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HISTORY OF ART

A SURVEY OF PAINTING,
SCULPTURE, AND
ARCHITECTURE IN THE
WESTERN WORLD
WITH EXAMINATION
QUESTIONS AND ANSWERS

KEYED TO STANDARD
TEXTBOOKS

by JEAN ANNE VINCENT



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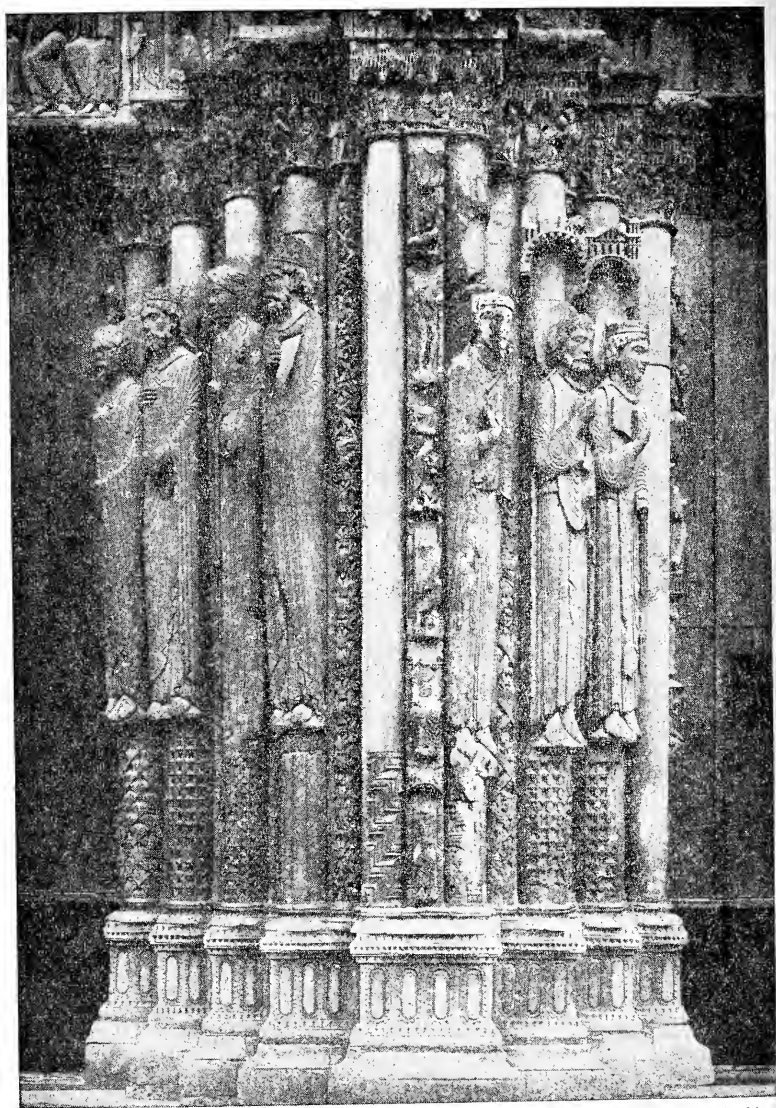
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History of Art: A Survey of Painting, Sculpture, and Architecture in the Western World

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**Chartres Cathedral. Detail of Royal Portal,
Kings and Queens of Judah (see page 98).**

COLLEGE OUTLINE SERIES

HISTORY OF ART

Jean Anne Vincent



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About the Author

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L. C. catalogue card number: 55-6770

Preface

This book treats the art styles which have most directly inspired or affected our own cultural traditions. For this reason, and not because they are unworthy of serious study, the important arts of the Far East, the South Seas, the North American Indian, and the African Negro have been omitted. The influences these cultures have extended to our art of the Western world are exotic and rare.

By understanding how artistic styles are modified by the environment, one can achieve a better comprehension of past civilizations and perhaps of some patterns in our present culture, most directly synthesized and apprehensible in the visual arts. The study of the history of art, complex as it is, demands little of the student; he has merely to look and learn. Surprisingly enough, once a total view of the history of art is obtained, all the details, the isolated facts, figures, and theories gleaned from a lifetime of exposure to books, music, religion, philosophy, social, political, and economic history, zoology, botany, geology, and anthropology fall into place. The history of art is a painless way to correlate everything one has ever learned. It offers in capsule form a rich diet of knowledge seasoned by understanding, predigested yet palatable, and appealing to the eye.

This book contains no illustrations, but the author has made useful selections of 130 and 260 prints, priced at \$2.50 and \$5.00 respectively, to accompany the text. These sets of prints (published by The University Prints of Cambridge, Massachusetts) should aid the reader in correlating the summaries of works and trends with acceptable reproductions of art masterpieces.

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Table of Contents

PREFACE	v
INTRODUCTION	xv

Part I. The Ancient World

I. THE ANCIENT ORIENT	3
Egyptian Art. Mesopotamian Art.	
II. THE MEDITERRANEAN AREA	19
The Eastern Mediterranean Cultures: Minoan and Mycenaean Art. The Classical World.	

Part II. The Medieval World

III. EARLY CHRISTIAN ART IN THE WEST AND BYZANTINE ART IN THE EAST	47
Earliest Christian Art. Developed Early Christian Art in the West. Ravennate Art. Byzantine Art. Coptic Art. The Barbarian Tradition.	
IV. ROMANESQUE ART	68
The Political Background. The Social Back- ground. General Characteristics of Romanesque Art. French Romanesque Art. English Romanesque or Norman Art. German Romanesque Art. Italian Romanesque Art. Northern Euro- pean Romanesque Art.	
V. GOTHIC ART	92
Reasons for the Development of the Gothic Style. Characteristics of Gothic Art. French Gothic Art. German Gothic Art. English Gothic Art. Spanish Gothic Art. Italian Gothic Art.	

Part III. The Modern World

VI. RENAISSANCE ART OF NORTHERN EUROPE	111
Characteristics of Northern Renaissance Art. Flemish Painting. German Painting. French Painting. Graphic Arts.	

VII.	ITALIAN RENAISSANCE ART	126
	Proto-Renaissance: The Gothic Period. The Early Renaissance: The Quattrocento. The High Renaissance: The Cinquecento.	
VIII.	POST-RENAISSANCE ART	152
	Characteristics of Post-Renaissance Art. Man- nerism. Baroque Art of the Seventeenth Cen- tury. The Art of the Eighteenth Century.	
IX.	MODERN ART: EUROPEAN ART SINCE 1800	169
	Revolutions, Revivals, Reactions, and Realism. The Contemporary Point of View.	
X.	ART IN THE AMERICAS	207
	The Colonial Period. The Postcolonial Period and the Nineteenth Century. The Twentieth Century. Art in the Future.	
EXAMINATIONS		243
	Essay Questions. Objective Tests.	
ANSWERS TO THE OBJECTIVE TESTS		270
INDEX		275

Tabulated Bibliography of Standard Textbooks

This *College Outline* is keyed to standard textbooks in two ways.

1. If you are studying one of the following textbooks, consult the cross references here listed to find which pages of this *Outline* summarize the appropriate chapter of your text. (Roman numerals refer to the textbook chapters, Arabic numerals to the corresponding pages of this *Outline*.)

2. If you are using this *Outline* as your basis for study and need a fuller treatment of a topic, consult the pages of any of the standard textbooks as indicated in the Quick Reference Table on p. xi.

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II (3-12); III (12-18); IV (19-27); V-VI (27-43); IX (208-210); X (47-66); XI (66-69, 90-91); XII (68-91); XIII (60, 65-66, 71); XIV (94-107, 111-114, 126-132); XV (111-118); XVI (126, 132-145); XVII (146-151); XVIII (121-122); XIX (118-120, 124, 152-156); XX (156-165, 210-212); XXI (161-163); XXII (165, 212-218); XXIII (165-167); XXIV (169-197); XXV (218-231); XXVI (197-205, 231-236, 238); XXVII (205-206, 236-238).

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QUICK REFERENCE TABLE TO STANDARD TEXTBOOKS

Numbers in italics refer to pages. All others refer to chapters. See preceding pages for complete titles of books.

Chapter and Topic in This Book	Cheney	Fleming	Gardner	Gomb-rich	Lee	Myers	Robb	Sewall	Upjohn
I. The Ancient Orient	2-3		3-4	2	2-3	2-3	<i>22-48</i> <i>378-401</i> <i>582-585</i> <i>850-803</i>	2	<i>24-49</i>
II. The Mediterranean Area	4-7	1-3	5-7	2-5	4-6	4-7	<i>48-106</i> <i>402-465</i> <i>530-590</i> <i>864-889</i>	3-8	<i>49-133</i>
III. Early Christian and Byzantine Art	11	4	13	5-6	8	10	<i>107-125</i> <i>466-471</i> <i>590-600</i> <i>890-898</i>	9-10	8
IV. Romanesque Art	13	5-6	17	8-9	9	11-12	<i>125-153</i> <i>471-480</i> <i>600-605</i> <i>898-913</i>	11	9
V. Gothic Art	14	7	18	10-11	10	14	<i>154-178</i> <i>486-503</i> <i>606-638</i> <i>914-920</i>	12-13	10 <i>205-219</i>
VI. Renaissance Art of Northern Europe	21-22		30-31 33-35	14 17-18	15-17	15, 18	<i>609-627</i> <i>700-713</i>	<i>609-617</i> <i>770-785</i>	14 <i>235-243</i>
VII. Italian Renaissance Art	15-19	8	26-27	12-13 15-16 18	14	16-17	<i>170-223</i> <i>503-531</i> <i>627-699</i> <i>921-936</i>	<i>543-563</i> <i>617-709</i>	12 <i>219-235</i> <i>281-317</i>
VIII. Post-Renaissance Art	23-25	11-16	29 32-35	18-23	16 18-19	19-23	<i>223-279</i> <i>532-547</i> <i>716-703</i> <i>937-955</i>	17	15-19 <i>317-338</i>
IX. Modern Art: European Art since 1800	26, 28	17-20	41-45	24-27	19 22-23	24, 26	<i>280-286</i> <i>323-369</i> <i>548-550</i> <i>763-813</i>	18-19	22-24 27
X. Art in the Americas	28		39 41-45	24-27	20-21 23	9, 22 25-27	<i>287-310</i> <i>315-332</i> <i>556-559</i> <i>814-844</i>		20-21 26

Introduction

Introduction

Our word "art" usually refers to the so-called "fine arts"—pictorial, plastic, and building—and to the so-called "minor arts"—the "everyday," "useful," "applied," and "decorative" arts. The word "art" is derived from *arti*, the craft guilds of the Italian Renaissance, when *arte* denoted craftsmanship, skill, mastery of form, inventiveness, and the associations that exist between form and ideas and between techniques and materials. The term "art," therefore, carries with it an obligation not to imitate nature but rather to enrich it, and art serves as a technical and creative record of human needs and achievements.

THE FUNCTION OF ART

Visual art is not produced with words but with formal artistic elements. It communicates ideas but is not intended to convey information in verbal form. Art creates subtle emotional states or moods, and broadens the aesthetic range of experience of all who perceive it. Narration, or story-telling, is not properly the realm of the visual arts. It can be, it has been, and it often still is done by means of visual art. But there is no law which requires that a painting must tell the same story to each and every spectator, or even that it must tell one at all. In the most abstract of the arts, music, the listener does not have to identify the subject matter in order to enjoy the pattern of sounds, the textures of the instruments, and the other sensory values at the disposal of composer and performer. One does not have to know that the music is "about" the calm after the storm or a night on a bald mountain, or is an intellectual exercise. In fact, it may lessen a beginner's enjoyment to try to hold the thought that he is, or should be, "appreciating" Beethoven's *Pastorale*, or Moussorgsky, or Chopin's *Étude Opus 37, Number 2*. The pictorial arts may represent a visualization of sound patterns, or, by a series of symbols, evoke the memory of smell, sight, or other sensation, but they do not *picture* them.

The Concept of Beauty in Art. Beauty is not an integral part

of art, for it seems to lie in the mind of the beholder. Concepts of harmony, balance, relationships of forms, and contrast, and the recognition of pleasing combinations of structural qualities appear to have been factors in the creation of style in primitive art. But the verbalization and systematization of these concepts was a late development, arising in the classical period of Greek art which took man as the measure of its philosophical outlook. Beauty is anthropomorphic in its idealism. The idealism of other arts outside the classical tradition of Greece, Rome, and the Renaissance is unhuman, in that it has other motivation, instinctive or intellectual. Therefore many undeniable "works of art" may be decidedly unbeautiful.

Connoisseurship. "Connoisseurship" is a rather special word that has come to be used in connection with the concept of beauty in art. Actually it refers to a special, perhaps innate, talent for the recognition not only of beauty but also of subtle interrelationships and a "feeling" for style. A connoisseur might be called a person of highly developed aesthetic tastes with a built-in Geiger counter which enables him to identify authenticity and qualities in style not readily apparent to his contemporaries.

Style. Style may be defined as the whole body of work produced by a given people at a given time. This definition is most easily applied to primitive cultures with relatively few customs, art forms, and social institutions. But style is recognized in the complex cultures of ancient Rome, the eighteenth century, or even today. Style of the past is more apparent than style in the present simply because time has done a great deal of sifting, and the perspective of distance makes it possible to see an epoch as a unified whole. The different kinds of style within a given age may be based upon national lines, where art is affected by the political, economic, and social character of the people and the epoch, such as in Protestant Holland and Catholic Spain in the seventeenth century's Counter Reformation. There may be regional differences in style owing to geological conditions (affecting materials used in art) or to isolation, where local traditions, conditioning, or habits of thought are rigorously observed because of ignorance, fear, or indifference to other ways. Personal styles depend upon the individuality of the artist. These emerge only in periods when a national style, for example, is fully developed and confident and when there is awareness of the importance of the

individual. In an age such as the Proto-Renaissance, when new ideas are emerging and old traditions still have vitality, several distinct styles, besides personal idiosyncracies or the "handwriting" of individual artists, flourish side by side. Probably style in any epoch is most easily seen in pure ornament, in furniture, or in costume, for these are abstract arts without content, having only structural limitations.

THE FUNCTION OF THE ARTIST

The function of the artist is to help us understand the nature of things, to realize the possibilities in the world, to develop insight or enlarge imagination by creating or revealing new subjects. As a result, an artist may rearrange, eliminate disparate elements which distract, or consciously distort. A photograph may capture a single image. The artist creates composite images. Not only the contemporary artist, but artists of all times have done so, perceiving and transcribing for us, as poets do, the accidents and surprises of nature, the simultaneous vision of several different points of view. These insights are distilled and stylized into arbitrary arrangements invented by the artist. Piero della Francesca in the fifteenth century created an orderly and spatial universe in stately geometric progressions of forms. Perugino, indifferent to the overt meaning of his subject matter, demonstrated his concept of a rational universe in his religious paintings. Since artists have not been obsessed with messianic zeal to conduct the information desks or travelers' aid services in this aesthetic realm of the spirit, what are they doing? An artist unconsciously expresses the age in which he lives. By the sixteenth century the conquest of the visual world by painters had been completed. With the invention of the camera in the nineteenth century the artist was disinherited from practical application of skill in representing appearances, except in a few instances, such as medical and scientific illustration, where the human eye is still preferable to a machine in recording and demonstrating nature. But artists have always been more concerned with the materials of their craft and with certain abstract or theoretical concepts. Learned patrons once demanded religious or mythological subject matter, but an artist's own personal style was determined by *how* he presented his motif or subject in terms of his interests in surface design, spatial relationships, color harmonies, pat-

terns, textures, or any of the multifarious problems involved in presenting an illusion or symbol of the idea.

THE ARTIST'S MEANS

Few people are willing to define art, but nearly everyone thinks he knows how works of art ought to look. A little over a century ago, gallery-goers began poking their umbrellas or walking sticks through canvases (hence the confiscation of all potential weapons when one visits galleries today!), often those representing things the spectator had decided should not be presented in fine art, but most frequently because of the *way* in which the artist produced his effects: in the case of the two-dimensional pictorial arts through line and color (in the graphic arts "color" may be simply "lights" and "darks"); in the plastic art of sculpture through projections, indentations, and texture; in architecture through the handling of solids and voids. In all of these, scale or size, whether in itself or in relation to its surroundings, is another important factor.

Structural Qualities Governing Art. The formal problem of the artist at work may be reduced to fairly simple terms. Art, like poetry, may express an "idea," but poetry is created with words arranged in certain forms, with rhythm, sounds, and images. Art also may give shape to ideas, but its forms are determined by materials, techniques, and iconography (or the mode or symbol in which the idea is expressed). There is little of what is called "art for art's sake." Most art of the past was created for a definite use, to be seen in a specific place or used in a certain way.

THE PICTORIAL ARTS. "The pictorial arts" is the phrase used to specify the decoration of flat, two-dimensional surfaces with lines and colors epitomizing an idea. Painting, whether in oil, tempera, water color, gouache, fresco, encaustic, duco, casein, serigraph, or other newer materials, is generally meant by the term "pictorial arts." But drawings, the most significant and freshest expression of an artist's idea, are also included. Drawings may be made with pencil, pen and ink, bister, wash, crayon, pastels, charcoal, or silverpoint, or for that matter with a finger on a steamy window. The graphic arts, the art forms produced by printing processes, are also part of the pictorial arts. These may be produced in three ways: by intaglio (wood engraving, etching, metal engraving, and drypoint); by relief (woodcut, mez-

zotint, aquatint, and drypoint) ; or by planographic means (lithograph and monotype). Photography, whether in black and white or in color, still or moving, is part of the pictorial arts, as are mosaics, in which architectural surfaces (and more recently, separate panels) are decorated by stone and glass tesserae.

Forms of the Pictorial Arts. When analyzed for basic forms, the pictorial arts fall into three specific groups: murals, panels, and pages. The mural is a surface bound to architecture, and although most of the great murals have been fresco or encaustic, in the Renaissance and modern periods large canvases have been attached to the walls. The panel is generally an easel painting. The page includes both painting (of manuscripts) and the graphic arts, and thus includes the poster.

Problems of the Pictorial Arts. The basic problems of the pictorial arts include surface design, space, form, and movement, all solved through the use of line and color, lights and darks, and aerial and linear perspective. With line the artist can create the illusion of space, form, movement, or mood. The direction and the specific character of the line make this possible. A diagonal may be more dynamic than a horizontal line. Lines converging create a spatial concept called linear perspective. Overlapping lines create the illusion of forms. The quality of a line will determine its mood: delicate for subtlety, bold for strength or drama. With color (or "lights" and "darks") the artist may take into account local color of a real object, or differences in hue and intensity, or he may ignore *real* color completely and create green or purple horses as did the artist of the Bayeux Tapestry. By harmoniously relating or stridently contrasting the colors to the lines, the artist can create the illusion of space, called aerial perspective, and of forms, called shading. Color has a more obvious emotional impact than line. Certain colors, like red, have a stimulating psychological impact. By changing hue or intensity the entire mood of a painting may be altered, as, for example, in Picasso's somber "Blue Period" (heightened by the use of angular line), in his more optimistic "Blue and Rose Period," and finally in his happy "Rose Period." Strong contrasts or subtle transitions between light and dark can determine the mood in the pictorial arts.

THE PLASTIC ARTS. The plastic art of sculpture treats a three-dimensional mass existing in space in which ideas are expressed

in various materials. Materials determine the technique, the style, and the final aesthetic impact of sculpture. Processes or techniques are a secondary consideration. Carving, casting, or modeling is dependent upon the qualities of stone, metals, wood, clay, plaster, and new plastics or synthetic developments. A bronze sculpture has a fluidity of design attributable to its material and to a technique which is not possible in granite, marble, or basalt. The basic forms of sculpture are free-standing (which may be either decorative or substantive, although the latter are a very small proportion, historically, of the works produced) and bas-relief. Bas-relief takes three distinct forms: cameo, in which the background is cut away; intaglio, in which the design is incised; and coelanaglyphic, which combines both of these methods. Sculpture is the least appreciated of all the arts, at least in modern times, probably because it is unfamiliar and expensive and has connotations that are not congenial to every age. Sculpture, of all the arts, is most dependent on its location; it requires a congenial setting with favorable lighting to reveal its best features. Sculpture has always been the handmaiden of great architecture. Perhaps because of its structural limitations it reaches a level of achievement higher than that of the other arts.

THE BUILDING ART. The building art of architecture is much more than mere construction. Architecture may be defined as enclosed space organized in relation to function, materials, and site, in which function also includes symbolism, and materials and site embrace the aesthetic as well as the structural principles. Architecture by its size (it tends to be monumental and obvious) is the most imposing revelation of style, and from its ancient examples one can infer attitudes about property values, the importance or unimportance of a "view," and a philosophy of life and death that may throw a strong light on modern motives. Architecture may be religious, civic, domestic, recreational, educational, commercial, or industrial in function; it may be purely utilitarian as in bridges, walls, and fortifications, or monumentally decorative like triumphal arches too small for an elephant to squeeze through in a Roman "triumph." Only three principles of construction govern architecture and its effects on the beholder: trabeated or post (*two* posts) and lintel system; arcuated, which is capable of creating vaults and domes; and cantilever, with *one* post and lintel. As in all the arts, the princi-

ples of construction are restricted by the materials used, and the quality of the materials also affects the technique; note, for example, the visual and textural effect of sun-dried brick and Flemish bond brickwork. Scale, color, texture, proportion, symmetry or asymmetry, silhouette, and ornament are all important factors in architectural design, but site is a dominating feature. The use of space, both inside and out, and the handling of solid masses make architecture a difficult art. It is its usefulness that determines the construction primarily, whether use in this sense is symbolic as in the Parthenon; or practical as in the airplane hangar at Orly, France, built in 1916 and destroyed in World War II, or in a livestock-judging pavilion in North Carolina; or both practical *and* symbolic as in the cathedral of Chartres.

THE MINOR ARTS. The minor arts are not really minor but form a special group that we may arbitrarily classify under materials: ceramics, glass, metals, textiles, ivory, precious gems, woods, reeds, plastics, and synthetics. In most instances the minor arts take on the qualities and techniques of the major fine arts. Ivory book covers in the Middle Ages represent clearly the sculptural techniques, and Greek pottery represents the standards of artistic judgment operating in architecture. The minor arts are useful, as in the case of everyday items such as coins, baskets, some furniture, utensils, weapons, and harnesses, or decorative as in the case of stained-glass windows, jewelry, the art of interior design, and book covers.

Limitations Governing Art. Materials determine technique in the creation of a work of art; stone must be carved, not modeled; paint may be applied by brush, knife, tube, or airgun, but it cannot be "built." The knowledge of engineering and the availability of materials will determine the principles of construction in the architecture of any age. The absence of spontaneity of design in sculptures carved on the side of a stone building will contrast sharply with the fluidity of a water-color sketch. Mere speed is no index of "goodness" or "badness" in art. A painting in fresco must be done in an incredibly short time to avoid drying of the plaster, and an oil painting may be worked over indefinitely. These limitations may seem to be purely technical or mechanical, but they are the basis of artistic creation and must be regarded as absolutes in art.

ICONOGRAPHY

The language of form, the use of symbols by artists to express universal ideas, is called iconography. These symbols are so inter-related with the compositional elements that they become inseparable, just as materials determine techniques. Figures may be used singly or in groups, clothed or unclothed, but there are no limitations as to the meaning of the poses. A seated figure may simply be sitting or it may be enthroned in majesty or in judgment. A nude male figure might represent Apollo, or St. Sebastian, or the mocked Christ, or a genre character. A figure may represent a lawgiver, a portrait of a famous man, or an innocent bystander. Love may be couched in sacred terms (divine scenes showing the infant Christ adored by shepherds) or in profane terms (secular scenes of mother and child or mythological scenes). Landscapes, city views, and allegories may omit human figures entirely. Imaginary animals such as a gryphon and composite animals such as the sphinx or the evangelistic symbols may be used to the limits of the artist's invention. Iconography in sculpture is somewhat more limited than in the pictorial arts owing to the nature of its forms, but as a result is often more revealing. Even architecture may be said to have an iconography, aside from obvious function—a church, a capitol building, a school—for the forms used reveal more clearly than words what the designer and the society whose ideas he translates into monuments really believe.

THE "LITERARY" QUALITY OF ART

Modern art is often criticized for being "too literary," too dependent upon titles. But that criticism may be leveled against pedestrian efforts in art throughout history. Really great art like the classic sculpture of Greece, the painting of Leonardo, or the works of Michelangelo is universally appealing without labels. Religious orthodoxy or complete acceptance of the subject matter is not the only reason for its wide popularity. Surely no one today "believes" in the Greek gods. An agnostic may be deeply moved by the drama of betrayal announced by Christ in Leonardo's "Last Supper." A sophisticate may be shaken by the sublimity of man's sufferings expressed in Michelangelo's paintings in the Sistine Chapel and by his sculptured Medici tombs

in the Laurentian Chapel. It is the way artists use the technical means to convey their ideas that demands and receives admiration through the centuries of changing concepts. An astronomical number of words are written about art, but the "too literary" complaint seems to be directed against some titles of paintings and sculptures rather than against the works of art themselves.

PART I

The Ancient World

The study of ancient art is usually divided into two sections. The divisions are formed by the two distinct cultural provinces, namely, the ancient Orient and the Mediterranean area of the pre-Christian epoch. Despite the striking differences apparent in its many styles, the art of the ancient world presents a united front against the artistic expressions of the medieval and modern worlds. As a primitive art, for certainly it was close to the true primitive in chronology as well as in view of life, the ideas presented fewer complexities than the art of later ages. Even classical art, which in its latest phases became perceptual, based on direct observation of nature, was originally conceptual or ideographic, using symbols to suggest the idea. The meaning of religious art in ancient times was always immediately obvious, unlike the elaborate frame of reference required of the spectator in the medieval world to comprehend the intricacies of Christian theology and observances. Although enriched by foreign influences, ancient art unlike modern was never subjugated by them. Ancient art revealed more directly than any other its functions, materials, and techniques. Its primitive simplicity offers many lessons to the present, not only for the grandeur of achievement in an unmechanical age but also for its ability to distill the qualities and meaning of the total culture in the visual arts.

I

The Ancient Orient

The civilizations of Egypt and Mesopotamia had certain similarities. For convenience we group the art of the Egyptians and Mesopotamians under the phrase, the ancient Orient. It was quite different from the ancient art of the Mediterranean area which gave form to Western cultures. Despite the greater antiquity of Mesopotamian culture, Egyptian art is generally treated first, for more of it has been preserved, and it is thus more easily studied. Compared with the art of Egypt there is relatively little information about that of Mesopotamia. Mesopotamia is a more recent area of discovery and research, and because of the impermanence of many of its artistic productions (owing to the materials employed and to destruction by climatic conditions, war, and rival powers) not many examples are extant. A third region, that of the valley of the Indus River in India, is a part of this cultural province; in fact, it is older than the other two. But its discovery is new, and study has not advanced sufficiently to enable one to gain a complete picture of its artistic directions.

EGYPTIAN ART

Owing to the exceptional fertility of the Nile Valley, resulting in the wealth of ancient Egypt, and to the peculiar geographical situation, Egypt was unified and isolated and thus protected from constant invasion by divergent influences. Ancient Egypt occupied only a narrow cultivated strip on each side of the river; therefore the Nile was a remarkably efficient agency of communication and political unification. The canons of artistic tradition were established by the third millennium B.C. No important advances were made down to the Christian period, except for the brief interval in the XVIIIth Dynasty when art was temporarily freed from the bonds of religious convention. E. Baldwin Smith

refers to the role of tradition in the development of Egyptian art as "sterilized preservation." Even in periods of foreign political control, as in the Ptolemaic era (Egypt was a part of the Greek empire from the third to the first century B.C.), the native Egyptian artistic features remained distinctly recognizable and dominant. It is possible that had Egyptian society been totally dislocated by a change of climate or a calamity, the persistent traditionalism of the art would have ultimately disappeared. However, successive conquests late in its history, even that by the Romans, merely continued the system of monarchical state socialism under which Egypt had prospered for several thousands of years.

Characteristics of Egyptian Art

Egyptian art had an independent character distinctly fixed from the earliest times as a result of special conditions in Egypt. Only in the earliest epoch before written records (the prehistoric or predynastic period) did Egypt borrow elements from the contemporary and more advanced civilization, the Mesopotamian. Two of the borrowed devices were the use of heraldic motifs and the portrayal of rampant animals facing each other. Only in the very latest period were foreign influences assimilated. In the Ptolemaic era may be noted a general softening of contour in figure compositions, the triumph of anthropomorphism in the representation of Egyptian deities, and the growth of a certain Hellenistic pictorialism. In other respects, Egyptian art maintained its distinctive character, with the observance of conventions found in all forms of primitive art, the world over, and with such qualities as interrelationship among the arts, monumental outlook, varied themes, and, above all, the dependence upon forms used in the past.

Interrelationship of the Arts. The arts in Egypt were most unusually interrelated. Sculpture in the round was almost indistinguishable from the solidity of architecture, as in the giant "proto-Doric" columns at Beni Hasan, the Great Sphinx at Gizeh, and the figures (used as columns) of the pharaoh Rameses and the god Osiris at Abu Simbel. Relief sculpture was inextricably part of the architectural surfaces it covered. Painting was primarily an adjunct of sculpture, for most of the reliefs were painted. As a result, the mural paintings demonstrated the con-

ventions of sculpture rather than pictorial qualities. The negation of space noticeable in Egyptian architecture is apparent also—in both plastic and pictorial arts—in the use of “seized space,” or views achieved by the simultaneous use of registers or panels shown one above another and giving both floor plans and elevations.

Largeness of Scale: Real or Imaginary. By contrast, the massive grandeur of Egyptian art dominates that of all other ancient civilizations. Each example gives the impression of monumental dignity no matter how miniature in actuality, revealing a largeness of concept unequaled in any other epoch. This characteristic reflects the impressive political prestige, financial power, and material wealth of Egypt. It also suggests that the final forms were preceded by long stylistic development through experimentation and manipulation of the materials. The impression of gigantic scale is as striking in small faïence (blue-green earthenware) *ushebti* (figurines in the tombs called “answerers” who were to do the bidding of the dead) as in the tremendous columns of the Hypostyle Hall in the temple of Amon-Ra at Karnak.

Variety of Subject Matter. Iconographically Egyptian art was extremely varied. Because of the importance of the death cult and the sacred character of the pharaoh, religious themes were important, but secular motifs were by no means neglected. The tomb decorations were filled with representations of everyday activities on earth and, therefore, are not religious in appearance but merely by indirection, affording a surprisingly contemporary effect. Despite the abstraction of Egyptian art, the portraiture was unusually particularized. The formality of convention was strong, even in genre works (showing everyday people doing everyday things). It was only during the rule of Ikhnaton for a short period in the XVIIIth Dynasty that realism flourished in art; for example, the ruler and his wife were portrayed fondling and playing with their small daughters.

Architecture

All architectural motifs developed later by the Egyptians were derived from similar forms in the prehistoric house. The domestic plan determined all others; thus the house for the dead became the more complex tomb, the house of the god a temple. Indeed, the term for ruler, *pharaoh*, came from the Hebrew word

for "great white house," the residence of the village chief. The rectangular plan of the typical Egyptian house included a courtyard, and the façade was divided by multiple narrow apertures, to keep out sun and desert sand and yet to provide adequate ventilation. The earliest houses were made of wood, thatch, and the impermanent malleable materials of native plants, leading to a system of splayed-out cavetto (hollow) cornices and *khekher* (tied bunched reeds) cornices. Even after stone construction had been perfected, the traditional shapes of foliate forms were retained in the use of the lotus, palm, and papyrus (both bud and bell) on capitals and column shafts.

Development of the Pyramid. The gigantic size of the pyramidal buildings and the persistence of certain peculiar motifs are typically Egyptian. The most characteristic construction, the pyramidal tomb, passed through a long series of developments. The vast resources of stone, the unlimited labor supply, and the consolidation of the country along the shores of the Nile under a strong monarchical system made possible these remarkable creations.

MASTABAS. The true pyramid was a logical development of the truncated pyramidal tomb form, or mastaba. *Mastaba* is a modern Arabic word meaning "little bench," which is what such a tomb resembled when "rediscovered," half buried in the desert, by modern archaeologists. The mastaba was the superstructure over the grave in the predynastic period. At first it was made of sun-dried bricks, and was probably no more than a cairn to protect the body from marauding jackals. From this structure with battered (sloping) walls developed the stone mastabas, tombs of the nobles in the dynastic periods, and ultimately the false (truncated) pyramids at Medum, the step pyramid at Saqqara, and the true pyramids at Gizeh.

EARLY STONE BUILDING. The step pyramid at Saqqara was designed for King Zoser by his grand vizier, Imhotep (ca. 2900 B.C.), the Egyptian Asclepius (father of medical arts), and is the first extant example of the stone building in Egypt. It was a series of truncated pyramidal mastaba forms of diminishing size, superimposed one upon the other. Around the pyramid there was a vast complex of mortuary temple, hall of colonnades, shrines, three ceremonial courtyards, and avenues of approach. The sacred precinct, or *temenos*, became a reduplication of the palace

plan. The walls were treated as recessed niches in imitation of wooden towers, gateways, and bastions, with false doors carved in stone which had designs of cord and matting resembling reeds tied together, showing the development of stone techniques out of those using more primitive and impermanent materials.

TRUE PYRAMIDS. The true pyramids, such as those at Gizeh, were symbols of the *ben-ben*, emblem of Amon-Ra, the sun god. Moreover, the limestone core was originally faced with red granite slabs polished to a glassy surface, and it reflected the bright rays of the sun as well as the power, prestige, and wealth of the pharaoh. A system of inner chambers and cul-de-sac entrance corridors was supposed to protect the body from grave robbers. In fact, however, all Egyptian tombs were broken into and ransacked in ancient times. The great pyramids at Gizeh, and those of Khufu (Cheops), Khafra (Chephren), and Menkaura (Mycerinus), evolved out of the shape and function of the mastaba. Their development was the result of special incentive, favorable conditions, and the association of religious and political ideas. The Great Sphinx at Gizeh, near the great pyramids, is architectural in scale despite its sculptural form. This portrait of the ruler with the body of a lion has no architectural use. Its size makes it unique, although the composite figure was not uncommon as a guardian motif in Egyptian art.

Building Sites. In scale the pyramids were colossal against the flatness of the desert. Their relationship to adjacent low buildings in the necropolises (cemeteries) and their somewhat isolated location helped to make them effective. The shape with its ideographic meaning, the size, the great height, the color, the reflections of bright light, the smooth texture against the granular desert sands, dominated the surroundings. But exact reproductions of the pyramids set in the mountains of the American West would be insignificant as well as meaningless.

Importance of Pyramids. The great pyramids have never been equaled as engineering projects. They were remarkable for the refinement of the stone-cutting with no power tools and for the utilization of hand labor—possible, of course, only in an age when time meant nothing and there were vast resources of man power. During the annual inundation of the Nile Valley which deposited the layer of rich black topsoil ensuring the prosperity of Egypt in an agricultural age, the pharaoh put the unemployed

workers to work on these vast federal work projects such as the building of his tomb. Despite architectural function, materials, and site, pyramids are primarily sculptural masses, existing in space rather than enclosing space. In spite of majestic scale, extraordinary mathematical accuracy of proportion (only a fraction of an inch off in hundreds of feet), and meaningful symbolism, the pyramids no more represent true architecture than do the serried courtyards and halls of Egyptian temples with their forests of columns.

Rock-cut Tombs. In the Old Kingdom, ca. 2780–2540 B.C. (Dynasties IV–VI), the stone mastaba became the tomb for the noble, and the pyramid was the characteristic tomb of the pharaoh. But conditions altered sufficiently in the Middle Kingdom, ca. 2160–1785 B.C. (Dynasties XI–XII), so that such gigantic projects were no longer feasible. Owing to loss of political power by the pharaohs, to shifts in location of the seat of the government, and to invasions by the Hyksos or “shepherd kings,” the necropolises of Middle Kingdom monarchs were carved into the hills facing the Nile. Strictly speaking, these rock-cut tombs were not true architecture, for they were excavated from the living rock, but they preserve traditional architectural features such as battered walls, tapering narrow apertures, and cavetto cornice designs. The fluted shafts and square capitals at Beni Hasan are called “proto-Doric” because they appeared to be precursors of the Greek Doric order, but chronologically that was, of course, impossible, and the origins of the Greek forms were entirely different. At Abu Simbel the beholder is dwarfed by the enormous figures of the pharaoh Rameses on the façade and, in the chambers within, the huge columnar figures of Osiris, the god who symbolized regeneration. Other temples combined old and new features. A series of open-plaza gardens and courtyards in the valley against the hill containing the tomb chambers, some of which were surmounted by pyramids, was built for Mentuhotep and Queen Hatshepsut at Deir-el-Bahari. The plan of the tomb chambers reflects the palace form and also indicates a new monumental form growing out of traditional components.

Temples. In the New Kingdom or Empire period, 1580–1100 B.C. (Dynasties XVIII–XX), the power of the pharaoh declined still further, and more land and responsibility were bestowed upon the priests in an attempt to hold the empire

together. As a result of these new conditions, making the priest class sovereign, temples became the principal buildings of the New Kingdom. In harmony with the earlier architectural productions of Egypt, the temple interiors of the New Kingdom rejected space as an important factor, for the religion did not require space for congregational participation. Courtyards were the sole attempt toward a concept of enclosed space. The file of sphinxes on each side of the sacred way, the towering and forbidding aspect of the pylon (battered entrance wall), the colonnade of the forecourt, and the narrow Hypostyle (gigantic columns) Hall, with the clerestory (windows on the upper level) admitting only enough light to shed occasional rays on the floor below, repeat the courtyard and house plan, much enlarged and now oriented by religious considerations, as in the Temple of Amon-Ra at Karnak. Even in the Ptolemaic period remote ancestral precedent prevailed—for example, the Temple of Horus at Luxor built by Greek monarchs, several centuries after the Parthenon. The temples today present an isolated aspect; some of them are under water owing to modern irrigation methods used at the sites. Originally surrounded by other structures, they were not so frontal in emphasis as they now appear.

Obelisks and Kiosks. Obelisks (popularly called “Cleopatra’s Needles”), the tapering pillars bearing inscriptions and terminating in the pyramid, were ordinary items in this period, but they were sculptural in purpose rather than architectural. Kiosks, the reviewing stands of the pharaohs, were also common. That at Philae is called “Pharaoh’s Bed” because it resembles a giant canopied bedstead rather than a pavilion.

Domestic Architecture. Although the monumental forms derived from it, most of the domestic architecture of ancient Egypt has disappeared. Some idea of the average home can be gained from the study of the huts in the excavated village of Tel-el-Amarnah. This was the housing project for the artisans imported from abroad by Ikhnaton (Amenophis IV) in the middle of the fifteenth century B.C. to work on the tremendous building program occasioned by his adoption of a monotheistic religion. Since many of the settlements of Egypt have been constantly occupied, the older buildings often served as stone quarries, especially in the Delta, for Christian and later Mohammedan builders, and houses were often razed to make room for new dwellings.

Sculpture

From the earliest period of Egyptian political unification the most striking characteristics of Egyptian art as a whole—preservation of the past and largeness of scale—were exemplified in the sculpture. The perfection of technique, both in the masterly handling of hard stones and in the fixing of conventional modes of presentation, occurred in the predynastic period. Once the difficulties of stone working had been mastered, there were no important changes. The vast reserves of stone made experimentation feasible, and thus technical skill in handling materials developed very early in Egyptian history. The primitive theriomorphism (gods taking the form of wild animals) of the Egyptian religion persisted; it was apparent in early dynastic art in the Old Kingdom figure of Khafra (Cairo) with the wings of Horus, the hawk god and special protector of the pharaoh, folded around the sacred *nemsit* (pleated linen headdress) of the king. Theriomorphism lingered into the Christian era (Coptic) in Egypt. For example, the Coptic Saint Sinsinnos, the Christian knight of Christ, was presented as Horus (an armored warrior wearing a hawk-god headdress) killing Set (Soth, or Sobk), the crocodile god of moral darkness. (Note the analogy to the later Christian warrior Saint George slaying the dragon, evil.) Again, the jackal god, generally associated in Egyptian minds with death owing to the scavenger activities of the jackal in the graveyards, was entirely theriomorphic in early dynastic presentations. Finally, these ideas were superseded by the use of the figure of a man wearing a zoomorphic mask of a hawk or a jackal.

Relief. The slate palette (a ceremonial mace head or mixing board for war paint) of King Narmer-Menes arranged episodes and actions into registers, one above the other, depicting the conventional memory image (the human body shown in its most characteristic aspect, often called “descriptive perspective”). The actual scale of the figures was determined by the caste system, kings and gods being large with other figures diminishing in size according to their relative importance. A peculiarity of later Egyptian sculpture was the development of a special relief technique, with the virtues of rapid execution and low cost. This method is called “coelanaglyphic” and is a combination of *intaglio* (incised) and *cameo* (relief) techniques. In *coelana-*

glyphic sculpture the deep incision was made around the figure, and low relief was employed only within the figure itself. Thus there was no necessity of cutting away the background, and because of its time-saving aspects as well as its practicality for covering wall surfaces, such sculpture became the most common relief form during the later dynasties.

