

# AP<sup>®</sup> ART HISTORY

## 2009 SCORING GUIDELINES

### Question 6

Left slide: Jamb Figures, Royal Portal, West Facade, Chartres Cathedral, c. 1145-55  
Right slide: *Ekkehard and Uta*, West Chapel Sanctuary, Naumburg Cathedral, c. 1245-60

6. The two works shown here were made in the same period, about 100 years apart.

Identify the period. Explain how the two works exemplify developments in sculpture during that period. Refer to specific characteristics of both works to support your answer. (10 minutes)

#### **Background:**

As the first surviving Early Gothic portal, the west portal (*porte royale*) of Chartres Cathedral in France contains the earliest extant examples of the column statues on the jambs, part of a development of sculptural groupings into more expansive yet unified programs that embrace the entire door. These jamb figures at Chartres portray prophets, kings, and queens of the Bible (specifically the Old Testament) as a figured base for the portal's program that visualizes the revelation of the prophetic tradition in the appearance(s) of Christ. As such, they not only embody the prophetic tradition but also flesh out the encyclopedic exegesis of sacral history—implying, if not explicating, the sweep from Genesis to Revelation and by extension the role of the Church within this sacral continuum. Further, the royal ancestors of Christ are intended to put forward the notion that the kings and queens of France are the spiritual successors of this line of pious royalty and therefore continue the harmony between secular and religious rule.

These Old Testament figures are elongated, stand erect, and emphasize the vertical thrust of the jamb columns. While they are visually integrated within the architectural framework so as to appear part of the structure, they also seem to possess a greater degree of self-sufficiency than previous architectural sculpture with its greater planarity. As such, they demonstrate their transitional quality between Romanesque and High Gothic figural modes of representation. The drapery cascades in vertical pleats that further accentuate the elongated nature of these figures. They are frontally directed and maintain their own self-sufficient existence.

Jamb figures, or column statues, became common in Gothic portals from their early inclusion in the west portals at the royal abbey of Saint-Denis and Chartres Cathedral. From the stylized, elongated, shaftlike figures of these mid-twelfth-century portals, the column figures of subsequent portals take on more volumetric qualities and naturalistic appearances. These later figures appear more liberated from the architecture and are able to engage the viewer along more palpably human lines of interaction, as they stand comfortably and naturalistically. The figure of the Christian soldier St. Theodore from the south transept porch of Chartres Cathedral (c. 1230-35) not only stands in *contrapposto* but is dressed as a contemporary soldier, visually associating the saint with Crusaders. The saints on the south porch at Chartres stand more naturalistically on bracketed bases that are broader and more horizontal than the slim, angled bases of the prophets from the west portal. Furthermore, the saints from the south porch are more volumetric and less elongated than their ancestors on the west portal.

More dramatic developments of the spatial and psychological interactivity of the jamb figures can be seen in the “Annunciation” and “Visitation” groups from the right jamb of the central portal of the west facade of Reims Cathedral (despite disagreements in dating, the figures are ascribable to a range from c. 1230 to 1255). Stylistic variance between the figures notwithstanding, the members of each of the two pairs turn to engage one other in conversation. No longer frontally directed and solitary, these figures converse, convincingly enacting the narratives of the “Annunciation” and “Visitation.” In addition to this more naturalistic posturing and interaction, the figures possess greater mass, particularly visible in the

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### Question 6 (continued)

richly troughed drapery of the *contrappositive* forms of Mary and Elizabeth in the “Visitation.” As these figures demonstrate, within 100 years of the development of the Gothic column figure, marked changes had taken place in terms of volumetric treatment of the body and drapery, more complex interactive and narrative possibilities of composition, and a general increase in the naturalistic treatment of the figure.

These developments are not limited to jamb figures but appear in other works of Gothic architectural sculpture, as seen in the *Beau Dieu* figure of Christ on the trumeau of the central portal of the west facade of Amiens Cathedral (c. 1220-36). Christ’s more volumetric drapery and arm elevated in benediction more fully occupy the space that is visually carved out by the elaborate architectural canopy over his head. The spread of these stylistic tendencies beyond the Ile-de-France can be seen in the tympanum of the Dormition (Death) of the Virgin on the south transept of Strasbourg Cathedral (c. 1230) with its volumetric figures, greater emotional expression, and deep-trough drapery masses.

Unlike the biblical and saintly figures that frequently flank the portals of Gothic churches, a series of 12 secular figures adorn the walls of the west sanctuary of the Cathedral of Naumburg in Germany. These figures, ancestors of the patron (Bishop Dietrich II of Naumburg), were carved to assert the ongoing importance of these benefactors of the local ruling family, as they literally stand around the altar as though perpetually attending Mass. The figures of Ekkehard of Meissen and his wife Uta appear more freestanding than early Gothic column figures, as they rest atop small platforms and beneath architectural canopies that convey the impression of a niche. Furthermore, they are portrayed with a striking degree of naturalism. From the folds of drapery that bunch above Ekkehard’s cinched belt, to the voluminous mass of drapery with which Uta shields herself from the chilly air, and the exquisite evocation of her left forearm and hand, covered by her mantle yet clearly revealed as she clutches that garment around her neck, the figures are given a great sense of monumental presence. Details such as rings and ornaments, as well as the fleshy jowls and cleft chin of Ekkehard, imbue the figures with a powerful sense of naturalism and individual identity. Traces of pigment reveal that these figures were also painted so as to look even more lifelike.

