

Excerpted from Carol Strickland, *The Annotated Mona Lisa*, 1995, 24 – 29.

THE MIDDLE AGES: THE REIGN OF RELIGION

The Middle Ages included the millennium from the fifth to the fifteenth century, roughly from the fall of Rome until the Renaissance. During its initial period, called the Dark Ages, after the death of the Byzantine Emperor Justinian in 565 until the reign of Charlemagne in 800, barbarians destroyed what had taken 3,000 years to build. Yet the Dark Ages were only part of the Middle Ages story. There were many bright spots in art and architecture, from the splendor of the Byzantine court in Constantinople to the majesty of Gothic cathedrals.

Three major shifts occurred that had far-reaching effects on Western civilization:

1. Cultural leadership moved north from the Mediterranean to France, Germany, and the British Isles.
2. Christianity triumphed over paganism and barbarism.
3. Emphasis shifted from the here-and-now to the hereafter, and with it from the body as beautiful to the body as corrupt.

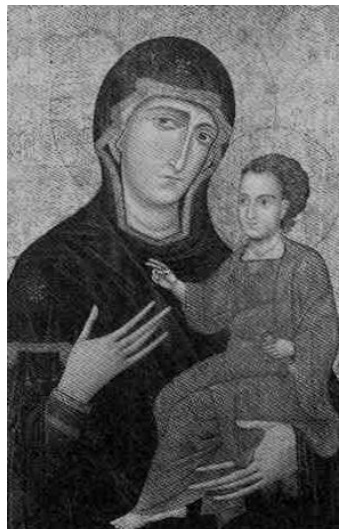
Since the Christian focus was on salvation for a glorious afterlife, interest in realistically representing objects of the world disappeared. Nudes were forbidden, and even images of clothed bodies showed ignorance of anatomy. The Greco-Roman ideals of harmonious proportions and balance between the body and mind ceased to exist. Instead, medieval artisans were interested exclusively in the soul, especially in instructing new believers in church dogma. Art became the servant of the church. Theologians believed church members would come to appreciate divine beauty through material beauty, and lavish mosaics, paintings, and sculpture were the result.

In architecture, this orientation toward the spiritual took the form of lighter, more airy buildings. The mass and bulk of Roman architecture gave way to buildings reflecting the ideal Christian: plain on the outside but glowing with spiritually symbolic mosaics, frescoes, or stained glass inside.

Medieval art was composed of three different styles: **Byzantine**, **Romanesque**, and **Gothic**.

GOLDEN AGE OF BYZANTINE ART

Byzantine refers to eastern Mediterranean art from A.D. 330, when Constantine transferred the seat of the Roman Empire to Byzantium (later called Constantinople) until the city's fall to the Turks in 1453. In the interim, while Rome was overrun by barbarians and declining to a heap of rubble, Byzantium became the center of a brilliant civilization combining early Christian art with the Greek Oriental taste for rich decoration and color. In fact, the complex formality of Byzantine art and architecture doubtless shaped the modern sense of the word "Byzantine."



ICONS

As gloomy as these images of tortured martyrs were, no discussion of Byzantine art is complete without a look at icons. Icons were small wood-panel paintings, believed to possess supernatural powers. The images of saints or holy persons were typically rigid, frontal poses, often with halos and staring, wide eyes. Icons supposedly had magical properties. According to legend, one wept, another emitted the odor of incense. Ardent believers carried them into battle or wore away their faces by kissing them. So powerful did the cult of icons become that they were banned from 726-843 as a violation of the commandment against idolatry.

ART OF THE MIDDLE AGES

Throughout the Middle Ages, in a succession of three styles, art was concerned with religion. The main forms of art and architecture associated with each style were:

| | BYZANTINE | ROMANESQUE | GOthic |
|--------------|------------------------|------------------------------|---------------------------------------|
| ART | Mosaics, icons | Frescoes, stylized sculpture | Stained glass, more natural sculpture |
| ARCHITECTURE | Central-dome church | Barrel-vaulted church | Pointed-arch cathedral |
| EXAMPLE | Hagia Sophia | St. Sernin | Chartres |
| DATE | 532–37 | Begun 1080 | 1194–1260 |
| PLACE | Constantinople, Turkey | Toulouse, France | Chartres, France |

MOSAICS. Some of the world's greatest art, in the form of mosaics, was created during the fifth and sixth centuries in Turkish Byzantium and its Italian capital, Ravenna. Mosaics were intended to publicize the now-official Christian creed, so their subject was generally religion with Christ shown as teacher and all-powerful ruler. Sumptuous grandeur, with halos spotlighting sacred figures and shimmering gold backgrounds, characterized these works.

