THE BODY OF CHRIST: A STUDY OF THE PADOVA CRUCIFIX BY GIOTTO DI BANDONE

O CORPO DE CRISTO: UM ESTUDO DO CRUCIFIXO DE PADOVA DE GIOTTO DI BANDONE

EL CUERPO DE CRISTO: ESTUDIO DEL CRUCIFIJO DE PADOVA POR GIOTTO DI BANDONE

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ABSTRACT: The objective of this text is to analyze the panel of the Crucifix of Padova painted by Giotto di Bondone (1266-1337) with the premise that the image expresses the duality of the nature of Christ through the human body of Jesus. The humanized body of Christ is understood, in the study, as an indication of the change of mentality about the concepts of man and world that would consolidate in the Renaissance. The methodological orientation is established through the precepts presented by Matine Joly regarding the messages coming from the plastic, iconic and linguistic signs. The analysis of the three groups of signs showed us that Giotto exposes the human nature of Christ, evidencing the suffering body that makes possible, by its similarity, the identification of the appreciator with the Master. Thus, the imagery pedagogy takes effect in Giotto's Crucifix and allows us to verify that images, through different connotations, participate in human education processes at all times, meeting social demands or instigating reflections, proposing and announcing changes.

KEYWORDS: Crucifix. Body. Human and divine. Giotto di Bondone.

RESUMO: *O objetivo deste texto é analisar o painel do Crucifixo de Padova pintado por Giotto di Bondone (1266-1337) com direcionamento da premissa de que a imagem expressa a dualidade da natureza de Cristo por meio do corpo humano de Jesus. O corpo humanizado de Cristo é compreendido, no estudo, como indício da mudança de mentalidade acerca dos conceitos de homem e de mundo que se consolidariam no Renascimento Italiano. A orientação metodológica se estabelece por meio dos preceitos apresentados por Matine Joly no que se refere as mensagens provenientes dos signos plásticos, icônicos e linguísticos. A análise dos três grupos de signos nos mostrou que Giotto expõe a natureza humana de Cristo evidenciando o corpo sofredor que possibilita, pela semelhança, a identificação do apreciador com o Mestre. Dessa forma, a pedagogia imagética se efetiva no Crucifixo de Giotto e nos possibilita verificar que as imagens, por meio de diferentes conotações, participam dos processos de formação humana em todos os tempos atendendo as demandas sociais ou instigando reflexões, propondo e anunciando mudanças.*

PALAVRAS-CHAVE: *Crucifixo. Corpo. Humano e divino. Giotto di Bondone.*

RESUMEN: *El objetivo de este texto es analizar el panel del Crucifijo de Padova pintado por Giotto di Bondone (1266-1337) con la premisa de que la imagen expresa la dualidad de la naturaleza de Cristo a través del cuerpo humano de Jesús. El cuerpo humanizado de Cristo se entiende, en el estudio, como un indicio del cambio de mentalidad sobre los conceptos de hombre y mundo que se consolidaría en el Renacimiento. La orientación metodológica se establece por medio de los preceptos presentados por Matine Joly sobre los mensajes provenientes de los signos plásticos, icónicos y lingüísticos. El análisis de los tres grupos de signos nos mostró que Giotto expone la naturaleza humana de Cristo, evidenciando el cuerpo sufriente que posibilita, por su semejanza, la identificación del apreciador con el Maestro. Así, la pedagogía de la imaginería entra en vigencia en el Crucifijo de Giotto y nos permite comprobar que las imágenes, a través de distintas connotaciones, participan en todo momento en los procesos de formación humana, atendiendo demandas sociales o instigando reflexiones, proponiendo y anunciando cambios.*

PALABRAS CLAVE: *Crucifijo. Cuerpo. Humano y divino. Giotto di Bondone.*

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Introduction

The term image can be used to define different objects such as a photograph, a picture, a clinical examination (radiography, ultrasound, etc.) as well as to define and describe behaviors and profiles of people or groups of people. The two cases refer to two forms of representations, material and immaterial, as we can see in Schmitt's excerpt.

> By the term 'image', we designate in all cases the visual representation of something or a real or imaginary being: a city, a man, an angel, God, etc. The supports of these images are the most varied: photography, painting, sculpture, TV screen. But the term 'image' also concerns the domain of the immaterial, and more precisely the imagination. It is not necessary to see the material representation of a city to imagine it. Soon upon being named my thought will give you a shape and I will keep a certain image in my memory. I can thus dream of a certain city, knowing it really or not, existing or being just the fruit of my imagination. In all cases, I will not hesitate to talk about 'images' of a city, specifying that it is not a metaphor of language, of a memory or dream image (SCHMITT, 2007, p. 12, our translation).

