: pixabay.com/en/information-circle-icon-blue-160885/. **License**: *Public Domain: No Known Copyright*

10.29: Introduction to Mannerism is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.11: Introduction to Mannerism** is licensed CC BY-NC-SA 4.0.

10.30: Parmigianino’s Madonna of the Long Neck

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Parmigianino’s *Madonna of the Long Neck*.



The link to this video is provided at the bottom of this page.

Parmigianino, *Madonna of the Long Neck*, 1530–33, oil paint, 28 3/4″ × 23 1/2″ (73 cm × 60 cm), (Uffizi, Florence).

External Link

View this painting up close in the Google Art Project.

Contributors

CC licensed content, Shared previously

- Parmigianino, Madonna of the Long Neck. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/mannerism1/v/parmigianino-madonna-of-the-long-neck-1530-33. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.30: Parmigianino’s Madonna of the Long Neck is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.13: Parmigianino’s Madonna of the Long Neck** is licensed CC BY-NC-SA 4.0.

10.31: Bronzino and the Mannerist Portrait

David Drogin and Beth Harris provide a description, historical perspective, and analysis of two of Bronzino's paintings: *Portrait of a Young Man* and *Lodovico Capponi*.



The link to this video is provided at the bottom of this page.

Works Discussed

Bronzino, *Portrait of a Young Man*,1530s, oil on wood, 37 5/8″ × 29 1/2″ (95.6 × 74.9 cm), (Metropolitan Museum of Art).

Bronzino, *Lodovico Capponi*, 1550–55, oil on panel, 45 7/8″× 33 3/4″, (116.5× 85.7 cm), (Frick Collection).

10.31: Bronzino and the Mannerist Portrait is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.14: Bronzino and the Mannerist Portrait** is licensed CC BY-NC-SA 4.0.

10.32: El Greco’s Adoration of the Shepherds

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of El Greco’s *Adoration of the Shepherds*.



The link to this video is provided at the bottom of this page.

El Greco (Domenikos Theotokopoulos), *Adoration of the Shepherds*, c. 1612–1614, oil on canvas, 126 × 71 in. (319 × 180 cm), (Museo Nacional del Prado, Madrid).

Contributors

CC licensed content, Shared previously

- El Greco, Adoration of the Shepherds. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/mannerism1/v/el-greco-adoration-of-the-shepherds-c-1612-14. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

10.32: El Greco’s Adoration of the Shepherds is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.15: El Greco’s Adoration of the Shepherds** is licensed CC BY-NC-SA 4.0.

10.33: External Resources

Check out these websites for more information:

- Renaissance Humanism Explained
- Virtual tour of the Sistine Chapel
- Human Anatomy in the Renaissance
- Renaissance Art Explored

Watch these videos:



The link to this video is provided at the bottom of this page.

youtu.be/nP6rTzvKwS8

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

All rights reserved content

- What Makes a Master: Titian. **Authored by**: SothebysTV. **Located at**: https://youtu.be/-Z_fXoXBV0I. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License
- Mannerism in Painting. **Authored by**: Kenney Mencher. **Located at**: youtu.be/nP6rTzvKwS8. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

10.33: External Resources is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **5.16: External Resources** is licensed CC BY-NC-SA 4.0.

CHAPTER OVERVIEW

11: 1500–1600—The Age of Reformation- Northern Renaissance Art

11.1: Overview
11.2: Key Learning Items
11.3: Introduction to the Protestant Reformation
11.4: Dürer’s Four Apostles
11.5: Self-Portrait 1498
11.6: Self-Portrait 1500
11.7: What Is a Print?
11.8: Dürer’s Prints
11.9: Bosch’s Last Judgment
11.10: Altdorfer’s Battle of Issus
11.11: Cranach’s Adam and Eve
11.12: ** Cranach’s Wittenberg Altarpiece
11.13: Holbein’s The Ambassadors
11.14: Portrait of Henry the VIII
11.15: Bruegel’s The Dutch Proverbs
11.16: External Resources

11: 1500–1600—The Age of Reformation- Northern Renaissance Art is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

11.1: Overview

What You'll Learn To Do: Examine Northern Renaissance art during the Reformation and its impact on art history as a whole.

