

Chapter Eleven:  
The Fourteenth Century:  
A Time of Transition

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Calamity, Decay, and Violence:  
The Great Schism

- Boniface VIII vs. Philip the Fair of France
- Avignon Papacy / “Babylonian Captivity”
- 1378, three rival claimants to the papacy
- Church reform
- Peasant Revolt of 1381
  - Robin Hood myth

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Calamity, Decay, and Violence:  
The Hundred Years’ War

- Conflict between France and England
  - Fought on French soil
  - Poitiers, Crécy, Agincourt
- Pillaging bands of mercenaries
- Introduction of the longbow

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## Calamity, Decay, and Violence: The Black Death

- 1348 Bubonic Plague Epidemic
  - Population decline
- Boccaccio's *Decameron*
  - Eyewitness to the plague
  - Fabliaux, exempla, romances
  - "Human Comedy" vs. Divine Comedy

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## Literature in the Fourteenth Century Dante's *Divine Comedy*

- Influenced by intellectualism from Paris
  - Hierarchical, synthetic religious humanism
- Wide array of publications
- *The Comedy of Dante Alighieri...*
  - *Inferno, Purgatorio, Paradiso*
  - Organization
  - *Terza Rima*
  - Encyclopedic and complex

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11.1 Enrico Pazzi, *Dante Alighieri*, 1865, Piazza Santa Croce, Florence Italy



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### Symbolism in *The Divine Comedy*

- Journey
  - Virgil, Beatrice
- Numbers
  - Multiples of three, Trinity
- Punishments and Blessings
- Satan
- Light and Darkness
  - Intellectual estrangement from God

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11.3 Domenico di Michelino, *Dante and His Poem*, 1465, Fresco, Cathedral of Santa Maria del Fiore (Duomo), Florence, Italy



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Literature in Italy, England, and France:  
**Petrarch (1304-1374)**

- From Tuscany, South Florence
- Restless and curious
  - Collected and copied ancient texts
- Renaissance sensibility
  - Keen interest in self
  - Desire for personal glory and fame
  - *Secretum*

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Literature in Italy, England, and France:  
**Petrarch (1304-1374)**

- *Letter to Posterity*
  - Augustine's *Confessions*
- Latin writings, Latin masters
- Vernacular Poetry
  - *Canzoniere* [sonnets, canzoni]
  - Inspired by Laura
- Petrarchism

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Literature in Italy, England, and France:  
**Geoffrey Chaucer (1340-1400)**

- Highly placed civil servant
- Poetry, translations, treatise of the astrolabe
- English language as literary vehicle
- Skill in the art of human observation
- *Canterbury Tales*
  - Narrative frame
  - Cross-section of medieval society
  - Social commentary

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## Literature in Italy, England, and France: Christine de Pisan (1365-1428?)

- First female professional writer
- Literary debate: *Romance of the Rose*
  - Attacked Jean de Meung's misogyny
  - *The Letter to the God of Love*
  - *The Book of the City of Ladies*
- *The Treasure of the City of Ladies*
- *The Book of Peace*

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## Art in Italy: The Italo-Byzantine Background

- Northern artists inspired by classical art
  - France, England, Germany
- Italian artists rooted in Byzantine style
  - Conservative, traditional
- Italian sculptors broke from tradition
  - Nicola Pisano: emphasis on classical models
  - Giovanni Pisano: N. European influence

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11.6 Nicola Pisano, *Annunciation and Nativity*, 1259–1260, Pulpit detail, Baptistery, Pisa, Italy,



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## Art in Italy

- Cimabue (1240-1302)
  - Realism, anatomical understanding
  - Emotional appeal: corporeal weight and strain
  - Sense of space
- Duccio di Buoninsegna (1255-1319)
  - Emotional states of subjects through their physical appearances
  - Greater sense of space



11.8 Cimabue, *Madonna Enthroned with Angels and Prophets*, 1280-1290, from Santa Trinita, Florence, Italy



11.12 Duccio, *Madonna Enthroned with Saints*, 1308-1311. Principal panel of the *Maesta* altarpiece from Siena Cathedral, Siena, Italy.

## Art in Italy: Giotto's Break with the Past

- Giotto da Bondone (1267-1337)
  - Revolutionary figure (Vasari)
- Realism
  - Depth, volume through use of light and dark
  - Three-dimensional modeling of figures
  - “imitate nature”
- Naturalistic style
  - Emotion and drama

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11.11 Giotto,  
*The Lamentation over the Dead Christ*, 1305,  
Fresco,  
Cappella  
Scrovegni  
(Arena  
Chapel),  
Padua, Italy



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## Art in Italy: Painting in Siena

- International Style
  - Simone Martini (c. 1285-1344)
  - vs. Giotto's solid realism
  - Grace, sophistication, splendor, elegance
- Application of Giotto's Realism
  - Pietro and Ambrogio Lorenzetti
  - Palazzo Pubblico fresco

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11.18 Simone Martini, *The Annunciation with Saints Ansano and Margaret*, 1333. From Siena Cathedral, Siena, Italy



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11.19 Ambrogio Lorenzetti, *Peaceful City*, detail of *Effects of Good Government on the City and the Country*, 1338-1339, Sala della Pace, Palazzo Pubblico, Siena, Italy



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## Late Medieval Architecture

- Florence Cathedral
  - Brunelleschi's dome
- Duomo in Milan
  - Blend of Gothic and Classical elements
- Secular public buildings
  - Palazzo Vecchio, Palazzo Pubblico
  - Doge's Palace in Venice
- England's Perpendicular style

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11.24 Cathedral of Santa Maria del Fiore (the Duomo), Florence, Italy, 1296–1436



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11.23 Gloucester Cathedral, 1089-1420, Gloucester, England



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## Music: *Ars Nova*

- Independent, secular musicians
  - Ballads, love songs, current events
- *Ars Nova*
  - Philippe de Vitry (1291-1361)
  - Richness and complexity of sound
  - Harmonies, isorhythm

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11.25 A knight playing and singing to a lady, Flemish school, manuscript illumination from *The Romance of the Rose*, British Library, London, England

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Music:

### Guillaume de Machaut (1304-1377)

- *Messe de Notre Dame*
  - *Kyrie Eleison*
  - *Gloria*
  - *Credo*
  - *Sanctus and Benedictus*
  - *Agnus Dei*
- Secular music
  - *Ballades*, troubadour songs

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Music:

### Francesco Landini (1325-1397)

- Blind virtuoso performer
  - Organ, lute, flute
- *Madrigals*
- *Ballate*
- *Musica ficta*, notational problems

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## Chapter 11: Discussion Questions

- In what ways do Petrarch's life and work illustrate the conflict between medieval and Renaissance ideals? Explain.
- According to the text, Chaucer is "still very much a medieval man." Explain Chaucer's ties to medieval culture; do you agree that his ideology is completely medieval or are there signs of the emerging Renaissance within his *Canterbury Tales*?
- What characteristics are typical of the Italo-Byzantine style? What did early Renaissance artists do to break from this tradition? Explain, citing specific artistic examples.
- Compare the *Madonna Enthroned* as painted by Cimabue, Duccio, and Giotto. What stylistic influences, growth, and changes can be traced through the treatment of this theme by each artist?
- Although the term *Ars Nova* was originally applied to music of the period, is it possible to apply the term to the visual arts that emerged during the early Renaissance? Explain.

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