The diversity that permeates the concept of image extends to its use, which, in contemporary society, expands in view of the relationship between image and media. This relationship originates the emergence of the media image, which has gained overwhelming proportions. Joly (2007) highlights the use of the term image in the advertising field and highlights the fact that images are understood by contemporary common sense as practically synonymous with media image. For the author, this simplified view impairs the understanding of diversity and the use of images over time and, for us, compromises awareness about the impact of images on formative processes, because, among its functions, the pedagogical stands out: "[...] one of the primary functions of the image is the *pedagogical function"* (JOLY, 2007, p. 53, griffin of the author, our translation).

The pedagogical function of images has been expressed for a long time. Since Pope Gregory the Great in the 6th century, who defended images as a bible of the illiterate, there was an understanding of the effective participation of images in the processes of human education. However, the naturalization of images in the society of the spectacle[1] can compromise their appropriation as educational elements, as well as contribute to the construction of a superficial

[1] Guy Debord is considered the creator of the concept of society of the spetacle. His theory consists in the understanding that "All the life of societies in which modern conditions of production are proclaimed as an immense accumulation of *spectacles*. Everything that was directly lived is in the smoke of representation." (DEBORD, 1997, p. 13). In this society the images – in its broad concept – occupy a leading role "The specialization of the images of the world ends in an autonomous image, where the liar remembers himself. The spectacle in general, as a concrete inversion of life, is the autonomous movement of the non-living (DEBORD, 1997, p. 14).

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knowledge of the potentiality of images in human education that occurs through all social segments, impacting on the educational processes that occur inside and outside formal teaching environments.

In this context, it is proposed to look beyond the walls of contemporary society in order to verify how images record social changes, both in the mental and material field. It is understood that this view contributes to the expansion of awareness about the richness of images and that denaturalizing them means moving towards a process of more conscious human education.

The proposal of this study expresses, in general, the paths followed by the research developed by the Laboratory of Body Studies (LEC), which aims to develop research in the area of Physical Education with objects of study derived from the concerns about Education, which is understood by the group as a broad process of human education that occurs through interpersonal relationships associated with social structures of the different historical periods. In particular, this text summarizes some of the issues addressed in the module 'Body and human education: paths and deviations', taught during the extension course 'Body, Human education and Society', proposed by the research groups Laboratory of Body Studies - LEC/Unespar and Study and Research Group on Body Language and Diversity - GEPL/UFGD with the objective of promoting dialogues and reflections interinstitutional about the different conceptions of the body and its consequences in contemporary body practices.

The module 'Body and human education: paths and paths' was carried out with the objective of exposing the main concepts and methodological referrals that guide the research developed by the LEC. Among the concepts, the body and human education stood out considering the historical movement that attributes meaning to them within a sociocultural context. The theoretical assumptions for reflexive development and methodological references are based on precepts derived from social history[2] and mentalities[3], which enable interdisciplinary studies and the wide use of sources, among them, images as historical records.

[2] Since its emergence it is possible to observe various meanings of Social History. Thus, we indicate that our position is close to Castro's indication: "Before being a field defined by a historiographical posture, which results in an extension of historical interest, built in opposition to the limitations of traditional historiography, social history is seen as a perspective of synthesis, as a reaffirmation of the principle that, in history, all levels of approach are inscribed in the social and interconnect. Given the growing tendency to fragmentation of historiographical approaches, this meaning of expression is maintained by many historians as a horizon of discipline (CASTRO, 1997, [s.p.]).

[3] The History of Mentality is a field of historiography that "[...] it is particularly interested in everyday life, and it can be said that daily life is contained in it. He is interested in what unconsciously escapes individuals, tries to understand what is implied, hidden, 'behind the scenes', is that often the protagonist himself – man – is unaware. [...]". For the historian of mentalities, everything becomes a source: objects of adornment until the reading of literary and artistic documents (MAROTTA, 1991, p. 19, our translation).

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The reflections on the concept of human education - thought from the *concepts of paideia*, *humanita*s and *bildung* - developed in the LEC establish the link with the proposal of the extension course "Body, human education and society" and consists of the object of investigation in this text. The difficulty of understanding this concept in contemporaneity directs us to it study in other historical moments so that, thus, we can broaden our understanding of the movement that leads the term to our day. In this sense, Panofsky (2007) helps us by resuming and explaining that *the term humanites* has two distinct meanings: the first is part of the context of antiquity and the second, in turn, in the Middle Ages.

The first "Meant the quality that distinguishes man, not only from animals, but also, and so much more, from the one belonging to the species Homo without deserving the name of Homo humanus [...]" (PANOFSKY, 2007, p. 20, our translation). This distinction between men was based on moral values, that is, "[...] that graceful mixture of erudition and urbanity that we can only circumscribe with the word, already very discredited, "culture"" (PANOFSKY, 2007, p. 20, our translation).