In Module 6 we will examine Northern Renaissance art during the Reformation. We will look at how artists like Bruegel contributed to the development of Western art. It is imperative to understand Northern Renaissance art during the Reformation in order to see how it impacted later artistic developments.

Learning Activities

The learning activities for this module include:

- **Review:** Key Learning Items

The Reformation

- **Watch:** Introduction to the Protestant Reformation (four videos: 8:17, 11:14, 8:15, and 9:40)
- **Watch:** Dürer's Four Apostles (5:51)
- **Watch:** Self-Portrait 1498 (2:13)
- **Watch:** Self-Portrait 1500 (3:23)
- **Read:** What Is a Print?
- **Watch:** Dürer's Prints (4:53)
- **Watch:** Bosch's Last Judgment (8:51)
- **Watch:** Altdorfer's Battle of Issus (4:43)
- **Watch:** Cranach's Adam and Eve (5:01)
- **Read:** Cranach's Wittenberg Altarpiece
- **Watch:** Holbein's The Ambassadors (7:32)
- **Watch:** Portrait of Henry the VIII (4:10)
- **Watch:** Bruegel's The Dutch Proverbs (2:20)

Extra Review

- **Review:** External Resources

Assignment

- **Submit:** Module 6 Quiz (5 points)

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

- Image of Finger. **Authored by**: geralt. **Located at**: pixabay.com/en/finger-touch-hand-structure-769300/. **License**: *Public Domain: No Known Copyright*

11.1: Overview is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.1: Overview** is licensed CC BY-NC-SA 4.0.

11.2: Key Learning Items

Learning Objectives

After successful completion of this module, you will be able to:

- Understand and apply the concepts and terminology of Northern Renaissance art during the Reformation
- Investigate and apply the fundamental questions we ask when looking at art objects from this movement
- Discuss, collaborate, and generate understanding as to the meaning of Northern Renaissance art during the Reformation
- Assess and evaluate the impact of Northern Renaissance art during the Reformation on the continued evolution of Western art

Key Questions to Ask

While you are reviewing the content of this module, consider the following questions:

- How did the Protestant Reformation influence art?
- How did the Counter-Reformation influence art?
- What are the key characteristics of Northern Renaissance art?
- How does Northern Renaissance art differ from Italian Renaissance art?

Key Vocabulary Terms

- Protestant Reformation
- Counter-Reformation
- prints
- woodcut
- relief process
- line
- engraving
- intaglio process
- burin
- altarpiece
- grisaille
- anamorphic image
- memento mori
- foreshortening

Here are links to art history glossaries that will help you better understand the above key vocabulary terms.

- ArtLex: Art Dictionary
- About.com: Art History
- Artcyclopedia: A Guide to Fine Art

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

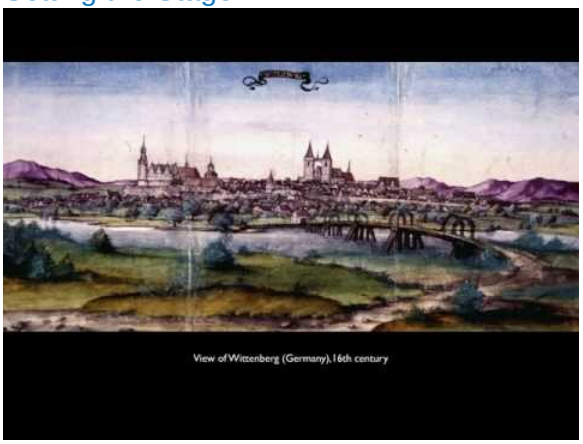
11.2: Key Learning Items is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.2: Key Learning Items** is licensed CC BY-NC-SA 4.0.

11.3: Introduction to the Protestant Reformation

Dr. Beth Harris and Dr. Steven Zucker provide an introduction to the Protestant Reformation in these four videos.

Setting the Stage



The link to this video is provided at the bottom of this page.

Martin Luther



The link to this video is provided at the bottom of this page.