Human figures were flat, stiff, and symmetrically placed, seeming to float as if hung from pegs. Artisans had no interest in suggesting perspective or volume. Tall, slim human figures with almond-shaped faces, huge eyes, and solemn expressions gazed straight ahead, without the least hint of movement.

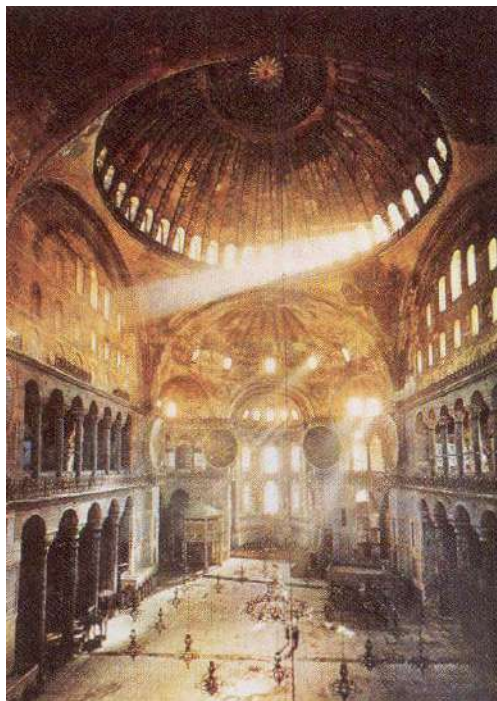


"Justinian and Attendants," c. 547, San Vitale, Ravenna



Although drawing on the Roman tradition of setting colored cubes, or tesserae, in plaster to form a picture, Byzantine mosaics (above, right) were distinct from Roman (left). Here are the principal variations:

| ROMAN MOSAICS | VS. | BYZANTINE MOSAICS |
|---|-----|---|
| Used opaque marble cubes | | Used reflective glass cubes |
| Pieces had smooth, flat finish | | Surfaces left uneven so work sparkled |
| Colors limited due to use of natural stones | | Glowing glass in wide range of colors |
| Typically found on floor of private homes | | Found on walls and ceilings — especially church dome and apse |
| Subjects were secular, like battles, games | | Subjects were religious, like Christ as shepherd |
| Used minute pieces for realistic detail | | Large cubes in stylized designs |
| Background represented landscape | | Background was abstract: sky-blue, then gold |



HAGIA SOPHIA. When Emperor Justinian decided to build a church in Constantinople, the greatest city in the world for 400 years, he wanted to make it as grand as his empire. He assigned the task to two mathematicians, Anthemius of Tralles and Isidorus of Miletus. They obliged his ambition with a completely innovative structure, recognized as a climax in Byzantine architectural style.

The Hagia Sophia (pronounced HAH zhee ah soh FEE ah; the name means "holy wisdom") merged the vast scale of Roman buildings like the Baths of Caracals with an Eastern mystical atmosphere. Nearly three football fields long, it combined the Roman rectangular basilica layout with a huge central dome. Architects achieved this breakthrough thanks to the Byzantine contribution to engineering—pendentives. For the first time, four arches forming a square (as opposed to round weight-bearing walls, as in the Pantheon) supported a dome. This structural revolution accounted for the lofty, unobstructed interior with its soaring dome.

Anthemius of Tralles and Isidorus of Miletus, Hagia Sophia, Constantinople (Istanbul, Turkey), 532-37. Cathedrals from Venice to Russia were based on this darned structure, a masterpiece of Byzantine architecture.

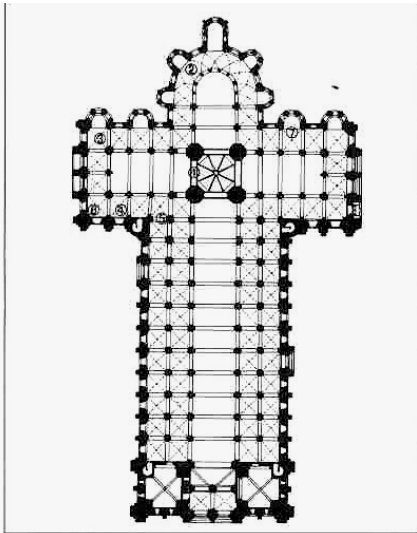
Forty arched windows encircle the base of the dome, creating the illusion that it rests on a halo of light. This overhead radiance seems to dissolve the walls in divine light, transforming the material into an otherworldly vision. So successful was his creation, that Justinian boasted, "Solomon, I have vanquished thee! "

ROMANESQUE ART: STORIES IN STONE

With the Roman Catholic faith firmly established, a wave of church construction throughout feudal Europe occurred from 1050 to 1200. Builders borrowed elements from Roman architecture, such as rounded arches and columns, giving rise to the term Romanesque for the art and architecture of the period. Yet because Roman buildings were timber-roofed and prone to fires, medieval artisans began to roof churches with stone vaulting. In this system, barrel or groin vaults resting on piers could span large openings with few internal supports or obstructions.