With the transition to the Middle Ages, the concept of humanity is linked to divinity. Man, bearer of divinity and humanity, has a body, which expresses his humanity associated with fragility and human transience. This concept is preserved in the Renaissance, which preserves the double meaning: *humanitas* and *barbaritas*; humanites and *divinites*. Panofsky explains that "It is from this *ambivalent conception of humanites* that humanism was born" (PANOFSKY, 2007, p. 21, our translation), and sustained himself in "[...] the insistence on human values (rationality and freedom) and the acceptance of human limitations (fallibility and fragility) [...]" (PANOFSKY, 2007, p. 21, our translation).

Therefore, it is this meaning of humanity that we investigate in this article that develops through the iconographic analysis of the Padova Crucifix painted by Giotto di Bondone (1266-1337) with the delimitation on the premise that the image expresses the duality of the nature of Christ through the human body of Jesus. The humanized body of Christ is understood, in the study, as an indication of the change of mentality[4], about the concepts of man and world that would be consolidated in the Italian Renaissance. In the Middle Ages, *humanites,* linked to *divinites, expressed* themselves in the image of the divine Christ. The humanized Christ appears at the end of the Middle Ages, which, for us, is hypothetically the manifestation of the

[4] Collective mentality is treated in this text as "[...] deeper plane of collective psychology, in which are the longings, hopes, fears, anxieties and desires assimilated and transmitted unconsciously, and automatically and spontaneously externalized by the cultural language of each historical moment in which this manifestation takes place" (FRANCO JÚNIOR, 2001, [n.p.], our translation).

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movement of mentalities that would be consolidated a few centuries ahead.

Thus, the image is understood as a form of knowledge, because it offers the possibility of the world being interpreted through it. For Gombrich (1971), an image is never the reproduction of reality, even a photograph or geographical map, as it constitutes the result of a process that required analyses, interpretations, schematic representations and corrections. In this sense, every image is manufactured, produced according to the specificities of its time, a fact that places it in a cultural context, which should be considered whenever the objective is the iconographic study.

As a source of study, we established the image, however, the "Images are hopelessly mute" (BURKE, 2004 p. 43, our translation), which requires a methodology that allows them to speak. The field dedicated to the interpretation of the messages contained in the images is called iconography or iconology. Iconography is a "[...] branch of art history that deals with the theme or message of works of art in opposition to their form" (PANOFSKY, 2007, p. 47, our translation).

Regarding the methodological procedures for the analysis, Joly (2007) points out that "There is no absolute method for analysis, but options to make, or to be invented, depending on the objectives" (JOLY, 2007, p. 54, our translation). For the author, the objectives of the study are determinant for the establishment of procedures and presents, as a direction for the development of the analysis, the observation of plastic, iconic or figurative and linguistic signs. Regarding the plastic and iconic signs, the author explains that:

> The theoretical distinction between plastic signs and iconic signs dates back to the 1980s, when the Mu Group, in particular, was able to demonstrate that the plastic elements of the images (colors, shapes, composition, texture) were full and integral signs and not the mere matter of expression of the iconic (figurative) signs (JOLY, 2007, p. 150, our translation).

The linguistic signs refer to the words and texts that accompany the images. Its concept follows the assumptions established by Saussure, which understands that the linguistic sign is more than the union of a thing and a word, but involves a concept and an acoustic image. He explains that:

> The linguistic sign unites not a thing and a word, but a concept and an acoustic image. This is not the material sound, a purely physical thing, but the psychic impression of this sound, the representation that gives us the testimony of our senses; such an image is sensory and, if we come to call it 'material, it is only in this sense, and as opposed to the other terms of the association, the concept, usually more abstract (SAUSSURE, 1995, p. 80, our translation).

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The development of the study is organized in four moments: it begins with the display of information about the object of study and its author, Giotto; then it is moved to the plastic signs; next to the iconic ones; and we conclude with the observations regarding the linguistic signs.

Development

The cross, an ancient symbol worshipped even before the Christian era, was adopted and venerated by Christianism from the beginning as its main symbol. However, the representation[5] of the dead Christ, vanquished by/on the cross, was not permitted by the Church for a long time, for "It was not appropriate to expose to the mockery of the infidels the figure of Christ crucified, and of the instrument of his supplication" (TREVISAN, 2003, p. 34, our translation).

Trevisan explains that the first depiction of Jesus Crucified is dated in the 5th century AD and is a relief on a wooden door of the Church of St. Sabina in Rome "[...] where you see a foolish figure of Christ between two thieves, with a rag covering his sex" (TREVISAN, 2003, p. 36, our translation). However, the representation only of the Cross, without the victim, as the object of God's triumph, is prevalent throughout the West until the 9th century.