Free-standing Sculpture. The insistence upon traditional poses and the relief treatment of free-standing sculptures as a four-sided relief in Old Kingdom sculpture, never to be approached from an angle, are in keeping with the static immobility of the materials of sculpture and the limitations of the medium. But the tension of the figures is severe and exhausting as they stand with fists clenched at the sides, eyes staring ahead, and one foot advanced slightly before the other despite the equal distribution of weight on both feet. The remote kingly expression in the frontal emphasis of the stone portrait of Khafra seated upon the lotus throne can be contrasted with the serene but livelier expression on the face of the wooden figure Ka'aper (the so-called "Sheikh-el-Beled") with jointed detachable arms. The eyes of the "Sheikh" are inset quartz pierced with nails for pupils. In many Middle Kingdom and New Kingdom sculptures, the rigidity is relaxed and the contours become softer. The poses, however, never depart from the strictly frontal. Paint added greatly to the animation revealed in the portraits of the enthroned priest Ra-hotep and his well-named wife, the princess Nofret, in addition to elaborate wigs and jewelry. The unique feature of body painting, observing the convention of red or brown for men and yellow or white for women, may have been a cosmetic means to protect the wearer from sunburn.

Painting

✓Egyptian painting was distinctly a subsidiary art; yet it was so closely related to architectural surfaces and so widely applied to relief sculpture, both cameo and coelanaglyphic, that it seems important. The conventions of Egyptian painting were not pictorial but rather those of the sculptural arts. ✓ In spite of this dependence upon other media for its distinctive character there was evidenced, even in the predynastic period, a tendency toward formality of composition. The formal quality was often seen in a tranquillity of organization that continued from the

earliest vase paintings, through the stately geese of Medum, to the late paintings on papyri containing spells and incantations called "The Book of the Dead." This self-contained dignity often gives the impression of contemporaneity. Rows of enthroned gods arranged in profile often resemble today's commuters riding crosstown bus lines, so detached are their poses, so indifferent do they seem to their surroundings. Because of the relative ease of execution, some paintings, particularly of genre—the musicians, the dancing girls, the servants plucking geese or wringing the necks of fowl—have a fluid grace and freedom of action not always associated with the restraint of Egyptian art. In color and in spatial problems, primitive Egyptian conventions prevailed, as well as in the treatment of landscape and the use of symbols. The use of highly colored figures in painting is an effective device for color composition and an aid in identification. Egyptian painting, in spite of its comparative liveliness, had little subtlety and maintained the role of adjunct to the primitive sculptural forms. The pictographic aspects of Egyptian writing and the observance of space-filled designs (*horror vacui*) give a busy effect to Egyptian painted surfaces—not random and cluttered, however, but organized into formal pattern.

MESOPOTAMIAN ART

The valley of the Tigris-Euphrates rivers, forming the "Fertile Crescent" in ancient times, was termed "mesopotamus," or "the middle of the river." Mesopotamia covered roughly the area today called "Western Asia" (Iran and Iraq) and the area from Asia Minor to the Syrian coast of the Mediterranean. It was inhabited successively and concurrently by the Sumerians, Babylonians, Chaldeans, Hittites, Hebrews, Assyrians, Achaemenian Persians, Parthians, Seleucids, and Sassanians from as early as 4000 B.C. to 642 A.D. According to tradition, Mesopotamia was the cradle of Man, the site of Eden, and in fact it was a remarkably rich agricultural area which enabled settlers in that region to prosper and develop civilizations at an early date. Its central location made it subject to constant invasion from all sides by peoples of various origins. The decorative coloristic aspects of ancient Oriental art, extending into the Christian era as a part

of Byzantine art and surviving today in Moslem art, were first apparent in the Assyrian epoch.

Characteristics of Mesopotamian Art

Although less skilled in execution than Egyptian, Mesopotamian art had a number of distinctive features. The observance of primitive conventions, such as the use of descriptive perspective, *horror vacui*, the arrangement of figures according to rank rather than real size in relief sculpture (except among Assyrians and Persians), and the tense frontality of free-standing sculpture, lends a certain superficial resemblance to the art of the contemporary Egyptian style. However, aside from such obvious distinctions as costume and physical types, there are a number of very striking differences. Mesopotamian art presents an entirely different view of life from the Egyptian preoccupation with life after death. In Mesopotamia the freedom from hieratical limitations imposed on Egyptian artists resulted in a much more emotional quality in the art as opposed to the impassivity and impartiality of Egyptian examples. Other extraordinary features of Mesopotamian art include the variety of the backgrounds of the settlers and the freedom of the individual artist to interpret his subject either realistically or symbolically.

The Varied Cultures. Unlike Egyptian art, Mesopotamian art differed from one chronological division to another, owing to the successive dominance of groups possessing different cultures. The only difference between Sumerian and Babylonian culture was one of language, which does not materially affect visual art except for inscriptions. The Hittites, coming from the barbarian northwest, evidenced little technical skill and demonstrated definite provincialisms of style. The Assyrians tended to absorb all the artistic influences in the ancient Orient as well as those in the West. They adopted and elaborated all the earlier culture traits and are often called the "Romans" of Mesopotamia. The Persians were the cultural heirs of the Assyrians, and much of their art was influenced by their contemporaries, the Greeks. The Hebrews, owing to prohibitions of Mosaic Law, did not develop an independent artistic style. The nomad Hebrews had no tradition of permanent building, nor the trades of carpenters, blacksmiths, and artisans, until centuries later. Thus the

Temple of Solomon was an adaptation of the Mesopotamian palace and courtyards, with its complex plan of sacred precincts built (tenth century B.C.) of fine imported materials by Hiram of Tyre.

Individuality of the Artist. The variation in the technical character of Mesopotamian art can be explained partly on the grounds of chronology and partly by the divergence in the degree of sophistication possessed by the many contrasting cultural groups, from the cultural isolation of the remote Hittite outposts at Sinjirli and Boghaz-Keui in Asia Minor to the cities on the busy banks of the Tigris-Euphrates. But there were also other considerations. In the British Museum there are two Assyrian reliefs from the reign of Ashurbanipal. One is refined and graceful, showing a battle with the nude, camel-riding Arabs pursued by clothed Assyrian cavalry. The other is awkward in scale; the figures of the king and his wife dining, waited upon by servants, are dumpy and inelegant. This divergence of one national style within limited chronological bounds suggests that such individualism was the result of the freedom from hieratic restriction, with the imposition of no definitive standards.

Emotional Quality. Mesopotamian reliefs expressed feelings, attitudes, and opinions in a manner never revealed in Egyptian art. The stele (commemorative stone marker) of Naram-Sin, the grandson of Sargon of Akkad, shows the Babylonian warrior-king striding purposefully and triumphantly up the side of a mountain, while the fallen warrior at his feet writhes in an attempt to withdraw the spear thrust into his throat. The enemy beyond, seeing the hero approach, is prepared for any eventuality and, although in position to flee if necessary, turns back to beg for mercy. The wounded beasts in the "Lion Hunt of Assurnasirpal II" attack the chariot in rage. The Assyrian relief of the bleeding lioness, howling in anguish as she drags her paralyzed hind legs, reveals the artist's recognition of pain and suffering. This realism based on observation is not apparent in the poised never-never land of Egyptian art.

Descriptive Realism and Symbolism. Mesopotamian art combined two divergent elements: descriptive realism and symbolism. Real landscape in the mountain forest through which the army of Naram-Sin marched was used simultaneously with the superimposed bethel (cone-shaped legendary mountain where the sun

god of justice presided). The bethel was also used in the symbolic footstool or mountain range beneath Marduk in the Hammurabi stele. Purely realistic items were used in Mesopotamian art, such as the quiver of spare javelins at the back of Enneatum's chariot in the Vulture Stele. The obverse of the same stele, however, refers to a figure of speech, a purely literary expression: "casting a net over the enemies," referring to conquest.

Decorative Stylization. The theme of composite or imaginary animals, universal in ancient art, was especially conventional in Assyrian and Persian art. The winged genie (magical spirits) on walls and the human-headed bulls at gateways had a decorative formal elegance unmatched by other Mesopotamian art. The bulls were treated as relief sculpture from the side and as free-standing sculpture from the front, showing four legs from each side. Muscles of both human beings and animals were treated in a decorative and highly stylized way. The fringes on the heavy costumes were presented in full detail but defy the law of gravity, for they rarely hang down.

Architecture

Environment greatly modified Mesopotamian architecture. The complete want of good building stone and wood made it necessary to use brick (sun-dried or kiln-baked mud) covered with glazed faïence tiles. Owing to constant threat of floods, all important edifices were constructed upon high platforms. Because of the impermanence of the structural materials, there are no extant examples of ancient Mesopotamian architecture except Persian. Archaeologists have made models which should be viewed with circumspection, for the restorations are based on the literary descriptions transmitted to us by ancient travelers and by the Bible and on fragmented archaeological remnants reconstructed with a large measure of conjecture. The damp climate of Mesopotamia precluded the development of a cult preoccupied with death and the life in the afterworld, just as Egypt's dry climate had fostered the belief in bodily immortality. As a result, the tomb as an architectural form is absent in Mesopotamia.

Ziggurats. The characteristic architectural monument in Mesopotamia was the ziggurat, a terraced tower of diminishing steps, each stage reached by ramps or stairs. The top of the ziggurat was crowned by a small shrine without artistic distinction.

The ziggurat's function may have been related to the geographical origin of its builders: since Mesopotamia was perfectly flat, the stepped platform probably indicated a tradition of a people who had migrated from a mountainous region. The bethel shape of the sacred mountain showing the ancestral god at the top was widely used in sculpture. Moses went up into the mountains to find Jehovah, and other primitive and ancient people believed that their gods dwelt in high places, such as Valhalla and Mount Olympus. The belief that the ziggurat was used as a vantage point for astronomical observation and astrological calculation is absurd in view of the height of the tower, which rarely exceeded 150 feet. Remains of ziggurats have been discovered at Ur and elsewhere. That at Birs-Nimroud was of seven levels, each platform dedicated to one of the planets and decorated in a different-colored glazed tile.

Palaces. The plan of the Mesopotamian palace was a reduplication of that of the house, a series of long narrow rooms arranged around a courtyard. The rooms were usually corbel-vaulted in brick, which considerably restricted their shape and size. For, in the corbel vault, each brick overlaps slightly the brick supporting it below, approximating at the top, when the two sides meet, a narrow, irregular, and awkward arch. The palace incorporated a group of three main apartments, each with its own courtyard: the seraglio or main quarters; the harem, a separate section for the family, as women were in a subordinate position and kept in seclusion; and finally the *khan* or service quarters. The size of the harem in the Assyrian palace of Sargon II at Khorsabad has been estimated at ten thousand square feet, which must have given a certain spacious effect tempering the claustrophobia accompanying segregation. Along with the three sections mentioned above, a ziggurat was generally incorporated into the total plan. Around the palace there was probably a high wall terminating in crenelations; the portals or entrance pylons were often decorated by relief sculpture of symbolic guardian beasts, as in the Ishtar Gate at Babylon.

Varied Forms in Persia. Persian architecture was a witches' brew of all the architecture of the ancient Orient seasoned with Greek and Western elements. All forms were employed, from rock-cut tombs to the gabled tombs of Cyrus and the temple of

Musasir, for in Persia there was no restriction on plan by religious convention nor any lack of all kinds of good building materials. The Persian palaces of Darius and Xerxes at Persepolis and that at Ctesiphon employed both vaulted and trabeated (post and lintel) systems of construction. The masonry was polygonal rather than ashlar (dressed stone of even rectangles). According to Diodorus Siculus, an ancient Greek writer, Egyptian artists worked on the buildings in Persia. The extremes of climate resulted in a greater variety of forms, materials, and plans than found elsewhere in the ancient Oriental cultural province.

Sculpture

Because most stone had to be imported, the influence of material on style was particularly evident in Mesopotamia. From the earliest time the execution of Mesopotamian sculpture was rather timid, and this limitation, accompanied by certain artistic conventions, was never outgrown. Free-standing sculpture in Sumerian and Babylonian art surpasses bas-relief in technical excellence. The Sumerian and Babylonian hesitancy in releasing their free-standing figures from primitive composure and frontality, and the use of primitive incised herringbone rather than modeled eyebrows, were purely economic, but they give an undeniable effect of self-conscious apprehensiveness to the figures, called "Gudea-type" because they resemble the style of the identified portraits of Gudea, a Sumerian governor.

Pictorial Arts

The pictorial arts never flourished in Mesopotamia. The walls did not present the unbroken surface required for the development of a monumental pictorial expression, and with corbeled vaulting the narrow interiors were relatively unimportant. In Sumeria before 3000 A.D. there was a free style of pottery painting, but this did not survive. There was no necessity for the small illustrative art, as in the papyri painting of Egypt, because the Mesopotamians wrote on clay, incising it with decorative cuneiform characters of wedge shapes. However, many of the glazed tile friezes of the Assyrians and the Persians may be regarded as pictorial owing to their colorful features. These were combined

with plastic treatment of the forms in the use of relief bricks; for example, the lion and archer friezes from Susa and the winged bull from the palace of Darius, Persepolis.

Related Arts

Mesopotamian craftsmen excelled in the technique of working gold, silver, and copper, and in carving small semiprecious stones for cylinder seals, harness trappings, weapons, jewelry, belt buckles, and other objects of everyday use. The cylinder seals provide the best source of information on the variety of subjects treated in Mesopotamian art. Around 1000 B.C. Persia became the center of a great "Migration Style," the purely decorative art produced by the northern nomadic groups of the steppes. The bronzes from Luristan are fluid and rhythmical, like the Saracenic and Irish art of later epochs, decorated with the graceful animal themes and geometric motifs natural to illiterate, wandering people.

II

The Mediterranean Area

The cultural province of the ancient world which culminated in the classical world of Greece and Rome may be termed the Mediterranean area. It included the island cultures of the eastern Mediterranean, Crete, Cyprus, the Aegean, the coast of Asia Minor, and the two peninsulas, Greece and Italy.

THE EASTERN MEDITERRANEAN CULTURES: MINOAN AND MYCENAEAN ART

The earliest and most highly developed cultures in the eastern Mediterranean are called Minoan and Mycenaean. These were actually connecting links with the ancient Oriental cultural province. The older and dominant culture was located on Crete, the largest island in the Mediterranean. That Cretan civilization is termed *Minoan*, taking the word from the name of the legendary founder, Minos. Owing to its location in the midst of the sea at the extreme western end of the civilized world, and because of the time of its emergence as a world power, ca. 2500 B.C., Crete became the transmitter of Egyptian and Mesopotamian culture to the Aegean area of the north and as far west as Spain, with possibly greater range of influence both to the east and to the west. The Mycenaean culture was a provincial form of the Minoan with certain striking variations because of different social, political, and economic situations and materials. The term *Mycenaean* is taken from Mycenae, one of the great archaeological sites in mainland Greece, probably inhabited by a northern barbarian group called the "Achaean" in Homer's *Iliad*, the traditional record of the Heroic Age in prehistoric Greece. Besides Mycenae, which gave its name to the warlike culture of the Mycenaean, other important sites were Tiryns, Orchomenos, Corinth, Thebes, Athens, Gla, and Troy. Despite its location in Asia Minor, the culture of Troy must have been Mycenaean.

Owing to Troy's advantageous position, guarding the entrance into the Black Sea from the Aegean (the route that controlled the overland commerce to Asia), the tribes of mainland Greece early came into conflict with the Trojans, leading to the celebrated war ascribed by literary convention to a more romantic cause.

Characteristics of Eastern Mediterranean Art

Although a number of Minoan and Mycenaean techniques were borrowed from Egypt, such as the carving of vases in stone and the graceful early Minoan pictographic writing, the secular choices and treatment of subjects, and the vitality of the designs, are distinctly Mediterranean. Nor did the Minoans observe the customary Egyptian memory image in figure compositions, but rather used a true perspective, as is shown in the Cup-Bearer Fresco. Some motifs were typically Mesopotamian, such as heraldic devices (Lioness Gate), the use of certain exotic wild animals, and the preference for composite and imaginary beasts (the gryphon). Also Mesopotamian were the use of a form of cuneiform writing and the use of cylinder seals. But these elements were translated by much verve into a highly decorative spirit, utterly alien to the inhabitants of the Fertile Crescent.

Minoan Art

Because of its freedom from the hieratical restrictions imposed by the dominant priest class upon the contemporary ancient Oriental cultural province, Minoan art has the appearance of a highly secular expression. The absence of temple buildings, tombs, and the gloomy foreboding of a death cult gives a cheerful, sophisticated flavor to Minoan art as a whole. The chryselephantine (gold and ivory) snake goddesses, probably fertility or earth-mother symbols, have the poise of circus side-show snake charmers. Although the surviving myths suggest a deep vein of blood sacrifice and terror, there is no evidence of this Minoan trait in the visual arts.

Characteristics of Minoan Art. In Minoan art there was a marked preference for recognizable subjects decorative in application but based on observation of marine and floral motifs peculiar to Crete, such as on the Octopus Vase. Another example of specifically Minoan naturalism is the treatment of the land-

scape wall in the Gryphon Mural in the throne room at Knossos. In this mural three decorative wavy lines suggest the actual appearance of the landscape from the northern shore of Knossos, where three mountain ranges are superimposed on one another behind a narrow, reedy coastline.

THE ISLAND OF CRETE. The remarkable coastline of Crete with its extraordinary number of bays, gulfs, peninsulas, and islands offered excellent natural harbor facilities, and the early settlers soon turned to shipping as a means of livelihood. Their chief income was probably derived from the carrying trade for less venturesome neighbors, but the Minoans were also the great metallurgists of the ancient world. Their emergence as a dominant group in the Bronze Age testifies to Minoan skill in metalworking, and the full exploitation of natural resources of metal on Crete as well as those of the subordinate cultures in the Aegean area indicates a long period of political supremacy. This dominance is recorded in the traditional legends of the levying of annual tribute, myths which certainly contain a substratum of fact. Important sites on the island which have hoarded treasures to be discovered in modern times are Knossos, Gournia, Palaiakastro, and Hagia Triada.

THE MINOANS. The identity of the settlers on the island of Crete is as conjectural as are the reasons for their sudden and apparently mysterious disappearance sometime before 1200 B.C. The myth of the beautiful Europa, mother of Minos, the traditional founder, who was transported to Crete from Greece on the back of Zeus disguised as a bull, points to a possible European origin; other theories suggest African, and still others favor Mesopotamian ancestors. Minoan art indicates a society predominantly middle class with no strongly entrenched nobility or priest class. The individuality and freedom of the style indicate a social pattern without the limitations and restrictions imposed by hieratical tradition. The rulers at Knossos may have had some feudal supremacy over the other maritime powers in Crete, but possibly these sea kings were originally merely successful shipping merchants. Perhaps the rambling plan of the palace at Knossos acquired its labyrinthine character in the process of commercial expansion as a combination residence-warehouse with additions. In appearance the Minoans were very sophisticated and elegant in their dress and manners; they were athletically slender and

graceful, and they present a very "smart" aspect to modern eyes. The sudden disappearance of Minoan civilization suggests the occurrence of a great catastrophe, perhaps invasion by a plundering tribe while the self-confident Minoans slept, secure in their sea supremacy, or perhaps fire, tidal wave, earthquake, or systematic pillage and sack. Some evidence of haste in the abandonment of the settlements reinforces the first suggestion.

Architecture. Because it used a variety of materials, Minoan architecture was quite flexible in its forms. The principle of construction used was the trabeated system; the materials were wooden beams and clay mortar, faced with gypsum in the upper stories, with stone used in the massive artificial substructure and foundations. The temple was unknown in Minoan architecture, although the rooms around the central court of the palace at Knossos contain the symbols of the *Labrys* (the double-headed axe), of probable religious significance, and the throne room has lustral basins for ceremonial usage. In general, the scale of the buildings was intimate, the fittings were comfortable, modern conveniences were common, and the total effect seems to be an interior emphasis, modern in attitude, rather than a striving for external symbols of grandeur.

THE PALACE AT KNOSSOS. The palace of King Minos at Knossos was a large, low, rambling building. Originally it may have been several buildings, later connected. The labyrinth, the mazelike plan of the rambling palace, led to the development of the myths of the Minotaur and the tradition of its architect, the great fabricator, Daedalus; but it may have been merely a series of storerooms for the sea kings. The theater-like area at the northwest corner of the vast complex with its circular *orchestra* (dancing place) may have had more than secular and dramatic importance, for festival drama and perhaps the athletic contests of the Minoans originally were part of religious observance. Only the seaside was guarded at Knossos, and the general effect of Minoan architecture is one of openness, freedom, and luxury. The large central courtyard was approached by broad stairways open at the sides and supported by columns. The columns always tapered from capital to foot with no base, presenting a mushroom aspect. The abacus or squared block at the top of the capital was like that of the archaic Doric in later Hellenic times. The form was possibly related to tree worship.

OTHER PALACES. Ruins of less important palaces, smaller in scale and more unified in plan, have been found at Phaistos and Hagia Triada. In these there was a greater use of peristyles (areas surrounded by columns), forming more intimate courtyards, and of loggias (roofed open galleries).

Related Arts. Most of the arts of the Minoans were not of monumental scale or symbolic grandeur, for they were not used in the service of the gods or in the exemplification of the ideals of a strong government. The arts of painting, sculpture, and the objects of everyday use were related to other artistic forms. The vitality and freshness of outlook in wall painting were repeated in vase paintings and in the carved stone vases.

WALL PAINTING. Wall paintings had no relation to sculpture, as they had had in Egypt. Minoan murals were done in the true fresco technique; the color and design were applied directly upon the wet plaster. This technique requires rapid execution and confidence since no corrections are possible once the wall dries. As a result, there are an exceptional animation and a daring freedom in such examples as the Bull-Leapers Fresco at Knossos.

SCULPTURE. There were little architectural sculpture and no monumental free-standing sculptures, for the Minoan religion did not require sculpture and there were no temples to decorate. The materials of which the sculptures were made—bronze, ivory, gold, copper, silver, terracotta, and chryselephantine—necessitated the substitution of miniature refinements for the awe-inspiring grandeur of Egyptian massive sculptures. Some of the vases were carved in stone, a technique borrowed from the Egyptians and suited to the soft stone such as steatite used by the Minoans and Mycenaeans. The Boxer Vase from Hagia Triada with its division of the stirrup cup (ceremonial farewell drinking cup, conical in shape) into diminishing registers, representing possibly sacred bulls, Minoan pillars, and ceremonial gymnasts, can be easily identified as related to other Minoan mediums and techniques. The Harvester Vase with its animated open-mouthed hymnasts, their voices raised in thanksgiving, reflects the freedom from convention mentioned above, which is noticeable in the artistic productions of the Aegean area in contrast to the restrictions present in the Nile and Tigris-Euphrates civilizations. Even the metalwork and the repoussé technique (relief beaten up from the reverse) of gold tableware reflect a skill in

bas-relief, with the representation of figures in landscape and a distinct creation of a sense of mood. The Vaphio Cups (of undoubted Minoan manufacture for export trade to the kings of Mycenae) reveal different moods, the contented grazing bulls and the active scene of capture, typically Mediterranean.

POTTERY AND VASE PAINTING. The pottery of Crete was finely made, for the clay was suited to the eggshell-thin fabrics as well as to the coarser, sturdier grades for the giant storage jars (*pithoi*) in the palace at Knossos. These jars are reminiscent of those in which the forty thieves hid from Ali Baba in *Arabian Nights*. Great variety was the rule in the decoration of the clay; use was made of bright and dull glazes, matt finishes, incised surfaces, and painted designs either dark on light or light on dark, with naturalistic forms, conventional symbols, or geometric or curvilinear patterns. Variety and originality prevailed in the formation of the shapes, with fanciful and specialized forms and other designs. Many of the shapes and styles of decoration demonstrate the persistence of early metal techniques, using knobs and ribbons better suited to metal than to ceramics. The pottery vessels were important agencies in the transmission of Minoan style to the provinces, for they were the packaging in which Minoan commodities were shipped around the Mediterranean.

Mycenaean Art

Mycenaean art like Minoan was based on Mediterranean culture traits, but Mycenaean art was much more naive and barbaric than the gay, sophisticated Minoan art. Flourishing for only a few centuries (1400–1200 B.C.) at the end of the period of Minoan cultural supremacy, it too was not apparently religious in character, and it too borrowed elements from the ancient Orient. Mycenaean artisans imitated Minoan technical skill in handling metals and clay, but were original in architectural construction. They developed a monumental vaulted type of building based on different situations, their need for protection, and the availability of good materials.

Characteristics of Mycenaean Art. The secular aspect of Mycenaean art reflected the freedom of the inhabitants of mainland Greece from the hampering restrictions of an art in the service of the gods. Aside from the refinement of stone building skills,

the Mycenaean technique in small art objects was much more crude in execution than the polished mastery of material and subject matter associated with Minoan art. The Mycenaeans imported rare and beautiful objects which they copied freely, with a resultant caricature treatment of many vase paintings.

Architecture. Despite the traditional legends that indicate a long and close connection between mainland Greece and the thalassocracy or sea kingdom that dominated the Mediterranean at that time, the architecture in the Mycenaean area differed greatly from that in Crete. Tiryns and Mycenae, the heart of the Aegean confederacy and the home of Agamemnon, were not cities, but rather hill fortresses. The need for protection and the use of stone led to their principle of construction, the corbeled vault, which is not based on the keystone arch but instead on a cantilever principle with support only on one end of the horizontal member. Gigantic boulders were set in place, and the interstices between the polygonal blocks were filled with a kind of clay mortar and small stones. The monumental scale of the buildings led the Greeks of a later age to believe that the Mycenaean builders were a race of giants and to give the term *cyclopean* to this style of stone working, for, they reasoned, only the Cyclopes could have raised such mammoth stones. Mycenaean architecture is like Minoan in the absence of temples but unique in the importance of tombs for its warrior kings.

HILL FORTRESSES. The citadels of Mycenae and Tiryns were royal residences and administrative headquarters. The vast fortifications of the thick walls, some of them with corbeled passages, were terminated and guarded at Mycenae by the great gate with the lionesses. The citadel at Tiryns is better preserved and more strongly fortified, with the walls penetrable at only one point. The whole plan was built on terraced levels, united by long sloping ramps. The fortress at Mycenae was more Minoan, having several entrances and a couple of open porches reminiscent of the palace at Knossos. The living quarters were arranged on the traditional megaron (great hall) plan, the domestic architecture described in Homer. The enclosed domestic area was preceded by the courtyard (*aitousa*) with the sheds for the animals, and the portico (*aulé*) with gable and pillars; beyond these stood first the antechamber, then the inner chamber with the hearth, the heart of the establishment. **Each section** of the hill

fortresses was capable of defense and could be divided off, the inner sections being protected to the last stand. In the warlike society of Mycenae the women seem to have been in a cloistered or segregated position, in contrast to the freedom and lack of restriction in the more open, luxurious palaces in Crete.

BEEHIVE TOMBS. There were two types of Mycenaean tombs. The simple perpendicular shaft sunk into the ground seems to have been the earlier form, but the later tombs were excavated from the sloping hillside and reinforced by stone vaults. This second form with the corbeled domed roof presents a beehive (*tholos*, plural *tholoi*) aspect when viewed in section despite the fact that the major portion of the plan was underground. The Treasury of Atreus at Mycenae is the most distinct example of the *tholos* tomb. The plan contained a long vaulted runway or approach, called the *dromos*, terminating in a rotunda where grave offerings were placed; next to the rotunda at one side was the rectangular tomb chamber. These tombs are not entirely unlike the rock-cut tombs of Egypt in function and idea—the preservation of the memory of the great warriors.

Related Arts. Like the Minoans, the Mycenaean valued fine accessories to aid in comfortable living, such as gold tableware. To these refinements they added richly decorated weapons and memorial equipment for great warriors, suitable to a culture of warlike people.

ARCHITECTURAL SCULPTURE. There was little architectural sculpture on the mainland because, as in Crete, there seems to have been little need for it either in the requirements of religious observances or in the style of the architecture. The only really monumental example of it is the Gate of the Lionesses at Mycenae, which is indistinguishable in style from some of the more miniature sculptures of the same theme in Minoan art. The relief is carved in stone over the pediment-like terminal of the corbeled vault; it shows a typically Minoan tapering column flanked by two rampant (though mild-mannered) lionesses in the heraldic manner of Mesopotamia. This animal motif is a borrowed element, found also in some of the Minoan seals, for lions are not indigenous to the Mediterranean area.

WALL PAINTING. The true fresco technique for mural decoration was used in the Mycenaean painting at Tiryns of the woman bearing an offering casket, as well as at Mycenae. The

same secular, colorful, decorative style prevailed in Mycenaean art as in Minoan. Even the grave steles were not obviously religious in outward appearance; a characteristic form was that with the charioteer and the use of spiral motifs with no overt reference to death.

POTTERY AND VASE PAINTING. Although the shapes of the vases were similar to fine Minoan ware, and the fabric of the pottery was well made, the pictorial decoration revealed a lack of mastery, as can be seen in the crude but lively drawing of the awkward squad proceeding around the Warrior Vase.

METALWORK. The barbaric refinement of a warlike court is revealed in the extensive discoveries by modern archaeologists of objects made of gold, silver, copper, and bronze. There is an abundance of ceremonial weapons, such as the bronze dagger inlaid with ivory, showing the dynamic lion hunt which gradually becomes smaller at the point; face masks for the dead heroes, of beaten gold with herringbone designs on the eyebrows; fine gold table service inspired by the fine Minoan Vaphio Cups (found in Laconia, Greece, but of undoubted Minoan manufacture); and jewelry, usually decorated with geometric designs and scenes of the hunt or of war.

THE CLASSICAL WORLD

The civilization of the Greeks, based upon a distinctive culture enriched by elements adapted from the ancient Orient, created a world outlook generally called "classic." It formed the basis of the culture dominant in western Europe at the beginning of the medieval period and has been transmitted to modern times. Because of the coherence, lucidity, and adaptability of the classic ideal, it has been the inspiration periodically for new expressions, political, artistic, and social. Greek, Etruscan, and Roman art formed a single cultural unit, termed the art of the classical world, or the classic tradition.

Greek Art

Despite its apparent simplicity, the art of Greece was very complex. It was essentially a conservative art concentrating upon a few types and problems: in architecture, the temple and the theater; in sculpture, the *kouros* and the *kore* (standing male

and female figures); similarly, not more than a dozen themes were used in Greek drama, yet great heights of dramatic expression were attained. Monotony was avoided in art as in literature by complicated permutations of the rigidly intellectual restrictions, but the variations on a theme were not mere exercises of ingenuity. Although the Greeks possessed an intensity of imagination that freed them from the aridity of a purely intellectual system, they maintained austere standards of relevance, resulting in the unity of time, place, and action in drama and in concentration on the figure and indifference to background in sculpture.

Chronology of Greek Styles. The Hellenic world of the Greeks established the so-called classic tradition of subsequent artistic epochs, perpetuated by Rome, down to the present day. Actually the ancient Greeks had no national unity and were citizens of the various city-states. The Greeks regarded themselves as descendants of a legendary ancestor, Hellen, from whom they took their name, Hellenes (only the Romans called them "Greeks"), as opposed to barbarians or foreigners whose customs were at variance with theirs. They were residents of Hellas, a vague geographical term applied wherever Hellenes happened to be settled. Now, however, the term generally means the Aegean area. A few centuries after the Dorian invaders had come down from the north, sweeping away the vestiges of the "Achaean" civilization in the Mediterranean, a purely Greek style began to evolve.

THE ARCHAIC AGE AND THE TRANSITIONAL PERIOD. By the seventh century B.C. a recognizable style emerged containing most of the characteristics of primitive art but bearing a number of identifiably Greek qualities. That style is now called "Archaic," and it lasted until the end of the sixth century, surviving, in some places, well into the fifth century B.C. when the Transitional elements became noticeable. The Transitional style was relatively short-lived, ca. 510-480 B.C. in Athens, the span varying in length depending on location and on other factors. The art of the Transitional period was occasionally a gradual refinement of the primitive features of the Archaic; otherwise it might be called a subtle precursor to idealized Classic developments, overlapping, like some works of the Archaic style, well into the late fifth century B.C. in remote regions.

THE CLASSIC AGE AND THE FOURTH CENTURY. Strictly speaking, the Classic Age was the Age of Pericles or the Golden Age of Athens, from 480-404 B.C. Generally the whole tradition of Greece and Rome has come to be implied by the term "classic," but "the Classic Age" is here used to indicate the culmination of purely Hellenic ideals: the submergence of the individual in religion and in the city-state. By contrast to the impersonality, the dispassionate severity and magnificent restraint of the art of the Classic Age, the art of the fourth century (404-323) represented an age of individualism. The nascent realism in the art of the fourth century was accompanied by a loss of idealism, reflecting the changed conditions after Athens had been destroyed as a dominant power and Sparta had emerged as the new center of Greek influence.

THE ALEXANDRIAN AGE OR THE HELLENISTIC WORLD. In some respects the last period of Greek art, the Hellenistic, is the most important, despite the absence of pure Hellenic features, for it was Greek art of this age that was most widely disseminated. Owing to the wide extent of Alexander's empire (336 B.C.), reaching far into the Orient to the borders of China, unifying many divergent elements, the truly Greek art was intermingled with Oriental and barbarian styles, producing distinctly different effects which, however, still bore the mark of Hellenic origin. The art of this period is called by various names in different regions: Graeco-Roman in Italy, Ptolemaic in Egypt, and Seleucid in Syria, Asia Minor, and Mesopotamia.

Characteristics of Greek Art. A striking feature of Greek art was the almost miraculous sense of proportion. Refinements, such as entasis, the correction of optical illusion in which apparently straight lines were actually curved, were made in architecture and in the other arts such as pottery until Greek art reached the apex of its perfection in the Periclean Age. Anthropomorphism (gods taking the form of men), one of the chief characteristics of Greek religion, not only was revealed in the subject matter of sculpture and vase painting but entered as well into the human scale of the buildings.

Architecture. Like the Egyptian and, strangely enough, in opposition to the standards of good art in other epochs, Greek architecture was not perfected in wood, the original material of the style. It was successful adaptation in stone, but it was adapta-

tion nonetheless. Greek architecture was based on the trabeated principle of construction and never employed the arch in monumental building; its most distinctive feature, therefore, was the use of the column. There were two distinct styles of capitals, the Doric and the Ionic, although a third, the Corinthian, appeared late in the fifth century. The Ionic with its delicate volutes was used contemporaneously with the Doric, although the two orders were not equally popular in the same localities. The Corinthian represented a variation in the Ionic order, differing from it chiefly in its acanthus-leaf motif of the capital, and was used in the fifth century Temple of Apollo Epicurius at Bassae (Phigaleia) by Ictinus and in the fourth century Choragic Monument of Lysikrates in Athens. Both Doric and Ionic orders were usually determined according to definite rules of proportion based on the diameter of the column, which regulated not only the details of the columns themselves but also the proportions of all other parts of the building. This interrelationship is known as "the order."

TEMPLES. The temple was a development of the wooden enclosure which had originally protected the cult statue or had served as a shrine to mark some especially hallowed spot. Gradually the wooden hut was replaced, post by post, with stone shafts, often built up out of series of drums, as in the Heraeum at Olympia of the seventh century, which, according to the ancient geographer Pausanias, still contained a few wooden shafts in his day, the second century A.D. The Heraeum, a trabeated structure, probably without modifications, was typically Archaic, whereas the Temple of Poseidon and the Basilica at Paestum, a Greek colony in Italy, were Transitional examples of the sixth century in which attempts were made to refine proportions and achieve a balance between function and symbol. The earliest Greek temples were always oriented, generally from east to west, except in a few specific local instances; they were built on sacred territory, which occasionally accounted for the eccentricities of plan as in the case of the irregular Erechtheion on the Acropolis of Athens. The location of Greek buildings, and especially temples, tended to be highly dramatic as in the precipitous setting of the temple of Nike Apteros on the edge of the Acropolis, or in the magnificent distances of the Parthenon crowning Athens; sometimes the location was merely convenient as in the Hephaisteion situated

on a low hill in the agora, dedicated to the blacksmith god of the trades using fire along the Keramaikos street where potters and metalworkers labored.

Terminology. A few common terms such as the "order" have already been explained, but the Greek temple presents special problems of nomenclature. The walled-in or solid part of the temple is called the *cella*, usually composed of two parts, the *pronaos* (an anteroom) and the *naos* (the shrine proper). Around the cellas of many temples ran a continuous row of columns, the colonnade, and such temples are called *peripteral*. The porticoes or porches at each end of the short sides of the invariably rectangular plan are called *prostyle* if there was only one, or *amphiprostyle* if there was a porch at each end. The number of columns in the portico was determined by the diameter of the shaft. Above the porticoes were bare triangular spaces created by necessity through the slope of the gable roof. These are called *pediments* and were filled with free-standing sculptures and topped by the *raking cornice*, a sloping molding extending to the ridge of the roof and often decorated by *akroteria* (palmette motifs and fantastic figures such as the sphinx). The single most important element of Greek principles of construction was the column. The shafts were fluted, and an extra piece was added at the top, originally in early wooden temples to keep the wooden post from splitting. In the Doric order the rectangular block at the top is called the *abacus*, the lower curved member the *echinus*. The stone columns were composed of a series of drums held together by different means, either by metal dowels or clamps or by live joints (smooth surfaces sticking together). No mortar was used in Greek building. The Ionic volutes and Corinthian acanthus-leaf designs of the other capitals have already been discussed; these orders had ornate and complex bases, unlike the Doric, which had no base. In the Doric order the shaft rests directly upon the top step, called the *stylobate*. The entire substructure formed usually by three steps is the *stereobate*. Steps were uncomfortably high, but few people entered the temples. The architecture reflected the religion, using exterior processions and visual effect, by emphasizing exterior values. The *entablature* consisted of the entire part above the capitals of the columns, comprising three distinct parts. The lower member, the *architrave*, was actually the lintel, fairly simple in design, and

above it was the *frieze*. This more elaborate part was a survival of the ends of exposed cross-beams supporting the gable roof of the earlier timber construction. The square metopes of the frieze were well adapted to relief sculpture, and were framed by the vertical bands of the triglyphs in the Doric order. Above the two horizontal sections was a heavily projecting molding called the *cornice* (crown) supporting the pediment and the raking cornice in Doric temples.

The Parthenon. In the crowning achievement of the Greek genius, the Parthenon, dedicated to the maiden Athena, the city-state's patron deity, Ictinus and Kallikrates employed the greatest skill and judgment in harmonious proportions and details. Built as the focal point of the meandering sacred way, close by the other temples each independently oriented, and dominating the highest point of the Acropolis, the continuous colonnade of the Parthenon can be seen to advantage from any point. Its octastyle (eight-columned) porticoes were decorated by pedimental sculptures commemorating the birth of Athena and her struggle with Poseidon for the possession of Attica, in which the surviving sculptures personifying the Three Fates, Mount Olympus, and local rivers are some of the finest examples of the Greek style. The interior of the Parthenon is unique among Greek temples, having two stories (the lower Doric, the upper Ionic) and three parts to the cella, adding the *episthodomos* where gifts to Athena were stored. The Parthenon retains its aura of perfection despite the remodeling to conform to Christian usage during the Byzantine period (with its dedication changed to the Virgin Mary), catastrophic accidents (it was used as a powder magazine by the Turks in the seventeenth century and inadvertently blown up), and depredations by warfare as well as by zealous tourists and archaeologists of the past two centuries. Alone of ancient works the Parthenon is often considered the masterpiece of ancient art. Although ostensibly the shrine to house the chryselephantine cult statue of Athena by Pheidias, it was primarily the symbol of Athenian superiority in all things and is, even today, the culmination of the aesthetic ideals and technical mastery of the ancient world. The Parthenon, more than any other building, demonstrates clearly how architecture reflects as well as affects the intellectual life of its age.

Other Examples. In building the Erechtheion, Philokles was

required to meet a number of special conditions, for this temple enshrined three hallowed spots, including the holes in the ground made by Poseidon's trident while he contested with his niece for supremacy in Athens. The Erechtheion appears to be three separate temples happily and miraculously united on the rough terrain. The imposing dignity of the tall central portion with its Ionic columns of attenuated proportions relates to the stately bearing of the small female figures forming the columns of the Porch of the Maidens. In spite of their refinement and delicacy of scale, these poised caryatids (so-called from the captive women of Caria, Asia Minor) are reminiscent of the sober Osirid columns of ancient Egypt as well as the architectural character of the cult statues of archaic Greece. The temple of Nike Apteros with its amphiprostyle Ionic columns is one of the gems of fifth century architecture, because of its miniature proportions and delicate details.

It may seem sacrilegious to mention the fact that not all Greek temples offer the spiritual refreshment which is to be derived from contemplation of the Parthenon. For example, although the well-preserved Doric Hephaisteion (formerly known as the Theseum) observed the high standards of craftsmanship and the refinements and subtleties associated with the Periclean Age, it is surprisingly uninteresting, even monotonous. Its earlier name became attached to it because of the subject matter of the pedimental sculptures dealing with the legendary exploits of the hero, Theseus, who saved Greece from its enemies.