Pilgrimages were in vogue at the time, and church architecture took into account the hordes of tourists visiting shrines of sacred bones, garments, or splinters from the True Cross brought back by the Crusaders. The layout was cruciform, symbolizing the body of Christ on the cross with a long nave transversed by a shorter transept. Arcades allowed pilgrims to walk around peripheral aisles without disrupting ceremonies for local worshipers in the central nave. At the *chevet* ("pillow" in French), called such because it was conceived as the resting place for Christ's head as he hung on the cross, behind the altar, were semicircular chapels with saints' relics.

The exterior of Romanesque churches was rather plain except for sculptural relief around the main portal. Since most church-goers were illiterate, sculpture taught religious doctrine by telling stories in stone. Sculpture was concentrated in the tympanum, the semicircular space beneath the arch and above the lintel of the central door. Scenes of Christ's ascension to the heavenly throne were popular, as well as grisly Last Judgment dioramas, where demons gobbled hapless souls, while devils strangled or spitted naked bodies of the damned.



Plan of St. Sernin, Toulouse, France. *This typical segmented, Romanesque structure includes multiple semicircular chapels and vaulted square bays.*



The nave of St. Sernin showing barrel vaults, c. 1080–1120.



Last Judgment from west tympanum, Autun Cathedral, c.1130–35. *In Romanesque sculpture, realism yielded to moralism. Bodies, distorted to fit the masonry niche, were elongated with expressions of intense emotion.*

GIOTTO: PIONEER PAINTER

Because Italy maintained contact with Byzantine civilization, the art of painting was never abandoned. But at the end of the 13th century, a flowering of technically skilled painting occurred, with masters like Duccio and Simone Martini of Siena and Cimabue and Giotto of Florence breaking with the frozen Byzantine style for softer, more lifelike forms. The frescoes (paintings on damp plaster walls) of Giotto di Bondone (pronounced JOT toe; c.1266-1337) were the first since the Roman period to render human forms suggesting weight and roundness. They marked the advent of what would afterward become painting's central role in Western art.

Giotto, "Noli me tangere," 1305, fresco, Arena Chapel, Padua. Giotto painted human figures with a sense of anatomical structure beneath the drapery.

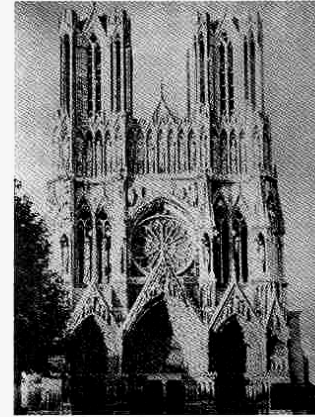


HOW TO TELL THEM APART



St. Trophime,
late 12th
century, Arles,
France.

Romanesque churches had round arches and stylized sculpture. Gothic cathedrals had pointed arches and more natural sculpture. Keeping Romanesque and Gothic straight means recognizing the distinctive features of each, like the following:



Reims Cathedral,
west façade,
c.1220–36, France.

| | ROMANESQUE | VS. | GOTHIC |
|----------------|-----------------------|-----|---------------------------------|
| EMPHASIS | horizontal | | vertical |
| ELEVATION | modest height | | soaring |
| LAYOUT | multiple units | | unified, unbroken space |
| MAIN TRAIT | rounded arch | | pointed arch |
| SUPPORT SYSTEM | piers, walls | | exterior buttresses |
| ENGINEERING | barrel & groin vaults | | ribbed groin vaults |
| AMBIANCE | dark, solemn | | airy, bright |
| EXTERIOR | simple, severe | | richly decorated with sculpture |

ILLUMINATED MANUSCRIPTS. With hordes of pillagers looting and razing cities of the former Roman Empire, monasteries were all that stood between Western Europe and total chaos. Here monks and nuns copied manuscripts, keeping alive both the art of illustration in particular and Western civilization in general. By this time, the papyrus scroll used from Egypt to Rome was replaced by the vellum (calfskin) or parchment (lambskin) codex, made of separate pages bound at one side. Manuscripts were considered sacred objects containing the word of God. They were decorated lavishly, so their outward beauty would reflect their sublime contents. Covers were made of gold studded with precious and semiprecious gems. Until printing was developed in the fifteenth century, these manuscripts were the only form of books in existence, preserving not only religious teachings but also Classical literature.