The revolution of the images of the Crucified One took place from the 12th century with the influence of St. Francis of Assisi. According to Trevisan, it was not the saint who directly changed his figuration – for even his vision of the Crucified One was of the Christ of St. Damian, who follows byzantine molds – but piety, veneration for the body of Christ on the Cross and attachment to nature contributed to the figuration of the human nature of the Son of God and the appearance of worship of the Crucified One. Thus, already in the "[...] first half of the thirteenth century, it became usual to paint on wood panels or on leather, large crucifixes. They were suspended on the high altar of the churches. The images of Christ were generally framed by episodes extracted from the Gospels" (WOLF 2007, p. 158, our translation).

Wolf (2007) elucidates that painting crucifixes on panels in the West was influenced by the takeover of Constantinople by the Crusaders and the coming of many Byzantine panels to

[5] Towards Abbagnano the term representation has medieval origin and means image or idea. The author explains that: Ockham distinguished three fundamental meanings: "Representing has several meanings. First, this term is hereby designated by which something is known; in this sense, knowledge is representative, and representing means being what you know something about. Secondly, by representing it is meant to know something, after whose knowledge something else is known; in this sense, the image represents what is image, in the act of remembering. Thirdly, by representing it is understood to cause knowledge in the same way as the object causes knowledge" (ABBAGNANO, 2007, p. 853, our translation).

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Italy in 1204, which inspired the iconic Western painting. On the characteristics of this painting, Wolf points out that:

> Its most striking elements included the use of the gold background, stylized faces and bodies, luxurious ornamentation of details and accessories, unreal gold-listed covers, and finally, the large or complete renounces spatial depth at the expense of abstract coordinates of pictorial planes. The 'Greek' or 'Byzantine' style dominated this field until about 1300 – until Giotto appears on the scene! (WOLF, 2007, p. 45, our translation).

Therefore, in Giotto's time, alongside the depictions of the Madonna, one of the most important themes in Italian painting, crucifixion was painted on large panels in the form of a cross: "The *oldest survivor of this dipinta croce* is a work from Tuscany: the cross dated 1138 by a Master Guillielmus in the cathedral of Sarzana" (WOLF, 2007, p. 45, our translation).

The crucifix of 1327, which was originally on the apse *of the Capella degli Scrovegni*, is currently in the Civic Museum of the Eremitani (Augustinian friars) in Padova – IT. The small chapel, 21.50 meters long by 8.50 meters and 12.80 meters, was built in a short period of time – begun in 1302 and finished in 1304 – and dedicated to Santa Maria da Caridade. The chapel, attached to the *Palace of the Scrovegni*, was initially private, but Enrico Scrovegni obtained permission from Pope Benedict XI to make it public thus displaying to the Padovan society the rich decoration that had been entrusted to two great masters: Giovanni Pisano and Giotto di Bondone. Most researchers indicate the year 1306 as the end of Giotto's work on *the Capella degli Scrovegni*.

Giotto di Bondone was responsible for the decoration of the walls of the chapel, being his authorship of the panel known as the Crucifix of Padova. Giotto is regarded as "[...] last of the great artists of the Middle Ages. Others prefer to consider him the first modern artist [...]" (TREVISAN, 2003, p. 185, our translation). He was born probably in 1266-7 into a humble family living in a village about 20 kilometers from Florence.

With, around ten (10) years old, the boy Giotto becomes apprentice to Cimabue (1240?-1308?), a great painter of the time. Thus, Giotto will live in Florence, a city that was the setting of the Italian Renaissance that, in the artistic field, is considered as a precursor. The artistic revolution provoked by Giotto is characterized in three aspects: thematic, formal and emotional.

With regard to the thematic aspect, Giotto used themes of religious inspiration, but abandoned the model of Byzantine icons and the sacred characters turned into people of flesh and blood in everyday actions without riches.

The formal revolution refers to the creation of a personal style or, as it is now known, individual poetics. Giotto records the scenes as if an action were frozen, the gestures of the

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characters show the artist's look in a particularized way. This characteristic enables the emergence of the third revolution: the sentimental one.

The emotion present in the paintings prior to Giotto were expressed in a common way to all characters as Trevisan (2003, p. 190, our translation) explains:

> If we look closely at the paintings that precede it, we see that they are dominated by a choral atmosphere, from the emotional point of view, that is, all the characters represent, together, as if a single feeling. Giotto prefers to follow the symphony model: each instrument produces its specific sound, fitting into a single harmonious plot.

However, for the effectiveness of all these changes, it was necessary to develop technical skills, with emphasis on the three-dimensionality that replaced the two-dimensional. This effect is the result of the modulation of the tones, the contrasts of light and dark that make it possible, for example, to assign volume and movement to the bodies.

Because of these characteristics, Giotto was called a realist for making possible the human visibility of the divine and human body of the Son of God.

