**Gothic Guided Notes**

**Emergence of the Gothic Style**

 During the thirteenth and fourteenth centuries, trade, the growth of cities, and the increasing power of kings brought an end to the feudal system. The term **Gothic** was used for the art style of this period that replaced classical Greek and Roman forms. French architects used pointed arches, piers, and flying buttresses to erect slender, soaring cathedrals. The arches directed pressure downward to slender supporting piers. Then, supports or braces, known as “flying buttresses,” reached over the side aisles of churches and counteracted the thrust of the piers. Since walls could be made much thinner, these were filled with colorful stained-glass windows depicting Christian themes. Sunlight streamed through the windows, illuminating the churches and the relief sculptures inside. Bishops in cities vied to build the most magnificent cathedral. The Gothic style was also adopted for monasteries and secular buildings.

**Lesson 2**

**Gothic Sculpture and Illustrated Books**

 Gothic sculptures complemented the architectural setting of the cathedrals on which they were placed. Since soaring cathedrals looked as if they were stretching upward to heaven, sculptures also were elongated. Clearly identifiable figures projected outward into space. They also became more realistic, appearing as real people and expressing emotions. Veneration for the Virgin Mary grew, and sculptures of her are gentle and human. The tops of cathedrals were decorated with **gargoyles**, grotesque flying monsters. These were actually rainspouts made to look like evil spirits fleeing the building.

 The demand for illustrated religious books grew during the Gothic period. Drawing on the influence of stained-glass art, illustrations show figures with dark outlines enclosed in architectural frameworks. Later artists adopted a more realistic manner, known as the *International* style. The famous *Book of Hours* by the Limbourg brothers shows scenes from each of the twelve months in rich detail.

Pg. 337-339 Karley

Page 337

\_\_\_\_\_\_\_\_ is the term used to identify a period which began around the middle of the \_\_\_\_\_\_\_\_\_ century and lasted to the end of the \_\_\_\_\_\_\_\_\_\_ century. Since the Goths and other barbarian tribes had brought about the fall of \_\_\_\_\_\_\_\_, the term \_\_\_\_\_\_\_\_\_ was given to buildings that replaced \_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_. Romanesque prepared the way for the \_\_\_\_\_\_\_.

Page 338

Gothic architecture moved away from \_\_\_\_\_\_\_\_\_\_\_. It moved toward \_\_\_\_\_\_\_\_\_\_\_\_, grace, and \_\_\_\_\_\_\_\_. Romanesque churches were low, thick walled, and \_\_\_\_\_\_ \_\_\_\_. Gothic builders discovered they could reduce the sideways pressure of a stone roof by replacing the \_\_\_\_\_\_\_ arch with a \_\_\_\_\_\_\_\_ arch.

Page 339

A \_\_\_\_\_\_\_\_\_\_\_ is a support or brace that counteracts the outward thrust of an arch or vault. Because they often reach over the side aisles of the church, these were known as “\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_.” The space between supporting piers could be filled in with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. The wires across the top of this cage represents the \_\_\_\_\_\_ that support the \_\_\_\_\_\_. The only thing missing from the bird-cage illustration are the \_\_\_\_\_\_\_\_\_\_\_\_\_ on the outside. The walls of glass let light flow into the \_\_\_\_\_\_\_\_\_\_\_. They were an ideal way of \_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_ the faithful congregation. With stories depicting the lives of \_\_\_\_\_\_\_, the \_\_\_\_\_\_\_ \_\_\_\_\_\_, and \_\_\_\_\_\_\_, they bring to mind the beautifully colored illuminations found in Medieval \_\_\_\_\_\_\_\_\_\_\_\_.

Pg. 341-343 Ashley

Romanesque churches had to be lighted from within by \_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_

Tilting your head back as far as it will go, you see an \_\_\_\_\_\_ \_\_\_\_\_\_ ceiling that seems to float.

Romanesque churches were usually built in \_\_\_\_\_\_ \_\_\_\_\_\_.

How tall is the nave of Notre Dame? \_\_\_\_\_\_\_\_

How tall is the Amiens Cathedral? \_\_\_\_\_\_\_\_

How tall is the Cathedral at Beauvias? \_\_\_\_\_\_\_\_

The Gothic style of architecture spread from \_\_\_\_\_\_ to \_\_\_\_\_\_\_ \_\_\_\_\_\_\_ \_\_\_\_\_

Pg. 344-345 Brandy
**344**

Gothic sculpture and s\_\_\_\_\_\_\_\_ glass were designed as one large co\_\_\_\_\_\_\_\_\_: the cathedral erected to the glory of G\_\_\_. Gradually sculptures became more r\_\_\_\_\_\_\_\_\_ and individualized l\_\_\_\_\_. The p\_\_\_\_\_\_, pointed archs, and w\_\_\_\_\_\_\_\_ of Gothic cathedrals stretched u\_\_\_\_\_\_\_.