Some of the richest, purely ornamental drawings ever produced are contained in the illuminated Gospel called the **Book of Kells** (760-820), collection of Trinity College, Dublin, produced by Irish monks. The text was highly embellished with colorful abstract patterns. Enormous letters, sometimes composed of interlacing whorls and fantastic animal imagery, cover entire pages.



GOTHIC ART: HEIGHT AND LIGHT

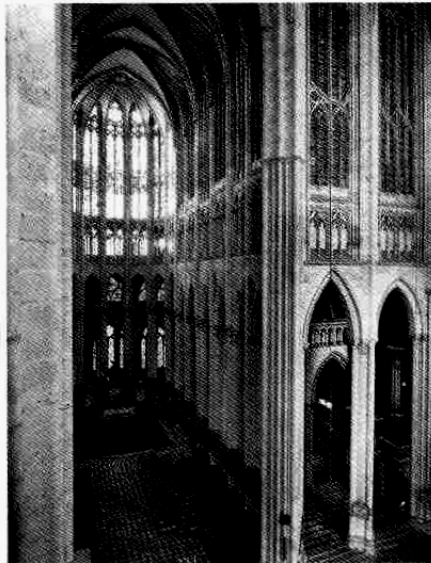
The pinnacle of Middle Ages artistic achievement, rivaling the wonders of ancient Greece and Rome, was the Gothic cathedral. In fact, these "stone Bibles" even surpassed Classical architecture in terms of technological daring. From 1200 to 1500, medieval builders erected these intricate structures, with soaring interiors unprecedented in world architecture.

What made the Gothic cathedral possible were two engineering break-throughs: ribbed vaulting and external supports called flying buttresses. Applying such point supports where necessary allowed builders to forgo solid walls pierced by narrow windows for skeletal walls with huge stained glass windows flooding the interior with light. Gothic cathedrals acknowledged no Dark Ages. Their evolution was a continuous expansion of light, until finally walls were so perforated as to be almost mullions framing immense fields of colored, story-telling glass.

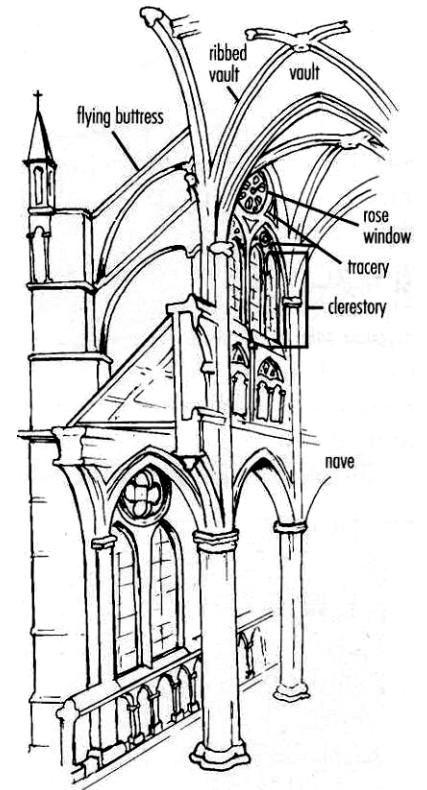
In addition to the latticelike quality of Gothic cathedral walls (with an effect like "petrified lace," as the writer William Faulkner said), verticality characterized Gothic architecture. Builders used the pointed arch, which increased both the reality and illusion of greater height. Architects vied for the highest naves (at Amiens, the nave reached an extreme height of 144 feet). When, as often happened, ambition outstripped technical skill and the naves collapsed, church members tirelessly rebuilt them.

Gothic cathedrals were such a symbol of civic pride that an invader's worst insult was to pull down the tower of a conquered town's cathedral. Communal devotion to the buildings was so intense that all segments of the population participated in construction. Lords and ladies, in worshipful silence, worked alongside butchers and masons, dragging carts loaded with stone from quarries. Buildings were so elaborate that construction literally took ages—six centuries for Cologne Cathedral—which explains why some seem a hodge-podge of successive styles.

