**Gothic Era**

1150/1400

About 250 years


Man is conceived of blood made rotten by the heat of lust; and in the end worms, like mourners, stand about his corpse. In life he produced lice and tapeworms; in death he will produce worms and flies. In life he produced dung and vomit; in death he produces rottenness and stench. In life he fattened one man; in death he fattens a multitude of worms.

**Dematerialization**

Image floats on gold background (Byzantine influence lingers)

*Madonna and Child*, ca. 1326
Simone Martini (Italian [Siena], ca. 1284–1344)
Tempera on panel; Overall: 23 1/8 x 15 1/2 in. (58.8 x 39.6 cm); Painted Surface: 22 1/2 x 15 1/8 in. (57.2 x 38.4 cm)

Martini Madonna detail

Not in text

**Notre Dame Cathedral**

Begun in 1163

Not in text

Notre Dame Cathedral

Flying buttresses

C. 1175
**Other Gothic innovations**

- pointed arch (instead of round arch)
- ribbed vault (instead of dome)
- stained glass windows

(see pp. 163-170)

**WHO CAME UP WITH THESE IDEAS?**

**THE ARCHITECT(S)? WHO WORKED FOR**

**SAY IT FIRST:** **SOO-zhay**

Abbot Suger (c.1085-1151)

The dull mind rises to truth through that which is material . . .

p. 163

How to justify this expense?

**Abbey Church of Saint Denis**

ribbed vaulting

**Chartres Cathedral**
1150 – a Gothic date to remember

Gothic style architecture starts and is rapidly disseminated around 1150.

A much clearer start & style than Romanesque

A hint of the Renaissance in the air?

Cimabue, Madonna Enthroned, 1280-90

NO PERSPECTIVE

flat pictorial space similar to Ancient & Byzantine works

Similar to TEXTBOOK p. 161
Byzantine

*Enthroned Madonna and Child*, 13th century
tempera on panel, 131.1 x 76.8 cm (51 5/8 x 30 1/4 in.)

Greek & Italian blend

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**GIOTTO**

*Madonna in Glory*
c. 1311
Tempera on panel
128 x 90 1/2 in.

Suggestions of PERSPECTIVE in a GOTHIC ERA work;
PERSPECTIVE is a major development of the RENAISSANCE
(key words in **BOLD**)

SEE TEXT! p. 184

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**Giotto**

*Pieta (Lamentation)*
fresco

SEE TEXT! p. 185

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**GIOTTO**

*The Presentation of the Virgin*
c. 1305
Fresco. Cappella dell’Arena, Padua

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**Duccio di Buoninsegna**
(c.1255 - c.1319)
The Temptation of Christ on the Mountain,
1308-1311
Tempera on poplar panel
17 in. x 18 1/8 in.
The Great Schism(s)

- East/West churches split 1054
- Western church, multiple Popes simultaneously, 1378-1417
- General weakening of the authority of the Church in civil affairs

PLAGE – 1350s

1/3 OF THE POPULATION OF EUROPE DEAD
certainly raises the going pay rate for labor!
stimulus for coming Renaissance?

SUMMARY – Late Medieval & Gothic

- ARCHITECTURE – arches get the point; buttresses fly & glass is stained – emphasis on VERTICAL
- ART – dematerialized human figures moving towards realistic pictorial space
- MUSIC – POLYPHONY; rhythmic notation; Ars Nova
- IDEAS – life is bad, humans worse, God is great
- EVENTS – plague, weakening of Church authority

Anchor Dates

1000 - Musical STAFF used for CHANT in the EARLY MEDIEVAL PERIOD in MONASTERIES

1066 - BATTLE OF HASTINGS depicted in the BAYEUX TAPESTRY which we associate with FEUDALISM

1150 - GOTHIC ARCHITECTURE

Up to dates?

480 BC - Start of CLASSICAL GREEK PERIOD
0 - Just after the start of the ROMAN EMPIRE; Caesar Augustus reigns
547 - SAN VITALE; sort of end of Early Christian period
c.1000 - Guido describes the musical staff
c.1150 - Gothic architecture defined & disseminated

... man was formed of dust, slime, and ashes: what is even more vile, of the filthiest seed. He was conceived from the itch of the flesh, in the heat of passion and the stench of lust; and worse yet, with the stain of sin. He was born to toil, dread, and trouble; and more wretched still, was born only to die. He commits depraved acts by which he offends God, his neighbor, and himself; shameful acts by which he defiles his name, his person, and his conscience; and vain acts by which he ignores all things important, useful, and necessary. He will become fuel for those fires which are forever hot and burn forever bright; food for the worm which forever nibbles and digests; a mass of rottenness which will forever stink and reek.