

AP ART HISTORY ROMANESQUE AND GOTHIC TEST REVIEW

ROLLING REVIEW:

ART OF THE WARRIOR LORDS

- Small, portable works of art because the tribes who created the art were migratory
- Functional- items that the tribes could use (weapons, helmets, purse covers)
- INTERLACE - decorative intertwining ribbon that use most of the space in the art (NOT THE SAME AS ARABESQUES)
- ANIMAL FORMS - abstract animal forms, the tribes were originally pagans, who worshipped the spirits of nature
- SUTTON HOO - Location of a famous Warrior Lord ship burial in England
 - Purse Cover - used to cover a coin bag of the warrior lord, has INTERLACE and ABSTRACT ANIMAL FORMS
 - CLOISONNE - art made by soldering thin strips of metal to a background metal plate, filling in the spaces with jewels or liquid enamel

HIBERNO-SAXON ART

- Art from Ireland and British Isles
- Very similar in appearance to the ART OF THE WARRIOR LORDS
- Ireland and British Isles were converting to Christianity (St. Patrick - famous missionary to Ireland) - CHRISTIANITY IS THE MAIN DIFFERENCE between HIBERNO-SAXON and ART OF THE WARRIOR LORDS
- Celtic crosses - large stone crosses, have interlacing, symbol of Christianity, decorate graves and sites of martyrdom
- ILLUMINATED MANUSCRIPTS - holy books with many pictures and designs to illuminate the story being told
- Lindisfarne Gospels - Famous illuminated manuscript, famous for its CARPET PAGE - page in an illuminated manuscript filled with INTERLACING, also has abstract animal forms, the Carpet Page has a CELTIC CROSS in the center (influence of Christianity)
- BOOK OF KELLS - Another famous Hiberno-Saxon illuminated manuscript
 - Famous for CHI - RHO page - the first letters of Christ's name in Greek
 - Has abstract, intertwined animal forms
 - TETRAMORPH page - page that shows the Evangelists (Writers of the Gospels - Matthew, Mark, Luke, and John) in the animal

forms – Winged Man (Matthew), Lion (Mark), Ox (Luke), and Eagle (John)

Islamic Art

- Images of human or animal forms are prohibited from being in a mosque (no pictures of Allah or Muhammad)
- **CALLIGRAPHY** – Beautiful writing in Arabic (the language of Islam) usually of verses from the Koran (Islamic holy book)
- **ARABESQUES** – Intricate, interweaving designs of plant-like forms usually based on a geometric pattern, decorate mosques and prayer rugs
- **CALLIGRAPHY** and **ARABESQUES** are key elements of Islamic Art
- **Mosques** – Place for communal prayer and reading of the Koran for Muslims. Mosques have the following parts:
 - **MINARET** – Tower, can be more than one, a muezzin (Muslim crier) calls Muslims to pray five times a day based on the Five Pillars of Islam
 - **HYPOSTYLE HALL** – Large room in the mosque that has many columns and is used for communal prayer
 - **QIBLA** – Wall in the mosque that orients Muslims toward Mecca, the holiest city in Islam, which they are supposed to face when they are praying
 - **MIHRAB** – Decorative niche/indentation in the qibla wall, may represent that place from which the Prophet Muhammad led communal prayer when Islam began. Usually decorated with **CALLIGRAPHY** and **ARABESQUES**.
 - **MINBAR** – pulpit/elevated stand for a Muslim imam (religious teacher and expert in Koran) to read scripture to Muslims
 - **FORECOURT** – place in which Muslims can gather before or after prayer for fellowship/socializing

Romanesque Art & Architecture:

- **ROMANESQUE** – means “Roman-like.” Architecture with round arches, stone vaults, thick walls, and some exterior sculpture around the portal. Usually smaller windows because of such heavy stone walls
- 1000 – 1150 CE or 11TH AND 12TH CENTURIES
- Building of Romanesque churches was related to the phenomenon of pilgrimages to see holy relics
- **RELIC** – personal memorial of a holy person
- **RELIQUARY** – container for a relic
- **PARTS OF A ROMANESQUE CHURCH**
 - **CRUCIFORM** – shaped in the form of a cross
 - **AMBULATORY** – semicircular passageway around the apse that enabled pilgrims to see the relics without disturbing the

congregation. It had **RADIATING CHAPELS**, small semi-circular areas, around it to display reliquaries.

- **BARREL VAULTS** with **ROUND ARCHES**
- **PORTAL** – entrance to a church
- **TYMPANUM** – semicircular lunette above the doorway.
Decorated with a sculptural program based upon scripture.
Tympanum sculpture in the Romanesque style is angular, figures have agitated poses, and the compositions are crowded.
- The **PEDIMENT** of a Greek temple is similar to the **TYMPANUM** of a church.
- **VOUSSOIR** – the wedge shaped blocks that together form the archivolts of the arch framing the tympanum.
- **CROSSING SQUARE** – where the nave and the transept intersect.
- **BAY** – three-dimensional modules. For example, a nave bay was typically half the size of the **CROSSING SQUARE**.
- **CHOIR** – special seating by the altar for the priests, located towards the **EAST**
- **CRYPT** – place for the bodies of the priests, located **BELOW** the nave elevation