Varieties of Protestantism



The link to this video is provided at the bottom of this page.

The Counter-Reformation



The link to this video is provided at the bottom of this page.

Contributors

CC licensed content, Shared previously

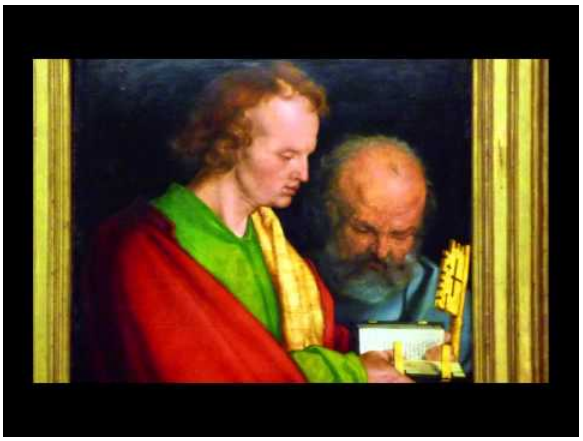
- Introduction to the Protestant Reformation: Setting the stage (part 1). **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/protestant-reformation1/v/protestant-reformation-1. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Introduction to the Protestant Reformation: Martin Luther (part 2). **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/history/1500-1600-Renaissance-Reformation/protestant-reformation/v/introduction-to-the-protestant-reformation-luther-2-of-4. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Introduction to the Protestant Reformation: Varieties of Protestantism (part 3). **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/protestant-reformation1/v/introduction-to-the-protestant-reformation-3-of-4. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*
- Introduction to the Protestant Reformation: The Counter-Reformation (part 4). **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/protestant-reformation1/v/introduction-to-the-protestant-reformation-the-counter-reformation-4-of-4. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.3: Introduction to the Protestant Reformation is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.3: Introduction to the Protestant Reformation** is licensed CC BY-NC-SA 4.0.

11.4: Dürer’s Four Apostles

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Albrecht Dürer’s *The Four Apostles*.



The link to this video is provided at the bottom of this page.

Albrecht Dürer, *The Four Apostles*, 1526, oil on wood, 7′ 1″ × 2′ 6″ (Alte Pinakothek, Munich)

Contributors

CC licensed content, Shared previously

- Durer, Four Apostles. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern/durer/v/d-rer-the-four-apostles-1526. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.4: Dürer’s Four Apostles is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.4: Dürer’s Four Apostles** is licensed CC BY-NC-SA 4.0.

11.5: Self-Portrait 1498

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Albrecht Dürer,1498 *Self-Portrait*.



The link to this video is provided at the bottom of this page.

Albrecht Dürer, *Self-Portrait*, 1498, oil on panel, 52 × 41 cm (Museo Nacional del Prado, Madrid)

Contributors

CC licensed content, Shared previously

- Durer, Self-portrait (1498). **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern/durer/v/d-rer-self-portrait-1498. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.5: Self-Portrait 1498 is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.5: Self-Portrait 1498** is licensed CC BY-NC-SA 4.0.

11.6: Self-Portrait 1500

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Albrecht Dürer's 1500 *Self-Portrait*.



The link to this video is provided at the bottom of this page.

Albrecht Dürer, *Self-Portrait*, 1500 (Alte Pinakothek, Munich)

Contributors

CC licensed content, Shared previously

- Durer, Self-portrait (1500). **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern/durer/v/albrecht-d-rer-self-portrait-1500. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.6: Self-Portrait 1500 is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.6: Self-Portrait 1500** is licensed CC BY-NC-SA 4.0.

11.7: What Is a Print?



Click on the link below to view the interactive site “What Is a Print?” developed by The Museum of Modern Art. This site defines the term *print* as it applies to art history, and it examines several different kinds of printing, including woodcuts, etchings, lithographs, and screenprints.

- “What Is a Print?”

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

Public domain content

- Image of blue i. **Authored by**: OpenClipArtVectors. **Located at**: pixabay.com/en/information-circle-icon-blue-160885/. **License**: *Public Domain: No Known Copyright*

11.7: What Is a Print? is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.7: What Is a Print?** is licensed CC BY-NC-SA 4.0.