Sainte-Chapelle, 13th century, Paris. *More than three-fourths of the exterior structure is composed of stained glass, filling the interior with rose-violet light.*



Choir of Beauvais Cathedral, begun 1272. *Beauvais Cathedral's linear design and pointed arches are characteristic of Gothic architecture.*



VAULT - arched ceiling

NAVE - main part of church interior

FLYING BUTTRESSES - exterior masonry bridges supporting walls

RIBBED VAULT - molded stone ribs covering seams of groin vaults

CLERESTORY - nave wall lit by windows

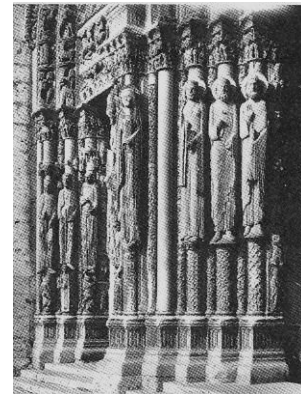
ROSE WINDOW - circular window filled with stained glass

TRACERY - stone armature decorating windows

THE ART OF ARCHITECTURE. Medieval theologians believed a church's beauty would inspire parishioners to meditation and belief. As a result, churches were much more than just assembly halls. They were texts, with volumes of ornaments preaching the path to salvation. The chief forms of inspirational decoration in Gothic cathedrals were sculpture, stained glass, and tapestries.

SCULPTURE: LONG AND LEAN. Cathedral exteriors displayed carved Biblical tales. The Early Gothic sculptures of Chartres (pronounced shartr) and the High Gothic stone figures of Reims (pronounced ranz) Cathedral show the evolution of medieval art.

The Chartres figures of Old Testament kings and queens (1140-50) are pillar people, elongated to fit the narrow columns that house them. Drapery lines are as thin and straight as the bodies, with few traces of naturalism. By the time the jamb figures of Reims were carved, around 1225-90, sculptors for the first time since antiquity approached sculpture in-the-round. These figures are almost detached from their architectural background, standing out from the column on pedestals. After the writings of Aristotle were discovered, the body was no longer despised but viewed as the envelope of the soul, so artists once again depicted flesh naturally.



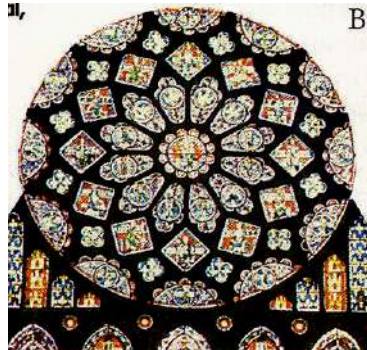
Jamb statues, Royal Portals, Chartres Cathedral, 1145-70



"The Visitation," jamb statues of west facade, Reims Cathedral, c 1225-90, France. Sculpture developed from stiff; disproportionately long figures (above) to a more rounded, natural style.

In "The Visitation," both the Virgin Mary and her kinswoman, Elizabeth, lean primarily on one leg, their upper bodies turned toward each other. The older Elizabeth has a wrinkled face, full of character, and drapery is handled with more imagination than before.

Rose window, Chartres Cathedral, 13th century. Thousands of pieces of glass, tinted with chemicals like cobalt and manganese, were bound together with strips of lead, which also outlined component figures.



STAINED GLASS. Chartres Cathedral was the visible soul of the Middle Ages. Built to house the veil of the Virgin given to the city by Charlemagne's grandson, Charles the Bald, in 876, it is a multi-media masterpiece. Its stained glass windows, the most intact collection of medieval glass in the world, measure 26,900 feet in total area. Illustrating the Bible, the lives of saints, even traditional crafts of France, the windows are like a gigantic, glowing, illuminated manuscript.

TAPESTRY. Weavers in the Middle Ages created highly refined tapestries, minutely detailed with scenes of contemporary life. Large wool-and-silk hangings, used to cut drafts, decorated stone walls in chateaus and churches. Huge-scale paintings were placed behind the warp (or lengthwise threads) of a loom in order to imitate the design in cloth.

A series of seven tapestries represents the unicorn legend. According to popular belief, the only way to catch this mythical beast was to use a virgin sitting in the forest as bait. The trusting unicorn would go to sleep with his head in her lap and awaken caged. The captured unicorn is chained to a pomegranate tree, a symbol of both fertility and, because it contained many seeds within one fruit, the church. During the Renaissance, the unicorn was linked with courtly love, but in the tapestry's ambiguous depiction both lying down and rearing up, he symbolizes the resurrected Christ.



"The Unicorn in Captivity," c. 1500, The Cloisters, MMA, NY.