- **GISLEBERTUS** – sculptor who created the tympanum at Saint-Lazare in Autun.
- **BAPTISTERY** – place where infants and converts were initiated into the Christian community.
- **LEANING TOWER OF PISA** – actually a campanile or bell tower.
- **BAYEUX TAPESTRY** – Provides the Norman version of invasion and conquest of England. (Recall how Trajan's Column provided the Roman version of the campaign against the Dacians).
- **Santiago de Compostela** – a Romanesque pilgrimage church that contained the relics of St. James.
- **Saint Foy** – Romanesque pilgrimage church that contained the relics of the young martyr Saint Foy as well as a tympanum depicting the Last Judgment.
 - **Last Judgment tympanum** – Christ as the central figure in the Last Judgment of mankind. Shows Christ blessing the people on his right (procession including Mary and St. Peter, etc.) and condemns people on his left (souls in hell including a representation of the Seven Deadly Sins).
- **Saint Sernin at Toulouse** – another Romanesque pilgrimage church
- **La Madeleine at Vezelay** – Romanesque pilgrimage church complete with 24 judges from the book of Revelation in the tympanum.
Jesus is instilling the Holy Spirit in his apostles – and sending them out to spread the message.

- Several crusades were launched from La Madeleine.

GOTHIC CHURCHES

- Abbot Suger was the creator of the values of Gothic architecture. Remodeled Saint Denis.
- “Height and light” – soaring verticality and large areas of stained glass
- 1150 – 1400 CE or 13th and 14th Centuries
- “Gothic” title was invented during the Renaissance by Giorgio Vasari (Father of Art History) as an insult for the time period
- Nave elevation
 - Apse – semicircular end of the nave, located towards the east
 - Nave arcade – lines of arches and compound piers on the sides of the nave that separate it from the side aisles
 - Triforium – level of arches below the clerestory windows and above the nave arcade in a Gothic church
 - Clerestory – row of windows in the upper level of a wall

Below the nave elevation, churches usually had their crypts for the bodies of the deceased priests and monks who served the church

- Still has a CRUCIFORM shape (essentially cross-shaped design like Romanesque churches)
- Flying buttresses – External supports for the walls of Gothic churches that allowed greater height
- Ribbed Vaulting – stone vaults that protrude and support the ceiling. Ribbed vaulting allowed for greater height. (usually had a groin-shape orientation – in contrast to barrel vaults for Romanesque)
- Huge piers, ribbed vaults, and flying buttresses make up the support system in Gothic churches
- CHARTRES – Famous Gothic church, chief relic was the Virgin’s Veil (worn by Virgin Mary the night Christ was born)
 - ROYAL PORTAL – name given to the western portal of Chartres because of the figures of Old Testament kings and queens who preceded Christ. It consists of three separate portals.
 - Central Portal – Christ being worshipped by the TETRAMORPHS aka EVANGELISTS (Winged Man, Lion, Ox, and Eagle representing Matthew, Mark, Luke, and John) and the twenty-four elders during the time of the apocalypse
 - Christ is shown in a MANDORLA (oval-shaped light)
 - Twenty-four elders are shown in the ARCHIVOLTS

Sainte-Chapelle

- Reliquary chapel built by King Louis IX
- Upper level intended for the king and clergy
- Example of the Rayonnant style of the High Gothic

House of Jacques Coeur

- Extravagant home of a member of the French BOURGEOISIE
- Contains several Gothic features – spire, stained glass window, pointed arch, stone tracery, pinnacles

Gothic sculpture

- Becomes more independent from the architecture (the trumeaus, the walls, etc.) They stand out further in very high relief to almost in the round. Some of the statues are almost free-standing

ANNUNCIATION and VISITATION statues of Reims Cathedral in Reims, France (Gardner's 497)

- ANNUNCIATION – Two figures on the left are statues of Gabriel and Virgin Mary interact as he gives her the announcement that she will have Jesus. This is called a SACRA CONVERSAZIONE
- VISITATION – the statues on the right depict Mary visiting her cousin Elizabeth while she's pregnant. Elizabeth is pregnant with John the Baptist, who will eventually pave the way for Jesus
- Notice the contrapposto – not seen since Roman times
- The ANNUNCIATION and VISITATION statues have a slightly different style in sculpture indicating that several workshops were involved in the sculptural program of Reims
- The statues are all nearly free-standing

Christ as the *Beau Dieu* (Beautiful God) which shows him as a kindly teacher blessing those who enter the church

- Part of a TRUMEAU
- Nearly free-standing
- Has a canopy over his head – High Gothic style in 13th Century

Compare and contrast with Old Testament prophet and lions from Saint-Pierre at Moissac

- On the trumeau of a Romanesque portal
- More abstract and elongated than Christ Beau Dieu from Amiens

- Lower level of relief than Gothic sculpture

Virgin of Jeanne d'Evreux

- Reliquary sculpture commissioned by French nobility
- Figure is positioned in the Gothic S-curve

Anointing of David and David and Goliath

- From a Gothic-era ILLUMINATED MANUSCRIPT
- Figures are stand in the GOTHIC S-CURVE position
- Artist painted figures and architecture with detail
- Uses continuous narration – David is shown more than once in the same page
- Scene lacks perspective (depth)

English Gothic churches

- Longer and lower than French Gothic churches
- Use of decorative elements to mask the support methods
- Square apses and double transepts
- Situated in fields (French Gothic cathedrals were situated in cities)
- English Gothic is known for the use of FAN VAULTS – elaborate vaulting that resembles inverted umbrellas extending from ceiling
- Ex. Salisbury Cathedral, Chapel of Henry VII