11.8: Dürer’s Prints

Dr. David Drogin and Dr. Beth Harris provide a description, historical perspective, and analysis of two of Albrecht Dürer prints.



The link to this video is provided at the bottom of this page.

Prints Discussed

Albrecht Dürer, *Four Horsemen of the Apocalypse*, c. 1497–98, woodcarving.

Albrecht Dürer, St. Jerome in his Study, 1514, etching.

Contributors

CC licensed content, Shared previously

- Durer's woodcuts and engravings. **Authored by**: Dr. David Drogin and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern/durer/v/printmaking-woodcuts-and-engravings. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.8: Dürer’s Prints is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.8: Dürer’s Prints** is licensed CC BY-NC-SA 4.0.

11.9: Bosch's Last Judgment

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Hieronymus Bosch's *Last Judgment Triptych*.



The link to this video is provided at the bottom of this page.

Hieronymus Bosch, *Last Judgment Triptych*, 1504–08, overall dimensions 163 × 250 cm, central panel 163× 128 cm, wings 163× 60 cm, (Akademie für bildenden Künste, Vienna).

Contributors

CC licensed content, Shared previously

- Bosch, the Last Judgment. **Authored by**: Dr. Beth Harris and Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern/hieronymus-bosch/v/bosch-last-judgment-triptych-1504-08. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.9: Bosch's Last Judgment is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.9: Bosch's Last Judgment** is licensed CC BY-NC-SA 4.0.

11.10: Altdorfer’s Battle of Issus

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Albrecht Altdorfer’s *The Battle of Issus*.



The link to this video is provided at the bottom of this page.

Albrecht Altdorfer, *The Battle of Issus*, 1529, oil on panel, 158.4 × 120.3 cm, (Alte Pinakothek, Munich).

Contributors

CC licensed content, Shared previously

- Altdorfer, the Battle of Issus. **Authored by**: Dr. Steven Zucker and Dr. Beth Harris. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern/cranach-altdorfer/v/altdorfer-the-battle-of-issus-1529. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.10: Altdorfer’s Battle of Issus is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.10: Altdorfer’s Battle of Issus** is licensed CC BY-NC-SA 4.0.

11.11: Cranach's Adam and Eve

Rachel Ropeik and Steven Zucker provide a description, historical perspective, and analysis of Lucus Cranach the Elder's *Adam and Eve*.



The link to this video is provided at the bottom of this page.

Lucus Cranach the Elder, *Adam and Eve*, 1526, oil on panel, (Courtauld Gallery, London).

Contributors

CC licensed content, Shared previously

- Cranach, Adam and Eve. **Authored by**: Rachel Ropeik and Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern/cranach-altdorfer/v/cranach-the-elder-adam-and-eve-1526. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.11: Cranach's Adam and Eve is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.11: Cranach's Adam and Eve** is licensed CC BY-NC-SA 4.0.

11.12: ** Cranach's Wittenberg Altarpiece

This altarpiece is the focal point of the City Church in Wittenberg; three-paneled altarpieces like this—called **triptychs**—were meant to aid and inspire worship in churchgoers. It is also a work of religious propaganda—a clear illustration of the effects of the Reformation on Northern European art.



Figure 11.12.1. Lucas Cranach the Elder, *Wittenberg Altarpiece* (1547)

The Reformation was the formation of the Protestant church by Martin Luther after splitting from the Catholic Church. Lucas Cranach, the artist, was in fact a friend of Luther's and painted portraits of him and his wife Katharine; he was also a devout reformer who produced many religious works.

What Does it Show?



Figure 11.12.2. Altar center panel

The front panels show Lutheran sacraments (rituals deemed essential to following the religion) as well as the traditional Christian scene of the Last Supper. Portraying all of these subjects on one altarpiece is meant to say to the viewer, "Luther's church is the **real** religion, in the spirit of Christ." Of course, the art of the Counter-Reformation in the south was saying just the opposite!