THEATERS. The Greek theater was unique in ancient architecture, for it alone placed the emphasis entirely upon the interior; originally, indeed, it had no exterior. The auditorium or *koilon* was part of the landscape, the seats being formed by the slope of the hillside. Owing to its relation to Greek religious festival drama, music, and the dance, the theater form became fixed early in Greek history. Alterations and developments took place only in the staging area, with minor modifications in the seating, as in the thronelike area reserved for the priests in the theater of Dionysus at Athens. Like the Greek temple, the theater displayed its heroic proportions and created an aesthetic effect by its close relationship to the site, as in the theater at Epidauros by Polykleitos the Younger. One very remarkable contribution made by the Greeks was their substitution of the experience of the

spectacle for that of the procession. This was achieved by inverting the function of the staircase. Stairs were used primarily (in the Mesopotamian ziggurat and in later Central American pyramids) as an avenue of participation through approach to holy shrines above; the Greek theater reversed the direction of the stairway, stopped traffic, and focused the attention on the re-enactment of religious scenes below.

OTHER STRUCTURES. Although the temple and the theater were the most significant contributions of the Greeks to the architecture of the ancient world, there were other structures, such as the Propylaea (the gateway to the Acropolis of Athens) by Mnesikles, containing both Glyptotheka and Pinakotheka (sculpture and picture galleries), as well as gymnasiums, stadiums, stoas (covered walks), *bouleteria* (meeting halls), basilicas (courthouses), and domestic buildings. These have not been so well preserved as the temples and theaters, and they have been difficult to restore.

Sculpture. (Greek sculpture falls logically into two classifications: (1) sculptures created without regard to their ultimate location or method of display (nearly all free-standing figures are in this division except pedimental groups); and (2) sculptures designed as ornaments for specific positions (usually relief decorations either in the metopes of the entablature frieze or for the continuous Ionic frieze of the cella walls).) Although most of the highly prized Greek sculptures which have come down to us are of marble, probably the bulk of the artistic production was cast in bronze. According to descriptions in ancient literature, the sculptor Lysippus alone made over fifteen hundred works in bronze. Since they were hollow, the bronzes were easily carried off by plunderers; not so portable, marble sculptures were eagerly sought by builders in later centuries, as testified to by the lime kilns near the sites of ancient monuments. Like the temples, many of the early sculptures were brightly painted, a survival of the primitive custom of simulating life in the wooden cult figures. This practice was gradually superseded because of the exquisite quality of Parian and Naxian marble. Then the color was applied only as accent to eyelids, eyebrows, pupils, hair, and lips; the color enhanced the texture of the stone by contrast rather than concealing the fine material.

ARCHAIC SCULPTURE. The seventh and sixth centuries B.C.

were an experimental period in Greek sculpture; some of the cult statues demonstrated primitive artistic conventions but also revealed advancements in techniques and ideas achieved by the sculptors. The conventional *kouros*, the standing male figure, has been given the generic term of "Apollo" in Greek art; hence the Apollo of Tenea and the Delian Apollo were not necessarily gods, but possibly donors of votive symbols. Tension was apparent in the rigidity of the figures, in which the law of frontality was unflinchingly observed; clenched fists were held close to the body, and one foot was invariably advanced with the weight resting equally on both feet. Animation was lent to the faces by the use of a vivacious grimace which we call the "Archaic smile," but which the ancients called the "Boeotian smile," for they regarded the rustics of Boeotia who visited the cultured centers in the Peloponnesus as dull wits gawking at the wonders of urban life with a rapt expression of adenoidal vacuity. The Archaic smile was often forced or inappropriate, especially if worn by a wounded warrior or seen as the inexplicable semblance of delight on the face of the "Moschophorous" (calf-bearer). The *kore* (standing female) figure of Greek sculpture was always draped, for the element of female modesty was strong in ancient Greek art. A typical example of the Archaic *kore* is the monumental Hera of Samos, which, through the ridges of her simple gown tapering outward at her feet, the composure of the arms pressed closely to the body, and the splaying out of the enormous feet to form a sturdy base, gives the impression of a massive architectural member, a pillar carved directly from the tree trunk, pointing back to the days when man worshiped sticks and stones. Acropolis "Maidens," such as that of Antenor, observed the primitive conventions of frontality, tension, and the use of the Archaic smile. Works in relief, designed as they were as ornaments for a specific place, such as metope sculptures, revealed greater technical difficulties in the solution of compositional and spatial problems. That of Perseus slaying the Medusa, aside from its good-humored treatment of the gorgon, observed the primitive custom of using descriptive perspective and frontal emphasis.

TRANSITIONAL SCULPTURE. The Transitional period in Greek sculpture is in many cases confused with both Archaic and Classic styles. It marked a gradual departure from the use of the insipid or aggressively cheerful smile and the appearance for the

first time of serene dignity in facial expressions. In some instances the frontal treatment was retained, but usually in the interests of content only, as in the bronze "Charioteer" of Delphi, who, after all, must keep his eyes on the road. The "Zeus of the Thunderbolt" found in the sea at Artemisium, and the late "Apollo" from the pedimental group of the Temple of Zeus at Olympia, maintained the forceful tension of Archaic sculpture but introduced the philosophical mood and refined technique of the Classic Age. In later years Hellenistic artists in their eclectic manner restored the tyrannicide group of "Harmodius and Aristogeiton," but completely misunderstood the still rigid conventions and standards of the Transitional period; as a result the error of the softly contoured Hellenistic head on one figure, juxtaposed to the slender formality of the other, is highly incongruous.

CLASSIC SCULPTURE. The sculpture of the Golden Age of Athens was the complete fulfillment of the term *classic*, for it was the culmination of the ideals of the time and of the ancient world as well. The Greeks were the first of the ancients to recognize the abstract quality of beauty, for beauty was an integral part of their philosophy, as it was of their sculpture and other arts. Despite the fact that the Classic period was an age of impersonality and submergence of individualism in the interests of a national expression, a number of important individual artists emerged at this time. This attests to the universality of their creations, to the adaptability of their technique to the needs of the time, and to their skill.

Myron and Pheidias. Myron in his work the "Discobolus" (discus-thrower) represented the athlete in violent physical activity, yet preserved the concept of *Unbezeichnung* (philosophical term for the impassivity of countenance traditionally associated with classic sculpture). In the works of Pheidias, the friend of Pericles, the transition to the classic point of view was completed. The Parthenon sculptures were designed or planned by him but undoubtedly were largely the work of his many assistants, pupils, and artisans, for there were ninety-two metopes in the Doric frieze, fifty free-standing figures in the two pediments, and finally the five hundred twenty feet of continuous Ionic frieze showing the Panathenaic procession group (the great festival every five years which ended in the presentation of a new

mantle to the cult statue). Most of these figures are known today as the "Elgin Marbles" because they were salvaged by the Earl of Elgin and sold to the British Museum in the nineteenth century. The other sculptures of Pheidias are known to us only through Roman copies (reduced in size and inferior), usually on coins, and by literary descriptions. Their colossal size made them difficult to reproduce in small scale, and their monetary value (e.g., the chryselephantine "Athena Parthenos" in the Parthenon) subjected the works to greed and destruction.

Polykleitos. Polykleitos established the classic "canons" or rules of proportion in the treatment of the human body in art, and demonstrated the implication of movement in the monumental poise of his bodies by using attitudes of perfect balance with the weight resting primarily on one foot. The "Doryphorous," or spear-bearer, the "Diadoumenos," who binds his hair with a fillet, and the "Wounded Amazon" are prime examples of his treatment of the *kouros* and *kore* problems.

FOURTH-CENTURY SCULPTURE. In the fourth century, portraiture became for the first time important in Greece. The appearance of fleeting, ephemeral expressions on the faces of gods and athletes, and the relaxation in the pose of the bodies, gave a languorous, almost feminine grace to the figures. The altered canons of proportion resulted in taller, more slender bodies than the sturdy athletes of Polykleitos, with smaller heads tilted slightly upon the necks, as well as the pensive facial expressions, adding an air of elegance. The "Apollo Sauroktonos" and the "Marble Faun" of Praxiteles reveal the preferences of the time for the immature slenderness of the youth rather than the developed man of the Classic Age. These figures were relaxed to such an extent that supports were incorporated into the design to hold them up. Apollo Sauroktonos leans on his arm, for example; the feet and legs do not carry the full weight. Moreover, at this time, there was a gradual lessening of the prohibition against female nudity, so that the nude Cnidian and Cyrene "Aphrodites" appeared from the hand of Praxiteles. His other well-known work, the "Hermes" teasing the infant god Dionysus by holding a bunch of grapes beyond the child's reach, represents the softer physical grace and the reflective mood of the fourth century, as does a parallel figure group by Kephisodotus of "Eirene and Pluto," or "Peace and Plenty," which also contains

the human-interest device of a woman playing with a child. Lysippus was another sculptor of this time and became at the end of the period official portraitist of Alexander the Great. His "Apoxyomenos" (athlete with scraper) was more relaxed than earlier *kouros* figures. Scopas in the reliefs for the Mausoleum of Halicarnassus depicted action and emotion under stress; his Cnidian "Demeter" was a conventional theme yet one whose dignity was not so remote as in the preceding age.

HELLENISTIC SCULPTURE. The purely Hellenic styles altered in the Hellenistic period as the cultural center moved from Athens and out of Greece to the islands and to the Greek cities of Asia Minor. The chief characteristics of Hellenistic sculpture were realism, often a garish, tasteless emotionalism, and eclecticism, a selection of the best features of earlier native and foreign cultures combined to form a new style. The development of genre led to the replacement of heroic, historical, and mythological themes by scenes of everyday life, usually depicting objects of no particular artistic significance or symbolism—the family, children, the farmyard, street scenes, fishmongers, drunkards, strollers. The terra-cotta figurines (Boeotian coroplasts) and other small objects reflected this tendency. An interest in foreigners, barbarians, and even the exotic Negroes became apparent for the first time. The visual depiction of strong emotions became conventional, such as human suffering in the "Dying Gaul," or the exaggerated reactions and the distortion of scale and facial expressions of the "Laokoön" group, done primarily for the florid Roman taste by Rhodian sculptors. Even the traditional *kouros* form became self-conscious and theatrical as in the "Apollo Belvedere," and the complete relaxation of the prohibition against female nudity in art appeared as in the "Aphrodite of Melos" (Venus de Milo). In relief sculpture, especially noticeable on the "Alexander Sarcophagus," emotions were revealed in faces and movement was emphasized in an illusionistic manner reminiscent of the pictorial arts.

Pictorial Arts. The mosaics, murals, and panel paintings of the Greeks cannot be treated properly in a survey of their art. For, numerous as they must have been, few examples have come down to us. Descriptions in ancient literature and works done later by Greek artists working in Italy form our only sources. The art of the potter is often regarded as merely a related art,

but in ancient Greece the vase decorations give us our most valuable and direct visual familiarity with the pictorial arts of Greece. Greek clay was excellent and permitted the manufacture of fine pottery, and the climate and soil were suitable for the cultivation of the vine and the olive. The exportation of oil and wine in jars of Greek manufacture helped disseminate the Greek style into the northern and western provinces and the Orient. The decoration of the vessel was adapted to its shape, and the refinements present in the other Greek arts reached full development in the art of the potter and the vase painter. Their styles may be correlated with the other chronological developments in sculpture and architecture. Aside from the aesthetic and practical value of Greek pottery, the vase paintings serve as one of the most fruitful sources of specific knowledge about ancient Greece—its history, mythology, and occurrences in social, military, and athletic life; the appearance of signed ware and epigraphical vases gives the historian special information about names of recognized creative artists and craftsmen.

Related Arts. The related or minor arts of Greece include coins and engraved gems bearing relief decorations, jewelry, weapons, tools, and household utensils of metal, wood, glass, and ceramics. They can be analyzed on the basis of style or chronological development by applying the same standards used in judging the monumental arts of architecture and sculpture, so unified was the artistic expression of the Greeks. Pottery, aside from decorative and functional household use, was also employed for funerary urns, since the Greeks practiced cremation.

Etruscan Art

The Etruscans were the most powerful group in Italy before Roman expansion. They had migrated from the Aegean area as early as the tenth century B.C. and settled on the west central coast of Italy. The history of Etruscan art falls into two main divisions: the Archaic period and the period of Maturity and Decline. The Archaic age was further subdivided into an earlier style from 800–500 B.C., in which the art shows marked ancient Oriental influences owing to strong ties with Asia Minor and Tyre, and a second influence from 500–400 B.C., when the Greek style became dominant. The Etruscans, however, never copied or imitated Greek art but retained their native artistic charac-

teristics. The second chronological development, the period of Maturity and Decline (400–70 B.C.), became in its late years indistinguishable from Roman art.

Characteristics of Etruscan Art. In Etruscan sculpture and related arts vivid realism and technical ability are evident. The Etruscans were skilled metalworkers, but many objects in other materials made use of forms better suited to metal. The materials of their sculpture were usually terra cotta (remarkable giant hollow ceramic figures such as the “Warrior” in the Metropolitan Museum) and bronze (the “Capitoline Wolf”) rather than stone. Since the Etruscans, unlike the Greeks, practiced both cremation and inhumation, cinerary urns and sarcophagi were very common, most of the latter being crowned by full-sized figures reclining in relaxed, lifelike attitudes, not the inert prone effigies of medieval English tombs. Such works as the bronze “Chimaera,” ascribed as Etruscan in most books, were really the work of sixteenth-century Italian sculptors and may not be taken seriously as examples of ancient art.

Importance of Etruscan Art. Before the emergence of Rome as a world power, the Etruscans served as the main source disseminating Hellenic ideas in Italy. The pictorial arts of the Etruscans were their main contribution to Roman artistic tradition, in addition to a few minor modifications in architectural planning such as the use of the podium (a high platform) for the protection of wooden temples from dampness. Since the architecture was of impermanent materials, no examples have come down to us. Archaeologist Nielsen’s reconstruction, however, suggests the typical gabled hut shrine with portico of the Aegean area.

Roman Art

Rome became the center of cultural activity in the Mediterranean area at the time of the Third Punic War (146 B.C.) and remained so until the fourth century A.D. While foreign ideas were brought to Rome by its victorious armies and by commercial enterprise, native Roman influences spread throughout Europe and the rest of the world from the republican period through the days of the extended Roman Empire. The synthesis of foreign and Hellenic factors of the Hellenistic period continued throughout the Graeco-Roman period, until pagan Ro-

man art was ultimately superseded by the Christian iconography and new forms adapted to the changing social, political, and economic situation of the medieval world. Despite the use and transformation of certain Greek elements, Roman art developed as a new source of artistic creativity, much more progressive than the conservative Greek. The diversity of its forms and its variety inspired the modern attitude in art.

Characteristics of Roman Art. It was through the agency of Roman art that the heritage of the classical world was preserved throughout the Middle Ages for the modern world. The single most important contribution of Rome to the history of art lies in its architectural engineering. Of all the historical styles of architecture, the Roman is nearest to the modern point of view and function in its utilitarianism, its massiveness and magnificence, and its production of a great variety of types which have proved capable of adaptation to the needs of other civilizations, both contemporary with Rome and of later times. In further contrast to other ancient styles of architecture, the Romans first conceived interior space as an important element in architecture and the use of the true arch and vault as an aesthetic and structural principle.

Architecture. The great buildings of Rome were made possible by the development of new engineering principles (including the use of the true arch, the vault, and the dome) and new materials such as concrete. Rome was the only one of the ancient civilizations to develop a monumental secular architecture as well as large-scale civil engineering projects, paved roads, bridges, aqueducts, tunnels, sewers, and canals.

SECULAR BUILDINGS. Triumphal arches, memorial columns, baths (Thermae of Caracalla), basilicas, amphitheaters (Colosseum), warehouses, forums, circuses, stadiums, palaces (such as the palace of the Emperor Diocletian at Spolatro in Dalmatia), the houses and shops of Pompeii, and tall apartment buildings (as at Ostia) are still extant. So, too, are some of the purely utilitarian engineering projects which give a clear picture of the aspect of the ancient Roman city.

RELIGIOUS BUILDINGS. Roman temples were relatively unimportant, except for the domed and vaulted Pantheon in Rome and a few circular temples such as the Temple of Vesta at Tivoli. The latter may derive from the huts of prehistoric Latium which

were well adapted to the sacred rites of the hearth goddess, Vesta, always popular in Rome, although there were a few Greek circular temples in the Hellenistic period which may have directly influenced the plan. Directional temples were usually Greek in plan but modified to meet certain Etruscan architectural traditions such as the use of the podium. Roman structural devices were employed, however, as was the Roman aesthetic preference for the purely decorative use of the Greek orders (for example, the combination of the Ionic volute and Corinthian acanthus capitals into the "Composite" order) and for strict frontality of design because of the temples' urban location.

Sculpture. Owing to the preference of Roman art patrons for the collection and importation of original Greek works of art and the employment of Greek artists to decorate Roman homes and public buildings, much Roman sculpture was in the florid Hellenistic manner of the "Farnese Bull" and the "Laokoön" group. But not all the works of the Roman sculptors were slavish imitations of the Greek. Definite Roman characteristics appeared in the development of a masterly portrait tradition and in the narrative presentation and purpose of the historical, commemorative reliefs, such as the Arch of Titus with its decorations of the campaigns in Judaea. The Column of Trajan and the Antonine Column of Marcus Aurelius used continuous spiral bands of relief sculpture to explicate the heroic deeds of the Roman military leaders in the north. This narrative tradition continued and developed the Christian iconography of the medieval styles. The tendency toward realism in Roman portraiture may stem from an early prohibition, the *Ius Imaginum*, forbidding the representation of men of the plebeian class; therefore, an identifiable likeness of the patrician was essential.

Pictorial Arts. The pictorial arts reflected more than any other of the arts the Roman taste in the classical world and the peculiarly Roman outlook in art. Like all art of the late Hellenistic period, Roman pictorial arts were highly eclectic; elements were borrowed from the Greeks, the Egyptians, and the Etruscans. But the Romans developed the atmospheric treatment of space in the illusionistic style of the wall paintings at Pompeii in contrast to the Hellenic two-dimensionality and disinterest in background. The choice of secular subject matter was also typi-

cally Roman. The tradition of realism noted in portrait sculpture is apparent in the painted mummy portraits from the Fayum. The "Aldobrandini Wedding" mosaic and such manuscript illuminations as the *Vatican Vergil* observed the same spatial conventions as the mural paintings.

PART II

The Medieval World

The emergence of a new religion, Christianity, brought into being a new era, the medieval world. There were four major artistic styles in the medieval period: Early Christian, Byzantine, Romanesque, and finally Gothic, the culmination of Christian idealism in the thirteenth century. These styles derive from classical, Oriental, and native barbarian elements mingling together in various distillations. Besides its theological aspects, Christianity was an expression of the new social, political, and economic theories current at the end of the ancient world. The Roman emperors eventually saw in it the possible vehicle for political unification, a device to help buttress a crumbling institution, the Roman Empire. The Parthians and Persians had used Christianity as a weapon against pagan Rome before the Roman acceptance of Christianity as the official cult of the Empire. Christianity had gained immediate popularity among social reformers, economic liberals, women of all classes (to whom the contemporary religions held out few opportunities for participation), slaves, and freedmen. At first, it was regarded with suspicion by Roman and Syrian administrators, for the pattern of Jewish martyrs had created unfavorable publicity, and the early Christian martyrs followed in their footsteps. Christianity was regarded by many as a radical branch of Judaism. At the time of the severance from Judaism, a difference of opinion appeared in Christianity which directly affected the art and which has extended down to the present time, breaking out into violence from time to time. This conflict may be called that between the iconoclastic and the iconical points of view. Iconoclasm, or opposition to the use of images in worship on the grounds that it distracts the mind from heavenly contemplation, was a feature of many Oriental religions. The iconical point of view, that the use of recognizable images

is an aid to devotion, stems from the Western use (in the classical world) of an idealized figural religious art imagined in human terms. The wanton destruction of art works during the periods of the Iconoclastic Controversy and the Protestant Revolution testifies to the recurrence of this problem.

III

Early Christian Art in the West and Byzantine Art in the East

Early Christian and Byzantine art represents an attempt to clothe the spiritual ideas of the new faith in the garb of tradition, by using familiar symbols of the contemporary classical religious cults and by adapting old forms to new functions. The most noticeable distinction between pagan and Christian art, as between Christianity and Judaism, lies in the altered meaning of its symbols. In architecture there was a transference from the ancient pagan emphasis on the exterior to the Christian preoccupation with the interior. This idea had appeared as early as the first century A.D. in the Roman Pantheon (and other buildings), where the dome represented the single unifying element in the step toward the relationship of all parts to the whole. The ideal of interior and exterior unity, however, was not fully realized until the Gothic period at the end of the Middle Ages.

EARLIEST CHRISTIAN ART

The earliest Christian art was not a style in a technical or chronological sense, but rather indicated a change in symbolism, for there was a continuation of classical mythology. Pagan converts to Christianity used old motifs, changing only the context and not the outward form of the emblem. Art was indispensable in the pagan classical world, but Christianity was founded upon the Mosaic Law of the Jews interpreting it as forbidding representational art: "Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth. Thou shalt not bow down thyself to them, nor serve them." However, the Jews of the Diaspora (living out of Palestine) had

become less strict as they had been Hellenized, and Jewish converts to Christianity acted as intermediaries between pagan Greek and Christian ideas, helping to reconcile them into a single new expression.

Confusion of Christianity with Contemporary Cults

The earliest Christian religious expression took many varied forms and, in fact, did not become standardized in the Eastern Church until the ninth century nor in the Western Church until the Romanesque period (ca. eleventh century). There was a close relationship between Christianity and contemporary Hellenistic mystery and ethical cults, with the effect of an understandable confusion between Christianity and other religions. Certain parallels developed; inevitable borrowings and survivals of paganism resulted. Besides the Christian, other cults held views about redemption or salvation, atonement, union with the deity, immortality, a universal kingdom, and the eternal dualism between good and evil. A close rival of Christianity at the time of the Edict of Milan (313) was the popular mystery cult from the East, Mithraism (or Zoroastrianism). It was especially popular among the Roman armies in the provinces and highly favored by the Severi emperors, and had first been disseminated throughout the Empire in the first century A.D. To mention only a few of the similarities between Christ and the Oriental sun god, Mithra: the birthdate December twenty-fifth, the appearance of a miraculous portent in the sky leading Magi to his birthplace, announcement of his birth to the shepherds, the sacred character of Sunday, the custom of purification by baptism, and belief in Heaven, Hell, Resurrection, and the Last Judgment. The Orphic cult in Greece with its resurrection of Eurydice and its ceremonial custom of eating the god was also confused with Christianity. The early Christians were regarded as a Jewish sect by many, and the elements in Christianity borrowed from Judaism are obvious. Also, mystical hermit and cenobite groups in pagan Egypt and Syria forecast later developments in Christian ascetic mysticism.

Technique and Iconography

The figural art of the classic tradition was taken over by the earliest Christians, but the use by the early Christian artist of

the nude figure, the chief canon of the pagan artist, revealed a curious absence of robustness and lack of sensuality; the figures were spiritualized and reduced in proportions. The altered standards in technique may be ascribed to the disappearance of patronage, which had supported designer-artists, and the survival of mere copyists, artisans without creative leadership, as well as to the transformed attitude toward earthly things. Representatives of the expatriate Jewry and the pagan classical world transformed the Graeco-Roman tradition into symbols of the new doctrine. The symbolism was wholly derivative from the pagan world. Classical winged figures of Victory (Nike) and the goddess of Fortune or Chance (Tyche) established prototypes for the Christian representation of angels. The ancient pastoral god, Aristaeus, was changed to the Christian Good Shepherd. Phaeton's quadriga (four-horse chariot) became Elijah translated to Heaven; Danae's casket was replaced by Noah's Ark; the phoenix and Oceanus, formerly symbols of the renewal of life, became emblematic of Christ's Resurrection; the lions of Herakles recalled Daniel in the den; the peacock (Juno's bird) had been the symbol of apotheosis since the time of the Roman emperor Antoninus Pius. The legend of the beautiful Psyche at first may seem wholly alien to Christian beliefs, but she reminded Christians of eventual rewards after a life of suffering. Old Testament themes were used most frequently at first, for they were better known than New Testament ones. The Gospels were in the process of composition and remained unfamiliar to Christians for the first few centuries of Christian art.

Catacombs

Owing to their hope for the resurrection of the body, early Christians favored the Hebraic custom of inhumation rather than the classical Greek custom of cremation and hydriataphia (urn burial). Pagan Romans and Jewish Romans were also buried in catacombs, for such burial was not peculiar to Christians. Nor were the catacombs made and occupied in strictest secrecy. Ancient burial societies sponsored catacomb burial. The existence of the catacombs was known in the Middle Ages, but there was no renewal of interest in them until the sixteenth century. There were tremendous engineering problems involved in the excavation of these tomb chambers with entrances and

luminaria (light wells) above the ground. The manufacture of the catacombs was in the hands of a trade-union, the *fossores*, made up of surveyors and laborers. It is believed that the catacombs were located on the site of *arenariae* (abandoned sand-pits), for the name "catacomb" meant "down in the hollows." The tombs were in the Appenine area outside the walls of Rome, since burials were never allowed within the city. Like the earlier pagan tombs the catacombs were usually situated along the great highways such as the Appian Way. The names of the various catacombs were derived from the families who gave property to the Christians or from saints of local fame or popes buried in the tomb chambers.

Arrangement. In plan, catacombs resembled Roman houses in the arrangement of the anterooms. The atrium or courtyard opened into chambers of the guardians of the dead, and into the dining-halls with triclinia (conventional Roman-style three-sided banquet tables) for the celebration of the *agapae* (brotherly-love feasts) as well as the funeral banquets. Burial rooms with the graves lining the wall were filled with niches for the different kinds of tombs—cubicula or sections for whole families, or individual shelves and arched recesses. The tombs were closed by marble slabs or tiles, with inscriptions scratched rather than inscribed, and were stained by wine poured over them in the traditional rites of libation.

Painting. Stucco covered the walls of catacombs, although sometimes terra cotta was used over doorways, on ceilings, and around tomb niches, the decorations being determined by the placement of the recesses. The ceiling usually bore a circular design with medallions radiating from the center and with figures of *putti* (cherubs) and *amoretti* (cupids) in between conventional garlands. Some catacomb walls were decorated in the typically Roman illusionistic style with false doorways, swags (imitation draperies), and panel decorations. To the stucco surface were applied charcoal and earth colors. Later the harsh linear technique replaced the subtle use of shadows and tones. The paintings were executed by unionized groups of decorators. As a result, there is a repetition of image types: the orant (classical praying figure with both arms raised); celestial banquets and miracles of loaves and fishes, always treated with the diners reclining à la triclinium in the Roman fashion; or the healed para-

lytic taking up his bed and walking. Magic-wand motifs, such as Moses striking water from a rock and Christ raising the dead Lazarus, were consistently popular. The three Hebrews in the fiery furnace, Shadrach, Meshach, and Abednego, were shown occupying an ordinary brick kiln. The story of Jonah, a real symbol of the Resurrection and Divine Intervention, lent itself successfully to an episodic treatment and was a typical theme in a pagan literature replete with monsters. Also common was the device of parallelism between old and new ideas—a literary rather than a visual device.

DEVELOPED EARLY CHRISTIAN ART IN THE WEST

Much of the art of the West, beginning in the fourth century, became Byzantine. The reasons for this were threefold: the power and influence of the Eastern emperors after the founding of Constantinople in 320, the influx of an Eastern clergy (forced exiles of the Iconoclastic Controversy) into Italy and Sicily, and the shift of the western capital from Rome to Ravenna, an Adriatic port, at the time of the barbarian invasions. The Edict of Milan in 313 established Christianity as the official cult of the Roman Empire with the great wealth of the Empire at its disposal. The simplicity of the earlier Christian art was replaced by the imposing grandeur of the late Roman Empire in Rome. The great basilicas, decorated by mosaics, were built for the new and more elevated social prestige, with an aura of learning, triumph, and power, that came to be associated with Christianity, which for several centuries had occupied the low status of merely another Oriental religious cult. Also, by the fourth century, a definite system of Christian iconography based on Old and New Testament themes began to be standardized, no longer to be confused with pagan personifications.

Architecture

Early Christian architecture represents the development of the pagan Roman interest in interior space. The Christian buildings were essentially simple constructions, expressions of interior function and decoration. The exterior effects were wholly neglected. Possessing no dominating principle of architectural design, the

outsides of Early Christian churches were unprepossessing. The churches were made of coarse brick or stone, occasionally covered with stucco, in contrast to the richly decorated interiors. There were two kinds of plan: the directional, adapted to the basilican form, and the central, of more varied uses. Some of the details of the Early Christian buildings were classical in the fullest sense of the word, pilfered from recently abandoned pagan buildings. In no single known instance were pagan structures converted to Christian usage, but they did serve as quarries for prefabricated parts.

The Directional Type. Early Christian basilicas were not especially spiritual in design, as were the soaring Gothic cathedrals of a later age, but through arrangement of necessary architectural spaces and effective symbolic decoration they expressed dignity and the confidence associated with the growing popularity of the new religion. Directly after the Edict of Milan promising toleration to the new cult, churches began to be constructed in Rome. The general aesthetic effect of the basilican plan is horizontal, drawing attention to the apse, the semicircular end of the church (the focal point of Christian ritual), through rhythmic repetition of such elements as the colonnades or arcades of the nave. The basilican plan, although simple, was flexible in its arrangement, permitting enlargements, modifications, and adaptations for the next millennium.

ORIGIN OF THE BASILICAN PLAN. The Early Christian basilica had a number of requirements, admirably fulfilled by the form developed. It was probably an independent invention, despite its similarity to a number of contemporary buildings—the pagan Roman basilica, the Roman house arranged around a large living area (atrium), and possibly the Jewish synagogue.

FORM OF THE EARLY CHRISTIAN BASILICA. The Christian basilica had its entrance at the end of the rectangular plan, in contrast to the entrances on the long side of the pagan basilica. The atrium used by the Christians was an enclosed cloister with a fountain in the center, serving as a gathering place for the congregation and as a place of quiet meditation before one entered the basilica. Since the streets of Rome were noisy, the garden entrance insulated the basilica from the secular confusion of the city. The narthex was the entrance into the church. Often it was in two parts, the outer section serving as a porch, the inner sec-

tion as a hall for assemblies and a place for penitents, lepers, and others not admitted to full communion. The central aisle of the interior was the nave, with one or two narrow aisles on each side, forming three or five aisled basilicas. The nave was lighted by a clerestory; the roof was of simple open (trussed) or coffered (flat, decorated ceiling) timber construction. The arcade or colonnade separating the nave from side aisles was surmounted by a large wall area, the triforium, usually decorated with mosaics. These are called "nave mosaics." The side aisles were roofed by simple lean-to or shed roofs. Later the transept or crossing at the juncture of the nave and the apse was introduced, probably to make room for the enlarged clergy, for there had been a sudden rush to take holy orders, as clergy were tax-free in a tax-burdened age after the Edict of Milan. The wall area at the crossing formed a shape resembling the Roman triumphal arch, and the mosaics at that point were so called. The semicircular apse at the end of the basilica had a raised platform, the bema, for the altar and seats for officiating clergy. The crypt (*confessio*) was the subterranean area of the church directly under the altar, where local holy personages were buried. Originally the apse had no windows and thus was an effective location for gold mosaics glowing out of the gloom.

IMPORTANT EARLY CHRISTIAN BASILICAS. There are a number of Early Christian basilicas of the fourth century which despite remodeling still retain most of the aspects of the earliest structures. Old St. Peter's, however, destroyed in the fifteenth century to make room for the more opulent present church, can be known only through old drawings. Most of the basilicas had wooden roofs and were subject to constant fires and thus were rebuilt in the current mode, Romanesque or Baroque, depending on the time of the latest catastrophe. Some of the restorations have been lamentable, damaging both proportions and the total symbolic effect of apse mosaics and triumphal arches. The basilica of St. John Lateran was the most important church in Western Christendom until a century ago, for it was the "Cathedral of Rome and of the World" and the scene of papal coronations. San Paolo-fuori-le-mura (St. Paul's Outside-the-Walls), the largest and most impressive basilica, was completely destroyed by fire early in the nineteenth century, but rebuilt. Later basilicas were Santa Sabina, Santa Agnese-fuori-le-mura, and San Lorenzo-

fuori-le-mura. The latter was built before the ruling on orientation (east-facing) of churches, and its western apse is contiguous to the eastern apse of Santa Maria-presso-San-Lorenzo, resulting in a rather congested plan.

The Central Type. The centrally planned building in the Early Christian period was primarily used as baptistery, tomb, or exhedra (memorial chamber built over a grave of a martyr for the celebration of funeral feasts). Some were designed to be used as churches, such as Santa Costanza and San Stefano Rotondo, both in Rome. Santa Costanza had a great dome of brick and mortar resting on columns, unlike the dome of the pagan Pantheon which rested on cylindrical walls and thus made possible a continuous circular outside aisle. San Stefano had a conical roof with a flat ceiling. There were disadvantages in using the central plan for a church. Unlike the directional basilica it could not be enlarged; it was difficult to roof, and consequently the lighting in the center, though often dramatic, was inadequate. When the altar was placed in the center, there was too intimate a relationship between the sanctuary and the faithful. The Lateran Baptistery in Rome was octagonal, with the wooden roof supported by marble columns pilfered from a pagan building and with the baptismal font converted from an old pagan bathtub.

Sarcophagi Sculpture

The term *sarcophagus* was originally used to indicate a certain type of limestone of which coffins were made, which supposedly disintegrated the contents within a short time. The word came to be used for any sepulchral chest despite the lack of those "flesh-eating" qualities which in the pseudoscientific manner of the ancients were ascribed to limestone.

The Survival of the Classic Tradition. The earliest Christians were often too poor to buy expensive sculptured tombs. Moreover, there was a preference for the more modest subterranean burial. After the Edict of Milan, however, there was a reversion to older and more patrician Roman funerary customs. Also there was a rise in the social level of membership in the Christian church, with many wealthy patricians boarding the ecclesiastical bandwagon. The conversion to Christianity of those who could afford sarcophagi often occurred after their pagan tombs had been purchased. The final polishing and refining were

done at the time of the funeral. As a result some Early Christian sarcophagi really had pagan subjects and appeared to be secular in theme, for the sepulchral art of the classical world avoided overt mention of death. The tradition of stone-carving survived longer than any other ancient craft; there were centuries of uninterrupted high standards of performance which could be imitated by any skilled workman. Sculptured works were of a less transitory nature and remained on view for longer periods than ancient paintings.

Varieties of Decoration. There are many varieties of the decorations on Early Christian sarcophagi. Among the more important is the frieze type, purely classical and generally unifying its themes by the use of landscape motifs. Columnar and arcaded types form an interesting group in which the various subjects are definitely separated. Perhaps this kind may be associated with the scenery or backdrops of the classical theater. The most magnificent and important Early Christian sarcophagus was the one of Junius Bassus, the earliest dated work known, 359 A.D. It contains two registers of both Old and New Testament themes, not, however, arranged in iconographical concordance (relating parallel ideas). The reduced figure scale, the two-dimensional cutting of moldings in contrast to the subtlety of classical profiles, the spiral shafts of the columns, the emphasis on spiritual content, and the meditative quality and unearthly penetration of the eyes are all typically Christian. *Imago clypeata* sarcophagi were based on traditional Roman sepulchral portraits and realistic sculptured portraits; they contained either single or double portraits. Another important style of sarcophagus, the Ravennate, is treated later in the section on Ravennate art. The panel, city-gate, and Alexandrian sarcophagi were other forms, related to classical prototypes with Eastern peculiarities, such as the preference for coloristic ornament, since most of the stone cutters were from Asia Minor; even those working in Gaul were under Oriental influence.

Mosaics

Mosaics, the imperial pagan Roman decoration for walls and pavements of baths, temples, and villas of secular usage, were applied to the curved surface of the apse, the triumphal arch, and the nave arcades of the Early Christian basilicas. Because of the nature of the medium of this pictorial art, mosaics were as-

sembled rather than drawn, and were made up of colored patches rather than linear in their technique. Rome, even after the sack in 410, remained the great center of the art of mosaic, for Rome had ecclesiastical if no longer imperial importance. The popes continued to beautify the city despite the invasions of Goths and Vandals, and some of the greatest mosaics were from the fourth and fifth centuries. The transition between Roman and Early Christian mosaic style is best exemplified at Santa Costanza, where there was a complete mingling of motifs; the Christian iconography was confused with that of a Bacchic festival, with Erotes (cupids) bearing croziers and chalices and with vines, ox carts, and other vintage symbols. At Santa Pudenziana there was a balance between classical motifs (for example, the Apostles treated as classical philosophers) and the new Oriental standardization of Christ presented as a bearded Semite. The classical personifications of *Synagogue*, the old religion, behind Paul, and *Ecclesia*, the new faith, behind Peter, were challenged by the treatment in the more abstract Eastern style of the four Evangelists as symbols and of Christ as a jeweled cross in the sky. The identifiable representation of Jerusalem and Bethlehem was somewhat reduced in its three-dimensionality owing to the pictorial limitations of the medium. In the nave arcade of Santa Maria Maggiore there are some classical devices such as narrative sequence, figures turned toward the center in the interests of compositional unity, traditionally classical poses of some of the bodies, horses shown with upraised hooves, and the use of costume, landscape, and abbreviated architectural settings.

Frescoes

Most of the Early Christian frescoes have disappeared, but they were probably more closely related in iconography to miniature manuscript illumination than to the pagan Pompeian style of monumental mural decoration. One of the few preserved frescoes, in Santa Maria Antiqua, Rome, was done after the seventh century. It reflects the rigidity of compositional balance and the stylized vertical frontality of Byzantine, specifically Syrian, art. Aside from similar location on the church wall areas (apse, triumphal arch, and nave arcade) the technique of fresco was unlike that of mosaic; the two art forms bore no resemblance to each other except in scale and Christian symbolism.

RAVENNATE ART: ECLECTIC INNOVATION

In 404 the Emperor Honorius moved the Western capital from Rome to Ravenna, not only because Ravenna was rather isolated from Italy and relatively protected from invasion (at least for a few years) but also because it faced east on the Adriatic and was nearer the new capital of Constantinople. Stylistically its art became important, for it was built after the Early Christian style had become fixed in Rome and while the early Byzantine style was in formation in the East. Because of its political importance Ravenna became an intermediary between the Oriental and Italian peninsular styles, rather eclectic, but still free to develop innovations. The Roman or classical period in Ravenna lasted from 404 to 476, when Odoacer, a German chief, was appointed imperial regent and the Western Roman Empire ceased to exist. In the following period Ravenna was ruled by barbarians, for Theodoric, the Ostrogoth king, murdered Odoacer in 493, and from then on until 539, when Count Belisarius regained Ravenna for Justinian, it was a Gothic kingdom. Until 732, the time of the Lombard invasion, Ravenna was governed by the exarchs of the Eastern Roman Empire.

Architecture

After the transfer of the Western capital to Ravenna, many new buildings were required, and a large construction program was undertaken. It is important to note that Theodoric and the Ostrogothic (Arian) Christians were interested in preserving and continuing the building of Roman architecture, but Eastern influences were apparent. Both directional and central plans were used in the important new structures at Ravenna. Of the directional basilicas there were two of significance. Sant' Apollinare Nuovo was built by Theodoric as an Arian Christian church (particularly for the Eastern or Syrian branch of the heresy related to Monophysitism, which held that Christ united all nature in a single element). It was typically Roman basilican in appearance except for the Byzantine capitals of the nave colonnade. Sant' Apollinare in Classe, the port of Ravenna, was built by Eastern workmen and had a polygonal apse, an Eastern element. Central buildings in Ravenna included tombs, such as the Mausoleum of Galla Placidia (sister of Emperor Honorius), which

had a cruciform plan with domed crossing, and the Mausoleum of Theodoric, which had a gigantic single piece of stone for a dome. The Arian Baptistery (now called Santa Maria in Cosmedin) and the Baptistery of the Orthodox had similar but compositionally reversed dome mosaics. The latter was built on an octagonal plan. The court chapel of Justinian was also octagonal in plan, but the exterior suffered from the effects of accidental, uncorrected design. The apse was curvilinear from the interior but polygonal from the exterior.

Sculpture

In Ravennate sculpture, the two-dimensional and symbolic Byzantine style was dominant, especially in sarcophagi. The sarcophagus of the Archbishop Theodore with semicircular roof was typical of the form, including the Chi Rho, or monogram of Christ, and the Alpha and Omega, symbolic references to Christ as the beginning and end of all. The ivory cathedra (throne) of the Archbishop Maximianus presented the evangelists in flat niches; it was not plastic in treatment or function but a reduced Hellenic figural art.

Mosaics

The imperial and poised choir mosaics of the court chapel of San Vitale carry companion group portraits of the Emperor Justinian and his advisers, including Archbishop Maximianus wearing the pallium, opposite the ex-circus performer, Empress Theodora, and her attendants and courtiers. The formality of the poses, the stiff robes, and the sobriety of the occasion (both the emperor and his wife bear eucharistic vessels as gifts to the new church) are Byzantine in conventions. There was, however, an attempt to recognize classical spatial concepts in the usual manner. Architectural fragments, recognizable but decidedly two-dimensional, appear in the Corinthian pilaster on which the fountain rests and in the abbreviated Greek fret border.