Plastic signs

For the accomplishment of this study, it was delimited as plastic signs: support, dimension, artistic technique, frame, composition, shapes, light and color. It is understood the need for the fragmentation of the work in these signs to understand its particularities and consciously reconstruct the totality of its meaning. However, the difficulty of a particularized look is emphasized, the signs are completed and require dialogue with each other. Thus, at times the approaches of the signs require joint reflection.

Giotto, to build the Crucifix of *Capella degli Scrovegni*, uses the technique of quenching consisting of the mixture of pigments with egg yolk to cover a wooden surface of 223 x 164 cm with the image of the dead Christ on the cross. The queer on wood allows the creation of bright and bright colors, a characteristic that - considering the place where the crucifix was originally in the chapel (apse), its dimension and the wood material itself (dating back to the very material of the cross of Christ) - allows us to verify the grandeur of the object and its impact in the eyes of the faithful.

The impact of the advent of Christ's suffering and death gains more significant proportions when we consider the *frame* chosen by Giotto for his work, which is constructed by his absence, being maintained the shape of the cross itself through a delicate and precise cut

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of wood.

Figure 1 – Padova Crucifix - anterior and posterior view



Source: Bondone (1317)

With regard to *composition, it* can be verified that Giotto does not bring news, followed the structure present in the works of other artists and in their own crucifixes. Cecchi (2011) points out that the general composition is similar to the Malatestian crucifix of Rímini, but differs – from this and others – by the fact that the back is also painted. In the center of the back, Giotto painted the Mystic Lamb and, at the ends, the four evangelists: Matheus represented by a man; the ox for Luke; a lion for Mark; and an eagle for John. However, the visualization of these images is greatly compromised by the wear and tear of time. In this study, we will limit ourselves to the previous painting of the crucifix.

In the foreground is the figuration of the Crucified Christ. The cross that supports the dead body of Jesus receives an adornment with three lobes, two lateral and one upper. The upper lobe holds the image of the Redeemer in a position of blessing, to the left of Christ is John who, with the Virgin Mary at the right hand of the Son, watches the death of the Master. Below the Cross, Giotto refers to Golgota, or Calvary, through the representation of a skull that, in Christian iconography, represents Adam.

The forms make up a plastic sign that, according to Joly, offers obstacles to iconographic analyses, because it is a sign "[...] anthropological and cultural" (JOLY, 2007, p. 115, our

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translation). The author explains that the forms can be considered as natural and exemplifies: "[...] no comment to make about the silhouette of a man or a tree: they are like that." However, it is necessary not to forget that the forms are constructed through the choice of "[...] curved lines, round shapes femininity and smoothness; pointed shapes, straight lines virility and dynamism; etc." (JOLY, 2007, p. 116, our translation).

The elements used to shape the characters and objects, whose identification are undeniable within certain cultural contexts, allow the construction of distinct meanings and meanings in similar representations. This is the case of the representations of Christ who, according to Pelikan (2000), in each historical/cultural context received different figurations following moral values, level of intellectual knowledge and mastery of artistic technique.

It can be seen that Giotto, using the techniques known in his time, of which he is considered a precursor, built a human figure for the incarnate God. The visualization of the anatomical composition of the human body is favored by the artist's tracing that gives rise to the eyes of the spectator a long body, thin and weakened by the suffering of martyrdom. The bone structure of the chest is clear through the smoothness of the whitish skin of the lifeless body, a characteristic that radiates through the other parts of the body as the abdominal region that, due to the lack of muscle action, is relaxed accumulating in the umbilical region giving it a rounded shape. The confirmation of the dead body is attested by the articulated body of Christ, which, without support, is left, knees and elbows are delivered in a semi-flexed position indicating the lack of mastery of human movement that goes with the end of life.

The characteristics of the figuration of The Christ of Giotto observed by the forms can be confirmed and expanded when considering the colors and lighting used by the artist, a fact resulting from these signs to exercise "[...] on the viewer a psychophysiological effect, since optically perceived and psychically lived put the viewer in a state that resembles that of his first and founding experience in terms of colors and light" (JOLY, 2007, p. 117, our translation). Joly points out that light and colors awaken sensations and feelings in the viewer related to previous experiences/experiences or culturally internalized, if sensitive references are made: "So many references that, with a little memory, the options made for the image can reactivate, with its sociocultural adjustments, well understood: black is not the color of mourning for all, just as white is not for everyone the color of purity" (JOLY, 2007, p. 117, our translation).