On the left front panel, a Protestant colleague of Luther's is shown baptizing followers into the new faith (the sacrament of Baptism). The right panel depicts a Wittenberg minister leading the sacrament of Confession, and the center shows the Last Supper of Christ (Communion). The three panels are harmonized by subject matter, color, and repeated shapes. Look at the round baptismal font, the round table, and the rounded arches which frame and embrace the tops of all panels. These tie separate events and times into one graceful scene.

The Historical Context of the Reformation

In the bottom panel, Cranach shows Luther presenting the crucified Christ to a group of followers. This scene is not meant to be taken literally, but as a metaphor for the Protestant message—that Luther was seen as the teacher and leader of the new church. He

places one hand on a book of scripture, driving home the message of scriptural authority over traditional Church authority; Protestants believed that people should read and interpret the Bible on their own. The relative simplicity and somberness of dress and appearance is typical of this period of Reformation art, as opposed to the more sensual, muscular figures seen in Counter-Reformation and Baroque art from Italy (such as the slightly later Carracci and Caravaggio).

Contributors

CC licensed content, Shared previously

- Cranach's Wittenberg Altarpiece. **Authored by**: Elizabeth Massa-MacLeod. **Provided by**: Khan Academy. **Located at**: https://web.archive.org/web/20140215031210/http://smarthistory.khanacademy.org/cranachs-wittenberg-altarpiece.html. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.12: ** Cranach's Wittenberg Altarpiece is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.12: Cranach's Wittenberg Altarpiece** is licensed CC BY-NC-SA 4.0.

11.13: Holbein's The Ambassadors

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Hans Holbein the Younger's *The Ambassadors*.



The link to this video is provided at the bottom of this page.

Hans Holbein the Younger, *The Ambassadors*, 1533, oil on oak, 207 × 209.5 cm (The National Gallery, London).

External Link

View this work up close on the Google Art Project.

Contributors

CC licensed content, Shared previously

- Holbein the Younger, the Ambassadors. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern/holbein/v/hans-holbein-the-younger-the-ambassadors-1533. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.13: Holbein's The Ambassadors is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.13: Holbein's The Ambassadors** is licensed CC BY-NC-SA 4.0.

11.14: Portrait of Henry the VIII

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Hans Holbein the Younger's *Portrait of Henry VIII*.



The link to this video is provided at the bottom of this page.

Hans Holbein the Younger, *Portrait of Henry VIII*, 1540, oil on panel, (Palazzo Barberini, Rome).

Please note: there have been questions raised as to whether this painting is by Holbein or his workshop, or perhaps a later copy; recent research suggests that it is an original Holbein.

Contributors

CC licensed content, Shared previously

- Holbein the Younger, Henry VIII. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern/holbein/v/hans-holbein-the-younger-portrait-of-henry-viii-1540. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.14: Portrait of Henry the VIII is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.14: Portrait of Henry the VIII** is licensed CC BY-NC-SA 4.0.

11.15: Bruegel's The Dutch Proverbs

Dr. Beth Harris and Dr. Steven Zucker provide a description, historical perspective, and analysis of Pieter Bruegel the Elder's *The Dutch Proverbs*.



The link to this video is provided at the bottom of this page.

Pieter Bruegel the Elder, *The Dutch Proverbs*, 1559, oil on oak, 117 × 163 cm (Gemäldegalerie, Staatliche Museen zu Berlin)

External Link

View this painting up close in the Google Art Project

Contributors

CC licensed content, Shared previously

- Bruegel, the Dutch Proverbs. **Authored by**: Dr. Beth Harris, Dr. Steven Zucker. **Provided by**: Khan Academy. **Located at**: www.khanacademy.org/humanities/renaissance-reformation/northern/antwerp-bruges/v/pieter-bruegel-the-elder-the-dutch-proverbs-1559. **License**: *CC BY-NC-SA: Attribution-NonCommercial-ShareAlike*

11.15: Bruegel's The Dutch Proverbs is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.15: Bruegel's The Dutch Proverbs** is licensed CC BY-NC-SA 4.0.

11.16: External Resources

Check out these websites for more information:

- Khan Academy's Hans Holbein video library
- German art tour
- A Biographical page on Dürer

Watch this video:



The link to this video is provided at the bottom of this page.