BYZANTINE ART

In general, Byzantine art signifies the amalgamation of Oriental and Hellenic motifs produced at the Eastern capital of the Roman Empire, Constantinople. The city had been founded by

Greek traders in the Thracian Bosphorus in the seventh century B.C.; it was originally called Byzantium but was renamed in honor of Constantine in 320 A.D. At its best, Byzantine art is the richest expression of Christian dogma, not faith, for it was based upon intellectual and Greek concepts rather than upon purely emotional apprehension. In Hagia Sophia, the crowning achievement of the sixth century, appeared the truly Hellenic preference for logic, order, and a feeling for proportions. It demonstrated that these elements were strong enough to confine Christian ideas within the bounds of rational form. Byzantine art is one of the great creative styles, despite certain aspects of it which seem reduced to mere formulas. Although the restrictions were rigidly conventionalized by the eleventh century, there was a neo-Hellenic revival in the thirteenth century as a reaction against formalism. The Byzantine was not a popular art but a princely, opulent, and aristocratic style, glorying in its restrictions, expanding imaginatively within the dogmatic theology and unchanging ritual of the Eastern Church. Byzantine art is expressionistic art (a colorful, emotional expression) in the fullest sense. Inspired by the uncontrovertible revelation of Fathers of the Church, it was refreshed by artistic revivals or little renaissances from time to time and enlivened by the infiltration of barbarian elements, and the style managed to remain alive. Byzantine art did not flourish constantly, but it did last until the fall of Constantinople in 1453. Elements of the style have survived in central and eastern Europe and in Russia until the present century.

Stylistic Divisions of Byzantine Art

There were three periods in Byzantine art: the Proto-Byzantine, the Iconoclastic, and the Byzantine Renaissance. The first of these, the Proto-Byzantine, began roughly in 320 A.D., when Constantine moved the capital of the Roman Empire to Constantinople, and terminated at the close of the reign of Justinian in 565. The principal achievement of this largely experimental era was Hagia Sophia. The dominant artistic impact of the Iconoclastic Controversy on art, the second period, extended from the time of Leo III, the Isaurian, in 717 to the restoration of images by the Regent Theodore in 842, but its influence has never completely died out in the Christian Church. Partisans of the use of images in churches, in the Hellenic centers of Asia

Minor and Greece, continued the Platonic theory that the thing (icon) was the clue to the idea. Many patristic Orthodox writings sponsored the belief that the image (icon) escorts into the mind the idea of heavenly objects. But others inveighed against the use of images as a dangerous practice. The military power of the Arabs, representing a faith (Mohammedanism) whose Koran forbade a naturalistic art, was strong in Asia Minor at that time. The anti-idolatrous rearing of the Christian Emperor Leo III, born in Syria and brought up in Anatolia, Asia Minor, under the influence of the Monacheists (members of a heretical Christian sect) and the Jews, combined with Arab influences, delivered a fatal blow to iconical art, and figural art disappeared from Byzantium by systematic destruction. Only formal and geometric designs were retained in the decoration of churches. Even after the gradual restoration of images in the churches in the ninth century, figures became mere silhouettes and patterns based on a remote pictorial tradition. There was little art and architecture during this period except in Armenia, the center of religious activity of the iconoclastic faction, for it was essentially a period of religious controversy, war, poverty, strife, and dissatisfaction, and the iconolatrous migrated to southern Italy and Sicily and into eastern Europe. Despite the official disappearance of the iconoclastic faction, figural art was hampered, for in 842 the Seljuk Turks sacked Constantinople, and the monastic orders which had not been forced to conform to iconoclasm were driven into the hinterlands of Macedonia and Cappadocia. The Byzantine Renaissance began in 867 and lasted until the capture of Constantinople by the Ottoman Turks in 1453. The greatest periods of artistic activity in the last period, the Byzantine Renaissance, were during the Macedonian (867-1067) and Comnenian (1067-1185) dynasties, contemporary with the Romanesque style in the West.

Architecture

Byzantine architecture in the East was contemporary with Early Christian architecture in the West, but it lasted much longer in most cases. Some Byzantine examples were built as late as the fifteenth century, although many, such as San Marco in Venice, took on features of later styles. Early Christian architecture was largely unprogressive and, by the fifth and sixth cen-

turies, had begun to shade into the Byzantine style. But aside from certain similarities in decoration, there was little in common between Early Christian and Byzantine architecture either in methods of construction or in aesthetic effect.

Sources of Style. There were several factors influencing the development of Byzantine architecture—Roman, Greek, and Oriental. From the Romans, under the extensive building program of Constantine, Byzantine architecture derived the use of the true arch, the dome, brick and concrete construction (except where new laws of 359 A.D. required stone), and materials pilfered from classical buildings containing such classical ornaments as egg-and-dart moldings. The Hellenization of Constantinople in language, population, and thought carried a definite imprint of Greek logic and systematization. The study of Hellenic literary and artistic monuments revealed the conscious awareness of the great classic tradition. But Eastern, especially Persian, influences were apparent in the preference for central plans, in the handling of color, and in the recognition of color values. The specific influence of Arabia in the sixth and seventh centuries was clearly noticeable in the abjuration of representational art, owing to Koran prohibitions, and in a recurrence of geometric all-over patterns based on textile designs. The subjective mood and mystic attitude induced by Byzantine use of interior domed space and colored symbolic decoration were typically Oriental.

General Features. The chief principles of Byzantine construction were the arch and the developed roofing device for the central plan, the dome. There were two techniques possible for the placement of a dome on a square or centrally planned building. One was a makeshift, the squinch, in which a lintel was placed over each corner, producing an octagon, repeated again indefinitely until a many-sided figure had been completed. The other was the spherical pendentive, in geometric terms a triangular section of a hemisphere whose diameter equals the diagonal of a square inscribed in its largest section. The use of the pendentive increased the effect of interior space. At Hagia Sophia, it was flanked by great hemicycle domes, giving an extraordinary impression of vertical and horizontal spaciousness. This effect led the contemporary Anonymous of Banduri to write of the dome that it appeared to be suspended from heaven by a silver chain.

An intangible quality was achieved by the use of colored glass and gold mosaics on the backgrounds of domes, vaults, floors, and walls, glowing handsomely in the rather dark interiors. The interior space was often increased by the addition of galleries, narthex, and atrium. Marble revetments (wall facings) were often reversed to repeat endlessly the natural designs of the veining. Multicolored marble shafts were used for columns, some of which were plundered from ancient buildings. Basket-shaped capitals with interlacing strap-work designs were carved in relief, giving an effect of pierced work, with the backgrounds painted black. Above the capitals were dossierets (basket-shaped stilt blocks) and pulvins (stilt blocks sturdier in appearance), used earlier in Roman buildings, whose function was to reduce the lower face of the springing of the arch to an area approximating the top of the shaft and also to prevent the arch from appearing to be too heavy for the delicate capitals. From the exterior of the Byzantine church there is little impression of size or magnificence, for, as in the Early Christian style, the exterior was subordinate to the interior. One peculiarly Eastern feature was the use of the iconostasis, which separated the holy mysteries on the altar from the vulgar gaze of the congregation. This was a decorated screen which ran across the entire width of the sanctuary.

Hagia Sophia: The Triumph of Byzantine Architecture. In 532 the Emperor Justinian summoned to his court Anthemios of Tralles, the mathematician, and Isidorus of Miletus, the architect and engineer, to build a church to be dedicated to the Holy Wisdom of Christ, Hagia Sophia. It was to be the consummate expression of Holy Wisdom, the most intellectual aspect of the Trinity. Dedicated in 563, it resembled the internal content of the theology of the Eastern Orthodox Church, for Hagia Sophia was planned and executed with regard to interior effect only. The internal development of architecture was a purely Christian idea, but Hagia Sophia was unique in the implied spaces, a series of vortices, with an emphatic impact upon the spectator. The peculiar character of the structure gives a curiously nonarchitectural aspect. The minarets and other adjuncts seen today were added in the fifteenth century when the building became a Mohammedan mosque. Hagia Sophia was an unbelievable storehouse of art treasures before Constantinople was sacked by the

Crusaders in 1204. The series of fires in the earlier structures on that particular site illustrated a great need for a type of permanent fireproof construction such as the stone building of Hagia Sophia. Fortunately the building itself, though changed in details, has come down to the present in good condition. The architectural and historical importance of this great Christian monument was recognized in the middle of the nineteenth century by Reshid Pasha, wise adviser to the Sultan Abdul-Medjid, and by President Kemal Atatürk of Turkey in the twentieth century.

Mosaics

The old classical forms, such as those in the apse mosaics of Santa Pudenziana, disappeared in Rome early in the sixth century and were replaced by the more colorful Byzantine style, better suited to the mosaic technique. The sixth-century mosaics of SS. Cosmo e Damiano in Rome are one of the highest achievements of Byzantine formal symbolism and effective use of color. By the ninth century the concordance of iconography and ritual of the Eastern Church had become fixed, and therefore the artist worked within a framework of established subjects and restricted mystical concepts which enforced and maintained uniformity of style. The twelfth-century mosaics in San Marco, Venice, though centuries posterior, retain the vitality and dominance of the earlier examples.

Manuscript Illuminations

The Byzantine manuscript illuminations resembled the imperial art of the mosaics as they were often painted on gold, silver, purple (or even the light blue of the *Cotton Genesis*) backgrounds applied to the vellum. Drapery was often outlined in gold in the manner of cloisonné enamel work (see p. 65). The figures, much spiritualized with large heads and soulful eyes, were arranged in rhythmic patterns against empty or neutralized backgrounds.

Proto-Byzantine. The lavish coloristic treatment of the *Rabula Gospel*, done in northern Mesopotamia in the sixth century, and of the *Etschmiadzin Gospel* from northern Armenia of the same period, shows how uniform the choice of subject had become. The *Rossano Gospel* in southern Italy is remarkably brilliant even today with its purple vellum ground and untarnished

silver lettering. The illuminations of this codex are closely related to the accompanying text and are arranged in two registers, the lower containing Old Testament prophets pointing to the part of the text narrating fulfillment of their prophecies. The *Sinope Gospel*, despite abbreviated motifs and simplified settings, contains a certain realism, especially apparent in the dramatic "Feast of Herod." This shows John, inveighing against the sins of the royal family, in the high walled prison near the banqueters, flanked by prophets on boxes pointing with pride at the Old Testament references enclosed. The ninth-century *Vienna Genesis* used original and lively devices (despite conventionalized landscape) such as the half-circle abbreviated sky, the "sheets" of rain, the repetition of motifs to indicate the passage of time, and recognizable locations such as the camel stockade by the oasis in "Rebecca at the Well."

Byzantine Renaissance. The trend in Byzantine Renaissance manuscript illuminations during the Hellenic revival was toward the linear tendency of Graeco-Roman art. But in the treatment of architectural perspectives and space in landscapes, the technique became very simplified, resulting in almost shorthand symbols of objects represented. This effect was obtained by two-dimensional drawing and the indifference of the Christian artists to the visual aspect of the real world. The iconography of Old Testament themes had become systematized long before the standardization of New Testament subjects. The continuation of the classical pictorial tradition, although still noticeable in detail such as costume, quickly lost the illusionistic technique but was remarkable for its vitality of movement and new, stronger meaning. The *Joshua Rotulus* used a continuous pictorial system in which facts are described and events narrated, isolated and arranged in sequence. For example, in the meeting of Joshua and the Angel of the Lord, the figure of Joshua, first saluting the winged newcomer casually, is shown again, kneeling this time, for he has recognized the divine character of the stranger. Joshua's attitude has changed; therefore his figure is repeated with the new action, but the angel is not repeated for his aspect has not altered. In another section, soldiers in the serried ranks around the enthroned Joshua are presented as mere heads, as if only the tall occupied the back rows; the perspective of the footstool is exaggerated but wholly incorrect, and the sim-

plified architectural setting reveals the usual Christian indifference to conventional spatial treatment. The *Paris Psalter* demonstrated traditional Hellenism, especially in the stance of the figures; classical coiffures; treatment of draperies; accurate anatomy; landscape and architectural backgrounds; and the use of personifications, such as the Muse behind David inspiring him as he sings and plays the harp for Saul.

Sculpture

The Proto-Byzantine sculptures, particularly those in the old Hellenic figural tradition, were undoubtedly destroyed during the Iconoclastic Controversy, for none of them are extant. After the restoration of images the sculptural tradition no longer retained its independence, becoming less projecting and more like Oriental painted reliefs. Later Byzantine sculptures were based on a coloristic Eastern tradition rather than on the Hellenic plastic concept. The basic effect appears to have resulted from the application of coloristic principles in lights or darks, as in the frieze on the façade of the (possibly Persian) hunting lodge at Mschatta and in the basket capitals of Byzantine columns. The rigidly formal and stilted quality of Byzantine sculpture was not a demonstration of progressive enfeeblement but rather an indication of the discovery of new values and possibilities. The architectural sculpture maintained a purely decorative function, but the technique of ivory carving, at once refined and delicate, revealed princely magnificence in material. The greater use of two-dimensional Oriental form is demonstrated by the development of miniature ivory carving. Ivory reliefs consisted largely of two-panel reliefs given to the church on the election of the new consul (consular diptychs), but occasionally of triptychs with scenes of the great Feasts of the Church, as well as book covers for precious copies of the Gospels.

Metalwork and Enamels

Decorative treatment in related fields, such as metalwork and enameling, was part of the Byzantine artistic tradition. The Early Christian method as well as the Byzantine was that of *cloisonné*, in which the outline was marked into the mold and hammered into place. Gold wire fillets fastened to the background, at first held by quince juice, later soldered into position, formed parti-

tions which separated areas of the composition and delineated folds in the garments. The earliest artists used glass powder, instead of colors derived from metallic oxides, and gold backgrounds. Gold and silver jewelry was generally pierced work inlaid with precious stones in box settings. Religious vessels, chalices, patens, monstrances, censers, ampulae (small globular flasks), holy water stoups, and reliquaries were related in style and technique to the secular adornments and religious ornaments. The motifs were drawn from a mixture of Hellenic figural compositions and Oriental decorative motifs. Harness trappings and bridles, especially, revealed Sassanian nomad influences.

COPTIC ART

The Coptic or Egyptian Christians developed an art that was related to the classical aspects of Early Christian art in the West and to the hieratic, stylized, didactic qualities of Byzantine art in the East. Unlike the art of Ravenna, Coptic art was not an imperial expression, nor was it sophisticated in the strongly Hellenized manner of Alexandria. In Coptic art were fused elements of ancient Egyptian stylization and Near Eastern, Greek, and Roman styles, which in provincial Coptic hands became primitive geometric patterns, decorative rather than realistic in design. Coptic sculpture though linear was cut in the Oriental coloristic manner, which could not be reconciled with classic naturalism and spatial relations. The style continued until the eleventh century, despite the destruction of much of it by Arabs after the seventh century. Coptic art was most successful in textile work and fresco.

THE BARBARIAN TRADITION

The artistic tradition of the wandering tribes in Europe, Asia, and Africa produced no single great monuments, but like the great "Migration Style" of the ancient Orient (treated on p. 18) it was varied, vital, and individual, and it mingled freely with the medieval styles in a cultivated tradition. Its influence may be discerned in the earliest Christian works down through those of the Gothic period. The barbarian tendency in medieval art is identified by its abstract linear designs and by the reitera-

tion of certain motifs characteristic of illiterate nomads (spiral, zigzag, strap-work, and broken-stick, all suggesting movement), as well as by the use of centered geometric patterns, fantastic ornament, and *horror vacui*, the conventional device of primitives. Examples of medieval art bearing barbarian elements appear in the painting of the Irish *Book of Kells* and *Lindisfarne Gospels*; in French Romanesque sculptures with exaggerated contorted postures, such as "St. Pierre" in the Cluniac priory at Moissac and "Isaiah" at Souillac; in architecture in the mast or stave churches of Norway and eastern Europe; in the architectural ornament of Lombardy (northern Italy) at San Michele in Pavia; in jewelry such as Irish brooches and bishops' croziers; and in weapons found in ship burials in Norway and England. Barbarian art may have survived into modern times under the guise of native, popular, folk, or peasant art, revealing national character and representing the decorative expression of the ordinary people.

IV

Romanesque Art

The amalgamation of barbarian traditions working upon Christianity, the inspiration of medieval art, is typified in Romanesque art of the eleventh and twelfth centuries. Strictly speaking, Romanesque art is not easily identified, for its first appearance and later developments grew logically out of various local situations. The seventh to the twelfth centuries were dynamic and in many respects culturally integrated, for there was, surprisingly enough, intercommunication among the arts. Thanks to the influence of the monastic orders, these centuries constitute a creatively unified period. Although the term *Romanesque* originated from the use of the "true," round-headed, or Roman arch, it is generally applied to the greatest period of Romanesque art from about the year 1000 to 1200. The culmination of the style, however, was preceded by many centuries of development and experimentation, in which some of the more interesting examples are to be found.

THE POLITICAL BACKGROUND

The year 476 marked the fall of the Roman Empire in the West. Subsequent centuries up to about 1000 were marred by continuous warfare and invasion (from the barbarians from the north and east and the Saracens from the south) and by internal dissension within Europe. Owing to the unstable political conditions, a considerable degree of insularity and artistic independence became characteristic of the art of Europe in this period, despite the unifying force of monasticism.

The Merovingian Period

Merovingian is a term given to the period from 481 to 768, or the fifth through the eighth centuries. Clovis, king of the Franks,

defeated the Romans at the Battle of Soissons in 486 and inaugurated the period of Frankish domination in western Europe. By the defeat of Alaric II, in 507, the territories of Burgundy and Aquitaine became properties of the Frankish emperor. The Merovingian epoch ended with the expansion of centralized power among the Franks by Charles Martel and Pepin the Short, and the beginning of the Carolingian period under Charlemagne in 768.

Important Figures. There were several major figures in this period. Southern Europe was under the influence of Pope Gregory the Great. The north was influenced by St. Columba. The colossal leader of the time was Gregory the Great, who reigned as Pope from 590 to 604. He proselytized the barbarian Lombards in Italy, and he saw in monasticism an opportunity to consolidate the power of the Church. Hitherto monasticism had been anti-ecclesiastical, and its supporters had been anchoritical (hermits) rather than cenobitical (celibates living in communities). Gregory the Great founded the new tradition of Christian writing, basing patristic (Fathers of the early Church) writings on Latin dialogues in the Platonic style. He wrote a series of *Moralia* and the *Pastoral Rule*, developed the chant forms which bear his name, and established precedents for the promulgation of dogma. The great Irish St. Columba (Colin Killy or Columcille) lived in the sixth century. He established monasteries all over Ireland and on the Isle of Iona, and especially the important scriptorium at Lindisfarne. Under his influence the great Celtic tradition emerged and flourished, tempered by Platonic ideals. The legends surrounding St. Columba suggest that he was a kind of Hibernian John Bunyan.

Tribes. Europe in the Merovingian period was a mishmash of ethnic types: Ostrogoths, Visigoths, Franks, Huns, Bulgars, Poles, Mongols, Moors, Celts, Germans, Lombards, Slavs, Angles, and Saxons. Central and northern Europe were filled with barbarians on the move.

IRELAND. In Ireland there had developed an independent monastic system distinguished from the continental Benedictine form. The Irish had never been Romanized, and the local Gaelic clans were dominant even in the organization of religious affairs. They had been converted by St. Patrick (ca. 389-461), who had been educated in one of the monasteries in Gaul under Eastern

(Greek, Syrian, and Egyptian) influences. Irish monasticism was characterized by its complete envelopment of the secular clergy and by its failure to recognize an ecclesiastical superior to the abbot. Through the missionary zeal of St. Columba, Irish monasticism expanded into northern England and then to northern France, southern Germany, and finally Switzerland.

ENGLAND. The Anglo-Saxons began the conquest of England in 449. St. Augustine was sent by Pope Gregory to re-establish Christianity in England in 596. The Abbey of Canterbury was founded the following year under the patronage of the Frankish Queen Bertha of Kent. The conflict between the Irish and Benedictine systems of monasticism was settled in favor of the Roman or Benedictine by the Synod of Whitby in 664. The Anglo-Saxon Christian Church began to expand into the north and, through missionary work, onto the continent into Frisia and as far as Germany.

ITALY. The Lombardic invasion of the Po Valley and parts of central Italy in 568 brought to an end the Early Christian style, abolished old laws, and reduced the remainder of the ancient Romans to a condition equal to slavery. There were unsubdued parts: Ravenna, Naples, and other eastern cities with ports opening to the east managed to hold out. However, toward the end of the sixth century, the migrations of Bulgars and Slavs across the Danube into Illyricum occurred. Thus barbarians were interposed between Eastern and Western empires. Also the Goths invaded Spain and the western side of Italy. As a result, southern Italy and the territory around the city of Rome became insular and self-contained, and there was a great revival of and concentration on Christian matters. The old Roman prefecture and senatorial system had disappeared. The office of the Duke of Rome, which had originally been that of one of the exarchs of the Roman Empire, was now selected by the Pope and the commune (a council of Roman citizens). Owing to the importance of military power in this period, a military aristocracy grew up, with the Pope as secular as well as ecclesiastical head. The Church became the great landholder through endowments by the faithful, in an age when possession of land was all-important. A quasi-feudal state was thus established in Italy. The book of Revelation Chapter XXI became popular, with its view of Heav-

only Jerusalem, and the old city-state of Rome became a parallel to the Heavenly Jerusalem, because, as the years passed, Christians began to look forward to the Millennium.

SPAIN. The Visigothic kingdom in Spain, 417-711, attempted to restore order after the disruption by the Vandals and other tribes. In 711 the conquest of Spain by the Moors began. However, remnants of the Visigothic kingdom remained between the Moslems in the south and the Franks in the north. Despite the strife, Spain remained a center of civilization in Europe. Only the Byzantine court in the East and the papal court in Rome were equal to it. In architecture many Eastern influences were apparent. The apsidal walls were typically Syrian; the space was cut up into squares, foreign to the ideal of the Christian interior; and use was made of horseshoe arches (probably Persian), and of Syrian stringcourses (decorative horizontal bands applied to a wall, usually dividing levels). The spatial concept of interior function is very Moslem, for the mosque is not the house of God but the house of prayer. Both Arian Christian heretics and Moors were antithetical to the orthodoxy of the papacy and to the imperial system inherited from the ancient world, and thus they came into conflict with the rest of western Europe. Christianity in orthodox rather than heretical form was established as the official religion by King Reccared after a long struggle with the Arian heresy.

ISLAM. In the seventh century Mohammedans conquered Persia, Syria, and Egypt. Thus the great cultural centers of the East such as Antioch and Alexandria, both classical and Christian, were eclipsed. The expansion of Mohammedan power over northern Africa and across Gibraltar into Spain was finally checked by Charles Martel in the Battle of Tours in 732, but Moslem and Arabic culture remained in western Europe until the fifteenth century, when the Moors were finally expelled.

BYZANTIUM. There was a general deterioration of Byzantine power in the Mediterranean area after the death of Justinian in 565. There were continual invasions by Persians, Avars, Slavs, and Mohammedans into Christian territory. Finally in the eighth century the outbreak of the Iconoclastic Controversy (717-842) (see pp. 59-60) and the ensuing struggle over image worship thoroughly weakened the unity of the Eastern Christians.

The Art of the Migrations. The period of the Migrations or Wandering Peoples, from the fifth to the eighth centuries, is synonymous with the Merovingian epoch. Its art was largely characterized by the use of minor arts, such as jewelry and harness decorations. The smallness of the churches denotes a scarcity of Christian converts. There was no real architectural tradition among most of the migratory people.

ARCHITECTURE. The new churches were fireproof, being built of stone despite the northern tradition of wood construction. In this period the characteristic long nave vista of medieval Christian architecture first appeared, as well as a realization of the aesthetic possibilities of a church interior. In France the oldest extant building of the Merovingian period is the Church of St. Pierre at Vienne, which has an early sixth-century basilican plan with galleries over the side walls and at the end of the church, blind arcades, and engaged columns (partly embedded in the wall). The Baptistery of St. Jean, Poitiers, was built largely of pilfered materials. A Spanish basilica was constructed in the seventh century by the Visigothic king, Recceswind. This church, San Juan Bautista Banôs, was built in a Syrian manner with flat apsidal wall and horseshoe arches in the Persian or Moorish style. It was a mixture of classical and Oriental elements in the interior spatial treatment.

MANUSCRIPT ILLUMINATION. In general the greatest artistic achievement of the Merovingian period was the Celtic manuscript illuminations, in which the texts became total decorative patterns in contrast to the illustrational approach of Byzantine manuscripts. The most celebrated Irish manuscripts of the century were the *Lindisfarne Gospels*, the *Book of Durrow*, and the *Book of Kells*. The first of these was a triumph of northern Christian art in its soft, even transparency of color, intricacy of pattern, and use of pure ornament, more ordered and delicate than in the *Book of Kells*. The *Book of Durrow* used the zoomorphic and nonfigural art of the Teutonic north, with biting animals, barbaric plaitwork, and crude colors. The *Book of Kells*, full of chromatic invention, was thoroughly non-Mediterranean in its both bold and delicate complex color harmonies. Its lettering showed influences of the Runic alphabets. The spirals and interlacing were inherited from the La Tène period of northern Europe of the third to sixth centuries (prehistoric northern tradi-

tions). The form of the canon tables was borrowed from Syria, like that of the sixth-century *Etschmiadzin Gospel* from northern Armenia.

The Carolingian Period

Less chaotic than that preceding it, the Carolingian period was an experimental stage both politically and architecturally. In 768 Charlemagne ascended the Frankish throne, and on December 25, 800, he was crowned emperor. In 843, strictly speaking, the Carolingian period drew to a close, although the style persisted for at least another century. But with the death of Charlemagne, the great co-ordinating power was gone, and provincialism set in once more. The disintegration of the Carolingian Empire into the East and West Frankish kingdoms after the treaties of Verdun (843) and Meersen (870), and the general decline of international trade, had a resultant reaction on the culture of the time. It was in this period, then, that the agrarian economy based on the feudal (or manorial) system emerged, and that the Church, particularly under the leadership of the monasteries, gradually became the chief social and cultural factor. The end of the eighth century found the Danes in France and England (787), and by the tenth century the Normans ("Norse" or "Norsemen") entered France and Sicily.

Charlemagne. The subjugation and conversion by Charlemagne (Charles the Great) of opposing barbarians in Europe—the Lombards (774), the Saxons (785), the Bavarians (788), and the Avars and Slavs (796)—united much of western Europe under one crown. The effective administration of the empire of Charlemagne was based upon a modified Roman pattern. His political ideals looked back to the Augustan Age, and the art of his time reflected this eclecticism. The political policy adopted by Pope Gregory II in opposing Leo the Isaurian, ruler of the Eastern Empire, on the question of the Iconoclastic Controversy furthered Charlemagne's aims. His assistance to the papacy in its struggle with the Lombards in northern Italy enabled Pope Leo III to place the crown of the Roman Empire on the head of Charlemagne as "Emperor Charles Augustus, successor to Theodosius." Charlemagne's encouragement of monasteries was for a combined purpose: to Christianize pagan barbarians and to develop a tradition of scholarship.

Carolingian Art. The art of the Carolingian period attempted to revive the Roman imperial style. Charlemagne deliberately tried to institute a renaissance of classical learning. In the spirit of that past age he called the foremost men of his time to the Palace School at his court at Aachen.

ARCHITECTURE. The first Carolingian building of importance was the emperor's court chapel at Aachen, Aix-la-Chapelle (796-804), built by Odo of Metz. Its model was clearly the court chapel of the Emperor Justinian at Ravenna, San Vitale. Since ancient Roman architecture was not accessible at that time, the architect chose the style closest to it, the Byzantine, or more specifically the imperial Ravennate style. Aix-la-Chapelle was a failure as a copy, but the imperial ideal prevailed even though the imperial style in the archaeological sense was lost. The Gate House at Lorsch (767-774), built by Chorodogung, Bishop of Metz, although derived from a wooden technique was an attempt to reconstruct a Roman portal. The acanthus and other foliate motifs of classical ornament were present, but in more restless forms. In spite of the older styles revived in Carolingian architecture, the ornament of the period was characterized by the simultaneous use of classical and barbarian motifs—pilasters and corbel tables (with only the arches of an arcade repeated continually) along with triangles and billet (broken-stick) moldings.

MANUSCRIPT ILLUMINATIONS. Among the greatest art treasures of the Carolingian period were a number of really important illuminated manuscripts. Unlike the Celtic manuscripts of the preceding style such as the *Book of Kells*, which were not intended to instruct and were therefore remarkably illegible, the Carolingian manuscripts arranged the text in orderly fashion above and below the decorations. The *Utrecht Psalter* was a combination of line drawing in the classic tradition and the vigorous zigzag of meaningless lines which served to unify figures and landscape out of the vortices of prehistoric northern art. The narrative style is very effective, although naive. For example, the twenty-third verse of Psalm XLIII in the Vulgate (Psalm XLIV in the King James version) read: "Awake, why sleepest thou, Oh Lord, arise, . . ." and the manuscript showed a figure sleeping on a cot. Most of the Carolingian manuscripts demonstrated strong Byzantine influences patterned after the most recent im-

perial tradition known in Europe. The Spanish manuscript, *Beatus of Liebana's Commentary on the Gospels*, like the *Book of Kells*, influenced many schools of artistic decoration in Europe in the early Romanesque period, as well as exerting a strong fascination on a twentieth-century painter, Picasso, evidenced by his "Guernica." The Apocalyptic visions illustrated in the *Commentary* were full of horror, mysticism, and violence. The brilliant color, remarkable compositions, and dreamlike atmosphere were imitated all over Europe.

SCULPTURE. The motivating force behind the Carolingian period was the dream of restoring the Roman Empire. Hence at this time the old consular diptych forms in ivory were revived. Carolingian iconography was highly classical. Careful copies of typical ancient poses were made. Such objects as silver and ivory book covers for the treasured manuscripts were in great demand. The ivory was imported from India, not Africa, over long trade routes. Nothing was too fine for books, as they were valued highly.

The Ottonian Period

The establishment of the Holy Roman Empire by Otto I in 936 gave expression to the developed Romanesque style that continued until 1150 in nearly every European country. But in each region the style was distinctly local—in Spain Catalan, in Ireland Celtic, in England Norman, in Germany Ottonian; in France its determinatives were derived from its districts. The Kingdom of France had been established in 987 by Hugh Capet, but the cultural unity of a monarchical system was not apparent until the thirteenth century in the Gothic period.

THE SOCIAL BACKGROUND

Since no real political unity existed, an entirely new social order developed in contrast to that of ancient times. Society was divided into three classes: peasants, nobles, and clergy. The clergy, moreover, was divided into two groups: the regular clergy, who lived under the rule (*regula*) of monastic orders, and the secular clergy (parish priests and bishops of the dioceses), who ministered to men at large in the small, scattered towns.

The Church as a Social Institution

The Catholic Church was the sole church, and Roman Catholic Christianity, when once established, ruled unchallenged until the Reformation. The Church was the only unified social institution in medieval Europe. The largest number of the clergy lived in monasteries, the only centers of culture. The emphasis of medieval Christianity on relics led to the development of pilgrimages, and ultimately to the exchange of ideas along pilgrimage roads and through Crusaders' journeys. The church buildings were the focal point of all social life. Churches were primarily places of worship, where the gospel was preached and people came to pray, but they were also shrines for the relics of venerated personages (or saints) of local fame and, as such, bona-fide tourist attractions as in Chaucer's *Canterbury Tales*. They were also monuments illustrating the stories of the Bible and demonstrating the system of medieval theology, the theaters for the developing drama (miracle and mystery plays), and, finally, places of protection where the right of sanctuary might be invoked. The importance of the Church as the repository of ancient and medieval learning is too well known to be discussed here.

Pilgrimages. Medieval Christianity, with its emphasis on relics, was a religion of pilgrimages. The ideal of every Christian was to make at least one pilgrimage to a shrine wherein the remains or possessions of some famous saint were preserved. The three greatest pilgrimage centers were Santiago de Compostela in Spain (the tomb of St. James), Rome (the tomb of St. Peter), and Jerusalem (the Holy Sepulcher). It was along the pilgrimage routes that many monasteries developed, equipped for the reception of travelers, and with them grew up the important towns and feudal communities in which the principal architectural monuments are found.

Monasticism. By far the greatest number of the clergy belonged to the monastic orders. To the monasteries or to their influences are due the preservation of letters and much of the classical learning, practically all architecture not definitely military in character, and the extension of a civilizing influence and religious zeal which reached their peak in the artistic expression of the Middle Ages. Art and education were in religious hands,

as was science. Painting, sculpture, architecture, and music were practically the exclusive property of the regular clergy. Some monastic orders were particularly influential in the development of style, especially the more severe and intellectualized branches of the Benedictine, the Cluniac and the Cistercian. Monasteries altered old architectural forms in the interests of new functions. They enlarged choirs and developed ambulatories (walks around the outer edge of the apse) for the accommodation of pilgrims who had come to see relics and who thus could approach the shrines without disturbance of ceremonies, to mention only a few changes. Innovations and improvements in music, the specialization of vestments for religious observances, and the organization of theological doctrine were developments in allied fields. In the area of what today would be termed social service, the monasteries were pre-eminent, for it was there that orphans, widows, the aged, the infirm, the insane, the feeble-minded, and all others in need of aid might be treated in an age when there were no other organized groups able to deal with such urgent problems.

The Papacy. The weakness of imperial power in western Europe led to the strengthening of the papal prestige at Rome and the papal acquisition of political power. It was the papacy that kept alive the ideal of a universal Church and the concept of a Western empire which was later realized in the Holy Roman Empire. Under Gregory the Great there was an expansion of the political and administrative power and the development of the papal patrimony.

Feudalism

In the feudal system, the landholders assigned their territory to those who would bind themselves to protect the lord in times of trouble and give over to him (as ruler, dispenser of justice, and owner of the nearest fortress) a certain portion of the products of the land. The society of the time was divided into three great classes: the peasants (serfs and villeins), the clergy, and the nobles. The serfs were slaves in every respect save that they could not be sold off the land and that they lived on their own produce. The villeins were free men, but they owed service and dues to the lord. The nobles, so long as they performed their religious duties, were free to do as they pleased.

GENERAL CHARACTERISTICS OF ROMANESQUE ART

The Romanesque is not a standardized style, and cannot be identified by a list of special features, for it varied widely in different localities. It is, however, an amalgamation of the elements of Early Christian (classic), Byzantine (Oriental), and native barbarian styles; all these were changed materially by local conditions (geographical, geological, religious, political, and social) and fused with the fully developed Christian iconography, ceremony, and doctrine. The Romanesque was, above all, a religious art, and practically all objects of the period that were not distinctly military were religious in function. Nearly all its monuments were directly connected with the Church, usually monastic churches (minsters), although occasionally cathedrals. In contrast to the hieratic and refined Byzantine style, Romanesque art was provincial, made up by local traditions called "schools." It was feudal rather than a united imperial expression. Nor was it a decline of the classic, nor the codification of symbolic forms. It was instead expressive and naturalistic, dynamic not static. For Romanesque art demonstrated the great energy inherent in the movement of the wandering people before they settled down and formed nations.

Architecture

The Romanesque church derived its special character from its stone construction, the region in which it was built, and the elaboration of function reflected in the plan. Unlike the Early Christian and Byzantine styles, however, a great deal of ornament was added, some of it didactic, much of it purely decorative. To illumine the nave, the wheel or rose window was added to the façade over the portal. Towers were frequently used in various ways, sometimes as lanterns over the crossing, or as free-standing campaniles (bell towers) as at Pisa in the Leaning Tower, or at the corners of the façade. They generally accommodated bells to ring hours of worship or warning of fire, flood, and invasion; sometimes they were even used as lookouts. The veneration of relics led to the development of large crypts (*confessiones*) below the crossing, often elevating the level of the

floor of the choir, and to the use of the enlarged apse with the addition of little apsidioles with space for shrines, reliquaries, and altars, and the use of an ambulatory for easier circulation to these areas.

Plans. The plan of Romanesque churches in general followed that of the Early Christian basilica, but further changes and developments took place besides the adoption of a stone (fireproof) construction. In this period the Latin cross plan was developed, not for any mystical symbolic reason, but to make the transepts larger for the accommodation of a larger clergy without interfering with the nave or apse. Also lengthened was the choir, which emphasized the cross aspects of the plan. The domed basilican form and the Greek cross plan were used in sections of France under Byzantine influence. The central plan was often adopted, although it was mostly for baptisteries. In England it was used by Knights Templars because it was reminiscent of the Church of the Holy Sepulcher in Jerusalem, and it was also used for the chapter houses of great abbeys.

Construction. The Romanesque builder employed all the known methods of construction: the trussed timber roof, the round arch, the semicircular barrel vault, the groined vault on the square plan (intersecting barrel vaults), the Byzantine dome and domical cloister vault. Ribs were sometimes used, though not often, owing to the disappearance of the technique of using Roman concrete (*pozzolana*) as a structural material. Most of the vaulting was of stone, and was therefore dynamic; that is, it possessed outward thrust as well as weight down and consequently had to be buttressed. The inability to produce suitably strong buttressing led to thick walls, low vaults, and small windows. The desire for a high, vaulted nave with clerestory lighting forced the architect to experiment until the pointed arch and flying buttress were evolved, and thus the Gothic system of construction began.

Interior Effect. The ornamentation of the interiors was just as lavish as in the Early Christian and Byzantine periods, though utterly different in character. Color, applied directly to the stone or to a stucco overlay, apparently covered the entire surface. Since the church was an exemplification of the Christian legend as well as a building, all available space was used for illustration,

either carved or painted. A Romanesque building today, usually restored beyond recognition, is very somber and dingy compared to its original state.

Sculpture

Since all arts of the Romanesque period are inextricably inter-related with architecture, it is impossible to treat sculpture separately and at length. However, in addition to the qualities and characteristics listed above, the extreme vitality and almost frenzied movement of the sculpture are regarded as the final expression of the wandering people before the complete assimilation of technique and Christian iconography characteristic of the Gothic. In the Romanesque period began the organic decoration of architecture by sculpture, concentrated in areas full of meaning to the spectator. In particular, the portals began to be ornamented. On the sides of the door jambs were figures columnar in function and aspect. The *trumeau* (central post) between the double doors of the wide apertures was emphasized by figures of pre-eminence: the Christ, His Mother, or St. Anne holding the infant Mary. In the springing of the arch (the archivolt) are found individual reliefs, either symbolic or genre. Between the archivolt and the lintel below, usually decorated by appropriately rectangular compositions (the fourteen Apostles, the twenty-four Elders, the Last Supper, or the Damned going to Limbo in chain-gang style), was the semicircular or lunette form called the tympanum. It often carried a single unit of composition: for example, Christ in an almond-shaped halo or glory (*mandorla*) surrounded by the evangelistic symbols. Occasionally the tympanum is divided horizontally into registers, each bearing a suitable theme.

Pictorial Arts

The greatest contribution of the Romanesque to the pictorial arts was manuscript illumination (although there were some stained-glass windows, in France and England, and mural decorations, such as the Catalan frescoes in Spain in this period). The manuscripts, moreover, because of their convenient size, were the chief means of disseminating the different artistic styles throughout Europe. Because manuscripts were copied in the scriptoria of the various monasteries, the centers of learning, the

very best work of the time was demanded, and styles were officially fostered by monastic orders. Also, there were a number of murals, few of them surviving today, to decorate the massive interior walls of the Romanesque church. The tapestries and embroideries of the time, both secular (wall hangings) and religious (altar frontals and vestments for the clergy), were related to the pictorial tradition of the manuscript style. In manuscripts the peculiar regional qualities of Romanesque art are clearly apparent. The use of the red-haired, blue-eyed, freckled Apostles in the *Irish Book of Kells*, the purely decorative and fantastic line of the *Lindisfarne Gospels*, the animation of the figures united by diagonal zigzag lines of the *Utrecht Psalter*, and the dramatic monumentality of the illustrations in the *Gospel of Otto III* reveal the variety of the expression early in the period. The one notable pictorial exception to the preoccupation of all Romanesque art with religious themes is the celebrated Bayeux Tapestry, really an embroidery, which recorded a known historical event, the Norman Conquest of England.

FRENCH ROMANESQUE ART

French Romanesque art has more regional peculiarities than any other national expression, despite its geographically unified situation. The districts of France are widely divergent geologically, resulting architecturally in a great variation of structural materials and decorative effects. The historical backgrounds of the various regions are entirely different. Provence, in the south, the ancient Roman "province," was under a strong classical artistic tradition. Aquitaine with its Greek clergy showed Byzantine influences, and the barbarian Norman decoration appeared on the northern coast. Romanesque sculpture in France was closely allied with architecture, and thus it was in France that the organically interrelated decorations of the Gothic style first appeared, timidly, around the portals of the churches.