These sculptures are illustrated and discussed in most of the major survey books, and all of those publications describe the particular developments in Gothic sculpture that are addressed in this question. For example, Stokstad compares the jamb figures from the royal portal of Chartres with the St. Theodore figure (c. 1230-35) on the south porch of Chartres to illustrate the development of more volumetric, naturalistic, and freestanding jamb figures. Therefore, even if students have not studied both of these particular works, they ought to have some awareness of the stylistic and conceptual developments in Gothic architectural sculpture that form the substance of this question.

#### Students have two tasks:

- (1) They must identify the period as Gothic.
- (2) They must explain how these works exemplify developments in sculpture during the Gothic period.

The best responses will identify the period as Gothic and analyze the ways in which the two figural groups reveal developments in Gothic figural sculpture, particularly in terms of increasing naturalism in individualizing detail, volumetric portrayal of the body and/or drapery, and relative freedom from the architectural framework into which they are situated.

Weaker responses will simply describe the works without offering substantive analysis of the stylistic developments revealed by the juxtaposition.

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### Question 6 (continued)

#### Points to remember:

- Students are told that both works are from the same period and are asked to identify the period as Gothic. (Medieval is not specific enough.) Early/Transitional Gothic and German Gothic are specifically correct for the two works, respectively.
- Students are not required to identify the titles or locations of the works.
- Students are asked to discuss development of sculpture within the Gothic period, not a development of sculpture from Romanesque to Gothic. While a discussion of Romanesque to Gothic CAN be used to explain developments visible in the Chartres portal, it does not fully address the question's specific intent of discussing changes within Gothic sculpture.
- Students are asked to refer to specific characteristics of BOTH works to support their discussion of developments in Gothic sculpture.
- This is essentially a style question, but it is one that asks students to use stylistic analysis to discuss formal and conceptual developments.
- Students who simply describe the works without analyzing the developments visible in these works should not earn a score above a 2.
- Though it is implied in the question, students are not required to discuss the specific development between the two works in a direct compare-and-contrast manner. However, the best responses will do this.
- This is a 10-minute question.

#### Developments include:

- A move from relative stylization to increased naturalism in the portrayal of bodies, faces, drapery, and general details
- More volumetric forms with naturalistic appearances
- Increased sense of individual identity visible in distinct physiognomies
- A move from relative attachment to the wall-mass toward increasingly freestanding figures
- Increased presence of secular figures in architectural decoration

#### Scoring Criteria

##### Score Scale 0–4

- 4** Correctly identifies the period. Fully analyzes how these two works exemplify developments in Gothic sculpture. Identifies and explains specific characteristics of BOTH works that support a full analysis of how these works exemplify developments in Gothic sculpture. There are no significant errors.
- 3** Correctly identifies the period. Analyzes with less specificity how these two works exemplify developments in Gothic sculpture. Identifies and explains specific characteristics of BOTH works but fails to analyze fully how these two works exemplify developments in Gothic sculpture. Discussion may contain errors.
- OR**  
Does not identify the period correctly but is otherwise a 4.
- 2** Correctly identifies the period. Tends to describe but does not analyze how these two works exemplify developments in Gothic sculpture. May identify and explain specific characteristics of ONLY ONE of the works that are exemplary of Gothic sculpture. Contains significant errors.
- OR**  
Does not identify the period correctly but is otherwise a 3.

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**Question 6 (continued)**

- 1** Correctly identifies the period but includes no other discussion of merit.  
**OR**  
Does not identify the period correctly but is otherwise a 2.
- 0** Makes an attempt, but the response is without merit because it fails to identify the work or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

6. The two works shown were made in the same period, about 100 years apart.

Identify the period. Explain how the two works exemplify developments in sculpture during that period. Refer to specific characteristics of both works to support your answer. (10 minutes)

Both ~~groups~~ <sup>groups</sup> of statues were created in the Gothic period. The works on the left were created in the early Gothic period. Their <sup>figures</sup> are fully attached and aligned with the columns of which they adorn. The figures' robes are also highly stylized and unnatural. In addition, the forms of the figures are highly elongated possibly <sup>reference</sup> taken from a Byzantine painting. The figures on the left were created in the late Gothic period. These figures differ because they are no longer defined by the columns they adorn. Their figures are fuller and have more space. ~~They are~~ ~~proportioned~~ and naturalistic ~~as well as~~ their bodies are proportional and the <sup>clothes</sup> ~~robes~~ they wear are ~~fold~~ in a natural manner. Finally, the development of Gothic ~~groups~~ sculpture can be seen through work (L) and work (R). The statues on the left ~~are~~ stay strict to their column and are highly stylized whereas the statues on the ~~left~~ right are given more space and a more naturalistic.