Contributors

CC licensed content, Original

- Art History II. **Provided by**: Extended Learning Institute of Northern Virginia Community College. **Located at**: http://eli.nvcc.edu/. **License**: *CC BY: Attribution*

All rights reserved content

- Pieter Bruegel the Elder - Selected Works. **Authored by**: ki4clz. **Located at**: https://youtu.be/CP9kVi9uog0. **License**: *All Rights Reserved*. **License Terms**: Standard YouTube License

11.16: External Resources is shared under a not declared license and was authored, remixed, and/or curated by LibreTexts.

- **6.16: External Resources** is licensed CC BY-NC-SA 4.0.

Index

L

linear perspective
9.6: Linear Perspective

Glossary

Sample Word 1 | Sample Definition 1

Glossary

Sample Word 1 | Sample Definition 1

Detailed Licensing

Overview

Title: Art History I and II

Webpages: 178

All licenses found:

- Undeclared: 100% (178 pages)

By Page

- Art History I and II - *Undeclared*
  - Front Matter - *Undeclared*
    - TitlePage - *Undeclared*
    - InfoPage - *Undeclared*
    - Table of Contents - *Undeclared*
    - Licensing - *Undeclared*
  - 1: Introduction - *Undeclared*
    - 1.1: Overview - *Undeclared*
    - 1.2: Key Learning Items - *Undeclared*
    - 1.3: Common Questions about Dates - *Undeclared*
    - 1.4: A Beginner's Guide to the History of Western Culture - *Undeclared*
    - 1.5: Why Look at Art? - *Undeclared*
    - 1.6: The Skill of Describing - *Undeclared*
    - 1.7: Patronage and the Status of the Artist - *Undeclared*
    - 1.8: Glossary of Art Terms - *Undeclared*
    - 1.9: External Resource - *Undeclared*
  - 2: Early Christian Art - *Undeclared*
    - 2.1: Overview - *Undeclared*
    - 2.2: Key Learning Items - *Undeclared*
    - 2.3: Introduction to Early Christianity - *Undeclared*
    - 2.4: Early Christian Art - *Undeclared*
    - 2.5: After Constantine - *Undeclared*
    - 2.6: Santa Maria Antiqua Sarcophagus - *Undeclared*
    - 2.7: Santa Pudenziana - *Undeclared*
    - 2.8: Sarcophagus of Junius Bassus - *Undeclared*
    - 2.9: Santa Sabina - *Undeclared*
    - 2.10: Santa Maria Maggiore - *Undeclared*
    - 2.11: Mausoleum of Galla Placidia - *Undeclared*
    - 2.12: External Resources - *Undeclared*
  - 3: Early Medieval, Carolingian and Ottonian Art - *Undeclared*
    - 3.1: Overview - *Undeclared*
    - 3.2: Key Learning Items - *Undeclared*
    - 3.3: Early Medieval Art - *Undeclared*
    - 3.4: Fibulae - *Undeclared*
    - 3.5: Sutton Hoo Ship Burial - *Undeclared*
    - 3.6: Medieval Manuscripts - *Undeclared*
    - 3.7: The Bestiary - *Undeclared*
    - 3.8: The Lindisfarne Gospels - *Undeclared*
    - 3.9: Carolingian Art - *Undeclared*
    - 3.10: Lindau Gospels Cover - *Undeclared*
    - 3.11: St. Michael's Church - *Undeclared*
    - 3.12: External Resources - *Undeclared*
  - 4: Byzantine Art - *Undeclared*
    - 4.1: Overview - *Undeclared*
    - 4.2: Key Learning Items - *Undeclared*
    - 4.3: San Vitale - *Undeclared*
    - 4.4: Iconoclasm - *Undeclared*
    - 4.5: Hagia Sophia - *Undeclared*
    - 4.6: Ivory Panel with Archangel - *Undeclared*
    - 4.7: Icon of Saint George - *Undeclared*
    - 4.8: Icon of the Triumph of Orthodoxy - *Undeclared*
    - 4.9: External Resources - *Undeclared*
  - 5: Romanesque Art - *Undeclared*
    - 5.1: Overview - *Undeclared*
    - 5.2: Key Learning Items - *Undeclared*
    - 5.3: Introduction to Romanesque Art - *Undeclared*
    - 5.4: Pilgrimage Routes - *Undeclared*
    - 5.5: Church Architecture - *Undeclared*
    - 5.6: Abbaye of Fontenay - *Undeclared*
    - 5.7: Saint Trophime - *Undeclared*
    - 5.8: Last Judgment Tympanum - *Undeclared*
    - 5.9: Virgin from Ger - *Undeclared*
    - 5.10: Historiated Capitals - *Undeclared*
    - 5.11: Painting- Wise and Foolish Virgins - *Undeclared*
    - 5.12: Bayeux Tapestry - *Undeclared*
    - 5.13: Diagram of a Romanesque Portal - *Undeclared*
    - 5.14: External Resources - *Undeclared*
  - 6: Gothic Art - *Undeclared*
    - 6.1: Overview - *Undeclared*
    - 6.2: Key Learning Items - *Undeclared*
    - 6.3: St. Denis - *Undeclared*
    - 6.4: Cathedral of Notre Dame de Chartres - *Undeclared*
    - 6.5: Gothic Architecture - *Undeclared*
    - 6.6: Southwell Minister - *Undeclared*