The Structural Systems

In France Romanesque churches followed the most characteristic architectural aspects of the developed style. In Provence and Languedoc the three-aisled basilica with three apses was the general plan; the nave aisle was barrel vaulted, and the side aisles

were quadrant vaulted. The plans of Burgundy, Auvergne, Poitou, and Normandy were generally in the form of a Latin cross with marked transepts. In many the apse was a large semi-circular area (*chevet*) with ambulatory. Burgundian vaulting used the barrel form with the principal arches pointed. Groined vaults appeared in the Cistercian monastic buildings. In Aquitaine and Périgord the plans were often Greek cross (Byzantine) with the use of domes on pendentives. The school of Poitou used tunnel vaults for the nave; the aisles were covered by domical groin vaults. Norman sexpartite vaulting was based on the Lombard quadripartite ribbed vault called the alternate system of support, in which the nave bay was equal to two bays of the side aisles. It was a stronger system and ultimately enabled the Gothic structural principle to evolve. The St. Trinité (Abbaye-aux-Dames) and St. Etienne (Abbaye-aux-Hommes) at Caen, built by William the Conqueror and his wife Matilda, forecast the development of the new pointed-arch principle out of the Norman system.

The Decorative Traditions

The political or historical backgrounds of the various districts of France give a great deal of information about the character of the styles. The two main centers of sculpture in France were Provence in the south and Burgundy in the north. Provence, for example, was full of Roman remains. Figural art in the classical tradition was at its best in that area, as evidenced in the portal sculptures of St. Trophime at Arles. The figures are in high relief, almost free-standing, in niches divided by projecting columns on the façade which have no structural significance, apparently in imitation of a Roman building, reminiscent of the ancient triumphal arch. The Corinthian and Composite orders of capitals were used, as well as profiled moldings of the Greek fret and egg-and-dart variety. Often pilasters and columns were fluted. The Burgundian School of decoration was characterized by great refinement of subject and treatment, with abstract ideas represented sculpturally. Cluny was the center of humanistic learning at this time, and doubtless this accounts for the symbolic and literary presentation of the art in that area. The School of Auvergne had no applied decoration, using instead stone which was polychrome owing to the volcanic origin of the material. In

Poitou and Aquitaine the carving was confined to capitals of the columns in the interior. The plain exteriors were often relieved by blind arcades with intricate surfaces, the decoration being strewn all over the façade with little or no integration to structure.

ENGLISH ROMANESQUE OR NORMAN ART

English Romanesque art is generally called Norman. For architectural purposes its artistic style from the time of the withdrawal of the Roman legions (ca. 420) to the death of Richard the Lion-Hearted (1199) may be divided into two sections, the Anglo-Saxon and the Norman.

Geographical and Geological Background

England's unique architectural style must be traced first of all to the insular position of the land. Though known and colonized from the earliest times, England nonetheless retained individual characteristics which have colored every successive layer of imposed culture. England is penetrated by the sea, and by the Thames in the southeast, the Avon in the southwest, and the Ouse, Trent, Derwent, and Humber in the east central area; all these were more or less navigable rivers in Romanesque times, making possible the early development of a seafaring people who reacted to political events on the continent. Secondly, England has probably the greatest variety of good building material of any European country. Fine grayish-yellow limestone (Bath stone) is available across the entire island from Somerset to Lincolnshire. Cornwall supplies granite, and Yorkshire has its own variety of hard, pinkish sandstone. Deposits of flint boulders, easily used with mortar, are common through the southern coastal district. The river valleys supply excellent clay for brick (particularly along the Thames), and the rivers permit the transportation of Caen stone from Normandy to the inner reaches of the country. Timber, largely oak, is plentiful all over the country except in a few isolated districts.

Characteristics of English Architecture

The most remarkable distinguishing characteristics of English architecture are a very long and comparatively narrow nave, the

common use of double transepts, and the square east end, in contrast to the rounded apsidal east end of the European basilican type of church. In general the entire development of Romanesque and Gothic architecture on the continent is from the wide-naved basilica with transepts and apses to an equally wide-naved structure with a rounded east end continuing the lines of the nave, as at Notre Dame in Paris and at Chartres. In England the cathedral plan is strikingly different, giving a strongly cruciform character to both interior and exterior. The origin of this plan cannot be found in the Early Christian basilica, and does not consistently develop from it, as does that of the European Romanesque plan. It is to be found instead in the first native architecture of the island, the pre-Roman long barrows (sepulchral mounds) and cruciform tombs at New Grange and Lough.

The Anglo-Saxon Period

During the first of the two periods of English Romanesque art, the Anglo-Saxon (445-1066), England was a confederation of kingdoms. The turbulence of the times did not foster the development of a very imposing architecture, but two forms appeared. Both were house types not unlike the pre-Roman building forms in Britain, either structures with long single naves and squared apsidal terminations, or cruciform structures with squared ends. Earl Barton's Tower on St. Peter's Church in Northamptonshire, and Barton-on-Humber Church, Lincolnshire, are typical of the angular plan of Anglo-Saxon structures. The small masonry construction was decorated by an applied stone treatment derived from a wood technique.

The Norman Period

The second period in the English Romanesque style was the Norman, from 1066 to 1200. Although some of the structural forms of this time were borrowed from abroad, England always retained its idiosyncrasies of plan, entirely native in origin, which had their roots back in prehistoric times before the Roman invasion (51 B.C.). Most of the foundations of English Gothic cathedrals are Norman, with the vaults completed in conformity with later styles. At first (1066) there were many Continental influences, such as the curved apsidal end, imported to Canterbury and Westminster from France. But following the decline of Nor-

man power and the rise of England to an independent position in Europe, the foreign plans and features were relinquished in favor of those of the native English, or first builders.

Historical and Social Background. With the Norman Conquest (1066) England was definitely linked with the Continent. The feudal system was introduced, and the substitution of a relatively centralized power permitted a growth of commerce and town life unknown in the previous age. However, the nobles and free landholders always remained more powerful in England than on the Continent. Their customs, democratic when compared with those of France, were maintained even under a strong monarchy. A parallel to this is to be found in the architecture, which, though it may have borrowed structural forms from abroad, nearly always retained peculiarities of plan that were entirely native.

Characteristics of the Norman Style. There are a number of regionally identifiable features of the Norman style in England. Among the structural elements are those of unusually large triforiums (upper galleries over the side aisles) and clerestories, the use of massive cylindrical or clustered piers, and a preference for flat wooden roofs, or early ribbed vaults as at Durham. Decorative schemes include the use of plain capitals, various and unmatching incised geometric ornaments on shafts of columns, and elaborate sculptured portals with triangular patterns carved on semicircular arches.

Examples of the Norman Style. Although many of the extant Norman buildings in England were transformed to Gothic, a few examples of the earlier style may still be seen. The transepts of Winchester Cathedral (ca. 1093), the crypt and nave vaults of Durham Cathedral (twelfth century), the lower portions of Norwich (1096-1140), the eastern half of Ely (ca. 1109), the choir of Peterborough (ca. 1140), and the entire building of Iffley Parish Church at Oxford (1160) give one an idea of the style. The interior effect of Peterborough Cathedral is probably the most dignified and unified of all English Romanesque remains.

GERMAN ROMANESQUE ART

From the time of Otto the Great (936) to that of Frederick II (1250), Germany was more completely unified politically than

any other European country, and her art during the Romanesque period comes close to being a national expression. The *Gospel of Otto III* shows an imperial recognition of monumental forms expressing the larger views and unity of the period. There was a close relationship between the major pictorial form of the mural and its miniature rival, the manuscript. The feudal system was not nearly so strong as it was in France. German feudalism was more like the English squirearchy, with the estates tilled by a free peasant population. The lords were always checked by the centralized power of the king. The important commercial centers (Cologne, Trier, Mainz, Worms, Speyer, Nuremberg, Ulm, Regensburg, and Augsburg) were granted freedom from the secular power of the Church under Henry V, making them dependent only on the emperor. When the Hohenstaufen dynasty fell, their liberty was complete, and it was at this time that the great Romanesque minsters arose. The political unity dissolved in Germany just as it was being gained in France and England, so that, in contrast to the other two countries, the Romanesque in Germany was a truly national style, whereas the Gothic, which was a national style in France, was largely derivative in Germany.

Geographical Background

During the tenth and eleventh centuries the Holy Roman Empire included Saxony, Franconia, Bohemia, Lorraine, Swabia, Bavaria, Burgundy, and northern Italy, but the principal architectural monuments are those of the Rhine Valley and Saxony. The Rhine served as an artery of commerce equal to the Rhone-Seine system of France, and was the principal route from the south to the North Sea. Another important trade route ran from Venice and Verona through the Brenner Pass to Augsburg, Nuremberg, and Frankfort-on-the-Oder, and up to the Baltic Sea. The extent of the German dominions varied considerably according to the fortunes of its emperor. The principal monuments of the truly German Romanesque are to be found along the trade routes (Cologne, Mainz, Worms, Speyer, and Strassburg on the Rhine; Münster, Hildesheim, and Gernrode in Saxony). By the thirteenth century, the Gothic period, Frederick II was emperor of Germany, Sicily, Lombardy, Burgundy, and Jerusalem.

Geological Background

The excellent building stone of the Rhine Valley led to the early introduction of vaulting and a unique type of stone vaulted building. In the northern alluvial plains, where stone was scarce, brick architecture was common. The whole region had a plentiful supply of wood, which was used frequently.

Architecture

In Germany Romanesque architecture presents contradictions, for, once achieved, the style continued to be used into the Gothic period. No attempt was made to develop the style in a logical progression as in France. As a result, although Gothic in chronology, the great German churches of the thirteenth century, Bamberg and Naumburg, are Romanesque in most features. Besides, the style was often purely ornamental rather than structural, and reactionary in choosing Carolingian and Byzantine forms rather than creating new expressions.

Plans and Vaulting. Peculiar to Germany were the plans having both eastern and western apses, with both choirs raised to accommodate the crypts below. The monastic origin of most of the German Romanesque churches led to the placement of entrances on the sides leading directly from the cloisters. Possibly one end was for use by the laity, the other for conventual use; or perhaps the two ends suited the Germanic custom of double monasteries with the monks at one end and the nuns at the other. Each transept had a dome on a tower over each crossing. Apses were often used at the ends of the transepts, too. The naves were generally flanked by towers, often as many as six. Vaulting was relatively simple, carried out on the alternate system of supports (piers and columns used alternately). Until the middle of the eleventh century, however, flat roofs were customary.

Decoration. The decoration of German Romanesque architecture demonstrates the connection of the German imperial house with Lombardy. Walls were relieved by flat strips, called pilasters, purely ornamental and nonstructural, although they resemble columns from the front, connected horizontally by arched corbel tables. Open galleries with arcaded corbels were prevalent, especially upon apses and around towers. In the col-

urns of the interior a certain classicism was apparent in the circular bases, often decorated with a leaf or other device between the base and the plinth. Many of the capitals betrayed French, Lombard, or Byzantine origins. The German churches of the Upper Rhine were along the trade routes from the south with many influences, especially Italian, apparent in the ornamentation.

Examples. Probably the most developed of the Romanesque churches in Germany are Mainz, Worms, and Speyer. The best-preserved monastic establishment is the abbey church of Maria Laach. Most Romanesque churches are on the brows of hills, commanding a view of the land around.

Sculpture

German Romanesque sculpture was most distinguished for the bronze work and sepulchral effigies, a continuation of the Carolingian imperial portrait tradition. The exportation of bronze doors transmitted German Romanesque influences throughout western Europe. Bishop Bernward's remarkable doors of the cathedral at Hildesheim resemble the refinement, somewhat magnified, of the work of the goldsmith. The eleventh-century bronze figure, the "Werden Crucifix," is an excellent example of the monumental form and mastery of metal techniques in Germany at the time. The stone sculptures were somewhat inferior to contemporary works in France and were greatly influenced by them. The technique and motifs used in Germany were most often barbaric or in imitation of the Early Christian schools of ivory carving. The absence of façades on German Romanesque churches, with the concentration upon double apsidal minsters, obviated the magnificent portal sculptures one finds in France as at Vezelay.

ITALIAN ROMANESQUE ART

Romanesque art in Italy remained strongly Early Christian, for despite the barbarian invasions and the decline of Rome, Italy was still the repository of many ancient monuments of art.

Political Background

The feudal system never gained so strong a foothold in Italy as it did in France. Here the political struggles, rather than being

between one lord and another, were between the city-states, which early became powerful under the Lombard League and the growing importance of the papacy. Italy, admirably situated as an artery of commerce, flourished compartmentally. In Lombardy the cities of Como, Milan, Verona, Pavia, Piacenza, Parma, and Bologna were on the pilgrimage route from the north to Rome; through them came the trade from the east by way of Venice and Ravenna. Tuscany, possessing the port of Pisa, controlled the western Mediterranean. Central Italy, with its all-important capital, Rome, was the focus of the western Christian world. The Kingdom of Sicily, attached by blood to France, and closely connected commercially with the Islamic civilization of Africa, was fairly self-contained.

Geographical Background

There were four "schools" of Italian Romanesque architecture, based on the geographical areas. The northern or Lombard region was confined to the present Po Valley. Its principal cities were Pavia, Milan, Como, Vicenza, and Ferrara. The Tuscan School occupied the present province of Tuscany. Its cities were Florence, Pisa, Pistoia, and Lucca. In central Italy was the Patrimony of Peter, the territory surrounding Rome and the Campagna. The southern area below Naples and on the island of Sicily, especially in Palermo and Monreale, may be called Siculo-Arabic. The artistic influences in this last region were Saracenic and Norman.

Architecture

The directional plan of the church in Italy during the Romanesque period was that of the Early Christian basilica. The central type was reserved for baptisteries. The problem of roofing the basilica with fireproof construction, yet providing adequate lighting and a graceful structure, is most easily seen in Italy. The nave of San Ambrogio in Milan was vaulted by ribbed groin vaults. Regional variations are especially noticeable in Italian Romanesque architecture. In Lombardy, the chief northern center of barbarian infiltration, crude barbaric friezes, corbel tables, and carved geometric decorations were used. Brick was used in the river valley, as in San Ambrogio, Milan, and stone at Pavia, as in San Michele. In Tuscany marble was the

chief building material, and pilfered materials were commonly used, with blind arcades, dentil moldings (square blocks like teeth hanging down from the cornice), and elaborate rosettes carved in the classical style. The cathedral of Pisa, with its red and white colored marble and strict adherence to classic form, and San Miniato in Florence, with black and white marble paneling on the façade, are examples of this regional style. In the south and in Sicily, colored volcanic stone and limestone, interlaced pointed Norman and Saracenic arches, stilt blocks over the capitals of columns, and lavish Byzantine mosaics were used.

Sculpture

The attitude toward and use of exterior sculpture in Italy were different from the French. In Italy sculpture was divorced from architecture and used as pure decoration, with little or no interest in its organic use for structural purposes. The Benevento Cathedral bronze doors, those of San Zeno in Verona, and those of Monreale Cathedral show Byzantine and Germanic influences. The sculptures of Niccolò Pisano (see p. 132) in the early Italian Renaissance continue the classical aspects of the Romanesque style, based on classical Roman models still in plain view, such as the sarcophagi in the Campo Santo, a cemetery in Pisa.

NORTHERN EUROPEAN ROMANESQUE ART

Much of the art of northern Europe in the Romanesque period was purely ornamental. The vitality and variety of the decorative motifs were primarily barbaric. The designs were geometric and two-dimensional, ideally suited to the refinement of the metalwork and ivory or whalebone carving. The decorated timber architecture was totally foreign to the ornament of the barbarians in central and southern Europe.

Architecture

Although the extant wooden mast churches of Norway date from the eleventh and twelfth centuries, they probably represent a type of structure common to northern Europe in the early Middle Ages. The full- or half-timber construction surviving until the seventeenth century in France and England, and for that matter in early America, was even mentioned by the Vener-

able Bede, referring to what he called a "Scotch Manner" of building. A long tradition of successful shipbuilding may have made the northerners skilled timber workers. It was customary to use ships as a place of burial. Tomb ships or ship burials have been discovered, beginning in 1904; they are still being found in Norway, Sweden, and England, the latest at Sutton Hoo at the beginning of World War II. Three important Norwegian mast churches are still preserved in Borgund, Urnes, and Gol (the latter now removed to a museum in Oslo). Tall masts stand at the intersection of sleepers on which the church rests. Outside walls are made up of vertical boards (staves) framed by upper and lower horizontal beams attached to round pillars at the four corners. The gabled roofs rest on the masts, not walls, and the masts are supported by wooden horseshoe arches and cross beams. Panels about the doors and on the walls and the cube capitals of columns are delicately carved with interlacing animal devices.

Ornament

The Celtic and Anglican (Northumbrian) crosses, of equal arms having a boss in the center with four tapering decorated sides, appear to have been set up to mark holy spots, perhaps even in pre-Christian times. One form, an obelisk crowned by crosses, also appeared in Syria and Armenia. Runic inscriptions were intermingled with abstract foliate patterns and bird and animal motifs on the crosses and on silver and gold bowls and chalices. Linear ornamentation characterized the jewelry of the time, attested by numerous fibulas (brooches), buckles, necklaces, armor pieces, and harness ornaments. Various reliquaries, steles, sarcophagi, and coffin covers used all-over patterns carved of stone, ivory, or whalebone.

V

Gothic Art

The period from 1200–1275 is looked upon as the classic period of Gothic style in which the ideals and artistic forms of the Middle Ages reach the apex. Considering European art of the thirteenth century as a whole, however, Gothic seems to have been a comparatively local phenomenon with its center in northern France. It is not until the following century that one can speak of Gothic as an international style which enveloped practically every form of art throughout Europe. The true Gothic style that first became apparent as a distinct style in the thirteenth century is regarded as the climax of medieval art, not as the creation of “the Goths,” a wandering tribe of the earlier centuries. “Gothic,” at first used as a term of reproach by those who admired the classical at the expense of the romantic, has now come to mean the expression which grew out of many traditions but flourished in northern Europe. Gothic art lasted well beyond the fourteenth century mentioned above, remaining in the northern countries until the sixteenth and seventeenth centuries; indeed, in some places it has never expired, surviving today in the folk or peasant traditions of design and craftsmanship.

REASONS FOR THE DEVELOPMENT OF THE GOTHIC STYLE

The growing wealth of the towns, the power and patronage of the Church and nobility, and a new secular vitality combined to create the Gothic art of the Middle Ages. It was in this period that the economic, political, and social factors achieved the balance that made Gothic the culmination of the medieval or Christian style in art.

Political and Economic Conditions. The Gothic period was characterized by a tremendous and expansive economic activity.

The overland trade routes and the maritime commerce of the Genoese, the Venetians, and the Hanseatic League hastened the growth of towns and the development of prosperity. Related to the internationalism inspired by the Church through the calling of the Crusades were the rise of the institution of a powerful kingship and the decline of feudalism's parochial view of life. Strong nationalistic monarchs appeared at this time: the Plantagenets in England; the Capetians, Philip Augustus and Louis IX (Saint), in France; the Hohenstaufens, Frederick Barbarossa and Frederick II, in Germany.

Social Factors. The word "cathedral" comes from the throne (cathedra) of the bishop, and was applied to the large churches in the towns over which the bishop presided. A cathedral was a seat of the secular hierarchy of the Church, then, in contrast to the rural abbeys (minsters) of the monastic clergy. As a community social center, the cathedral was actually the physical as well as the spiritual focus of the thriving new town. Certain conventions of chivalry directly affected art, such as, for example, the elevation of womanhood to a worshipful plane. The special veneration of Mary the Mother of Christ (Mariolatry) grew out of this chivalrous custom, and many of the great cathedrals were named in Her honor, called Notre Dame (Our Lady) as at Chartres, Amiens, and Paris.

Cultural Developments. Outstanding personalities emerged in the realm of philosophy and theology in the thirteenth century: Roger Bacon, Albertus Magnus, and St. Thomas Aquinas to name but a few. In the writing of St. Thomas all problems of thought and existence were co-ordinated in his vast yet comprehensible scheme. The characters in the Christian pantheon became accessible as individuals in the Gothic age. At Amiens, Christ is presented as the gentle teacher and admonisher, not as a vehicle of wrath as in the Byzantine pantokrator (omnipotent ruler). Gothic iconography was a symbolic code synthesizing the ideals of the people, and grew out of their everyday life and experience. Obscure and complicated as the subject matter may seem today, it was in its own time a popular art and fully understood. The thirteenth became the century of the encyclopedia, the development of the universities, and the rise of scholasticism. The learning was systematized and abstracted in the epitomes or *Mirrors* of Vincent of Beauvais and used along with the

Golden Legends compiled by Jacobus de Voragine as iconographical sources. The *Mirrors* contained an abridged presentation of the *Summa Theologica* and discussions of man's place in the universe, natural phenomena, and Church history. The *Golden Legends* were popular accounts of the lives of the saints. Artists favored the human and romantic stories of the apocryphal Old and New Testament over the more abbreviated canonical versions as the basis of artistic illustration. A very important development in the thirteenth century was the beginning of a lay culture, poetry, romances, and legends in the vernacular, unknown in previous centuries when learning was dominated by the regular clergy. Accompanying these intellectual changes was the psychological rediscovery or understanding of antiquity, an appreciation revealed in the so-called classic figure sculptures of Rheims, Bamberg, and Naumburg.

CHARACTERISTICS OF GOTHIC ART

Gothic art was the amalgamation of the major artistic traditions forming and modifying medieval art, the classic, Oriental, and native barbarian elements. Its mood was more tranquil and intellectualized than that of earlier medieval styles. Within Gothic art were preserved the inheritances of the past combined with new ideas within the framework of Christian belief. Along with the discovery of new engineering techniques there also developed an organic relationship between ornament, not mere embellishment, and structure. It was an art which fused structure, aesthetics, and meaning, an integration possible only in the Gothic period. Since the thirteenth century no universally popular artistic style has appeared. Perhaps it would not be possible in view of the conflicting aims and ideals of the modern world.

Architecture. In Gothic architecture complete integration between interior and exterior was achieved for the first time in history. Although expressing different standards, the architecture of the twentieth century has made some of the same discoveries as Gothic architecture, exposing structural means and materials to reveal beauty and function. Despite the practicality of Gothic engineering, the impact of Gothic architecture on the spectator is exceptionally emotional. Awkward transition from one element to another, as from façade to interior nave construction, disap-

peared in Gothic building. Unity of design in Gothic architecture was an outgrowth of the unity of motives of the builders. The masonic guilds, establishing and maintaining high standards of craftsmanship, made possible the great advances of Gothic just as monasticism, particularly the influence of the order of Cluny, had directed the aims of Romanesque architecture. The Gothic cathedral is the supreme monument to ecclesiastical power and the skill of the guild system. After the close of the thirteenth century, the architectural designs became progressively more ornate. Once the technical problems had been solved, cities vied with one another for the possession of elaborate cathedrals, exercises in virtuosity rather than inspirational expressions. This tendency has various names—Flamboyant in France, and both Decorated and Perpendicular in England.

Sculpture. In the beginning of the thirteenth century Gothic sculpture was almost indistinguishable from Romanesque, but by the end of the century it had flowered into a distinct style. The fundamental differences between Romanesque and Gothic sculpture can best be seen through simple comparisons. The Romanesque was graphic rather than plastic; the three-dimensionality of the Gothic replaced the use of emotional line and swirling dislocation of drapery so characteristic of the exaggerated movement of Romanesque. Proportions of Romanesque figures were often grotesquely distorted, elongated, or telescoped, in contrast to the poise and idealization in the Gothic. For the most part Gothic sculpture was completely allied to architecture, not applied as the Romanesque, yet it maintained its independence in a most remarkable fashion. The *trumeau* figure of the portal became an important agency in the relating of the tympanum above the door to the spectator below. Gothic sculpture presented a stylized and tranquil view of nature, reflected, for example, in the mood of placid contemplation in the St. Theodore figure at Chartres, serving to amplify the architecture. Until the late sixteenth century the Gothic style continued in the sculpture of northern Europe. By the fourteenth century, there began to be more free-standing sculptures, mainly portraits connected with the French and Burgundian courts and small devotional figures for shrines. Tomb sculpture was another feature of these later developments independent of Gothic architecture. Voluminous draperies and refined details are characteristic of the sculptures

after the close of the classic period of the thirteenth century. A new aspect of the style appeared called *détente*, containing a facial expression of reticence or introspection and consciously theatrical poses of relaxed and elegant somberness. (The shift in mood to the feeling of individuals withdrawn and remote was Renaissance in chronology. Therefore it is mentioned again in the next chapter with the names of sculptors.)

Pictorial Arts. The pictorial arts of the Gothic period were closely related to architecture and sculpture in design. There were two main mediums: the first, stained glass, more directly allied to the monumental arts; the second, manuscript illumination, tending toward the development of an illusionistic style and forecasting the aspects of Renaissance painting.

STAINED GLASS. The abstract patterns and the iconographical content fused with color and light made the windows important elements in the total aesthetic effect of the Gothic interior. Both colors and compositional areas were arbitrarily broken into by the black leads holding the small pieces of glass in place, but this also served to set off the jewel-tone brilliance of the transparent stained glass. The chilling effect of the vast spaces made possible by the use of Gothic principles of construction was modified by the warm light filtered through the large colored glass windows.

MANUSCRIPT ILLUMINATION. Owing to its more easily worked medium, manuscript illumination had been fully developed by the end of the Romanesque period. In general the minor or decorative arts, of which painting was then one, became more experimental than the major forms during the late Middle Ages. In both technique and iconography, Gothic manuscript illuminations became the immediate source for much of Renaissance painting. Contemporary with the *détente* style in sculpture and the Flamboyant in architecture, a new style of painting grew up meeting the new requirements of the age. In the Gothic period, patronage of the illuminator had shifted from the Church to the secular courts. The principal form of manuscript illumination had been the important Gospels, Pentateuchs, and Octateuchs for the great monastic orders. In the Gothic period there was a multiplicity of themes as opposed to the sober restrictions of the Romanesque. The lives of the more important saints were recorded in the lectionaries which were read in the churches until the breviaries replaced them as the only books permitted in the offices of the Church. Other popular forms in the Gothic period

were psalters and *Books of Hours*, designed to direct the private devotions of the unconventional, often illustrating scenes drawn from contemporary life with troubadours and minnesingers, or histories and romances. Gothic figure painting was enormously graceful owing to the freedom of the artist working in a flexible medium. Because of their small size and portability, manuscripts were the most important instruments for the transmission of artistic style in the Middle Ages. The realism in the painting of the thirteenth century degenerated into a form of naturalism in later periods. In Italy, owing to special conditions, the paintings of the Gothic period were the beginning of the modern point of view and the Renaissance.

FRENCH GOTHIC ART

The development and perfection of the Gothic concept of space and the complete integration of interior and exterior with ornament took place in France in the thirteenth century. It was in this period that the structural, decorative, aesthetic, and iconographical problems became solved, resulting in the harmonious interrelationship of the arts called organic unity. The ogive style, the old French term for the Gothic, used the pointed cross vault formed by intersecting circles of equal diameter, the basis of the structural system of the Gothic. The higher vaults required stronger support at the sides to carry the outward and downward thrusts of the arches, but the demand for large window areas in the northern climate weakened the walls. As a result buttressing in some examples was applied by building supports placed at right angles to the walls, giving rise to a curiously skeletal effect popularly called flying buttresses. In the later forms of the Gothic, once the technical problems had been settled, a more ornamental variety evolved. This is called the Flamboyant, a vigorous, florid embellishment of architectural contour, at first geometric, later floral, in design, contemporary with the Renaissance in France. The ideals of the classic point of view of Gothic art and the expression of the unity of the arts may be seen in the great French Gothic cathedrals.

Chartres. The best place to study Gothic art is at Chartres, for there is to be found the style in its purest, most highly realized form. At Chartres there were no later changes, remodeling in more fashionable styles, no corrections of past errors of construc-

tion, no attempt to build vaults higher than the strength of the material and practicality would allow. Built on ground hallowed from the earliest times, in fact on the site of an old Druid sanctuary, Notre Dame de Chartres holds a unique place in the imaginations of men. In its summation of the ideals of the Christian medieval world it parallels the achievements of the Parthenon as the resumé of the pagan ancient world. In plan Chartres has the total unity of parts absent in the compartmentalization of Romanesque transepts, nave, and apse. The decoration of the façade compared to other Gothic examples is relatively simple, with the archaic poses of the jamb (post) figures beside the doors relating to the architecture. Several evidences of barbarian decoration, such as broken-stick moldings, and the reiteration of geometric patterns, each differing from that adjoining it in the magnificent inventiveness of the Gothic craftsman, combine with the growing classicism to form the unified style. These jamb figures representing the kings and queens of Judah vary in height; several of the personages are shorter than the others, and since the heads are all placed on a level, the feet end quite a bit too high. The extra space is filled by rich geometric ornament in characteristic *horror vacui* manner. The so-called Royal Portal of the west façade has a wider tympanum over its central door, and the portals are only slightly recessed. The representation of Christ in the *mandorla* is not the pop-eyed horrific judge of the Romanesque Last Judgment but a benign rather than implacable spirit, surrounded by the evangelistic symbols, Matthew as an angel, Mark the lion, Luke the bull, and John the eagle. The twelve apostles are enthroned on the lintel below, and the twenty-four elders are in the molding. Appropriately enough, the life of the Virgin is treated on the developed mid-thirteenth century Gothic of the north porch. The great simplicity of Chartres, with its restrained and meaningful ornament, the development of its forms, as in the north and south towers of the façade and the sculptures of the façade and north and south transepts, the total effect of the entire structure, in addition to its location in the heart of the town with all streets leading to it, its towers and vaults crowning every vista, make it the most important monument of Christian art.

Notre Dame, Paris. Dramatically located on an island, the cathedral of Notre Dame in the city of Paris may be viewed in its

entirety from a distance, its *chevet* exposed to show the flying buttresses radiating from it. There was remarkable celerity in the building of this cathedral, for it was finished within seventy years of its inception. Paris in the thirteenth century had become a very important center with the king's palace, the university, and the markets and fairs to attract trade. In many respects the effect of Notre Dame suggests the ponderousness of the heavier Romanesque style, but Gothic features are to be found in it. The nave is exceptionally wide, and the side aisles are doubled; the transepts are exceptionally small. The piers of the nave are still reminiscent of the Romanesque except in the delicacy of their molding. Most of the sculptures were destroyed during the French Revolution, and the replacements are mostly inferior reproductions, especially in the triple tiers of niches over the portals containing figures of the kings of France.

Amiens. The façade of the Cathedral of Amiens gives the impression of a gigantic web or screen of stone, so extremely free-standing and light does it appear. Even its buttresses are pierced. The major portion of the building was begun in the thirteenth century, based on the designs of Robert de Luzarches and others, but not completed until the sixteenth century. Despite the absence of spires the total effect is one of verticality. Most important in their influences on other cathedrals were the sculptures. The "*Beau Dieu*" is kindly, classic representation of Christ, yet this *trumeau* figure has a naturalistic vigor despite the placid pose. Another *trumeau* figure is the more animated "*Vierge Dorée*," representing the Queen of Heaven, the inter-mediator and ideal of chivalry. When emotional and dramatic themes such as the Last Judgment *trumeau* group on the façade, for example, are treated in a perfunctory manner, the Damned not looking especially disturbed, the Saved appearing only a trifle smug, the treatment illustrates how the subject matter was drawn from contemporary folklore and was thoroughly familiar to the beholder. When the artists were not presenting new ideas, were merely referring to familiar themes rather than attempting exposition of unfamiliar material, stylization was possible and desirable. The zodiacal and calendrical themes treated in the quatrefoils (four-leafed ornaments) were part of universal knowledge in a preliterate age.

Rheims. Beginning with the time of St. Louis, Rheims was

the scene of the coronation of the kings of France. The altar and crossing area had to be large to accommodate court functionaries and officiating clergy. Thus the nave at Rheims is much reduced in size and narrower than the *chevet* and transepts. It was projected early in the thirteenth century by Jean d'Orbais and other master builders whose contributions to the design are disputed by scholars; the towers on the façade were added in the fifteenth century. This cathedral has been elaborately restored, first by the nineteenth-century archaeologist Viollet-le-Duc and again after World War I. There are certain unusual features at Rheims, as for example, the excessively recessed portal on the façade giving a funnel effect. There are no tympanums in the ordinary sense over the doors, but instead small rose windows piercing the stone. The sculptures usually assigned to the area of the tympanum are placed above in a stalactite effect in the gables like pedimental groups but attached only at the tops. They deal with conventional themes: the Coronation of the Virgin in the center, the Crucifixion on the left, and the Last Judgment on the right. The exterior is progressively more open, almost transparent, with the flying buttresses doubled and verticality emphasized. By contrast the interior is rather simple, lighter because of the addition of windows in the lower portion of the entrance wall. The sculptures at Rheims demonstrate a number of influences as well as distinct stylistic developments. To indicate the variety, it is necessary only to cite two groups adjacent to each other. The "Visitation of Elizabeth by Mary" has a classical massiveness of proportion and drapery treatment, large heads, short legs, and rather sturdy bodies. In contrast to the solemnity of this group is the "Annunciation," with slender figures in elegant poses, and small heads wearing distinct expressions, the Virgin's rather withdrawn and wistful, the Angel's grimace probably indicating a joyful smile.

Other Examples. The Abbey of St. Denis, one of the important shrines of France, for it was the burial place of the kings since the Merovingian epoch, was destroyed during the French Revolution. Imperfectly restored in the nineteenth century, it is now almost worthless as a visual example of the development of the structural system which evolved into the Gothic style in the twelfth century under the direction of Abbot Suger. Sens, also built mainly in the Romanesque style, is interesting in its de-

velopment to the Flamboyant portal. Because of its long building period, it is a good place to study the gradual changes in the styles. Built by the same architect who worked on the choir of Canterbury, it is interesting also in its relation to English architecture. Laon, planned under the influence of an English bishop, is cruciform, showing that foreign influences work both ways. The portals are deeply recessed on the façade, unlike Notre Dame in Paris which it resembles in many other features. Bourges is an exceptionally integrated example of Gothic, relating interior, exterior, decoration, and iconography. Its façade, divided into five parts, is a characteristic sixteenth-century treatment. Beauvais is incomplete; its choir and transepts were the only portions ever attempted. Because the builders tried to raise the vaults impossibly high, the cathedral has been under constant repair since the sixteenth century, the time of its construction. Sainte Chapelle in Paris, though miniature in scale, gives a splendid impression, in a rather distilled form, of the unity possible in the Gothic; actually, it was built as a shrine to house a number of priceless relics and looks like a reliquary.

GERMAN GOTHIC ART

The Gothic style in Germany began to emerge in the middle of the thirteenth century. It lasted until the sixteenth century in architecture and sculpture and even persisted in some aspects of the Renaissance paintings and graphic arts of Albrecht Dürer, treated in a later chapter.

Architecture. In Germany the Gothic architectural style was borrowed piecemeal from France and did not evolve from German Romanesque architecture. Since the heavy Romanesque style was satisfactory in terms of practical and aesthetic considerations, the development of the Gothic structural system was forestalled in Germany. When Gothic designs began to be partially adopted in the mid-thirteenth century, Romanesque precedents continued to be followed. The round arch, for example, was seldom supplanted by the pointed. The double choir and apse were retained, resulting in an exterior effect quite different from the French.

LOCAL PECULIARITIES. In northern Germany and the Elbe valley, the Gothic structure was carried out in brick rather than

stone even in window mullions and tracery. The hall church was characteristic of the German Gothic plan, especially in the north. In it, the nave and side aisles are approximately the same height, with the consequent absence of clerestory and triforium. The church of St. Elizabeth at Marburg, founded by the Teutonic Knights in 1235, is an example of the hall church plan with superficial Gothic decoration. Another marked feature of German Gothic architecture because of the totally different façade design is the single western tower or double apse in place of the wide sculptured portals of French Gothic. The use of an apse at the western end may have derived from a detached baptistery, or it may have been used for the laity in cases where the eastern apse was devoted to conventual use as in German Romanesque minsters.

EXAMPLES. Typically Germanic in its design is the small Mariahilfenkirche in Nuremberg as well as the monumental Ulm Cathedral, each having a single central tower on its façade. Bamberg and Naumburg were primarily Romanesque in foundations, but Gothic in decoration, and reflect the conflict of styles in Germany at that time. The major part of the structure of Bamberg dates from the thirteenth century; only the east and west choirs of Naumburg are so old. Both buildings are remarkable for their sculptured decorations, the St. Stephen equestrian figure at Bamberg, and the Passion reliefs of the rood screen and the portraits of the local counts and countesses in the west choir of Naumburg. Strassburg and Cologne were French rather than German in design. In the eighteenth century (1773) Goethe wrote an essay, *On German Architecture*, praising the architect Erwin von Steinbach, but quite overlooking the fact that Strassburg, the cathedral he was admiring, was French in design. The Cathedral of Cologne, designed in the thirteenth century by Conrad Hochstetten, derived its exterior aspects entirely from the French. The apparent orderliness and aridity of effect today is the result of nineteenth-century imitation and careful reconstruction based on early drawings which emphasized decorative effects rather than structural aspects. Only the apsidal or *chevet* end of Cologne, now the largest church in northern Europe, was built in the Gothic period, a familiar landmark to be seen as it appeared during the Renaissance in the fifteenth-century series of paintings by Hans Memling on the "Shrine of St. Ursula."

The building was completed in the nineteenth century when its plans were rediscovered in a burst of nationalistic cultural fervor.

Sculpture. German Gothic sculpture is different in character from that in France. There seems to have been an innate tendency in German art toward naturalism, quite effective in its presentation of the two female figures, Synagogue and Ecclesia (representing Judaism and Christianity), at Strassburg. The naturalism which emphasized details for their own sake had the upper hand in most of the Gothic sculpture of Germany, however. In France the Gothic style in sculpture had been a coordinated and national expression relating to the architecture. In Germany where nationalism was late in developing, Gothic style was superficially applied rather than evolved out of the needs of the time. The two main centers of sculptural production in the Gothic period were Nuremberg and Würzburg, characterized by dramatic intensity of mood and elaboration of forms. In Germany the trade routes to the south were spread across the country, along the Rhine and the Danube, down to Venice and northern Italy. This close relationship with Italy probably accounts for the pervasive classicism of the sculptures of Bamberg and Naumburg, especially in the magnificent portraits of Uta and Ekkehard in the west choir of Naumburg.

Pictorial Arts. In Germany patronage of the arts in the Gothic period was mainly by the wealthy and knightly orders and in the principalities (small courts). These demanded a certain rather exclusive type of piety which was then added to the basic tendency toward realism. Oddly enough, painting in Germany during the Romanesque period had been a unified style, in harmony with the ideals of the Holy Roman Empire, but in the Gothic period, unlike painting in France, it became regional and compartmentalized. The influence of scholasticism was not yet apparent in Germany; instead, there was a great emphasis on mysticism. The prime practitioners of Gothic painting are treated in the chapter on northern Renaissance art.

ENGLISH GOTHIC ART

The Gothic style flourished in England until the sixteenth century; in fact it has never really died. Elizabethan and Jaco-

bean architecture were late Gothic in structural features. When, as a vivid illustration to bolster the literary reputations of "Gothic" novelists, it was revived in the eighteenth century, Gothic in England was reacknowledged rather than rediscovered.

Native Characteristics. The Gothic architectural style in England was marked by a number of traditional, prehistoric forms such as low, broad proportions and extreme angularity of plan. Also native were the use of doubled transepts, squared apsidal terminations, and a rood screen; the importance of the choir; the monastic Chapter House; a central tower of importance over the crossing in place of the western towers and spires of the French; the rural location in a green-sward close in contrast to the city center location in continental examples; the verticality and prevailing geometric character of all design, especially apparent in fan vaulting (resembling the sector of a circle with ribs radiating from the same pivot); and, finally, the absence of integration, except in a superficial application, between structure and decoration, a survival of the barbarian tradition.

English Styles. A convenient subdivision of the Gothic style in English architecture is based on the treatment of window design in each century. The true Gothic period of the thirteenth century, the Early English style, is called Lancet in the first and Geometrical in the second half of the century. The fourteenth century is called Decorated or Curvilinear, changing gradually in the fifteenth to the Perpendicular or Rectilinear. In the latter, the most pointed features are to be noted in the decoration, the finest fan vaulting, and the best hammer-beam (crossed supports) ceilings. Sixteenth-century or Tudor style was a late version of the Perpendicular with the arches completely flattened; at the center a small point was allowed to project. The purely decorative possibilities of this Tudor style based on the structural principles of the Gothic can be seen in the chapel of Henry VII at Westminster Abbey.