Luminosity is the result of the combination of light tones in contrast to darker tones. Giotto uses this artifice to illuminate the crucified body of Christ, causing the observer to cast his gaze directly at the Redeemer. The gleaming glow of Jesus underscores his divine nature, which contrasts with the dark tone used by the artist to build the cross, an instrument used by

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humans to immolate the lamb of God. Thus, one can obtain the feeling of Christ's victory over the death and success of God's plans by the divine light emanating from the body of Jesus, which distances itself from the darkness in which it rests in the face of human wickedness symbolized by the cross. However, black traditionally associated with evil is bypassed by the golden color of the most precious metal, associated with perfection and used in Byzantine icons as a reflection of celestial light (CHEVALIER, 1986).

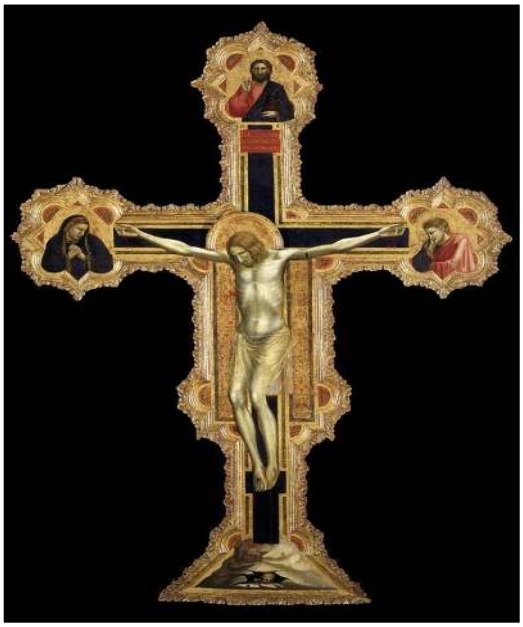
Iconic or figurative signs

The iconic or figurative signs are understood as those relate by analogy or similarity to what they represent, thus "A figurative drawing, a photograph, a synthesis image representing a tree or a house are icons in that they *resemble* a tree or a house" (JOLY, 2007, p. 38). The analysis of these signs will take place in two moments: first, we seek the recognition of the motives that are understood with the 'things' and objects that make up the image; in the sequence, attention is directed to the position in which the motives are, such as the gesture of the characters. This observation is fundamental, as Joly explains:

> In fact, figurative representations put characters on the scene and a part of the interpretation of the message is then determined by the scenography, which also takes up culturally codified postures. The disposition of the characters in relation to the other can be interpreted based on social uses (intimate, social, public relations...). But it can also be interpreted in relation to the viewer (JOLY, 2007, p. 123, our translation).

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Figure 2 – Padova Crucifix - previous view



Source: Bondone (1317)

The cross is the main motif of the whole narrative. The instrument of double interpretation, humiliation and victory of Christ, is built by Giotto following the tradition of the panels of the Crucified One. The grand structure is not limited to the pure representation of the cross, which itself is wrapped in a luxurious composition adorned by gold. On its side's rests, almost completely, the body of Christ, expand and receive a pattern similar to eastern fabrics.

In this way, Jesus' instrument of torment can be assimilated to a throne where he rests. He who died but lives and reigns eternally, establishing the link between the earthly and divine world. Thus, like Christ, the cross of Giotto can be interpreted as bearer of dual nature, earthly and divine.

As a support for the cross, Giotto placed a small relief. This representation is recognized in Christian iconography as Golgota, or Calvary, the hill on which Jesus was crucified, being identified by the skull that is related to Adam. The blood that flows from the feet of Christ slides to the skull, alluding to the blood of the Lamb who takes away the sin of the world. Jesus, as he shed his innocent blood, redeems humanity from original sin: "The blood of Christ dripping into the skull symbolizes the salvation of mankind, represented by Adam" (WOLF, 2007, p. 49, our translation).

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Figure 3 - Padova's Crucifix. Detail: Gogolta



Source: Bondone (1317)

Occupying the central position of the panel, the Crucified One stars in the scene. Like the other representations of Christ, the image of the crucified one has also changed. At the beginning of the Middle Ages, Christ's victory over death was exalted, whose representation brought Christ alive on the cross without mention of the torments of calvary. From the 11th century on, the Christian reflexive emphasis emphasizes the violent death of Christ, torture, blood and all pain enable the realization of God's saving plan. These two forms of representation of the crucified are called *Christus Victor* and *Christus Patiens*.

> [...] during the Middle Ages, the portrait of the crucified changed from the model of Christus Victor (Christ the winner on sin and death) to the Christus Patiens (the suffering Christ) and that this change represented a new emphasis on the humanity of Christ. [...] The spirituality of passion has been increasingly centered on compassion for Christ and Mary (VILADESAU, 2014, p. 68, our translation).

Following the characteristics of *Christus patiens*, the savior who endures the punishments calmly, Giotto invites the viewer to feel the pain of Christ and put himself in his place. Acceptance of the invitation is possible by the 'truth' constructed by the artist who, using his technical skills and the anatomical and physiological knowledge of the human body, exposes the humanity of Jesus in a body that could be that of anyone who contemplated painting, which provides the illusion of the real by three-dimensionality.