- 6.7: Salisbury Cathedral - *Undeclared*
- 6.8: Blanche of Castile - *Undeclared*
- 6.9: External Resources - *Undeclared*

- 7: Proto-Renaissance (1300–1400) - *Undeclared*
  - 7.1: Overview - *Undeclared*
  - 7.2: Key Learning Items - *Undeclared*
  - 7.3: Cimabue - *Undeclared*
  - 7.4: Giotto's Arena Chapel - *Undeclared*
  - 7.5: Ognissanti Madonna - *Undeclared*
  - 7.6: Duccio, Maesta - *Undeclared*
  - 7.7: Lorenzetti's Palazzo Pubblico Frescos - *Undeclared*
  - 7.8: Simone Martini's Annunciation - *Undeclared*
  - 7.9: External Resources - *Undeclared*
- 8: 1400–1500—Art in Northern Europe - *Undeclared*
  - 8.1: Overview - *Undeclared*
  - 8.2: Key Learning Items - *Undeclared*
  - 8.3: Introduction to the Renaissance in Italy and the North - *Undeclared*
  - 8.4: Sluter's Well of Moses - *Undeclared*
  - 8.5: Holy Thorn Reliquary - *Undeclared*
  - 8.6: Introduction to Flanders - *Undeclared*
  - 8.7: Campin's Merode Altarpiece - *Undeclared*
  - 8.8: Jan van Eyck's Ghent Altarpiece - *Undeclared*
  - 8.9: Arnolfini Portrait - *Undeclared*
  - 8.10: Hugo van der Goes - *Undeclared*
  - 8.11: Van der Weyden's Deposition - *Undeclared*
  - 8.12: The Unicorn in Captivity - *Undeclared*
  - 8.13: External Resources - *Undeclared*
- 9: 1400–1500—Art in Italy - *Undeclared*
  - 9.1: Overview - *Undeclared*
  - 9.2: Key Learning Items - *Undeclared*
  - 9.3: Florence in the Early Renaissance - *Undeclared*
  - 9.4: Orsanmichele - *Undeclared*
  - 9.5: Bruelleschi and Ghiberti, The Sacrifice of Isaac - *Undeclared*
  - 9.6: Linear Perspective - *Undeclared*
  - 9.7: Early Applications of Linear Perspective - *Undeclared*
  - 9.8: Donatello's Works - *Undeclared*
  - 9.9: Contrapposto - *Undeclared*
  - 9.10: Masaccio's Tribute Money - *Undeclared*
  - 9.11: Masaccio's Holy Trinity - *Undeclared*
  - 9.12: Fra Angelico's The Annunciation - *Undeclared*
  - 9.13: Fra Filippo Lippi - *Undeclared*
  - 9.14: Piero della Francesca's Portraits of the Duke and Duchess of Urbino - *Undeclared*
  - 9.15: Botticelli's Birth of Venus - *Undeclared*
  - 9.16: Alberti - *Undeclared*
  - 9.17: Introduction to Venice - *Undeclared*
  - 9.18: Bellini's St. Francis - *Undeclared*
  - 9.19: Mantegna's Works - *Undeclared*
  - 9.20: External Resources - *Undeclared*
- 10: 1500–1600—High Renaissance and Mannerism in Italy - *Undeclared*
  - 10.1: Overview - *Undeclared*
  - 10.2: Key Learning Items - *Undeclared*
  - 10.3: Art and Science in the Renaissance - *Undeclared*