Examples. Among some of the more important English Gothic examples are two under French influence: Canterbury Cathedral and Westminster Abbey. Both of these are surrounded by an almost impenetrable fog of associations and popular traditions which make them difficult to evaluate. Aside from certain native peculiarities of plan, such as enlarged choirs, and the neat, rather sterile aspect of the ornament since the Protestant Revolu-

tion in the sixteenth century, there is a curious blending of continental ideas with English usages. At Canterbury the earliest foundations were Saxon, but Lanfranc, its first Norman bishop, and William of Sens, bishop in the twelfth century, introduced a number of Gallic features. Westminster, the coronation church of England, was founded in the tenth century as a Benedictine monastery; Canterbury was a seat of the secular clergy, and later became a shrine for one of the martyrs of England, Thomas à Becket, and the seat of the head of the Church of England. Most eclectic of all English ecclesiastical buildings is Westminster; the twin towers on the façade, for example, were added in the eighteenth century in the style of the Gothic Revival. England's second most important cathedral, York, has the widest interior of all examples. The third of the three great bishoprics of England (the See of Bath and Wells) produced the cathedral of Wells, the façade of which promises striking breadth of nave, but actually the interior is exceptionally narrow. Unlike the rest of the English cathedrals, which were built on Saxon foundations, or re-vaulted Norman structures, Salisbury has a surprisingly unified appearance, for it was completed within twenty years of its undertaking, little having been added or altered. Because of the marked geometric character of its proportions, doubled transepts, and the incorporation of the Chapter House into the total plan, Salisbury is an especially clear demonstration of typically English features. The dramatic and dominating location of Lincoln, Peterborough's severity, the revealing development over the Norman style apparent at Durham, the vaults of Exeter, the fan vaults of the cloister at Gloucester, and most other English Gothic churches are significant.

General Effect. The chief differences between the aspects of French and English Gothic buildings are not only in plan and decoration but also in function, origin, and setting. Most of the English Gothic churches were monastic and administered by regular clergy, whereas the French cathedrals of the Gothic age were primarily civic in function, administered by secular clergy. As a result there were a number of important differences in liturgical observances, the monastic churches needing large choirs to accommodate members of the order. The rural site of the English as opposed to the crowded urban location of the French is another striking difference. In contrast to the verticality of the

French façade, English Gothic is horizontal, and this width appears on the interior as well. Although the rood screen, an open wooden screen topped by a cross, fulfills somewhat the same function as the iconostasis of the Byzantine, it is not so forbidding, nor does it completely interfere with the view or sound of the ceremonies in the sanctuary. The broad aspect of the English interior is rather heightened by the flat end wall of the apse. Architectural sculpture in England remained two-dimensional and geometric, never integrated with the structure. The façades, as a result, give a solid impression rather than the cut-out, or open, effect of the French. Wholesale destruction of figural art during the period of the dissolution of the monasteries resulted in the rather glacial aspect of English Gothic architecture. Despite this, the English interior does convey an inspiring sense of enormous space and light, of spiritual as well as visual lightness.

SPANISH GOTHIC ART

The Gothic style in Spain developed earlier than in Germany and England, owing to the influence of the Cistercian monastic order on architecture. Because of the internecine struggles in Spain, building periods were extended, and many of the more important cathedrals were not finished until the sixteenth century. The French form of the Gothic, inspired by Amiens, Rheims, and Beauvais, was introduced into Spain. All the cathedrals were coronation churches, for there were many kingdoms in Spain not yet unified in the Gothic period. Chief characteristics of Spanish Gothic were a rigid adherence to the geometrical aspects of the style and an almost hysterical use of decoration. The preference for lavish, extremely intricate ornament was a Moorish (usually called Mudejar) inheritance. Often Latin or Spanish inscriptions were worked into the designs in the manner of the Kufic scripts of the Orient. Subject matter in Spain showed a marked preference for the intense, the visionary, and the violent, and one of the main sources for iconographical motifs was the Apocalypse. In general, Spanish Gothic churches give an extremely horizontal effect. The sturdy walls obviated the necessity for buttressing, which was so emphatically used in French examples. Some of the more important Gothic churches are Salamanca, Burgos under English influence, Palma on the island of

Majorca under Flemish and Dutch influence, Toledo, Barcelona, and finally Seville built in the fifteenth and sixteenth centuries.

ITALIAN GOTHIC ART

The classic tradition never disappeared completely in Italy. Many of the monuments of ancient Rome were still in place; fragments of them were used in contemporary building. For this reason Italy's adoption of the true Gothic was superficial. Although the late thirteenth and fourteenth centuries were the beginning of the Renaissance in Italy, and will be treated in a later chapter, it will be of value to preview here, in chronological order, some of the Gothic features which formed the roots of the style of the modern world. An important but typically Italian Gothic example is the Cathedral of Orvieto. Its façade is treated in a flat pictorial and colorful way, unlike the open structure and sculptured façades of the French. A few Gothic decorative attributes—pointed arches, pinnacles, finials (ornaments terminating pinnacles), and crockets (curved foliate ornaments on gables and spires)—are superimposed over the fundamentally classical, basilican core of brown basalt and yellow limestone. The sculptures of Lorenzo Maitani on the façade of Orvieto forecast Renaissance features having few medieval qualities. The vaults of Santa Maria del Fiori, the cathedral of Florence, are Gothic, but its total impression is classical, with Romanesque façade and campanile and a Renaissance dome. The Cathedral of Milan is almost Baroque in its heavy application of Gothic ornamentation over a basilican structure, but it is curiously foreign to the Italian style and was designed by northern European builders. The medieval elements survived into the fifteenth century in Italian Renaissance art. This may be seen in the early paintings of Fra Angelico and in the sculptures of Ghiberti. Although at work in the Gothic period, Giotto's work is more classical and closer to the massive forms of the Romanesque architecture. His contemporary Simone Martini, who worked in a refined aristocratic style, was, superficially at least, more closely related to the northern Gothic styles.

PART III

The Modern World

The art of the modern world, despite its individualistic variety, forms a distinct unit quite apart from the pagan art of the ancient epoch and the Christian expression of the Middle Ages. The styles included in this period are the Renaissance in northern Europe, a branch of the medieval tradition; the Italian Renaissance, primarily experimental in character but infused with the inspiration of the ancients; the Post-Renaissance from the sixteenth to the eighteenth centuries, based on the discoveries of the Italian Renaissance; and, finally, modern art beginning at the end of the eighteenth century. Although American art is treated in a separate chapter in this book, it is a reflection, with modifications based on altered conditions, of the major directions of European art since the seventeenth century.

There are certain unifying characteristics of the art of the modern world despite the prevalence of remarkably individual forms within a given style. The complexity of the styles and the rapidity with which they changed are characteristic of the acceleration of Western culture in modern times. Perhaps the most striking feature relating the varied artistic expressions of the modern world is the concentration on the pictorial arts. Ancient and medieval art reached their highest development in architectural and sculptural monuments betokening a universal expression. But the art of the modern world is more personal and thus has found its most sympathetic revelation in painting. A second notable feature co-ordinating the art of the modern world is the artist's knowledge of, interest in, and dependence upon the artistic productions of the past or of other cultures. This element is as important today among the contemporary artists as it was in the Italian Renaissance, perhaps even more so. Superficially, at least, and fundamentally in the opinion of many, the third common quality of the art of the modern world is the divorcement

of art and function. For, with the rise of individualism, art has been deprived of its historical purpose: the crystallization in visual terms of the experience of the great mass (a purpose exemplified, for instance, by the expression of mass attitudes toward religion, as in Egyptian art and that of the Middle Ages). As a result, despite the enormous quantity of activity in the arts since the fifteenth century, there had been little monumental art. Finally, the art of the modern world at first restored the idea of a perceptual art, one based on observation; but recently it has turned back to the more primitive conceptual forms, as in Egyptian art and in much of medieval art.

VI

Renaissance Art of Northern Europe

The term *Renaissance* in connection with the art of northern Europe is used as a chronological device, for there was no parallel to the rebirth of interest in the antiquities of the pagan past as in the Italian Renaissance. At the close of the fourteenth century the art of the Low Countries, France, and Germany was still a *détente* branch of the great medieval tradition, the Gothic. This remained true for the next two centuries in architecture and sculpture. Painting first detached itself from the limitations of medievalism, yet it was utterly unlike contemporary Italian painting. Romanesque and Gothic architecture in Italy, emphasizing vast expanses of wall space, have encouraged the development of a monumental painting style to decorate these unbroken areas. Northern medieval architecture had stressed structural system with a predominance of large windows filled with pictorial colored glass, which obviated a mural style and encouraged sculpturesque developments organically related to the building framework.

CHARACTERISTICS OF NORTHERN RENAISSANCE ART

Painting was the dominant art of the Renaissance period in the north and the only one to develop in new directions, for sculpture and architecture remained traditional. The invention of printing made the development of the graphic arts possible. Flourishing industry and commerce in Flanders and Holland in the late Middle Ages encouraged art patronage by the wealthy burghers as well as by the nobility.

Painting

The style of painting in the north derived from polychromed sculptured altarpieces and medieval manuscript illuminations,

which gave the new paintings both plastic and miniature, jewel-like qualities. Northern European paintings were detailed, factual, and representational, but at the same time they were mystical, with grotesque imagination, in contrast to Italian art, which was more ordered, rational, ideal, and universal.

Sculpture

Sculpture in northern Europe during the Renaissance remained part of the medieval tradition longer than painting. It retained its Gothic characteristics such as polychromy, the emphasis on modeling of draperies, and poses that suggested movement and emotion. The sculpture rejected Renaissance stylistic features completely, although by the sixteenth century it had become manneristic (characterized by self-conscious selection of elements for special effects) in the *détente* style of the Gothic. Much of the cathedral decoration of the fourteenth and fifteenth centuries, by unknown artists, is Renaissance in chronology, but medieval in appearance. Fourteenth-century sculptors of importance were Claus Sluter, Jean de Marville, and André Beauneveu. Those of the fifteenth century include Hans Schuelein, Veit Stoss, and Adam Krafft. Tilman Riemenscheider, the two Peter Vischers, Michel Colombe, Jean Goujon, and Germain Pilon were the outstanding northern European sculptors of the sixteenth century.

Architecture

Strictly speaking, a Renaissance style of architecture as such in northern Europe is not apparent until the seventeenth century. Chronologically, however, there are a great many architectural monuments which were constructed in the rapidly growing towns and cities during the fourteenth, fifteenth, and sixteenth centuries. These examples cannot be properly treated as typically Gothic, for the culmination of that style in northern Europe took place in the thirteenth century.

Continuation of Medieval Folk Traditions. The buildings constructed in the interim period, between the true Gothic of the thirteenth century and the so-called "Renaissance" style of the seventeenth century, show the continuation and embellishment of the medieval tradition of building and ornament. This unbroken continuity with the medieval styles is especially notice-

able in remote places. The medieval tradition had not expired as late as the simple Norman style of seventeenth-century churches in Virginia, or as the religious art of Russia in the twentieth century. Most of the half-timbered houses in England, France, and Germany of the fifteenth and sixteenth centuries used sturdy frame construction with exposed timbers. Thus, the characteristic Elizabethan structure was medieval in both external aspect and building technique, and Renaissance only in chronology.

Medieval "Renaissance" Architecture. The cathedral of Beauvais, finished at the end of the sixteenth century, with the exaggeration of Gothic engineering principles beyond the point of strength, and with attendant exploration of the aesthetic effect of extreme height, was characteristic of the post-Gothic construction. The Slavic churches of eastern Europe, such as the Church of St. Basil in Moscow, typified the combination of Romanesque and Byzantine elements fused with the native peasant traditions characteristic of the sixteenth century. The châteaux of northern Europe, such as Blois, Azay-le-Rideau, and Chambord in France, were simply villas with a decorative treatment of the traditional castle theme. The house of Jacques Coeur in Bourges and the west side of the palace of the Louvre in Paris retained the medieval features of steep roofs, courtyards, and small apertures. All these domestic examples, however, were built with the inconvenience of the medieval fortifications now obviated.

Graphic Arts

The outstanding contribution to the development of art made by the northern Renaissance was the discovery of the graphic arts in the fifteenth century. The origin of the printing techniques seems to have been in Germany, for there the lower standard of living made patronage of painters impossible for many, but the demand for religious art and playing cards was great.

FLEMISH PAINTING

Flemish painting was more international in style than the French, German, or Dutch because the courts of Flanders were the social and political as well as the superior economic centers of northern Europe. The native elements of the early foreign artists were never assimilated into a style identifiably Flemish. In

subject matter there was a popular interest in material, everyday things common to a prosperous people preoccupied with commerce and industry and having a love for beautiful possessions. The patronage of art in Flanders was by successful businessmen as well as by the hereditary nobility. The use of the apprentice system of the medieval craft guilds enforced the refinement of technique and exactitude of purpose and execution in all works produced by the artists. In the sixteenth century, Italian Renaissance elements were absorbed by the Flemish painters, but the finished products retained distinctly northern qualities.

The Fourteenth Century

Before the fifteenth century there was a great deal of painting activity in the courts of Flanders. Most of the artists were manuscript illuminators or sculptors of the late Gothic altarpieces. Some of them worked in France as well, and the term *Franco-Flemish* has come to be identified with this group, which includes such artists as Jean de Bourges, court painter to Charles V of France, Melchior Broederlam, Claus Sluter, and other artists who worked primarily in France. For the Duc de Berry, brother of the French king, whose court at Bruges became one of the important artistic centers, the Limbourgs decorated manuscripts which helped to direct the Flemish style into a miniature but painterly direction, in opposition to the northern sculptured altarpieces, polychromed but primarily plastic in impact. The Limbourgs and other Flemish artists in the fourteenth century were generally informed about the artistic advances made by the Florentine and Sieneese painters and incorporated these ideas into the framework of the northern requirements and preferences.

The Fifteenth Century

There were two main directions in the development of fifteenth-century Flemish painting: one at Bruges under the influence of the Van Eycks, the other at Tournai inspired by Meister of Flemalle (or Merode), generally identified as Robert Campin. So great was the fame of the sculpture of Tournai that Tournai works spread throughout Flanders into France, England, and Spain. Flemish paintings, with their new technique and brilliant coloration, were eagerly sought by Italian patrons, and artists, such as Antonella da Messina, came from Italy to receive instruc-

tion in the new methods. Other lesser centers of artistic activity, such as Ghent and Louvain, contributed elements to the Flemish painting style but, interestingly enough, few of the Flemish painters of the fifteenth century were true Flemings; even the Van Eycks were Dutch by birth.

The Van Eycks. Hubert (1365/6-1426) and Jan (1385-1441) Van Eyck were the important figures in the emergence of Flemish Renaissance painting style. In addition to their great altarpiece, the Van Eycks painted other devotional works, such as the "Annunciation" in Washington, D.C., and the "Crucifixion" and "Last Judgment" panels in the Metropolitan Museum, as well as many contemporary portraits. Both brothers were widely traveled. Hubert was originally a sculptor; the younger, Jan, was court painter to King John of Bavaria, Count of Holland, and also served as a diplomat for the Duke of Burgundy. Although the Van Eyck brothers have often been erroneously credited with the invention of the technique of oil painting, they did multiply its uses and perfect the technique, so well suited to brilliance, permanence, and refined detail.

THE GHENT ALTARPIECE. Both Hubert and Jan Van Eyck painted the Ghent altarpiece before 1432 for the Church of St. Bavon. It illustrates the transition from the tradition of book illumination and carved altarpieces to the new style of painted altarpieces, in which new unity in artistic composition was achieved by the use of light-filled space surrounding objects. The central panel contains the "Adoration of the Mystic Lamb." Within that main theme and in each of the other panels of the polyptych encircling and enclosing the central panel, there is a unity of perspective within the limits of each particular composition, but variety among the separate panels. The large isolated figures of Adam and Eve, seen from a sharp angle, serve as end pillars of the inner wings like the jamb figures in the portal sculptures of medieval churches. The monochrome color and sculptural treatment of the two St. John figures on the outer wings remind the spectator of the reredos (back panel) of medieval stone altars. The content of each panel is a combination of theological learning and popular medieval elements, as in the use of processions and the mystic symbolism of each item in the complex organization.

CONTRIBUTIONS TO RENAISSANCE PAINTING. In the work of the

Van Eycks, especially in the Ghent altarpiece but in their other paintings as well, is a view of the totality of the universe, the apotheosis of the fifteenth-century synthesis between the old theology of the Middle Ages and the new humanistic ideals. Their technical achievements lay in the masterly fusion of content and form, the expansion of the visual experience, and the representation of space, textiles, and metals. There is remarkably good characterization in the portraits by Jan Van Eyck, as in those of Jodocus Vydt and his wife, Isabella Borluut, the donors of the Ghent altarpiece; the hypertensive Canon George van der Paele; the learned French Chancellor Rollin; and Giovanni Arnolfini with his bride (banker Arnolfini resembling Tenniel's "Mad Hatter"). The portraits reveal the class consciousness of the time, for although the sitters are individualized and devout with shy, often awkward, gestures, their social level and pattern of life are clearly revealed.

Dutch Painters in Flanders. Petrus Christus (1410-1473), born in Holland, became the successor of Jan Van Eyck in Bruges; yet in his work there were many new ideas. There were none of Van Eyck's elegant figures, for Christus presented his holy personages on quite a different social level, as simple folk in his "Nativity," and his nobles as bourgeoisie in the "Legend of St. Eligius," in contrast to the queenly rank and bearing of Van Eyck's Virgin and angels. Christus became more modern in his use of real light, as opposed to the conventional symbolic light in Van Eyck, and attempted to present the real appearance of the world by the use of linear and aerial perspective in his compositions, unlike the jewel-like microcosm of the universe in the paintings of Van Eyck. However, the Van Eyck Adam and Eve of the Ghent altarpiece are repeated in the grisaille (green-gray paint in imitation of stone) framework of Christus' "Nativity," which was drawn from the portal sculptures on medieval churches and depicted in paint six relief groups on the archivolt presenting the story of the Fall of Man. Dirk Bouts (1400-1475), who settled in Louvain, demonstrated the typical Dutch familiarity with Semitic facial types, for Haarlem and Leyden were Jewish centers during the late Middle Ages. Bouts possessed two interrelated styles. The first was a somber style of courtly elegance, seen in the "Legends of Otto III" series. The other correlated Old and New Testament themes as in the "Last Supper"

with its four wings. He demonstrated a conscious unity of perspective in mathematical precision and a realistic relationship of figures to setting. In this latter respect Bouts is a parallel to Piero della Francesca in Italy except that the northerner had a greater interest in detail than in form. Geertgen tot sint Jans (fl. 1495) represented a sculptural rather than a painterly tendency but continued the typically Dutch use of exotic Oriental faces. In his work is the first appearance of the great Dutch contribution to art, the group portrait, spiritualized owing to its incorporation into a devotional theme. Gherardt David (1450/60-1523) was closely related in style to Memling in his use of graceful, meditative, refined figures, but there is a greater solemnity in his work. David's figures are more original in design and better composed than those of the German artist, as can be seen in the mingling of devotional and genre theme in the "Wedding Feast at Cana." He used landscape successfully in his figure compositions, especially in the "Baptism."

Native Flemish Painters. Two important artists in the School of Ghent were native Flemings. The first was Joos Van Wassenhove, or Justus of Ghent (fl. 1430-1476), who worked in Italy for the humanist Duke of Urbino, Federigo da Montefeltro. The important technical contributions made by the northern European painters to the Italian Renaissance helped to revolutionize its art. Although typically Flemish in method and composition, reminiscent of Rogier van der Weyden (discussed in the next paragraph), some of Joos' works have become confused with those of Melozzo da Forli (the series of classical and Christian philosophers in the Barberini Palace, Rome, and the Louvre). Joos also repainted the hands of Piero della Francesca's Brera altarpiece. The other Ghent artist, Hugo van der Goes (1452/3-1482), combined elements that did not appear again in art until much later, for Hugo forecast the Breughel manner in landscape and the intensity of mood of Van Gogh at the end of the nineteenth century. The "Adoration of the Shepherds" altarpiece (1475) was done for Tomaso Portinari, an Italian patron, representative of the Medici banking house in the north. In it there was a new realism of treatment: the undernourished peasants (shepherds) of the central panel, astonished but prayerful, combined in dramatic opposition to mystic angels; and the naive genre device of the removal of the wooden clogs by the Holy

Family who kneel on sacred ground. Space in this Portinari altarpiece was not restricted by the frame, and thus was an important development in the enlargement of pictorial space which directly influenced Ghirlandajo's "Adoration of the Magi." Hieronymus Bosch or Van Aeken (ca. 1450-1516) established a lively tradition of Flemish painting that continued through Breughel, Brower, and Rubens. His work contained an extraordinary mixture of medieval mysticism with an emphasis on macabre, grisly aspects of the real and the dream world.

French and German Painters in Flanders. To Brussels from the shop of Robert Campin at Tournai came the great Rogier van der Weyden, or Roger de la Pasture (1400-1465), of France. Owing to his training in the sculptural traditions of Tournai, Rogier's style was relatively monumental, the compositions dynamic, the themes dramatic. Rogier's early relationship to the medieval sculptural styles was apparent in the imitation portal sculpture framework of the Granada altarpiece and the St. John altar. The "Deposition" (1443) possessed all the emotional elements of a sculptural monumental tradition and a sculptor's indifference to background, for the figures seem to occupy a narrow stage with a gold-leaf backdrop. The portraits by Rogier show a relaxed style of southern Flanders under Latin influence, freer than the timid, self-conscious poses of the north. Hans Memling (1430-1494) came to Bruges from Germany and thoroughly assimilated Flemish local styles and themes. His Germanic background was retained only in such details as the views of the still unfinished Cologne Cathedral in the Shrine of St. Ursula and in a certain air of sweetness, which avoided the sentimentality of contemporary German painting only by a judicious application of Flemish realistic detail. Memling was enormously popular although he was never an innovator, nor did he advance Flemish painting; but his aristocratic, softly modeled, elegant figures have an attractive mystical and devotional mood.

The Sixteenth Century

In the sixteenth century, Antwerp supplanted Bruges as the chief seaport and commercial center of Flanders. While Pieter Breughel remained true to northern traditions in the sixteenth century despite his travel in France, Italy, and Sicily, his con-

temporaries developed an admiration for the Italian Renaissance that permeated their works to the negation of northern style.

Breughel and Massys. Pieter Breughel the Elder (1525–1569) reflected the growing secularization in the subject matter of the time by his blending of mystical and realistic qualities in his complicated religious paintings, such as the “Tower of Babel,” by the combination of true landscape and the medieval representation of seasons and the labors of the months, by the use of purely genre themes such as the “Wedding Feast” and the “Peasant Dance,” and by the complex allegorical treatment of his “Proverbs.” Quentin Massys (ca. 1466–1530) despite his Flemish background developed a truly Italian interest in composition and color, especially noticeable in the “Lamentation” (1511). In its treatment of atmosphere and spatial arrangement, the “Lamentation” establishes Massys’ position in Flemish art as the connecting link between the primitive advances of the Van Eycks and the culmination of Flemish style in the seventeenth century in Rubens.

Italianate Influences. A large group of Flemish painters in the sixteenth century were not in themselves important, but they did reveal the eclectic tendencies of the time. Dominated by Italian taste of the High Renaissance, they became mannered (using artificial motifs with ostentatious technical virtuosity). Only one of the less important painters of this age remained primitive, Joos Van Cleve, or Joost van der Beke (1485?–1540), formerly known as the Master of the Death of Mary. Only his work was done with a genre emphasis. Bernaert Van Orley (1490–1543) of Brussels imitated Raphael consciously in his Hiob altar, using the composition and elements of the Vatican Stanza decoration of the “Expulsion of Heliodorus.” Jan Gossaert, called “Mabuse” (1478?–1535?), of France showed his Italianate mannerism most clearly in his two versions of “St. Luke Drawing the Virgin.” In the Prague version the lively figure groups are not unified except by a cold, tranquil architectural setting, and the Vienna version is in an even more florid manner with a flying angel inspiring St. Luke, before whom the Virgin appears on a billowing cloud. Joachim Patinir (1485–1524) was primarily a landscape painter in an age when there was no pure scene painting. It is believed that Quentin Massys painted figures in

Patinir's bird's-eye-view landscapes. Most of Patinir's paintings were exported to Spain, where they were very popular. The great portrait painter, Antonio Moro (1519-1557), although of Dutch extraction, worked in a north Italian style. He was an active painter in Spain, Portugal, England, and Italy, for his portraits had a polished, remote nonchalance that made them popular as a court style.

GERMAN PAINTING

From the fourteenth century, when it was under strong foreign and medieval influences, until the sixteenth century, German painting contained a pervasive element of Teutonic realism. The interest in grotesque, gruesome, often brutal subject matter was equaled by a simultaneous admiration for mystical intangibles and sentimentality. The simplicity of the German style in northern painting was largely the result of the less fortunate economic situation and the absence of a wealthy class of art patrons like those in Flanders. It is not surprising that in Germany the graphic arts, an inexpensive branch of the great pictorial art of painting, developed to satisfy the demands for inexpensive religious art.

Late Fourteenth and Early Fifteenth Centuries

The German painters of the fourteenth century were directly inspired by foreign art. The Italian influences of Siena and of the Florentine artist Giotto were especially noticeable in Prague, Nuremberg, Hamburg, Bavaria, East Prussia, and Bohemia. The Flemish tradition plus Italian influences radiating from the Burgundian court at Dijon spread to Cologne, Soest, Hamburg, the Rhineland, and the cities of the Hanseatic League. In the fourteenth century Meister Bertram Von Minden, Conrad Von Soest, and Lucas Moser and in the early fifteenth century Meister Francke represented the foreign elements in German painting.

The Fifteenth Century

A combination of medieval idealism with sentimentality and realism, as well as softer figure modeling, dominated the painting of Stephan Lochner (ca. 1400-1451) and Konrad Witz (ca. 1400-1444), who placed naturalistic emphasis on flowers and the Al-

pine landscape, and also appeared in the elaborately carved and painted altarpieces by Hans Multscher (fl. 1458). The dominant Flemish influences of the third quarter of the fifteenth century were gradually replaced by the emphatic realism of the late Gothic manner during the last quarter of the century. Martin Schöngauer, the engraver, of whose paintings only one is known, Michael Pacher, the sculptor and painter, and Michael Wolgemut, the teacher of Dürer, typify the tendencies of German painting at the end of the century.

The Sixteenth Century

The painters of Germany in the sixteenth century began to acquire fame outside its borders. All northern artists were under pressure to absorb the popular Italian Renaissance style, but in Germany the style was largely misunderstood and unassimilated. Despite the new interest in personality, as in the introspective self-portraits of Dürer and the revealing drawings by Holbein, and despite the technical experimentation shown by Grünewald and the secularization of subject matter in the Renaissance manner of Italy by Cranach, medieval traditions persisted in technique and outlook. German painters still demonstrated a preference for peasant genre and for fantastic, grotesque, and pathetic expression.

Grünewald and Dürer. Mathias Grünewald (1460–1527) began his career as an artist and became court painter to the Archbishop of Mainz. Removed when he took an active part in the Peasant Revolution, Grünewald ultimately became an engineer. His paintings fuse the mastery of technical problems of form, movement, and color with an iconography expressing the political and spiritual ideas of his time, especially apparent in his Isenheimer altar. Albrecht Dürer (1471–1528), the most important German artist, was born in Nuremberg and trained as a goldsmith. In spite of his apprenticeship to the painter Wolgemut and his opportunities for travel, he never became a great colorist. Unlike Grünewald, Dürer's experimentations and solutions in the realm of technique and iconography concentrated upon more abstract philosophical content, as in the "Four Apostles," and upon the development of the graphic arts. Dürer lived in a period of change. He wrote theoretical treatises and drew his friends from the ranks of contemporary scholars. Besides the

great art of Italy and the north, he saw and was influenced by the exotic art of the New World of the Americas, became court painter to the emperor, and was one of the few northern artists to be greatly esteemed in Italy.

Cranach and Holbein. Lucas Cranach (1472-1553), a court painter and ultimately a Protestant, mingled elements of pagan mythology and medieval form into a curious mixture. Hans Holbein the Younger (1497-1543) opposed both the traditional sentimental lyricism and the stark realism of German painting. His early work was influenced by Grünewald and Dürer, but later he developed an international style, highly favored abroad, especially as court painter to Henry VIII in England. Holbein painted both panel and mural paintings in the religious tradition of a Roman Catholic Europe in a period of transition, but he is best known for several scores of portraits.

FRENCH PAINTING

Artistic activity in France developed later than elsewhere in northern Europe. This tardiness may be ascribed to the absence of political unity and economic security in France during the late Middle Ages. The characteristics of delicacy, refinement of taste, and restraint generally associated with French art emerge in the fifteenth century along with the secular and rational point of view often regarded as typically French. The industries under the protection of the crown, Limoges enamels and fine tapestry weaving, directly affected the pictorial tradition of France. The enamel decorations were reflected in the bright, hard glazes of the surfaces; the tapestries suggested the subject matter of the paintings—classical mythology, troubadours, and hunt scenes.

Franco-Flemish Painting in the Late Fourteenth and Early Fifteenth Centuries

There were two centers of artistic activity in France during the late fourteenth and early fifteenth centuries. The first, in the north, was closely related to the Burgundian court at Dijon, the focal point of the Franco-Flemish style; the second, at Tours, was connected with the French court. Fourteenth-century Burgundian painters were André Beauneveu, Jean de Bruges, Jacquemart de Hesdin; of the fifteenth century, Melchior Broederlam,

Jean Malouel, Henri Bellechose, and Simon Marmion. The styles of this group were based on the miniature tradition of manuscript illumination, especially those of the Limbourg brothers, Pol, Jean, and Herman, who worked for the Duc de Berry, brother of King Charles V of France.

The Middle of the Fifteenth Century

The middle of the fifteenth century saw a number of new developments in French painting. One of these, most noticeable in the School of Tours, was the emergence of a distinct French style, individual and distinct from the Franco-Flemish. In the School of Avignon the foreign influences imported from Italy and Spain began to be assimilated.

School of Tours. The middle of the fifteenth century saw a new development in French painting, the emergence of individualism. The tendency was especially noticeable at Tours in the work of Jean Foucquet (d. 1475), who had traveled in Italy. As court painter he painted miniatures, portraits, and easel paintings. The classical calm and coolness of religious themes suggest the alliance with the technique of enamel decoration as seen in the enamel portraits of Léonard Limousin later on. The Master of Moulins (possibly Jean Clouet the Elder, called Jean Hay) broke away from the Franco-Flemish style in the interests of a new psychological expression and technique, using light in a rather atmospheric manner forecasting Rembrandt.

School of Avignon. The other area of French artistic importance during the late fourteenth and fifteenth centuries was in the south at Avignon where the papal court was established from 1309 to 1377. Avignon was the crossroads of Italian (Sienese), Flemish, and Spanish (Catalan) artistic influence. Siena, represented in the work of Simone Martini, produced devotional panel paintings, delicate, stylized, and rather romantic. The Catalan contributed a great tradition of mural painting; the Flemish, technical advances. The broad panoramic treatment of scene by Enguerrard Charonton and the realistic portraits by Nicholas Froment were results of this blending of elements. The "Avignon Pietà," called the "Great Primitive," mingled the mural-like division of the surface with the indifference to pictorial space and the emphasis on faces characteristic of the earlier Flemish polychromed sculptured altarpieces.

The Sixteenth Century

The sixteenth century in France saw the development of conflicting schools, most of them under foreign influence. The strong Flemish impulse still prevailed in most sections, but the Parisian court of the king established a school of elegant, formal portraiture revealing the appearance of the self-confident rulers and courtiers. The artists who represented this new style were Jean (d. 1540) and François (1533-1572) Clouet, Jean (1490-1560) and Jean II (1522-1594) Cousin, and Corneille de Lyon (fl. 1536 ff.). A third influence in this era, the Italianate, was noticeable at Château Amboise, for François I imported the Florentines, Leonardo da Vinci and Andrea del Sarto, and Andrea da Solario of Milan. The French king hoped to establish an artistic reputation for his court to rival that of Charles V of Spain. This personal ambition was never fulfilled, despite the emergence of a polished, courtly, mythological style known as the School of Fontainebleau under Giovanni Battista Rosso Rossi (Maître Roux) (fl. 1494-1591) and Francesco Primaticcio of Bologna (1504-1570).

GRAPHIC ARTS

The pictorial art forms produced by printing methods are called the "graphic arts." In the beginning of the fifteenth century the aim of this area of art was not that of a creative expression. It was rather to meet the need for a cheap means of producing linear images, demanded by the rise of the middle-class urban population who wanted religious pictures and playing cards. The invention of printing and the manufacture of paper made the satisfaction of this demand possible. The facility with which the reproduction of the appearance of paintings was effected made the work of many artists well known. At the same time many engravers failed to realize the possibilities of varied expression and ignored the limitations of the mediums. Great masters, however, such as Dürer, used the techniques of the graphic arts as a truly creative form, not as a pedestrian imitation of other mediums. Once the creative use of the graphic arts had been established, the tradition was continued in Rembrandt's etchings, Piranesi's engravings, and Daumier's lithographs.

Earliest Woodcuts

The earliest extant dated prints, 1418 and 1423, were devotional in purpose and revealed the absence of technical skill in creating the illusion of space, form, emotion, and movement. They had some features of manuscript illumination, observing a few of the same pictorial conventions. After the first quarter of the fifteenth century, playing cards and block books (in which illustration and text were cut into the same block of wood) became common articles. Most of the prints were probably religious in character, although the perishability of the items makes it difficult to reconstruct a true estimate of the situation, for many must have been discarded when soiled or torn, much as we dispose of old calendars today. It is possible that woodcuts were used for commercial handbills, too, but since it was not an age of tracts and literary expression, there was little need for illustrators.

Later Woodcuts, Wood Engravings, and Copper Engravings

Complete mastery of the technical problems of the graphic arts came with the work of Dürer, Martin Schöngauer, Albrecht Altdorfer, and Lucas Van Leyden. These artists were interested in the iconographical problems and spatial treatments suggested by the peculiar forms of the mediums and in the thorough refinement of detail, in the manner of the painters of the time. These sixteenth-century artists fully understood the special requirements and limitations of their particular mediums, engraving on metal or wood. Dürer, widely traveled and a friend of humanists, did his best engravings between 1495 and 1505. The culmination of the graphic art processes is best seen in Dürer's work, with its dramatic presentation of subject matter of wide emotional appeal, which at the same time, although popular, is profoundly intellectual in concept.

VII

Italian Renaissance Art

The Renaissance, in the sense of the rebirth of classical learning, began in the fifteenth century, called herein the "Early Renaissance," and continued into the sixteenth century, the "High Renaissance." However, aspects of art that are modern in opposition to medieval began to emerge in the late thirteenth century. Strictly speaking, this development must be regarded as Proto-Renaissance, medieval in chronology and in approach to artistic problems, for it antedates the conscious re-use of specific decorative motifs drawn from the inspiration of classical antiquity. The art of this preceding period may not be ignored or treated as part of the late Middle Ages, for it was at this time that the great traditions of the Italian Renaissance were formed and gained momentum.

PROTO-RENAISSANCE: THE GOTHIC PERIOD

The late thirteenth century (Dugento) and the fourteenth century (Trecento) are generally considered to be the beginning of the Italian Renaissance, especially in Florentine painting. This was a result of an alteration in medieval traditions by Cimabue and Giotto, and the influence of such related developments as the rise of a vernacular tradition in Italian literature, as exemplified by Dante, and the popularity and inspiration of the ideals of Saint Francis of Assisi. On the other hand, some artistic centers in this period, such as Siena, retained distinctly medieval qualities which were used actively by the Sienese painters until the development of Early Renaissance styles in the fifteenth century.

Emergence of the City-States

By the weakening of papal as well as imperial control, the Italian cities or republics became increasingly independent in

the fourteenth century, gaining steadily in wealth and developing into world centers of commerce and banking. This occurred despite the division of Italy into rival political factions of Guelph and Ghibelline. These factions were survivals of the earlier dominance of the papacy, which was removed to Avignon under French influence from 1303-1377, and of the imperial policy of Frederick II, who had attempted to unite Italy, Sicily, and Germany.

Current Traditions in Italian Art

In the art of the Gothic period there was a continuation of medieval techniques and iconography on which most of the artists based their style, often revising traditional elements into new creative expressions. Some of the artists were able to break completely with the conventions of the past, achieving an entirely new spirit and form. There were three main tendencies in the art of the Gothic period. The *maniera bizantina* was a hieratic, formal, decorative manner, linear and two-dimensional in its treatment of forms, with gold-leaf backgrounds; it used greenish underpainting which showed through in the skin tones, giving a slightly jaundiced aspect of sallow spirituality to the subject presented, with contours outlined in gold leaf. The Gothic manner was related to the Gothic sculpture of the thirteenth century, in which a sense of movement ("Gothic sway") and courtly elegance in the figures were emphasized; it exhibited smallness and delicacy of scale, a love of genre detail, and a decorative handling of drapery. The classic tradition was based on the Romanesque interpretation of antiquity and was quite different from the self-conscious employment of antique devices in the fifteenth century. It was, instead, a survival of the monumental dignity and poise of the figural art of the past, with a persistence of certain classic motifs, such as the Roman matron type and the treatment of drapery and moldings.

Painting

There were two stylistic trends in the Trecento although there were many centers of art. The main tendencies emanated from Florence and Siena, the importance and influence of whose artists spread throughout Italy, turning the other cities into minor or subservient schools. Florentine and Siennese painters worked in

and thus influenced the following centers: Assisi, Bologna, Lucca, Milan, Modena, Naples, Padua, Pisa, Rimini, Rome, Venice, and Verona.

In the medieval craft guild tradition of the time, it was necessary for the artist to belong to a trade-union. The word *arte* means craft, and the artists joined the *arti*, or craft guilds. Sculptors and architects belonged to the organization of stonemasons and cutters, and painters joined that of the physicians and apothecaries since it was from the latter that they bought their supplies. In the medieval period there was no distinction between the arts and crafts.

Florentine Painters. The Florentine painters of the late Ducento and the Trecento reflected the medieval traditions from which their art developed, but each artist was experimenting with new techniques and new ideas in an independent way. In this period, then, began the emergence of personal style which was so much a part of Renaissance concepts of fame and artistic personality.

Cimabue. The first to break away from the traditional *maniera bizantina* in technique was Cimabue (fl. 1272-1302). The earlier works attributed to him showed strong medieval influences, but the frescoes ascribed to him in the choir and transept of the Upper Church of San Francesco in Assisi abandoned the hieratic manner in favor of a more lively expression. Although the authenticity of many works assigned to him is doubtful, he is notable for his identification in Dante's "Purgatorio" in the *Divine Comedy* and elsewhere—early indications of the disappearance of the traditional anonymity of the medieval artist-craftsman.

Giotto. Giotto (1266/76-1337) may be regarded as the founder of the Renaissance style of painting despite his early appearance in the history of the modern period. He is often considered as an innovator who departed from tradition, developing a new and monumental art based on direct observation of the world, as opposed to the conventional symbolism of the earlier styles. Again, he is looked upon as a reviser, a renovator of medieval elements into a new spirit and expression directly inspired by the great medieval mosaics in Rome. Perhaps an evaluation of his genius falls somewhere between these two points of view, but in any case his importance lies in many areas. First of all, Giotto was important as an influence on subsequent as well as

contemporary artists, and for his relation to the arts of sculpture and architecture as well as to the technique and iconography of painting. In the later years of his life he was *capomaestro* (chief architect) for the city of Florence, working on the campanile of the Cathedral of Florence, directing and perhaps designing if not actually executing its sculptured reliefs. Technical advances and observation of natural phenomena—for example, the recognition of sources of light in contrast to the flat illumination of his predecessors—were characteristic advances made by Giotto.

THE FRANCISCAN STYLE. There were three main stylistic developments in the painting of Giotto, the first seen at Assisi (1290 ff.) in the Upper Church of San Francesco, with scenes drawn from St. Bonaventura's *Life of Saint Francis* (1261). It was this series (generally ascribed to Giotto) done in his youth that might be described as in the Franciscan style.

THE DEVELOPMENT OF GIOTTO'S STYLE. The second stage in the development of Giotto's painting style is best typified by his fresco series on the lives of Mary and Christ and accompanying decorations in the Arena Chapel, Padua (1305-1307), the court chapel of the Scrovegni family. Here the significant emotional elements introduced by Giotto at Assisi were combined with a new quality of empathy and the observation of nature evolving into dramatic, moving compositions. It is in this group that the monumental style characteristic of Florence in the fourteenth century can be seen revealing its contrast to the miniature aspects of the more traditional work of the Sienese Duccio's "Majestas" (1308-1311).

THE CULMINATION OF GIOTTO'S STYLE. In his later frescoes in the Church of St. Croce, Florence, especially in the Bardi Chapel decorations based on the life of St. Francis (ca. 1317), the culmination of Giotto's style may be compared with early works based on a similar subject at Assisi. Here may be seen the greater concentration on single themes, on formal problems, and on elements in the unified composition with an emphasis connoting universal emotional content.