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6B

6. The two works shown were made in the same period, about 100 years apart.

Identify the period. Explain how the two works exemplify developments in sculpture during that period. Refer to specific characteristics of both works to support your answer. (10 minutes)

These works were made in the Gothic period. The work on the left was created closer to the time period of the Byzantine world in which figures became exaggerated and elongated. The <sup>accurate</sup> representation was less important to artists than the message of the work. These figures fall into this category of elongated and distorted. ~~They~~ They are meant to fit on the exterior of the building to represent saints and priests, yet not ~~to~~ idealize them. They are small scale, so as not to give them too much power and do not glorify their subjects. On the other hand, the full scale statues (B) seem to be moving towards the more accurate representation of humans during the Renaissance. They are less engaged with the building and have less elongated forms. Their faces are detailed and they are easily identifiable, unlike those on the left. ~~It~~ ~~to~~ ~~is~~ ~~not~~ seems to serve the purpose of glorifying the couple as individual and powerful people instead of showing them as workers of God. The work on the right is moving towards a Renaissance standard of sculpture and away from Byzantine decorative forms.

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6. The two works shown were made in the same period, about 100 years apart.

6C

Identify the period. Explain how the two works exemplify developments in sculpture during that period. Refer to specific characteristics of both works to support your answer. (10 minutes)

The two works shown are <sup>Reims</sup> from the high French Gothic period. These jamb figures are elongated and placed in niches outside of churches. One can identify the order ~~of when~~ of when these figures were created by examining the overall form. The slide on the left shows four simple, elongated figures. The drapery is smooth, the expressions solemn, and the overall tone is divine and serene. The slide on the right shows two figures that are pushed out of the wall more dramatically than the figures of the left slide. Each figure is more individual and detailed. The cloths and drapery are more defined and fall in different directions. Overall, one can see the development in technique and the ideas of sculptors. The slide on the left shows a more realistic ~~sketch~~ jamb figure while the earlier work on the left is more abstract ~~sketch~~ in its shapes and less thick, in composition, and defined.

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## 2009 SCORING COMMENTARY

### Question 6

#### Overview

This 10-minute question dealt with two examples of Gothic sculpture: jamb figures from the Royal Portal on the west facade of Chartres, and the figures of Ekkehard and Uta from Naumburg Cathedral. Students were told that the works were made in the same period. They had to identify the period as Gothic and explain stylistic developments in sculpture during the period, using both works as examples. The question was intended to test general knowledge of Gothic sculpture. Essentially this was a style question, but it required using stylistic analysis as a basis for a broader discussion of formal and conceptual developments. Most of the major art history survey texts contain discussions of both these works.

#### Sample: 6A

##### Score: 4

The essay correctly identifies the period as Gothic and demonstrates an awareness of development, specified as moving from Early Gothic to Late Gothic. The development from idealization to naturalism, visible in both the figures and drapery, is addressed. The Chartres figures are described as “highly stylized,” while the Naumburg figures are characterized as “more naturalistic.” The student notes how the Chartres figures are “fully attached and aligned with the columns,” while the Naumburg figures are “given more space” and “are no longer defined by the column.” While the essay demonstrates a tendency toward repetition, it clearly outlines several discernible stylistic developments between these two figural groups.

#### Sample: 6B

##### Score: 3

The essay correctly identifies the period as Gothic. An astute observation is made in regard to the greater emphasis upon meaning over naturalism in the context of the Chartres figures, which are characterized as “exaggerated [*sic*] and elongated.” However, the essay seems to subsequently contradict itself in asserting that the Chartres figures do “not idealize” their subjects. The Naumburg sculptures are observed to be demonstrating a movement toward greater naturalism (“the more accurate representation of humans”). The increase in physiognomic individualization, visible in the Naumburg figures, is addressed (“Their faces are detailed and they are easily identifiable”). The essay alludes to the greater freedom of the Naumburg figures from the architectural framework (“They are less engaged”), but this discussion is neither specific nor complete. An attempt is made to situate this development within a larger chronological framework, when the student notes an increased movement “towards a Renaissance standard,” but the essay also somewhat problematically associates the Chartres sculpture with Byzantine imagery. The essay contains some erroneous discussion, such as the assertion that the figures are given “small scale, so as not to give them too much power and . . . not [to] glorify their subjects,” thereby earning it a score of 3.



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**Question 6 (continued)**

**Sample: 6C**

**Score: 2**

The essay incorrectly identifies both images as “high French Gothic.” While “Gothic” would be a correct identification, technically neither work shown is High Gothic, and only the Chartres figures are French. An awareness of chronological development is manifest in observations about the Naumburg figures’ increased naturalism (“more realistic,” “more individual and detailed”) and liberation from the architectural framework (“pushed out of the wall more dramatically”); the student notes this is a development from “the earlier work on the left,” which contains figures that are “simple, elongated” and “more abstract.” The essay is somewhat repetitive and unbalanced in that it emphasizes Naumburg over Chartres in its discussion.