  - 10.4: Toward the High Renaissance - *Undeclared*
  - 10.5: Leonardo da Vinci Introduced - *Undeclared*
  - 10.6: Virgin of the Rocks - *Undeclared*
  - 10.7: The Last Supper - *Undeclared*
  - 10.8: Mona Lisa - *Undeclared*
  - 10.9: Michelangelo Introduced - *Undeclared*
  - 10.10: Pietà - *Undeclared*
  - 10.11: David - *Undeclared*
  - 10.12: Moses - *Undeclared*
  - 10.13: Sistine Chapel Ceiling - *Undeclared*
  - 10.14: Sistine Chapel- Last Judgment - *Undeclared*
  - 10.15: Marriage of the Virgin - *Undeclared*
  - 10.16: Madonna of the Goldfinch - *Undeclared*
  - 10.17: School of Athens - *Undeclared*
  - 10.18: Alba Madonna - *Undeclared*
  - 10.19: Tempietto - *Undeclared*
  - 10.20: Saint Peter's Basilica - *Undeclared*
  - 10.21: Introduction to Venetian Painting - *Undeclared*
  - 10.22: Giorgione, The Tempest - *Undeclared*
  - 10.23: Bellini and Titian, Feast of the Gods - *Undeclared*
  - 10.24: Titian, Bacchus and Ariadne - *Undeclared*
  - 10.25: Titian, Madonna of the Pesaro Family - *Undeclared*
  - 10.26: Titian, Venus of Urbino - *Undeclared*
  - 10.27: Veronese, Feast in the House of Levi - *Undeclared*
  - 10.28: Tintoretto, The Origin of the Milky Way - *Undeclared*
  - 10.29: Introduction to Mannerism - *Undeclared*
  - 10.30: Parmigianino's Madonna of the Long Neck - *Undeclared*
  - 10.31: Bronzino and the Mannerist Portrait - *Undeclared*
  - 10.32: El Greco's Adoration of the Shepherds - *Undeclared*
  - 10.33: External Resources - *Undeclared*
- 11: 1500–1600—The Age of Reformation- Northern Renaissance Art - *Undeclared*
  - 11.1: Overview - *Undeclared*
  - 11.2: Key Learning Items - *Undeclared*
  - 11.3: Introduction to the Protestant Reformation - *Undeclared*
  - 11.4: Dürer's Four Apostles - *Undeclared*

- 11.5: Self-Portrait 1498 - *Undeclared*
- 11.6: Self-Portrait 1500 - *Undeclared*
- 11.7: What Is a Print? - *Undeclared*
- 11.8: Dürer's Prints - *Undeclared*
- 11.9: Bosch's Last Judgment - *Undeclared*
- 11.10: Altdorfer's Battle of Issus - *Undeclared*
- 11.11: Cranach's Adam and Eve - *Undeclared*
- 11.12: ** Cranach's Wittenberg Altarpiece - *Undeclared*
- 11.13: Holbein's The Ambassadors - *Undeclared*
- 11.14: Portrait of Henry the VIII - *Undeclared*
- 11.15: Bruegel's The Dutch Proverbs - *Undeclared*
- 11.16: External Resources - *Undeclared*

Back Matter - *Undeclared*

- Index - *Undeclared*
- Glossary - *Undeclared*
- Glossary - *Undeclared*
- Detailed Licensing - *Undeclared*