The pains, the sores, the torn body, the brutal death provided by the Roman execution instruments are revealed in a fragile body with flaccid muscles delicately painted in harmony with bone structures that bounce off the whitish skin. The blood that flowed through the veins is visible, spurts from the wounds of the nails on the feet and hands and from the spear that pierced Christ's thorax. The living red of blood shatters from the dead body of the Savior who

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is freed from the suffering of the flesh, which is now felt in the body of the faithful who, in contemplating the Painful Christ of Giotto, lives with him all his martyrdom for the possession of the same flesh that the Son of God accepted in the incarnation!

Christ's suffering is visible in the expressions of the Virgin Mary and St John. With their eyes low, towards the Crucified One, their bodies contract as if they were to fall apart in the pain of the Master's death. John with his hand on his face, does not seem to believe what his eyes see; the heart of Mary, who is broken with the son's pitiful destiny, is left to her hands on her breast.

Figure 4 – Padova's Crucifix. Detail: Virgin Mary and St. John



Source: Bondone (1317)

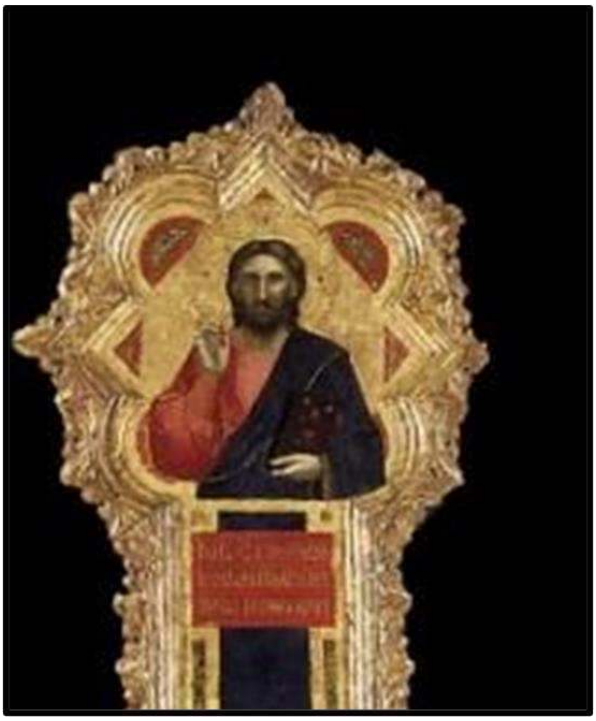
Occupying the upper lobe, watching and blessing the scene, Giotto brings the figure of the Pantocrátor. Pantocrátor is "[...] usually translated by 'Omnipotent', but which is better to translate by the expression 'Omniregente', or 'He who rules everything', is a term that is already found in pagan literature" (GHARIB 1997, p. 91-92, our translation). This representation is associated with the Savior and/or the Almighty, Christ as judge of men.

One of the first figurations of the Christ Pantocrátor is that of the Monastery of Santa Catarina, on Mount Sinai, dated as an image of the 6th century and was inspiration for the creation of several versions of the Pantocrátor and from the 9th century have multiplied. Trevisan explains that the artists who created the first images "[...] they then seemed concerned with suggesting something non-visible, divine transcendence" (TREVISAN, 2003, p. 48, our translation). The interpretation of these images is based on the dual nature of Christ - human

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and divine - as is explained in the writings of St Gregory of Nyssa presented by Trevisan: "When we hear the term Pantocrátor, the One who rules everything, we understand with the mind that God keeps in being all things: both those of intelligible nature and those of a material nature" (TREVISAN, 2003, p. 49, our translation).

Figure 5 – Padova's Crucifix. Detail: Pantocrátor



Source: Bondone (1317)

The dual nature of Christ is expressed explicitly by the position of blessing of his right hand, who blesses is the one who has authority; therefore, it is the divine nature of Christ who fulfills this function. The position of the fingers that bless, too, refers to its dual nature that is symbolized by the index and middle fingers facing the top. The Trinity is symbolized by the position of the annular, minimum and thumb fingers. Completing Christian symbology, the fist indicates God, the root from which all fingers are born and united. In opposition, the right hand is on the left, representing human nature. Men must guide their actions through Sacred Scripture, which is the source of all the knowledge necessary for salvation.

Thus, it can be seen that the humanized body of Christ built by Giotto illustrates Gombrich's statement by mentioning that "[...] the Italians were convinced that an entirely new era had begun with the appearance of this great painter. We'll see they were right." Such Italian conviction is justified because the artist modified the entire conception of painting, the "The old Byzantine way seemed suddenly rigid and overcome". Giotto was concerned about reality,

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such as the moment people experienced when the event happened "What mattered to Giotto was the intimate meaning of history—how men and women would move and behave in a given situation."