The Giotteschi. There were a number of painters who were pupils and coworkers of Giotto on the Assisi frescoes, artists whose work is indistinguishable from that of the master except for certain compositional weaknesses and the absence of meaningful human detail, a characteristic of Giotto. Other artists were associated with Giotto but retained individuality, often garner-

ing other, more Gothic influences such as the Sieneese, and handling the same dramatic themes as Giotto but in an inconsistent manner. Both of these groups are generally regarded as the *Giotteschi*, artists contemporary with Giotto, often pupils, co-workers, and associates who used elements of his style closely or departed from them freely. Some of the more important names of the *Giotteschi* are Taddeo Gaddi, Bernardo Daddi, Giottino, Giovanni da Milano, Antonio Veneziano, Agnolo Gaddi, Gherardo Starnina, and Cennino Cennini, whose *Craftsman's Handbook* (*The Book of the Art of Cennino Cennini*) has preserved and transmitted to us the technique of Giotto. Andrea Orcagna (fl. 1320-1368) made a sharp break with many of the stylistic aspects of the *Giotteschi*. Skilled in the three branches of art, he was *capomaestro* of Or San Michele in Florence; his painting style was influenced by Siena, his sculptures by the Pisani. Andrea Bonaiuti or Andrea da Firenze (fl. 1343-1377) was the most Sieneese of the *Giotteschi*. His most important work was the decoration of the Spanish Chapel for the Dominican church Santa Maria Novella, Florence, with frescoes of the "Glorification of St. Thomas Aquinas" and the "Church Militant and Triumphant" over heresy. These paintings are significant from the point of view of both iconography and historical associations, for they are Dominican in contrast to the "Franciscan" style of Giotto's Assisi frescoes. The ideals of the two contemporary mendicant orders which developed in the period of the rise of towns and the decline of cloistered monasticism are fully revealed in the two artists. The more intellectual concepts and elements of theological doctrine and controversy of the Dominicans, painted by Andrea da Firenze, contrast sharply with Giotto's more gentle Franciscan theme and treatment of the life of St. Francis.

Sieneese Painters. In contrast to Florentine monumentality was the more Gothic and decorative style of Siena, rival city of Florence. It was a popular style, for its close adherence to tradition made it familiar. It was in the Trecento that the Sieneese style reached the apex of its development. The delicate spirituality and the elegance of the style continued into the Quattrocento and have resulted in the widespread impression that the Sieneese painting of that century was a cultural backwater in the stream of artistic evolution. Actually this was not the case, for

artists such as Sassetta (1392–1450) and Giovanni di Paolo (fl. 1426–1472) perceived emotionally the problems handled intellectually by the Florentine Quattrocento artists. The quaintness and medievalism of the style, continued into the later period, form an example of what was to become known as aesthetic insight, for the unified effect of these traditional works is often more fully appreciated than the works of the Florentines of the Quattrocento.

Duccio. Duccio (fl. 1278–1319), one of the leaders of the Sieneſe style, worked in the traditionally hieratic Byzantine style, but because of his more graceful handling of the conventional motifs his work is more Gothic in mood. In contrast to the monumental scale and largeness of concept of Giotto's Paduan frescoes, suggesting direct and personal experience, Duccio's work is more aristocratic and remote, more formal. The detail of the tempera technique in Duccio's painting is in sharp contrast to the absence of detail in fresco which heightened the meaningful human expression of Giotto's Florentine style.

The International Style. Simone Martini (1280/5–1344) was one of the followers and pupils of Duccio who managed to develop the Sieneſe style to an international style. He was mentioned by Petrarch in his sonnets and was declared the equal of Giotto by his contemporaries. His influence spread abroad, to France, where he held office in the papal court at Avignon, and to Naples, the court of King Robert of Sicily, where he was knighted.

The Sieneſe School. Other followers of Duccio were, like the *Giotteschi*, under contemporary rival influences. So it was, then, in the "Allegories of Good and Bad Government" (1337–1339) in the Palazzo Pubblico in Siena that Ambrogio Lorenzetti mingled the styles of both Giotto and Duccio. Also in the "Triumph of Death" in Campo Santo, Pisa (painted after 1350) one finds a combination of foreign influences on Pisan painting (mainly Sieneſe). This painting has been variously ascribed to the School of Lorenzetti, to Francesco Traini, and to an anonymous Trecento painter.

Architecture

Most of the buildings in Italian cities in the late Dugento and Trecento were medieval in style—either Romanesque such as

San Ambrogio in Milan, the cathedrals of Pisa and Siena, San Francesco in Assisi, and San Miniato in Florence, or Gothic such as the Cathedral of Orvieto. The civic buildings, such as city halls in Florence (Palazzo Vecchio) and Siena (Palazzo Pubblico), were capable of fortification. Many medieval buildings in this early period were drastically remodeled in the fifteenth and sixteenth centuries, such as San Francesco at Rimini. A number of important names appear in connection with the architecture of this period—those of Giotto, Orcagna, Arnolfo di Cambio, and Francesco Talenti.

Sculpture

In Italy the classic or Graeco-Roman tradition in sculpture had never completely disappeared. Monuments of ancient sculpture, such as the sarcophagus of Hippolytus and Phaedre in the Campo Santo, Pisa, were well known to Dugento and Trecento sculptors. The classic inspiration, always present in Italy, appeared especially in the work of Niccolo Pisano (ca. 1205–1278). His reliefs for the pulpits of the Baptistery at Pisa and the Cathedral of Siena were monumental and dignified, with a handling of draperies and motifs taken directly from classical examples, inspired by the figural art of ancient Rome. Giovanni Pisano (ca. 1250–1328) reflected the more popular Gothic and decorative approach to sculpture, with smaller figures and more animated compositions. This aspect was repeated in the sculptured works of Orcagna and Andrea Pisano. Lorenzo Maitani applied in the decorative Gothic manner the low-relief sculptures based on the Creation motif to the façade of the Cathedral of Orvieto, but his subtle treatment of figures, especially the nude, forecast the development of Quattrocento figure and landscape composition.

THE EARLY RENAISSANCE: THE QUATTROCENTO

In the fifteenth century (Quattrocento) began the true Renaissance. It should be the aim of the student to study the artists who were experimenters, the innovators who arrived at solutions to artistic problems which could be passed on as a style, rather than to study merely the numerous figures whose works may be enchanting yet contribute little but background to the essential

thesis. Narrowly defined, the term *Renaissance* is usually applied to Quattrocento architecture and sculpture, but in the broader applications of the term the painting of the Quattrocento is the key to a full understanding of the Renaissance in all its implications.

Definition of the Renaissance

The term *Renaissance* is usually taken to mean the rebirth of learning, or literary and artistic re-use of classical antiquity at the close of the Middle Ages. But the Renaissance was much more than this. It was the simultaneous decay of the Church and the Empire, the development of nationalities, the substitution of mercantile capitalism for feudalism, the extension of exploration and education, and the change from a Ptolemaic to a Copernican system of astronomy. In short, it was a period of transition, fusion, and preparation, and, though magnificently creative in its new strength, it was by no means altogether original. For the Church, though it declined as the sole source of knowledge and as an inviolate structure, was still very powerful. The Renaissance was a devout age, no matter what inconclusive evidence may be cited to the contrary. At the same time, the contact with the ancient world, which had continued through the Middle Ages, but which had been changed stylistically until it had become unrecognizable, was renewed at its source, and became fashionable.

Sources of the Renaissance. There were, then, two available sources of inspiration: the medieval system, falling into disrepute, and the classical system, coming into vogue. The movement of the Renaissance itself, toward self-emancipation and the reassertion of the natural rights of reason and the senses, at the same time maintained the familiar religion, and for most of its duration vacillated between two conflicting extremes. These extremes were the medieval and the classic points of view.

Renaissance Classicism. The classic world as it was available to the Renaissance was not Greek, but Roman—much more individual and particular than the Greek. The artist of the Renaissance had before him three things: the still vivid spiritual tradition of the Middle Ages; the literary, philosophical, and intellectual traditions of Greece; and the intermediate stream, the materialistic individualism of Rome. Each of these tendencies ap-

plied to certain parts of the Renaissance view, but each was, to a great extent, antithetical to and mutually exclusive of the others.

The Fashion of Antiquity. The preoccupation of the Renaissance artists with the classics has been overemphasized. Classical learning, Greek and Roman literature and art, were popular because of fashion, not because of any deep conviction. The fashion arose for two reasons; in Italy it had always been dormant, and it was the nearest opposite to the medieval which could be copied. But the inner conviction of the man of the Renaissance, which was that he must assert himself on his own terms, and form regulative principles for states and individuals differing from those of the past, was that which led him finally to reject all previous methods in favor of one altogether new, but not before nearly every permutation and combination had been tried.

Tradition vs. Innovation. For much of the period that is known as the Renaissance, attempts were made by artists to reconcile the current fashion with the still accepted beliefs. Some succeeded, growing from an individual synthesis which, being the product of individual talent, was not a solution which could be utilized by others. Many were not aware of any problem at all, and created contentedly according to one tradition or another, depending upon their preferences or their patrons' demands. Still others rejected both classic and medieval traditions, concentrating upon problems of research which were not to be found previously—*aerial perspective, scientific anatomy, new techniques in painting*—the sum total of which, when finally grasped, solved the problems and brought the Renaissance to a close.

Painting

The development of painting in Italy during the Quattrocento is complex and fascinating. Its complexity lies in the multitude of artistic and scientific problems of expression rising out of a new approach to reality, and in the vast number of artists of importance and the increased number of lay and ecclesiastical patrons whose individual tastes gradually superseded established artistic conventions fostered by the medieval craft guild system. Despite the fact that the *bottega* or shop system of artistic training was maintained throughout the century, there was a tendency toward grouping styles in accordance with varying geographical,

social, and aesthetic conditions as well as under the influence of dominating artistic personalities. Finally, there was a development of these styles through a series of successive generations during the fifteenth century.

Florence as an Art Center. The real greatness of Florence as an art center began as early as 1343, when the feudal order was brought to an end by a new constitution and the republican government developed into an oligarchy, an aristocracy based on wealth. In spite of local wars and changes in political domination it remained so until the end of the Renaissance. The Florentines were first of all businessmen, craftsmen, and art patrons. Florence was midway between two points of view: the medieval, represented by Dante, and the classic-humanistic, as typified by Petrarch and Boccaccio. It had not been an ancient Roman city, so its classical antiquities were not so many as to bias style; nor did it have many medieval institutions. Consequently, in Florence one may expect to find the most original experimenters, the first of the personal synthesizers, as well as an undercurrent of popular artists concerned only with satisfying the artistic demands of the ruling classes within the city.

The Medici as Patrons. The Medici, the most powerful family in the city of Florence, in order to be as much abreast of the times as possible as well as from motives of prestige and a sincere love of beauty, subsidized artists and scholars, promoted humanistic learning, and collected works of art, both antique and contemporary. Cosimo de' Medici, "Pater Patriae," became nominally president of the republic in 1435, and with him began the resplendent period of Medicean rule and patronage. An especially influential factor in and evidence of the broadening cultural horizons of Florence in the Quattrocento was the formation of the Platonic Academy in 1439. Humanism became the fashion in the time of Lorenzo the Magnificent, the grandson of Cosimo, a fashion which prevailed until the fanatical preaching of the Dominican monk, Girolamo Savonarola, began to reform public opinion in the last decade of the century and caused some artists, Botticelli for one, to destroy many of their worldly paintings.

Florentine Painting. The conditions under which painting flourished in the fifteenth century were not new in Florence, but had been evident in varying and lesser degrees throughout the

preceding century. A striking concentration on fundamental principles of form and expression appeared in the work of strong creative personalities at the beginning of both the Trecento (in the work of Giotto) and the Quattrocento (Masaccio), and the developments of their successors were conditioned by their respective accomplishments. In a survey of Florentine painting in the Quattrocento the works group themselves into four main divisions. These are: a clearly definable Gothic tradition, which is a survival of the late Sienese-Florentine style of the preceding century; a monumental style which encounters a series of stages in its experiments in form, perspective, color, and movement; a realistic style related to the earlier Gothic but much more closely associated with the observation of nature and an appealing romanticism; and finally the combination of all these heterogeneous elements into a stylized and decorative form during the last quarter of the century.

THE GOTHIC TRADITION. In the beginning of the Quattrocento there was no immediate shift to the new style we now identify as Renaissance. There was instead a continuation of the styles of the Trecento. The artists who fall into this classification first of all in the last quarter of the Trecento and the first part of the Quattrocento are Lorenzo Monaco, who was Sienese in training and who preserved the Gothic tradition in his rhythmic designs, miniature scale, and coloration, and Gentile da Fabriano, more cosmopolitan but still Gothic in his courtly elegance of figure composition, brilliant colors, and extraordinary detail. The Gothic tradition survived in Masolino da Panicale's (1383-1447?) narrative presentation of scenes in conventional triptych divisions and his linear qualities, despite his interest in and experimentation with perspective. He is most important in his relation to Masaccio as a teacher, especially where they worked together on the frescoes of the Brancacci Chapel in the Carmine Church in Florence. Fra Angelico (1387-1455) also retained Gothic elements but in a very individual way, for he preserved the medieval concepts of Christianity yet expressed the new and emerging individualism characteristic of the Renaissance. Fra Angelico's earliest works, done while he was in the convent at Fiesole, were medieval in manner. After 1436, when he went to Florence to decorate the Convent of San Marco, he began to show the influence of Neo-Platonism sponsored by the Academy.

His late works, done after 1445 in Rome for the Chapel of Pope Nicholas V, were in the monumental tradition, Fra Angelico having transcended the earlier devotional mood of medievalism and assimilated the advances of his contemporaries.

MASACCIO AND THE MONUMENTAL TRADITION. The experimenters whose advancements in a series of stages developed and mastered problems of form, perspective, color, movement, reality, and decoration were led first of all by Masaccio (1401-ca. 1428). Like Giotto, he worked in the early part of a new century, and he may be compared with Giotto for his monumentality of form and his grasp of the psychological possibilities of that form. He was important for his relationship and inspiration not only to the painters who followed him directly, Uccello, Castagno, and Veneziano, but also to the parallel developments in sculpture (Donatello) and architecture (Brunelleschi) of the Quattrocento. His treatment of the human figure that seems to exist in space and his handling of space relations not only by aerial perspective ("The Tribute Money") but also by linear perspective ("The Holy Trinity") were unique for a time and later were adopted by all the succeeding artists of the century. Unlike those of his teacher, Masolino, the greater simplicity of his figures heightens their spirituality yet makes them more dramatic than narrative by their setting in an atmospheric space that brings them into a real and contemporary world.

The Monumental Tradition Developed. Paolo Uccello (ca. 1396/7-1475) was an experimenter who worked on problems of formal composition—rhythmic pattern achieved through the use of flat color masses, the plastic effects gained by using color as relief sculpture—as well as the illusion of space created by the use of foreshortening. He was apprenticed to Ghiberti, and was a friend of the mathematician Antonio Manetti and of Donatello, to whose work his grisaille equestrian portrait of "Sir John Hawkwood" in the Cathedral of Florence might be related. The "Rout of San Romano," a series of battle scenes done for the Medici, probably best illustrates his handling of formal compositional problems. Andrea del Castagno (1423-1457) was mainly concerned with anatomical rendering and figure composition in the manner of Masaccio and Donatello. Domenico Veneziano (fl. 1438-1461), as might be suggested by his Venetian name, was primarily interested in decorative unity of color, using light

and color to create the illusion of space. Despite the plastic modeling of his figures, reflecting his relationship to Castagno and Donatello, there were a relaxing of mood and a love of detail that were not typically Florentine.

Piero della Francesca. Piero della Francesca (1416–1492) was originally an assistant to Domenico Veneziano. He was the founder of a new generation of painters in the monumental tradition which reflected the integration of the experiments produced by the earlier group as well as the development of new problems and the assimilation of Neo-Platonism (the reconciliation of the beliefs of Plato and Aristotle with Oriental mysticism congenial to Christianity). Piero was the author of technical treatises on perspective and proportion, and his own painting revealed austere preoccupation with formal mathematical problems. His figures were presented as units in a monumental demonstration of order, with their classic simplicity establishing the cultural inheritance from Giotto and Masaccio, and his treatment of light (“Dream of Constantine”) was an early use of *chiaroscuro* (strong contrasts between light and shade).

The Umbro-Tuscan Painters. Two painters influenced by Piero della Francesca were Melozzo da Forlì (1438–1494) and Luca Signorelli (ca. 1441–1523). Melozzo was primarily concerned with the technical problems of creating the sense of movement as opposed to the tranquility of Piero. Signorelli’s painting was a development of the anatomical studies of Antonio Pollaiuolo, in which the nude was used as the sole means for the expression of emotion. By combining the expressive figural emphasis with the monumentality of composition and the intellectual viewpoint of Piero, and the sense of illusion of movement derived from Melozzo, Signorelli introduced a new dynamic principle into the motif of the nude.

MIDDLE-CLASS APPEAL IN THE LATER QUATTROCENTO. The leader of a popular school of Florentine painters in the latter part of the fifteenth century was Fra Filippo Lippi (1406–1469), whose work was related in mood to the medieval religious tradition but was more advanced by his utilization of the contemporary experiments and technical improvements. His style was calculated at *laissez faire* rather than development, and this contented bourgeois atmosphere based on human themes appealed to the Florentine middle class. In some respects it was a realistic style, with emphasis on the narrative genre detail but with the

careful observation of nature revealing the Renaissance outlook as well as a basically romantic point of view. This tradition was continued by Francesco Pesellino (ca. 1422-1459), Benozzo Gozzoli (1420-1497), Alesso Baldovinetti (1425-1499), and Domenico Ghirlandaio (1449-1494), all of whom presented religious scenes in the contemporary setting, but without implications beyond those of the accepted conventions of the medieval types. The narrative and naturalistic style gave a decorative and detailed effect in the work of Gozzoli; Ghirlandaio used naturalism in the manner of Fra Filippo Lippi and brought the style to its culmination in the monumental tradition yet in a narrative manner.

PAINTERS OF THE LATER QUATTROCENTO. The painters of the later Quattrocento incorporated the developments of the monumental tradition begun by Masaccio, the experiments in form and perspective of Uccello and Castagno, the color of Domenico Veneziano and Piero della Francesca, the movement of Melozzo da Forli and Signorelli, and the realistic style of Fra Filippo Lippi, into a new approach, at once stylized and decorative, as in the case of Baldovinetti. The Pollaiuoli, Antonio (1429-1498) and Piero (1443-1496), concentrated on the anatomical structure and decorative movement of the human figure and on the implication of movement, based on careful study of anatomy. Although their subject matter was largely mythological, and therefore classic, the treatment was scientific rather than medieval. These artists are typical of the correlation of the arts of painting, sculpture, and engraving on the traditional shop basis.

The Persistence of the Shop Tradition. Andrea Verrocchio (1435-1488) was parallel to the Pollaiuoli as a craftsman in the arts related to painting, and he developed this tendency into a monumental expression in his sculpture. His importance as a painter lies in his emphasis upon anatomy and a sense of movement, and also in his influence on a group of younger artists, most notable of all Leonardo, Lorenzo di Credi, Perugino, and Botticelli. Lorenzo di Credi (1459-1537) continued the Verrocchio *bottega*, or shop, and also its traditions. His painting was characterized by heavy modeling and a rather pedantic naturalism. Cosimo Rosselli (1439-1507) painted two murals for the Sistine Chapel side walls that are related in style to the Pollaiuoli, Verrocchio, and the mural compositions of Fra Filippo Lippi.

The Persistence of Romanticism. Sandro Botticelli (1444/5-

1510) attempted to fuse the two currents, medievalism and classicism, in his painting. His style is a refinement of the romantic elements in Fra Filippo Lippi's work, which he expressed in a decorative and linear fashion with an interest in the sense of movement derived from the Pollaiuoli and Verrocchio, but his work was more dramatic than representational and narrative. In content his painting was directly associated with the humanism of the group surrounding Lorenzo the Magnificent, but under the influence of Savonarola he returned to the thought and iconography of the Middle Ages. Filippino Lippi (ca. 1457-1504) was most closely related in style to Botticelli in his decorative and linear treatment of themes, but he was manneristic, as may best be seen in his completion of Masaccio's Brancacci frescoes, which are strikingly similar to the work of the early Quattrocento artist; yet Filippino's personal style was not unlike the late Gothic work of the Sienese tradition. Piero di Cosimo (1462-1521) was the last of the romantic painters connected with the Medici court, emphasizing humanistic themes. He was primarily a colorist and became a transitional figure forecasting the style of the High Renaissance.

Perugian Painting. The most important of the Perugian painters was Perugino (Pietro Vannucci, ca. 1450-1532) owing to his stylistic relationship to Raphael. The influence on his pupil's work may be seen in the tranquil mood, atmospheric treatment of the Umbrian landscape, and geometrically balanced compositions. Perugino, however, was of significance because of the exemplification in his work of Renaissance rationalism. Although chiefly associated with innumerable religious pictures of undeniably devotional mood, his pictures were primarily examples of the painter's belief that there was nothing that could not be ordered and arranged by the human mind, for, according to Vasari, whose *Lives of the Artists* gives us contemporary and often colorful accounts, "Perugino . . . possessed but very little religion, and could never be made to believe in the immortality of the soul. . . ." In contrast to the strict horizontality and verticality of Perugino's compositions, Pinturricchio (1454-1532) represents a more colorful and decorative manner.

Venetian Painting. The position of Venice was unlike that of the other Italian city-states. It was protected from the classic influences of antiquity and the Christian medievalism of later

periods. Geographically its situation was Oriental, and in Venice there was an Eastern emphasis on color. It was a wealthy mercantile city, a focal point among the Mediterranean and northern European cultures. It was in Venice that the technique of oil painting with its remarkable power to extend the range of visual facts as well as emotional factors was first introduced into Italy and fully exploited. The materialism of the Venetian was much more sensuous than the Florentine and not at all classic like the Renaissance Roman. It was a quality that could not be even partially expressed by a historic style. Therefore, the gradual development of Venetian painting toward the synthesis of High Renaissance Venetian painting was on a secular and contemporary basis.

The Vivarini Dynasty. A family of artistic importance to Venice was the Vivarini. It consisted of Antonio (ca. 1415-ca. 1470), Bartolommeo (ca. 1432-ca. 1491), and Alvise (ca. 1446-ca. 1503). Antonio was a realistic painter directly inspired by the late Gothic artists, Gentile da Fabriano and Pisanello of Verona (ca. 1397-1455), the latter a medallist as well as a painter. Bartolommeo worked in the same general fashion as Antonio but with a greater understanding of plastic modeling. Alvise represented the transition between a hard, linear style and the atmospheric work of later Venetians, Antonella da Messina and Giovanni Bellini.

The Bellini Dynasty. The Bellini observed the realistic technique of their contemporaries, but injected into it a new strain. This element was idealized contemporaneity. In Ghirlandaio and Gozzoli, the quality of contemporaneity was realistic, and if idealization were required it was derived from medieval or classic sources. In Venice, through the peculiar circumstances of the city, it was discovered how to make out of the everyday values attached to sensuous enjoyment something universal in application by utilizing all the resources of art without recourse to the past. Jacopo (ca. 1400-1470) was the head of the Bellini family and of a tradition of artists that paralleled the Vivarini. His sketchbooks helped to found the tradition which dominated the great artists of the next two centuries. Gentile (1429-1507) painted in the patriotic style of narrative historical painters, and Giovanni (ca. 1430-1516) represented the gradual stylistic development from the carefully drawn, scientifically conceived manner

of the late Quattrocento to the monumental and emotionally inspired art of the High Renaissance.

Other Venetian Painters. Carlo Crivelli (1430?-1495) combined the intensity of medieval emotion with a typically Venetian emphasis on realism of sumptuous materials, color, and other delights of sensuous appreciation. He represented the hard draftsmanship and the clear modeling of forms and rich elaboration of detail characteristic of the Quattrocento. Antonella da Messina (ca. 1430-1503) probably introduced the technique of painting in oil from Flanders into Italy. He is especially important for the atmospheric manner in which he employed this new medium to render objects as they appeared in light-filled space. Vittore Carpaccio (ca. 1455-ca. 1526) was the most important of the Venetian historical painters.

Mantegna. One of the painters related to the Venetian tradition was Andrea Mantegna (1431-1516) from Padua, a pupil of Squarcione, and more archaeological in his interests than any Venetian. He represented a closer link to classical antiquity than any other painter of the time, but he adopted the formal realism of Florence and the decorative tradition of Venice. In Florence he learned about realistic perspective and coloristic unity, especially from Uccello and Piero della Francesca, and he came into touch with humanism of a highly developed sort not only in Florence but also at Mantua. His contribution was the development of the principle of illusionism, in which the spectator, through the creation of an artificial sense of reality on the wall or picture area, by means of atmosphere, is included in the composition. This is not identical with empathy, which is a psychological projection into one of the participants. Such a development would naturally have a tremendous appeal in Venice (and it was from the Bellini that Mantegna learned about atmospheric effects), for it was in Venice that all sensuous qualities could be appreciated to the fullest extent on a materialistic as well as a spiritual basis. The sense of participation in the picture was a physical experience to be enjoyed as much as the symbolism or content. Thus began the steps that culminated in the painting of Titian, Correggio, and Tintoretto, in which the spectator becomes part of the organic relation between himself and the events taking place within the picture. Instead of the artificial realities of Quattrocento perspective, a style had been substituted which

created the illusion of an extension of the spectator's vision into the contemporary world, controlled and heightened by artistic means.

Painters from Ferrara. There was a small group of painters working in Ferrara who were directly influenced by Mantegna, Piero della Francesca, and Alvise Vivarini. They were Cosimo Tura (ca. 1430-1495), Francesco Cossa (1435-1477), Ercole de' Roberti (ca. 1450-1496), and Lorenzo Costa (ca. 1460-1535).

Architecture

The term *Renaissance*, narrowly defined as the "rebirth of classical antiquity," has been widely applied to architecture as best typifying its superficial design elements, with a consequent neglect of analysis of the structural problems solved by the Renaissance architects. Rather than slavish imitation of ancient Roman structures, the characteristic method was rediscovery, study, and application to contemporary function of the forms and proportions of Roman architecture, as in the Ospedale degli Innocenti by Filippo Brunelleschi in Florence. The emphatic belief which persists even today that Renaissance architecture is merely superficial humanism and eclecticism cannot be fully justified, for the organic aspects were not neglected by Brunelleschi in his dome built for the Cathedral of Florence, nor in the advances made by him in the Pazzi Chapel, Florence, and by his contemporaries in centrally planned churches, nor in the treatise by Alberti, *De Re Aedificatoria*, which clarifies the Renaissance approach to the study of antiquity.

Emergence of Architects as Artistic Personalities. There were identifiably individual characteristics in the work of each Renaissance architect, indicating the Renaissance attribute of recognition of fame and the creative spirit motivating the work of each artist. Other important architects besides Brunelleschi (1377-1446) and Leon Battista Alberti (1404-1472) were Michelozzo Michelozzi (1396-1472), Luciana da Laurana (1420-1479), and finally Pietro Lombardo (1435-1515) and Donato Bramante (1444-1514), who were really transitional figures forecasting as well as participating in the High Renaissance.

Remodeling and Refining. In the Early Renaissance there was much remodeling of earlier structures such as the Gothic church of San Francesco at Rimini, redesigned in the Quattro-

cento by Alberti. But against this abundant resurfacing and applying of classical decoration was the development of the conventional church design, preserving the traditional Italian preference for the basilican form popular since the Early Christian period, but displaying it with a greater delicacy of proportion and ornament, tremendous refinement of detail, and a skillful handling of interior space.

New Forms. The most noticeably modern aspect of Renaissance architecture was the development of secular forms for the first time since ancient Rome. This characteristic stemmed from the same factors that had made Florence unique in all branches of art, for it was in Florence that Italian Renaissance architecture developed and flourished. Rome contained many extant examples of ancient and early medieval building, and Venice was hampered by exotic Oriental influences, whereas Florence was free to invent forms and designs adapted to the peculiar requirements of a contemporary situation without prejudice of tradition. For example, the *palazzo* for the wealthy Florentine provided a sumptuous residence of imposing façade; it was a convincing symbol of success, with the *cortile* or inner courtyard providing light, privacy, and desirable open space, and yet the whole building was capable of defense in politically unsettled times.

Sculpture

The sculpture of the fifteenth century demonstrated two distinct tendencies—the reinterpretation of Gothic realism with linear, decorative qualities, and a more classic monumentalism. Within these two trends may be discerned great versatility among the sculptors owing to their mastery, in the *bottega* tradition of apprenticeship, of the variety of materials (clay, marble, bronze, and terra cotta) and the techniques of refined surfaces, sense of movement, significant coloration, and problems of landscape and architectural settings, as well as an interest in revealing characterization in portraits.

Early Quattrocento Sculptors. Jacopo della Quercia (1371–1438) developed the tendencies apparent in the work of Lorenzo Maitani on the façade of the Cathedral of Orvieto, to whom the figure composition of Della Quercia is directly related. The expressive monumentality of his sculpture is also allied to the paint-

ing of Masaccio, especially the reliefs at San Petronio, Bologna. Lorenzo Ghiberti (1378–1455), Della Quercia's contemporary, is often called the "last of the Gothic sculptors," for in his work the graceful and conservative Gothic tradition persists, most noticeably in his "St. Stephen" at Or San Michele. Ghiberti's medievalism is especially striking when his winning competition panel, "The Sacrifice of Abraham," is compared to the rival panel by Brunelleschi. The dramatic realism and meaningful centralized composition of the latter contrasts sharply with the conventionally graceful but not very compelling treatment of the same subject by Ghiberti. The point of view of Ghiberti's "Paradise Doors" for the Baptistery of Florence reflects a medieval outlook, despite the careful observation of nature revealed by such details as the tiny squirrel in the border framing the rectangular panels, for it betrays an interest in detailed realism that is more typically Gothic than Renaissance.

Donatello. The greatest sculptor of the Early Renaissance was Donatello (1386–1466). In his work is incorporated the new and more scientific approach to reality as well as the solution of problems of sculptural and decorative form in a manner that is not unlike that of Masaccio and the monumental tradition among the painters, and is also related to the experiments of his friend, Uccello. Of significance, in the understanding of Donatello's achievements, is his study with Brunelleschi of the sculpture of classical antiquity, based upon direct examination, with a new revelation of its inspiration and stimulus.

Later Quattrocento Sculptors. Other sculptors, reflecting varying aspects of the development of Quattrocento sculpture, tended to specialize in one area or another, excelling in one field rather than in all. The bronze sculptures of Andrea Verrocchio and Antonio Pollaiuolo were notable, the former for refinement of technique and detail, the latter for delineation of implied movement. Decorators in glazed and polychromed terra cottas were the Della Robbias—Lucca, Andrea, and Giovanni. Portrait specialists, whether idealized or realistic, depending upon the preference of the patron, were Antonio Rossellino (1427–1478), Francesco Laurana (ca. 1425–1502), and Desiderio da Settignano (1428–1464). Among other important sculptors in this period were Mino da Fiesole (1430–1484) and Benedetto da Maiano (1442–1497).

THE HIGH RENAISSANCE: THE CINQUECENTO

The art of the sixteenth century was no longer characterized by the complexity of local traditions, aesthetic problems, experiments, personal tastes of patrons, and the traditional requirements of religious art. Instead, it was dominated by strong artistic personalities in whose creative expression the isolated problems of tradition, artistic form, religious or secular content, and even the preferences of patrons were synthesized into new and highly individual styles. Rome had little or no artistic tradition of its own in the Renaissance period, but the increased secular power of the Church in the sixteenth century enabled the city to import artists from wherever it pleased. Rome was the principal source of the classic style in its later individualistic stage, with emphasis on spatial composition in architecture. Although there was no Gothic style as such in Rome, there was the tradition of the medieval Church, and although the literary refinements of the Academy at Florence were not equaled, there was the more powerful source of inspiration in the ruins of the Roman Empire. The imperial position of the papacy at this time inspired the use of an equally imperial classic style, but it was a style largely without real intellectualism (except for Leonardo and Raphael), and although fervently Christian it was not religious in the northern medieval sense of the word.

Painting

The various "schools" of painting that developed in the High Renaissance were largely based on important artistic personalities rather than on the shop traditions as in the previous century. One should consider the High Renaissance in terms of these individuals rather than of the geographical locations from which they came. The five outstanding painters, whose achievements represented not only a logical development of the new style and the persistence of many regional characteristics, but also the reflection of political and economic factors which governed their production, were Leonardo, Raphael, Michelangelo, Titian, and Correggio.

Leonardo. The art of Leonardo da Vinci (1452-1519) was founded upon the shop traditions of the Quattrocento. It was

his mastery of the manifold technical and theoretical artistic problems which made him able to create a new style and form. His ideas were as applicable to science and philosophy as they were to art. He was able to discover or to invent a new type of beauty, perceivable in his own time as well as in terms of the past and of subsequent periods. His multiplicity of accomplishments in the fields of painting, sculpture, engineering, mathematics, hydraulics, aeronautics, anatomy, ballistics, inventing, and writing gave his works a universality which those of the earlier experimenters did not possess, and his imitators were able to produce works only superficially resembling the conceptions of the originator.

Curiously enough, in spite of the undeniable intellectuality and spirituality of Leonardo's theories, he is the best known of all painters. The subtle portrait of the "Mona Lisa" and the "Last Supper" are his most popular paintings. But even his unfinished works, like the "Adoration of the Magi" and "St. Jerome," as well as his thousands of sketches account for much influence on the works of his followers, in his own time as well as in the present. The "Last Supper" synthesized all the artistic problems in the art of painting, despite the fact that his unsuccessful experimentation with the medium caused the picture to deteriorate even as he worked on it. In the dramatic treatment of subject, it forecasts the developments of later ages and remains the most inspiring religious expression of the Renaissance. In Leonardo's handling of the complex problems of composition, color, surface design, individual characterization, interior and exterior space, and psychological understanding of content, he has never been equaled. The emotional impact of his work is unique and probably accounts for the strong hold his fame still retains in the imaginations of men. In Leonardo were combined the best of the past and the dreams for the future.

Raphael. The most prolific and representative painter of the epoch in his balanced integration of the formal and ideological problems of the Cinquecento into a style at once monumental and decorative was Raphael Sanzio (1483-1520). His early works reveal the geometrical balance of Perugino, but upon his being called to Rome, he relinquished this style in favor of another in which the problems of the Renaissance—religious fervor ("Sistine Madonna"), monumental humanism ("School of Athens"),

classical mythology (decorations for Villa Farnesina, Rome), and the importance of the individual (portraits)—are solved. The consistency and integration in his work were achieved by a personality without conflicts, by a mind in perfect equilibrium with the religion, humanism, and society of its time. Because of the unbridled admiration for Raphael in earlier ages, the modern student often approaches his work with circumspection. Even the most resistant are won over to immediate respect by the warmth and skillful characterization of his portraits, by his madonnas that never descend to the saccharine sentimentality of many later devotional paintings supposedly inspired by Raphael, and by his versatility displayed in such complex theological demonstrations as the “Dispute of the Holy Sacrament.”

Michelangelo. Michelangelo Buonarroti (1475–1564) came to Rome from the shop tradition of Florence and the influence and training he had received in the Neo-Platonic Academy. He was influenced by Signorelli and Leonardo in his realization of the emotionally expressive possibilities of the use of the nude figure and of significant gesture. His artistic personality was not at all in equilibrium, for he was burdened with great frustrations. These appeared in his work as his style fluctuated between an intense love of the classic (“Drunken Bacchus”) and the most reactionary medievalism (“Rondanini Pietà”). In sculpture his philosophy was reflected in his conviction that the sculptor’s idea could be liberated by the artist from the surrounding stone. He believed that this was not a rational process but one carried on by genius—in short, by one in touch with divine inspiration. In painting, which he undertook protestingly, he used the human figure alone as a means of revelation of emotion and found it inadequate, for superhuman experience cannot be reacted to in visual terms alone. He did discover, however, that the human figure is capable of expressing rebellion against that over which it has no control. Michelangelo identified God with the creative artist in the Sistine Chapel ceiling fresco, yet rejected a philosophical interpretation for the Old Testament Jehovah. He was the first painter who redesigned the setting, overcoming the limitations the architecture imposed on an artist by covering the windows on the “Last Judgment” wall of the Sistine Chapel and creating his own space. His artistic style is based upon the craft and aesthetics of the sculptor, and this was the basic principle

motivating his painting and architecture as well, for both had plastic rather than pictorial qualities.

Titian. One of the Venetian painters who fully utilized the Venetian love of color and added an extremely personal and poetic approach was Giorgione (ca. 1478?-1511). He created an indefinable mood of revery or contemplation and isolation in the spectator by distilling from nature emotions not necessarily to be drawn from firsthand experiencing of nature. Titian (Tiziano Vecelli, 1477-1576), another Venetian, took Giorgione's creation of mood and combined it with Mantegna's illusionistic reality so that the spectator participates dynamically and emotionally in this intensification of everyday fact. Thus was preserved the Venetian emphasis on the secular and genre. The contemporary, however, was idealized beyond the mere particular so that the spectator grasps the truth not merely on the basis of traditional style. Titian is best known for his remarkable use of color, through lively, unifying light tones. The effect was achieved by a new technique of underpainting, the use of bolus ground, a dark reddish prime coat, which gave depth and richness to the colors placed over it. The bolus ground was applied to a rough-surfaced canvas, making possible a more pastose (thicker) application of paint resulting in broken light reflections. Exceptionally prolific in his production of religious, mythological, and secular paintings, and exceptionally long-lived, Titian continued to develop, improve, and vary the realization of his work until his death.

Correggio. The last of the great artists of the High Renaissance was Antonio Allegri (1494-1534), better known as Correggio, named for his birthplace. He used a collection of late Quattrocento and High Renaissance motifs fused into a new form, with an intensification of Mantegna's illusionistic style for religious purposes, decorative movement of figures, the use of light, and the naturalistic appeal to sentiment. Correggio's importance lies in his ability to typify the spirit of the High Renaissance and in his relation to the succeeding Mannerists of the later Cinquecento. Almost making caricatures of High Renaissance expressions and gestures, he forecast Mannerism if he did not introduce it into Italian painting. His works, especially in Parma, with their decorative illusionistic form inspired the great decorative style of the seventeenth century.

Other High Renaissance Painters. Other artists of the High Renaissance who were directly related to the outstanding painters in style were Fra Bartolommeo (1475–1517), Mariotto Albertinelli (1474–1515), Il Sodoma (1477–1549), Palma Vecchio (ca. 1486–1528), Sebastiano del Piombo (ca. 1485–1547), Bernardo Luini (ca. 1475–1531/2), Andrea del Sarto (1486–1531), and Lorenzo Lotto (ca. 1480–1556). But since this period is one of tremendous artistic domination by the painters mentioned above, it is unnecessary to analyze these lesser figures, for they merely followed the general tendencies of early sixteenth-century painting.

Architecture

In the architecture of the sixteenth century there was a concentration on the classic detail of the Quattrocento style but with a difference. Its forms and decoration became more systematized, based on treatises (San Giorgio Maggiore, Venice, by Andrea Palladio, 1518–1580), with noticeably plastic values of applied sculpture in the manner of Michelangelo. There was a continuation of the earlier tendency toward remodeling medieval buildings (Basilica, Vicenza, by Palladio), and there were several new developments: complex planning of buildings in relation to site and organization of exterior as well as interior space, as in the Piazza of San Pietro and the Campidoglio of Rome; the rise of new functions, as in the Laurentian Library (Michelangelo) and the Olympic Theater, Vicenza (Palladio); and the departure from tradition in the abandonment of the fortified town house for a country villa, as in the Villa Rotunda, Vicenza, by Palladio and the Villa Farnesina, Rome, by Baldassare Peruzzi (1481–1536).

Sculpture

The key to the understanding of the sculpture of the High Renaissance is, of course, Michelangelo (see p. 148), but the tendencies apparent in fifteenth-century sculpture culminated in the more mannered style of the sculptors of less importance in the sixteenth century. These artists are "mannered" in their concentration on certain elements at the expense of more universal meaning and sculptural qualities. The sculptors other than Michelangelo, who emphasized surfaces, tension, exaggerated

emotionalism, and heightened movement, were: Andrea Sansovino (1460–1529), Jacopo Sansovino (1486–1570), Baccio Bandinelli (1493–1560), and Benvenuto Cellini (1500–1571), all really Mannerists rather than High Renaissance in design, execution, chronology, and viewpoint.

VIII

Post-Renaissance Art

The art of the later sixteenth, the seventeenth, and the eighteenth centuries may be called "Post-Renaissance" and treated as a unit. The basis of the styles of these centuries was founded upon the developments made possible by the Renaissance.

CHARACTERISTICS OF POST-RENAISSANCE ART

It was in the Post-Renaissance period that the interpretation and use of the art of the past became an artistic convention. This knowledge was constantly enlarged, perfected, and systematized by the academies of art and by familiarity with works done by other artists seen in printed reproductions. In the academies artistic characteristics of earlier epochs were selected and analyzed. Thus theories were formulated which could be transmitted as doctrines of art. The artists made no really new discoveries at this time, but rather exploited the ideas of their predecessors.

Printing and the Knowledge of Art

The acquaintance of the artist with the main traditions of art was made possible by the widespread circulation of great works of art in reproduction, by prints not only of paintings but of architecture and sculpture as well. Also there were publication of books on art by "authorities" such as Palladio and Vasari and a confidence in and dependence upon the innate correctness of the printed word. The standardization of the Renaissance ideal in art was hastened especially by the engravings of Raphael's works made by Marcantonio Raimondi (1480-1527/34).