Statues were e\_\_\_\_\_\_\_\_\_ so they would not take away from from the s\_\_\_\_\_\_\_\_\_ quality of the cathedral. Also had t\_\_\_\_\_ pointing d\_\_\_\_\_\_\_\_ to appear as if they were rising.

Romanesque made sculptures look a\_\_\_\_\_\_\_\_\_\_\_ to the wall while gothic made theirs look to be in s\_\_\_\_\_\_\_.

**345**

Tried to make b\_\_\_\_\_\_ figures look like real people.

Pg. 346-347 Emma

**Pg. 346 & 347**

He is surrounded by the four Ev\_\_\_\_\_\_\_\_ who are writing over their d\_\_\_\_\_.

The tympana at B\_\_\_\_\_\_ makes use of a formal balance. 15 figures surround a bed on which the lifeless body of the V\_\_\_\_\_ M\_\_\_\_ rests. C\_\_\_\_\_ is the largest figure and you can see him holding a s\_\_\_\_ version of Mary. This is her soul, which he is carrying to h\_\_\_\_\_.

During the G\_\_\_\_\_ period, Mary was held in ven\_\_\_\_\_\_\_. Veneration is great respect or reverence.

An unusual feature of Gothic cathedrals are ga\_\_\_\_\_\_\_\_\_. They are grotesque flying m\_\_\_\_\_\_\_ that project out from the top of huge churches. They look very realistic. They were made to look like e\_\_\_ s\_\_\_\_\_ fleeing for their lives from the building.

During this time illuminated manuscripts and i\_\_\_\_\_\_\_\_\_\_ books also became more popular.

Pg. 348-349 Colin

The International Style

Pg. 350- Lizzie

Paintings on wooden panels were used for ?

Byzantine art was both \_\_\_\_\_ and \_\_\_\_ in Italy

Byzantine artists did \_\_\_\_ attempt to improve upon the efforts of earlier artists

Pg. 351 - Brittany

Giotto di B\_\_\_\_\_\_\_\_ - An artist that changed the future course of Italian art with his paintings of realistic people telling the familiar stories of C\_\_\_\_ and the V\_\_\_\_\_ who moved about in what seemed to be real space.

* There is a legend about G\_\_\_\_\_\_ being a poor shepherd boy who discovered he could draw while being in the field drawing on flat stones. C\_\_\_\_\_ a famous artist one day came across Giotto working on one of his drawings and was so amazed he took him in as a pupil in his studio.
* One time when C\_\_\_\_\_ left the room while he had been painting one of the masters. Before he returned G\_\_\_\_\_ painted a fly on the master’s nose and when Cimabue returned he tried several times to swat the fly off the nose before realising it was a painting where it was so realistic.

F\_\_\_\_\_ - a painting created when pigment is applied to a wall spread with fresh plaster

 Giotto’s painting were mainly murals on the inside of churches on walls in a fresco way

Giotto f\_\_\_\_\_\_ paintings were simple but powerful because he could not to great detail before the plaster dried

Pg. 352 Wesley

Pg. 353 Megan & Austin

G\_\_\_\_\_\_ fame eventually spread to R\_\_\_\_. The P\_\_\_ was preparing to decorate a basilica with paintings. His messenger went to Fl\_\_\_\_\_\_\_ to get info about giotto’s work. When the messenger arrived he asked for a sample of the work so Giotto drew a perfect circle on a piece of paper and handed it to the messenger. When the pope saw it her immediately summoned the artist. When giotto arrived he was admired and honored.

G\_\_\_\_\_ died in 1337 and a powerful man it Italy named lorenzo de medici had a stone statue made in his honor. Giotto identified new goals in art

 Gothic architecture did not become popular in Italy. Architects continued to build in the Romanesque style, and church walls were decorated with murals instead of stained glass.

Paintings on wooden panels were also used. One famous work by Duccio di Buoninsegna included several panels, with the Virgin in Majesty as the subject of the main panel. The artist used a gold background, intense colors, and a shallow space, similar to Byzantine art. His figures seem more solid and express emotions.

Another Italian artist, Giotto di Bondone, made even greater strides toward realism. His scenes from a chapel in Padua present realistic figures, actions, and emotions. Giotto’s paintings are murals created using the **fresco** technique, where pigment is applied to a wall spread with fresh plaster. Because this technique required a painting to be finished before the plaster dried, Giotto’s pictures are simple but powerfully expressive.