These changes are not limited to art, but express a new conception of the world in which nature becomes central and, in this sense, man and his humanity are emphasized. A fact that is made explicit in Didi-Huberman's passage: "When Boccaccio likes Giotto to the painter Apeles, praising his aptitude in imitating nature, the painting itself recovers its memory, comes out of the shade and begins to be reborn" (DIDI-HUBERMAN, 2013, p. 81, our translation). The author understands that Giotto triggers "[...] the whole process of 'rebirth' to follow" (DIDI-HUBERMAN, 2013, p. 285, our translation). In view of the notes presented, we can understand the *giottescas* art and, specifically, the Crucifix of Padova as an indication of the change of mentality about the concepts of man and world that would be consolidated in the Italian Renaissance.

The language messages

Image and words complement each other. Joly understands that words and images have their specificities, but that, for the effectiveness of the communicative process, both are necessary. The author illustrates her position with Golard's example: "Word and image, it is like chair and table: to be at the table we need both (JOLY, 2007, p. 135, our translation). Even in view of the vast field of information obtained purely by the images, there is some information that is only possible through verbal indication as "[...] precise indications of place or time, indications of duration, thoughts or speeches of the characters" (JOLY, 2007, p. 128, our translation).

Images can explicitly receive the accompaniment of verbal language or provoke the emergence of discourses – verbal and/or mental – which establishes the complementarity of languages. In the first case, we can verify that many images are accompanied by comments, titles, subtitles and other forms of verbal language. Joly, resuming Barthes' theory[6], mentions that in these situations verbal messages can assume the role of anchor or replacement. The anchor function is intended to "[...] to stop this *floating current of meaning*, a consequence of the inevitable polysemy of the image, *indicating the good level of reading* and what should be

[6] Roland Barthes proposed a *Image Rhetoric,* whose propositions "[...] are inscribed in the evolution of the concept of the extension of the rhetoric of verbal language towards a general rhetoric, applicable to all types of language: A *classical rhetoric* should be rethought in structural terms and [that] it will then be possible to establish general rhetoric... valid for articulated sound, image, gesture, and so on" (JOLY, 2007, p. 101, our translation).

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privileged among the different interpretations that a single image can provide" (JOLY, 2007, p. 127, our translation). The substitution function is defined when "[...] the linguistic message complements the expressive needs of the image, becoming its substitute" (JOLY, 2007, p. 128, our translation).

On the Crucifix of Padova, the linguistic message can be evidenced in the panel above the Crucified One. In Christ's day, it was common for the crime that condemned the defendant to crucifixion to be inscribed on plaques, similar to the figure of Giotto, to serve as an example to the population. In this way Pilate had Christ's crime identified with the inscribed King of the Jews, which did not please the priests who suggested that Jesus had said he was the King of the Jews. The evangelists confirm that Christ's claim as the King of the Jews was maintained: "And there was an inscription above him: He is the King of the Jews." (Luke 23:38); "And they put upon his head, in writing, the reason for his condemnation: This is Jesus, the King of the Jews" (Matthew 27:37); "And above him was the inscription of his guilt: King of the Jews" (Mark 15:26); Pilate also wrote a sign and made him put it on the cross, it read: "Jesus of Nazareth, the King of the Jews" (John 19:19) (BIBLE, 2013).

The Christian iconography representing the crucified traditionally consists of the legend described by the evangelists, which is maintained by Giotto on a red panel with the inscription in golden letters, confirming, by color, the divine reverence of Christ as King of the Jews.

Final considerations

Giotto's Crucifix is part of a movement that expresses the transformation of the representation of *Christ from Christus Victor* to *Christus Patiens*. This transformation emphasizes the martyrdom of the Son of God — a man who suffers and dies like all others — to fulfill the life-saving purposes of the Father's humanity. The movement encompasses a chain of changes that in Giottesca painting can be verified by the permanence of elements of tradition and the insertion of others, as shown by the plastic, iconic and linguistic signs.

Themes and motifs are the same used to represent the Crucified One, but the present duality, in particular, in the figuration of the cross and of Jesus heralds' new times. The cross that carries within it the meaning of defeat and victory becomes a throne on which Giotto invites to dialogue, with inner darkness, the divine light of the golden. The earthly and the divine in harmony are completed to accommodate the body of the one who became king of kings by being mortal, suffering and dying like all men while exercising the divine present in his Being.

Giotto places the human nature of Christ in evidence in the suffering body, which makes

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it possible, by similarity, to identify the connoisseur with the Master. Thus, imagery pedagogy is effective in Giotto's Crucifix and allows us to verify that images, through different connotations, participate in the processes of human education at all times meeting social demands or instigating reflections, proposing and announcing changes.

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