Post-Renaissance Art Regulated

Most of the art of the Post-Renaissance was created according to fixed rules which the artists believed to have been discovered through the study of the works of the great masters. Thus scholarship and knowledge about the art of the past became the pre-

ferred method of artistic creation. The dependence upon the perfections of classical art was part of the Western ideal of the continuity of Rome as the central authority from ancient times, during the medieval period, and through the Renaissance. The fear of appearing provincial caused artists to avoid local traditions, replacing them by international expressions stemming from Italian Renaissance styles.

Effects of Systematization. Along with the establishment of standards based upon the analysis of past performance, there was a loss of some of the native inspiration as the dependence upon rules of design and composition became marked. By familiarity with the art of other ages, the artist or his patron developed a measuring stick of taste, against which the contemporary artistic product might be evaluated. For the first time in the history of art both creator and consumer became self-conscious about art, and the ubiquitous worry arose whether a given example was "good" or "bad" art.

Disadvantages of Systematization. Because of the dependence upon prints of art objects rather than firsthand observation of the objects themselves, there was a consequent neglect of the limitations of the materials and mediums which give the essential artistic quality to any example. Hence many artists in the Post-Renaissance period failed to understand the real problem of the creator of art. The result of such misunderstanding or indifference was the phenomenon of exaggeration of the pictorial illusionism of Baroque sculpture.

MANNERISM

Mannerism is the term used to describe the artistic productions of the later sixteenth century, and it describes the quality of the art as well. In method the Mannerist artists were art critics, consciously selecting what they considered to be the best elements from the masters of the previous generation. Thus they might be called eclectic in the modern usage of the word. Mannerism was primarily a painterly phenomenon.

Characteristics of Mannerism in Art

In sculpture there was a progressive exaggeration of the High Renaissance motifs by such artists as Giovanni da Bologna (1524-

1608). In architecture there was continued the development of those features that had first appeared in the High Renaissance, namely, the replacement of the *palazzo* by the villa and a greater emphasis on plastic values in the application of ornament to buildings, forecasting the sculptural tendencies of Baroque architecture in the following century. Mannerism in painting was concerned with problems of figure movement and emphasized purely decorative qualities and chiaroscuro. Moreover, in painting at that time there began the decided tendency toward dramatic realism which culminated in the Baroque painting of Caravaggio in the seventeenth century. Mannerist painting was often brilliant in technique. Virtuosity became a standard performance. But the constant striving for emotional effects resulted in an artificial and pretentious style suggesting that the affectations were simply imitations, mannered and studied, and revealing that the artists were often not selective in the best sense of the term.

Mannerist Painters

There were many Mannerist painters, all of whom had been pupils, imitators, or admirers, or often all three, of the great masters of the High Renaissance. To enumerate only a portion of the names of the more important Mannerists of the Florentine group alone would present a surprisingly long list.

Tintoretto and Veronese. Among the outstanding followers of the great masters of the High Renaissance were Tintoretto and Veronese, who continued the tendencies established by the art of Correggio. Tintoretto (Jacopo Robusti, 1518–1594) synthesized all the elements of the paintings of his predecessors and heightened dramatic devices by the use of chiaroscuro and strong diagonals, and also by treating mythological and religious events as contemporary occurrences. His work, compared to that of his predecessor, Titian, shows a use of all-over design and movement. Although related in color to Titian, Tintoretto's more dispersed compositions create a different mood, busier and more overt in their drama, but emphasizing different values. Paolo Veronese (Paolo Caliari, 1528–1588), an assistant of Titian, represented the luxurious tastes of the Venetians for whom he painted. Like Tintoretto, he, too, was a decorator, but the compositions of Veronese were more ornamental and painted with cooler colors.

He used pageants of silhouettes against a brilliant sky in contrast to the plastic quality given Tintoretto's paintings through diagonal and shaded compositions. Less dramatic, his more secular treatment of mythological and religious scenes introduced genre details and dealt with happier moments.

Other Important Mannerists. Among some of the more important artists, owing to their influence upon later developments in painting, was Il Pontormo (Jacopo Carrucci, 1494-1557), in whose work somberness and an exaggerated interest in interwoven figure compositions and verticality of design are notable. Il Rosso Rossi (1494-1540) was clearly an imitator of Michelangelo's figure compositions, especially in their relation to the frame or boundary. He was of significance in the development of French painting. Rossi worked at Fontainebleau for François I with Primaticcio of Bologna (1504-1570), another decorator who later worked for Henri II. The apex of Mannerism is represented by Agnolo Bronzino (1502-1572), another Florentine who reflected the influence of Michelangelo. His style may be related to that of Il Pontormo in its verticality of composition, its crispness of color and contour, and its formality and elegance. Bronzino was also an outstanding portrait painter.

The Eclectic Mannerists. The influence of Correggio was most noticeable in the work of his pupil, Parmagianino (1503-1540), who became an influential painter and a counterpart of Bronzino in portrait painting. The Correggio tradition was also marked in the work of Federigo Baroccio of Urbino (1528-1612). Paris Bordone (1500-1571), a Venetian, was primarily a colorist who dramatically secularized religious themes in the tradition of Veronese. Daniele da Volterra (1509-1566) of Rome was eclectic in his successive imitations of Sodoma, Raphael, and Michelangelo. He is well known today as the clothier of Michelangelo's "Last Judgment" nudes, for he became a "pants painter" during the Counter Reformation. Giorgio Vasari (1511-1574) is today most important for his celebrated writings on the *Lives of the Artists*, for he was the Plutarch of the Renaissance artists. However, his detailed information about the works of others made his painting most eclectic of all. His style was especially icy; his contorted figures and tragic themes made him popular in the aristocratic court of the later Medici. Vasari was also a successful decorator. Taddeo Zuccharo (1529-1566) and Federigo Zuccharo

(1543–1609) were founders of a school of palace decoration with emphasis on stucco work, *grottesche* (artificial cavern-like motifs), and mythological content.

BAROQUE ART OF THE SEVENTEENTH CENTURY

The seventeenth century was a period of transition, filled with contrasts, extremes of emotionalism and rationalism. It was a materialistic age in its vast colonial expansion and commercial enterprise, yet excessively moral and spiritual owing to the Counter Reformation. The manifestation of the Baroque as a distinct style began in Italy as a direct outgrowth and emphasis of the Mannerism of the late sixteenth century. From Italy it spread throughout Europe, especially to Spain and the Low Countries, but also to France and England, where its forms were more constrained. All the arts—painting, sculpture, and architecture—were not of equal importance in all areas during the Baroque period. Some countries, like Flanders, excelled in one, but did not develop a national supremacy in their style in all the arts.

Characteristics of Baroque Art

The seventeenth century in art is called the *Baroque* period, taking its name from the Portuguese word for the rich fullness of an imperfect pearl, a term implying the enlarged outlook of art as a reflection of the times. Exuberance of expression is not inevitably descriptive of Baroque tendencies, however, for the classic restraint of Vermeer's paintings and the closed compositions of Poussin and Claude are as typically Baroque as the flamboyant architecture of Mexico and the strenuous sculptures of Bernini, or the open treatment of space and color in the paintings of Rubens. The foundation of national art academies with the attendant systematization of knowledge of the art of the past was an integral part of the Baroque point of view. Perhaps the most satisfactory method of isolating the character of Baroque art would be to compare a Baroque expression with a similar theme chosen from the Renaissance, the "David" of Michelangelo, for example, with that of Lorenzo Bernini. The Renaissance youth contrasts with the stronger Baroque figure of a grown man. The tranquil Renaissance work implies movement whereas Ber-

nini's "David" is crouching, twisting, and snarling; Michelangelo's poised David suggests tension and power in contrast to the Baroque straining and violent activity. Finally, the delicate transition between light and shade on the surface of the Renaissance figure makes the strong chiaroscuro of Bernini's seem exaggerated.

Painting

The eclecticism of the Mannerist painters became a convention in the seventeenth century. The distinctive features of Italian Mannerism were adopted by all the important painters in Europe.

Italy. The most important Baroque painter in Italy was Caravaggio (c. 1565-1609), the founder of a school of Realist painters, so called because of their use of *tenebroso*, an excessive use of chiaroscuro which tended to reduce the painting to a two-tone effect of light and shade where the sculptural effects of modeling enhanced the literal quality and the illusion of actuality. The subjects of Caravaggio's later paintings were gloomy or violent and much more dramatic than the cold artificiality of the Mannerists who preceded him. In the Baroque period the decoration of the Italian palace interiors continued with the Carracci, Ludovico (1555-1619), Agostino (1557?-1602), and Annibale (1560-1609). Other Baroque painters were Domenichino (1581-1641), Guercino (1591-1666), Guido Reni (1574/5-1642), and Carlo Dolci (1616-1686), all of whom demonstrated various progressive developments out of Mannerism. Salvator Rosa (1615-1673) represented a more original treatment of theme, foretelling the literary landscape art of a later romantic era, for Rosa is associated with the motif of "bandits in the landscape" with craggy promontories and lowering clouds.

Spain. Spanish painters in the Baroque period typified the most extreme characteristics of the Baroque style as a whole in all Europe. Mysticism, brutal realism, excessive pietism, sentimentality, and Oriental exoticism pervaded their productions, with the exception of those of one great painter. Diego Rodriguez Velasquez y Silva (1599-1660) alone maintained a delicate balance between the extremes of feeling and intellectuality. In his work Velasquez revealed exceptional insight into personality and relationships of individuals and their reactions to situations,

as in "The Surrender of Breda," the delicate instant of defeat in battle. His intelligence and understanding of people not only appeared in his fine portraits but also were demonstrated in other complex compositions such as "The Tapestry Weavers."

The style of seventeenth-century painting in Spain was directly under the influence of the Italian painter Caravaggio, and was confined by the rigid conventions, the fixed courtesy, and the stiff costumes of the Spanish court as well as affected by the measures of the Counter Reformation, administered especially severely in Spain. Thus Spanish painting not only reflected the imperial rulers' formal, often somber tastes, but also became a stimulus to religious contemplation. By the glorification of martyrs, the painter could help combat heresy. Mysticism, with its emotional rather than intellectual appeal, takes the form in art either of frenetic and ecstatic transport or of the quiet mood of reverie and tranquil acceptance of the miraculous. In harmony with this phenomenon of Spanish painting rather than in contrast to mysticism, surprisingly enough, was Realism with its representation of real objects, the imitation of nature without idealization; for, in Spanish painting, Realism takes on an intense emotional quality.

Foreign Painters in Spain. As well as the native Spanish painters under Italianate influences, there were a number of foreign artists working in Spain. Besides such a well-known example of royal patronage as the Venetian Titian and innumerable Flemish painters, there were the nearby and about-to-be-annexed Portuguese, such as Coello, and the more remote Orientalism of El Greco. Alonzo Sanchez Coello (1531/2-1588) studied in Flanders and became the successor of Antonio Moro with his stiff court style. He was court painter to Philip II, but his altarpieces reflected the dominant influence of Italian Mannerism. El Greco (Domenico Theotocopoulos, 1541-1614) was born on the island of Crete. Although trained in Venice, perhaps by Titian, and having worked in Rome, he was more nearly Byzantine than Italian in his use of symbol, color, and treatment of space. Yet his contribution to Baroque art was the enlarged unit of design. He was popular in his own day as a painter of devotional panels. "Rediscovered" in the twentieth century by art lovers, his work has more meaning today than much of the court painting of Spain with its narrow conventionalism and insipid

Mannerism. His Orientalism is apparent too in its emotional intensity as opposed to the rigidity and the formal hieratic quality characteristic of Spanish customs and art.

The Tenebrists. The Spanish Baroque painters represent all varieties of expression from the abstract and mystical paintings of El Greco or the naturalistic mysticism of Murillo to the rational clarity and perfection of Velasquez. Midway between these poles of presentation were the tenebrists, the Realists who painted gloomy, introspective saints at devotions and macabre martyrdoms. Francisco de Ribalta (1551/5-1628), influenced by Caravaggio, became an early user of *tenebroso* in Spain and the teacher of Ribera. Although Jusepe Ribera (1588-1652) studied in Naples and Rome, he remained identifiably Spanish in style, in contrast to the Byzantine exoticism El Greco incorporated into his work. At first Ribera used the method of Caravaggio, but he later changed from *tenebroso* to a more subtle painting of light and atmosphere. He was one of the few Spanish painters of mythological subjects, but these he handled as if they were themes of Christian martyrdom. Francisco de Zurbarán (1598-1664) achieved remarkable effects of dramatic tension by the relationship of the forms in his compositions as well as by the tenebrist modeling of those forms in light directed from a single source. For Philip IV he decorated a palace with mythological scenes, in addition to concentrating upon the gloomy devotional themes customary in Spain.

Other Spanish Baroque Painters. Don Juan de Valdés Leal (1630-1691) in 1660 helped Murillo found the Academy of Painting in Seville, the stronghold of the dogma of the *Purísima* (the purity of the Blessed Virgin). His subject matter was conventionally somber with a singularly grisly effect. Bartholomé Esteban Murillo (1617-1682) worked primarily for convents and churches. His style is that of Naturalism rather than Realism, however, a style with an overemphasis on and exaggerated interest in details. In either devotional or genre themes Naturalism descends swiftly to banalities and mere sentimentality.

The Low Countries. The Low Countries were the commercial crossroads of Europe in the seventeenth century and, therefore, were influenced by all economic, cultural, and religious movements of the time. They lacked real unity historically or in the contemporary political scene, and they had no ethnic, re-

ligious, or linguistic homogeneity. In the south, French, and in the north, Germanic traditions prevailed. Total political domination by distant foreign powers began in the early sixteenth century in the reign of Charles V. Spanish influence continued through the period of the wars of liberation until Holland was recognized as independent in 1648. Under these special conditions the art of the Low Countries, Flanders and Holland, flourished during the Baroque period.

Flanders. Owing to the political and economic importance of Flanders to Spain and largely because of the personality of one artist, Rubens, the Baroque style of Flemish painting became international in popularity and widely disseminated. Peter Paul Rubens (1577-1640) studied in Venice, Mantua, Rome, and Spain as well as in Flanders. He early became court painter to the regents of the Netherlands and also received commissions from the French court. Aside from the social pre-eminence of Rubens as a diplomat for the Spanish king and as a representative of Catholicism in the era of the Protestant Wars, his technique had a genuine and general appeal, not confined to the court and the Church. Some of the reasons for the popularity of Rubens' paintings may be traced to the wide variety of his subjects, the liveliness of his designs, and the relationship of his technique to his dramatic ideas, which established the free imaginative romanticism of Flemish painting as a foil for the restricted classicism of contemporary French painting.

THE METHOD OF RUBENS. Rubens' method of composing a painting was that of a Mannerist, for he used the artistic vocabulary of his predecessors and was eclectic in using his knowledge of art history. He customarily repeated attitudes, poses, gestures, motifs, and designs when treating wholly dissimilar incidents. In his paintings Rubens exhausted the artistic possibilities first of the pictorial, then of the plastic elements; later he developed a fluent style that was marked by a dissolution of tactile values in the interests of a greater coloristic lightness.

THE RUBENS ATELIER. In Antwerp Rubens established an atelier or shop with specialists working on each part of a design on a mass-production basis; for example, Jan Breughel (1568-1625) painted landscapes and Frans Snyders (1579-1657) worked on flowers and still lifes. The difference between a work sketched by the master and a painting by his assistants lies more in the presence or absence of a certain spirit than in the minutiae of

the handwriting. Occasionally Rubens himself failed to achieve that warmth, and frequently his pupils became imbued with a vitality that is regarded as typically Rubens.

INHERITORS OF THE RUBENS STYLE. The prime disciple of Rubens and one who followed and repeated his success in England was Anthony Van Dyck (1599-1641). He became court painter to Charles I and the founder of the English school or style of portraiture. On less refined subjects, not artistic in nature, were the works of Jacob Jordaens (1593-1678). But his bourgeois themes, crowded compositions, and lively nudes are especially close to the spirit and style of Rubens.

Holland. In contrast to the worldly, self-assured art of Catholic Flanders, the more bourgeois characteristics of the art of Protestant Holland are remarkably distinct. The Dutch buyer of art objects was quite different from the ecclesiastical and noble art patron in Flanders. An entirely new set of values prevailed in Holland, with the most noticeable variation being in the choice of theme. Scenes drawn from the Old and New Testament replaced those based on the lives of the saints. There was a distinct preference for landscape painting, genre subjects, and portraits of the burghers themselves. Among the most important painters of portraits was Franz Hals (1580/4-1666); best known for their genre compositions were Jan Vermeer of Delft (1632-1675) and Pieter de Hooch (1629-1677?). There were also the great painters of landscapes, Jacob Ruysdael (1628?-1682) and Meyndaert Hobbema (1638-1709).

REMBRANDT THE PAINTER. Foremost of the Baroque painters of Holland was Rembrandt van Rijn (1606-1669). To his knowledge of the art of the past was added his sense of connoisseurship, implying a high degree of selectivity as distinguished from mere eclecticism. The development of Rembrandt's personal style from early opulence to later introspection was in harmony with his nationality and in keeping with the times and his association with thoughtful men. Holland was wealthy, liberal, and democratic, and the artist knew clergymen, scholars, poets, and art dealers. Rembrandt managed to transmute natural forms into perfect expressions, whether of landscape or historical theme, by a fusion of the universal (idealized) and the particular (convincing detail). His sense of the dramatic, conveying intensity and suspense, appeared in secular as well as religious themes. His approach to religious art was unusual, for he told sacred stories in

simple terms. Rembrandt's insight into his subjects was remarkably modern—human beings in intimate poses, miracles shown not as supernatural happenings but as kindly, humane acts. Rembrandt, alone of all the great portrait painters, was able to create on canvas a whole personality with all his individualities, in the masterly style of characterization of Shakespeare and Dickens, who alone among writers were able to imagine complete persons, differing from any previous presentation.

REMBRANDT THE ETCHER. The etchings of Rembrandt were conceived as original ideas adapted to the peculiar restrictions and possibilities of the medium. Before Rembrandt, most prints were based on designs translated from other mediums. To acquaint a larger public with great paintings, the linear values of light and shade in the prints were distorted in striving for greater accuracy in presenting the likeness of a painting. With Rembrandt, however, began the modern point of view toward the graphic arts as a distinct means of artistic expression. He explored the whole range of vision in a series of infinite achromatic gradations.

France. In contrast to the emotionalism of Spanish art, French painting in the seventeenth century was under the influence of the French rational philosophers. The most outstanding painters who reflected the calm, classic monumentality of the French academy were Nicolas Poussin (1594–1665), Charles Le Brun (1619–1690), and Claude Lorrain (*Gelée*) (1600–1682), the painters of sublime, heroic, noble subjects. Others more concerned with the contemporary scene were Simon Vouet (1590–1649), Philippe de Champagne (1602–1674), Pierre Mignard (1610–1695), Eustache Le Sueur (1616–1655), Nicolas de Largillière (1656–1746), Hyacinthe Rigaud (1659–1743), and the brothers Le Nain, Louis (1593–1648), Antoine (1588–1648), and Mathieu (1607–1677). The French graphic artists of the time were best represented by Jacques Callot (1592–1635) and Abraham de Bosse (1602–1676), whose style though typically Baroque in subject and technical virtuosity was ideally suited to the delicate subtlety and small scale of the medium.

Sculpture

Sculpture in the seventeenth century became progressively more like the Baroque concept of architecture, seemingly restless,

with a great emphasis on chiaroscuro and recessive modeling. Despite its exaggeration of three-dimensional forms and, at the same time, in defiance of the inherent plastic qualities of the medium, Baroque sculpture developed certain features that are peculiar to the pictorial arts. Among these were a coloristic treatment of surface, the use of polychroming (in Spanish and Latin American colonial examples, especially), an interest in active motion (often giving the effect of a tiresome flutter of drapery or curls), and a concentration upon illusionism. This last tendency was revealed in a manner better suited to linear and aerial perspective in the two-dimensionality of painting. These affectations were not wholly abandoned until the end of the eighteenth century when they were superseded by the reforms in the Classic Revival. There were many sculptors but few of major importance in the formation and articulation of the Baroque style.

Architecture

The designs of Baroque architecture were massive, pompous, often somber, with broken contours and restless ornament characterized by the use of chiaroscuro. The opulence and colorful effect of the architectural style was in harmony with the character of the period, and while new developments appeared—theaters and imperial palaces adapted to the courts of the absolute monarchs—the reforms of the Catholic Reformation altered traditional forms.

Italy. The term *Baroque period* in Italian architecture refers to the style current between the last quarter of the sixteenth and the middle of the eighteenth centuries. The interest of the architect became concentrated upon the plastic handling of exterior and interior surfaces rather than the simple treatment of architecture as enclosed space. The recognition of space divisions was shifted from the closed form of the Renaissance to a more open form. In exterior planning, the space around buildings was organized and planned for magnificence of effect, so that the Baroque building dominated its surroundings in an imperial manner. The colonnade of San Pietro in Rome by Lorenzo Bernini (1598–1680) is an example of this ideal. The interior of Giacomo da Vignola's (1507–1573) and Giacomo della Porta's (1541–1604) Church of Il Gesu, Rome, was planned as an auditorium provid-

ing excellent acoustics for the new preaching order of the Society of Jesus. Some of the other important architects were Pietro da Cortona (1596–1669), Francesco Borromini (1599–1667), and Baldassare Longhena (1604–1682).

Spain. Spanish architecture from the fifteenth century until the beginning of the eighteenth century passed through a series of phases culminating in a style termed *Ultra-Baroque*. The plateresque style, which takes its name from its resemblance to the work of the silversmith (*platero*), incorporated traditional Gothic features in a transition to the Renaissance. Along with Mudejar (Moorish) elements the effect was highly ornamental though delicate. At the end of the sixteenth century the influence of Juan de Herrera (1530–1597) appeared in the Manneristic, gloomy style of austere classicism. In the New World the Spanish-Moorish style of the conquerors was adopted wholly but enriched by *tequiqui* or *Indianismo* (elements of the native workmen). The Herreran style was succeeded in the reign of Philip IV by the ornate Graeco-Roman forms of Giovanni Battista Crescenzi (ca. 1617). The work of Alonzo Cano (1601–1667) was inspired by the Italian architect Borromini, and is characterized by accentuations and remarkably skillful decorative invention. The Churrigueresque, named for José de Churriguera (1650–1723), was an extreme exaggeration of Baroque tendencies with elaborately contorted forms and mazes of ornate carving, in sharp contrast to the delicate severity of the early eighteenth-century classicism elsewhere in Europe.

Northern Europe. The Baroque style of architecture in Germany and Austria closely resembled that of Italy and Spain with serpentine columns, inverted pyramids, broken pediments, irregular façades, and elaboration of heavily carved ornaments. In France and England the architecture in the Post-Renaissance period is generally called "Renaissance," a term used to account for the time lag in their development of a consciousness of classicism. Chronologically, much of this French and English Renaissance architecture is Baroque or seventeenth century. In England the medieval style survived through the Jacobean period, with the Italianate forms finally replacing it through the designs of Inigo Jones (1573–1652) and Sir John Vanbrugh (1664–1726). Sir Christopher Wren (1632–1723) forecast the Georgian or eighteenth-century classicism by the great refinement of his work.

France. The architectural style of France in the seventeenth century was more restrained and classic, more two-dimensional than the sculptural architectural forms of Italy and Spain. In such projects as the east side of the Louvre and the Luxembourg palace at Paris, and at Versailles, there is an apparent delicacy of scale in detail. The château of Versailles by François Mansart (1598–1666) and Louis Le Vaux (1612–1670) was the enlargement of Lemercier's country villa for Louis XIII. The plan for Louis XIV's more imperial uses was that of an extended town house laid out between a court and a garden immeasurably amplified. Versailles must have presented a sterile effect before the gardens grew and masked the somewhat flat and linear aspect. The Baroque style in France is not unlike the eighteenth-century style; it is merely larger and heavier in scale. Other important Baroque architects in France were Jules Hardouin-Mansart (1646–1708), Claude Perrault (1613–1688), and André Le Nôtre (1613–1700).

THE ART OF THE EIGHTEENTH CENTURY

The art of the eighteenth century in France and elsewhere in Europe is called "Rococo," based on the word *rocaille* or shell. In England and in colonial North America the style of the eighteenth century is termed "Georgian." The chief centers of art in the eighteenth century were France and England.

Characteristics of the Art of the Eighteenth Century

The art of the eighteenth century is both an elaboration and a simplification of the Baroque style, with greater delicacy giving an impression of elegance. The total effect of the art of the eighteenth century is more fluid than the restless Baroque, more capricious and playful than the serious Baroque.

Painting

Eighteenth-century painting is quite varied in its forms. The apparent triviality of much aristocratic French painting was balanced by the sobriety of the works done for the middle class. England developed a pictorial tradition for the first time in centuries, and Italy continued to repeat the pattern of its glorious past.

France. In France in the eighteenth century a lively, colorful, decorative style in the tradition of the Flemish Rubens re-

placed the serious, formal manner of the native classic painters of the seventeenth century. There were two directions in French painting of the eighteenth century. The main tendency with its subject matter drawn from worldly pleasures was directed toward the aristocratic society—*fêtes galantes*, theaters, idylls, and the decoration of salons and boudoirs with mythological episodes in contemporary terms. Important painters were François Boucher (1703–1770), Jean-Honoré Fragonard (1732–1806), Antoine Watteau (1684–1721), Nicolas Lancret (1690–1743), Hubert Robert (1733–1808), Maurice Quentin de La Tour (1704–1788), and Jean Marc Nattier (1685–1766). The other direction in the painting of the eighteenth century is typified by the work of Jean-Baptiste Siméon Chardin (1699–1779) and Jean-Baptiste Greuze (1725–1805), in which genre motifs were treated with an emphasis on simple domestic virtues. The works of the latter painter exaggerated moralistic interpretation of the theme and sentimental values which were especially appealing to the sober, industrious bourgeoisie.

England. In the sixteenth and seventeenth centuries Flemish and German artists were imported from Europe as court painters to the English rulers. In the eighteenth century was the first re-appearance of a native pictorial art since the early Middle Ages. By the middle of the century, the aristocracy and the upper middle class were able to afford art patronage and thus developed the characteristic form of English painting, the portrait. Sir Joshua Reynolds (1723–1792) was president of the Royal Academy for decades. His *Discourses*, annual commencement addresses, established the authoritative academic style of historical painting. In his own work he did not entirely practice what he preached, and he became a popular painter of portraits. Sir Henry Raeburn (1756–1823) and John Hoppner (1758–1810) concentrated upon portraits emphasizing decorative rather than personal qualities, either of their own individual styles or of the characterization of the sitter. Thomas Gainsborough (1727–1788), although primarily a painter of portraits, gave his chief attention to the treatment of figures in the landscape. It was not until the nineteenth century that there was a demand in England for landscape painting as a distinct theme. Another type of painting in the eighteenth century was typified by the work of William Hogarth (1697–

1764). His subjects of social criticism were treated with storyteller's detail and moralistic emphasis. Engraved copies of his paintings made possible a wide dissemination of Hogarth's art for sale to the middle-class public.

Italy. The painting of Italy in the eighteenth century was primarily under Bolognese influence, with the violent realism of Caravaggio as the dominant tendency. There were, however, greater refinement and subtlety in the work of the Genoese Alessandro Magnasco (1681-1749) and in the portraits of Ghislandi of Bergamo (1655-1743). Giovanni Battista Tiepolo (1693?-1770) and other Venetians continued the grandeur of the tradition of Veronese although Tiepolo was lighter in color and mood. Antonio Canale, called "Canaletto" (1697-1768), was a painter of architecture, ruins, and Venetian vistas as well as of theatrical decorations. Pietro Longhi (1702-1785) recorded customs; he was a parallel to Greuze, but more vivacious. Softer and more atmospheric than Canaletto's works, Francesco de Guardi's (1712-1795) sparkling, lively pageants forecast the colorful brilliance of Impressionism. Canaletto and Guardi, despite their emphasis on detail and certain linear values, have a remarkably distinct visual impact even at a distance. This is probably a result of the use of cool colors and the almost abstract handling of compositional elements, retaining the character of the panoramic works of Veronese.

Architecture

In architecture the eighteenth century was a time of ornamental extravagance of a two-dimensional geometric nature rather than the organic structural forms of Baroque. It was based on shell and floral motifs, *chinoiserie* (based on the importation of exotic designs through expanded trade with the Orient) as in Chinese Chippendale, and undulating linear effects.

France. The Rococo architecture of eighteenth-century France is often termed "Louis Quinze" or "Louis Seize," narrowing the tendencies to specific chronological periods. The Petit Trianon at Versailles with its many classical details, the Prussian court of Frederick the Great in the "French style" at Potsdam, and the self-conscious bucolicism of the Hamlet of the Petit Trianon are typical Rococø architectural examples. They are small in scale,

with the concentration not on magnificent grandeur of exterior but rather on elegant intimacy of interior, and with the decoration adapted to the brilliant social life of the time.

England. The classic tradition of the Renaissance style characteristic of England in the seventeenth century was formalized by Sir Christopher Wren in the beginning of the eighteenth century into a style of dignity and delicacy, closer to Palladian architecture than the massiveness of the continental Baroque. Some of the influential architects were Sir William Chambers (1726-1796), James Gibbs (1682-1754), and the Adam brothers, Robert (1728-1792) and his three brothers, James, John, and William, who were directly inspired by archaeological discoveries of the eighteenth century.

Sculpture

Eighteenth-century sculpture was primarily a French art, an imperial, confident expression of the established regime. It featured the richness of the Baroque style, in contrast to the contemporary efforts to reform the Baroque architectural tendencies. There was also a marked heightening of the pictorial qualities of sculpture of the preceding century. Some of the sculptors were Edmé Bouchardon (1698-1762), Nicolas Coustou (1658-1733), Jean-Baptiste Pigalle (1714-1785), Étienne-Maurice Falconet (1716-1791), Claude-Michel Clodion (1738-1814), and Jean-Antoine Houdon (1741-1828).

IX

Modern Art: European Art since 1800

Modern history begins with the fifteenth century, but modern art begins at the end of the eighteenth century about the time of the French Revolution. New conditions at that time began to govern artistic production. There was no longer a market for the conventional religious and mythological themes treated by artists since the Renaissance. In modern art the consumer and the creator of art became separated by an ever-widening gulf through sudden and drastic social changes. The artist began to work for a broader public, although indirectly, for there were fewer patrons of art as such. The new public of the artist was less unified in its taste than the aristocratic patronage of Church, nobility, and state with their well-established culture traditions. Thus there is little truly monumental art in the modern period. There are large works of art, paintings, sculptures, and buildings, but few of them sum up the total era as a Romanesque or Gothic church was able to do.

Early in the nineteenth century many artists began to ignore technical and social limitations previously imposed on them by custom and patrons. Since Impressionism, artists have been primarily interested in aesthetic freedom and experimentation. Two alternatives were open to the modern artists in the earlier phase. Artists could conform to the standards of official art established by the academies, or they could strike out independently. As a result, some of the artists formed a new class, consisting of social outcasts or Bohemians, flouting ordinary conventions. The alternatives of the artists are twofold in the twentieth century also. An artist may apply his art commercially or he may remain an individualist but occupy a precarious economic position.

The art of the nineteenth and twentieth centuries may be divided into two basic attitudes: the investigation of the new role of the artist in society (from the French Revolution until the

third quarter of the nineteenth century), and the exploration of techniques and the expression of the artist's own personality (beginning with Impressionism).

REVOLUTIONS, REVIVALS, REACTIONS, AND REALISM

With the late eighteenth century, art became for the first time an expression of the middle class with political power, a new group which had no long-standing conventions of patronage. During the French Revolution, the nationalization of art collections which had formerly been the private property of the aristocracy gave artists an opportunity to familiarize themselves with the art of the past. Previously the "King's Cabinets" (royal art galleries) were "open to the French public" only one afternoon a year, and then by invitation only. Under the new circumstances of republican government, economic dislocation for the artist, and the availability of the art of past ages, art began a revivalistic phase, looking backwards for inspiration—an aspect not entirely lost in the art of the twentieth century, although there used for different reasons.

The Classic Revival

The Classic Revival of modern art was quite unlike the classicism of the seventeenth and earlier eighteenth centuries. Classic motifs were consciously revived to be used as a means of giving expression to the new political and social ideas of the time and of calling attention to possible historical parallels for such events as the founding of the American and French republics, and the consulship, dictatorship, and finally the empire of Napoleon in France. In England George III formed the United Kingdom in 1801, and Ludwig I sponsored a classic revival in Bavaria. Paris, Munich, and Athens, to mention only a few European cities, were replanned according to antique examples. Because of the educational methods of the time, which emphasized classical learning, the classical forms of antiquity were familiar. The ancient idiom was the natural choice of the creators of the new symbolism. Overt political reference in an incendiary painting like the "Oath of the Horatii" by Jacques Louis David (1748–1825) is completely lost in our day, but the painting was clearly interpreted as a call

to arms and a protest against oppression in the France of 1783 when it was first shown.

The Rediscovery of Antiquity. Although the educational background and the social, political, and economic changes in Europe and America were the dominant reasons for the development of Classic Revival art, the peculiar forms taken by the style in the visual arts were also direct outgrowths of archaeological discoveries, and especially of the written accounts and publications of engravings of those finds. The accidental recovery of the almost legendary cities of Herculaneum (1738) and Pompeii (1748), abandoned after the eruption of Mount Vesuvius in 79 A.D., challenged the imaginations of all men, for here was history miraculously preserved intact. The catastrophe, in which the scientist Pliny the Elder lost his life, had been recorded in ancient writings by Tacitus, Martial, Statius, and Marcus Aurelius, as well as in at least one eye-witness account by Pliny the Younger. Serious analysis of Greek antiquities in the book of engravings *Antiquities of Athens*, by James Stuart and Nicolas Revett (1762), added to the accuracy of the visual impression of the ancient world. Giovanni Battista Piranesi's mid-eighteenth-century engraved views of Rome dramatized the city in a manner that confrontation by the actual spectacle could never equal. The Adam brothers of England traveled, sketched, and published their views of the ancient world, along with many other young artists and gentlemen archaeologists. Coin and cameo collections were treasured, as they were easily transported into regions where classical ruins were no longer, or indeed had never been, extant. Cities like Dresden were called the "new Athens" with the slightest pretext.

Good Features of the Classic Revival. The foundation of public art galleries and museums during the French Revolution, and the establishment of special institutions for the training of artists in new centers, enlarged and spread knowledge about the art of the past. The Classic Revival swept away, for a time at least, much of the banality of aristocratic and bourgeois art, from the elegant boudoir decorations of Fragonard, who typified the triviality of the *ancien régime*, to the bathos of Greuze.

Bad Features of the Classic Revival. As a result of the foundation of new academies under systematic instruction based on theories about the art of the past, art of the Classic Revival became a "study," not a direct expression of the times. Reflecting a

reaction against the frivolous or sentimental tastes of the previous generation, a certain perfunctory treatment developed in many of the historical themes that artists used as subject matter after the Revolution was over. Some of the once fiery revolutionary artistic leaders began to be even more reactionary than one might expect, once the Classic Revival had been established. For example, even after he was in exile after Waterloo for revising his political allegiance once too often, Jacques Louis David managed to retain his artistic dictatorship of France. He stifled younger talents, such as that of young Baron Gros, who was really a Romantic in his outlook. Gros's painting of "Napoleon at Jaffa" was presented as a contemporary scene, full of human appeal, in contemporary costume, and in an exotic Oriental setting. But such apostasy by a pupil was not tolerated by David, and Gros, a disappointed artist, took his own life. Political parallelism bogged down into a pedantic illustrativeness in Europe, although the style did retain vitality in America, where there was more lively inspiration in the institutions of government and in the temper of the new nation. Only in the sculptured portrait busts by Jean Antoine Houdon (1741-1828) of France were the virtues of Roman republican portraiture actually realized. Finally, the greatest disadvantage to the continued success of the Classic Revival was its choice of what is considered today the "wrong" period of ancient art. Because of the restrictions of the artists' training and the lack of a view of the entire range of the productions of the Greek genius, there was a marked preference for the debased or Hellenistic styles rather than for the true Hellenic of the Classic period. The rescue of the Parthenon friezes by the Earl of Elgin, and their subsequent sale to the British Museum, where they could be easily studied, had little immediate or popular effect on art, although Canova did make a special trip from Italy to view them appreciatively.

Architecture. Besides the city plan, buildings took on the external aspect of antiquity. In France, under Napoleonic influence, the form chosen was predominantly Roman for its imperial scale and magnificence. A cultural rival, Germany promptly adopted the Greek forms for its classic revival. In England and elsewhere, as in America, the sources were used in accordance with the requirements of the particular building: Greek for small structures of less pretentious function, such as little garden houses, Roman

for massive buildings such as St. George's Music Hall in Liverpool. Triumphal arches were placed in streets and even in courtyards. Chalgrin's *Arc de l'Étoile* and Percier and Fontaine's Carrousel Arch in Paris were the most famous, but by no means were arches restricted to France. Triumphal columns, in imitation of the columns of Trajan and Marcus Aurelius, rose from the Place Vendôme in Paris to Baltimore, Maryland. Propylaeas in Berlin (Langhans' Brandenburg Gate), Munich, and elsewhere sometimes reproduced the ancient model in scale and detail, but the model was often used only as a point of departure. Often the nomenclature was sufficient simulacrum, as in the Pantheon in Paris, which resembles its predecessor in name only, and other domed temples under Renaissance rather than Roman influence. Gabled temples appeared in many sizes and guises: Smirke's British Museum and Bank of England in London; Vignon's Church of the Madeleine in Paris, originally intended as a hall of fame; and the Walhalla by Leo von Klenze in Regensburg, Germany, where the mythological vocabulary was becoming polyglot. Such monuments as the last two mentioned are especially interesting, for they demonstrate what became of the ancient styles after translation into the new vernacular. The Madeleine, the focal point of one of the radial avenues of Paris, is well situated on paper, but instead of dominating the landscape from a hill, it occupies a small depression in the urban thoroughfare. Walhalla, in gray-white stone, dominates the brow of the heavily forested hill; but it is set up on a series of ponderous platforms approached by ramps, as cold and forbidding as its inspiration, the Parthenon, must have been bright and inviting.

Sculpture. Despite the unreserved admiration of the Classic Revival sculptors for ancient sculptures, they, too, preferred the more florid Hellenistic to the Classic styles. Other factors contributing toward the artificiality of effect in Classic Revival sculpture were the essential falseness of pagan symbolism in predominantly Christian countries in an age of rationalism and growing materialism, and the purified nudity characteristic of the prudish nineteenth century. Each sculptor in the Classic Revival considered himself more "Greek" than any other. Bertel Thorvaldsen (1768-1844) of Denmark, Antonio Canova (1757-1822) of Italy, and John Flaxman (1755-1826) of England used "refined" classical subjects. The finished product was quite strongly influenced

by the fact that the actual stone-cutting was done by artisans from small clay models supplied by the artists, resulting in a certain remoteness or coolness of treatment. Canova and Thorvaldsen were very skilled technically and used historical and archaeological motifs with confidence. Cortot's "Coronation of Napoleon" relief on the *Arc de l'Étoile* was original in its successful contemporary application of a traditional apotheosis motif. Although the subjects treated by the sculptors were often overpowered by dehydrated symbolism, by the sterility of technique resulting from the indifference of the artist to the qualities of the material, and by the limitations of the medium, Classic Revival sculpture does mark a return to the more static quality of the plastic medium, a reform after the pictorialism of Post-Renaissance sculpture.

Painting. Classic Revival painting observed rigid conventions of technique and subject matter.

CLASSIC REVIVAL TECHNIQUE. The technical aspects of Classic Revival painting were based primarily on "rules" of composition and good design, theories drawn for the most part from the study of the works of the great masters of the High Renaissance. The main thesis was the insistence upon drawing, the belief that line contained everything of importance except the hue. This concentration upon contour, upon linear rather than painterly qualities, gave paintings the effect of "frozen sculpture." Figure compositions such as in David's "Oath of the Horatii" are stilted and melodramatic. The figures are strongly lighted from one side, heightening the sculptural effect, and arranged in a friezelike pattern against a fairly neutral background resembling a shallow stage. Although this simplicity and dramatic illumination could be very effective, as in the "Death of Marat," also by David, color was often relegated to a secondary consideration. David's portrait of "Madame Récamier" indicates, however, that he was able to use color subtly and effectively. A painter's training was derived largely by drawing from plaster casts of antique sculptures, often only a portion of a figure at a time. This *dissecta membra* method had a stultifying effect upon unified figural composition.

CLASSIC REVIVAL SUBJECT MATTER. Because of the insistence upon themes of obvious political significance in the earlier years of the Classic Revival, later artists, lacking the inspiration of important events, turned to purely narrative and archaeological sub-

jects. Examples of the debasement of theme appear in Gérôme's archaeological reconstructions such as "Pollice Verso" (the Vestal Virgins turning thumbs down on the vanquished gladiator), the "Assassination of Julius Caesar," and "*Morituarii Salutamus*" (saluting gladiators entering the arena), Gérard's "Cock Fight," and even the ever-critical David's trivial, domesticated "Paris and Helen." In the interests of balanced composition, the German painter Anton Raphael Mengs took liberties with the convention of nine muses surrounding Apollo; in Mengs's "Parnassus" five muses were placed on either side of the lute-playing god since, according to Classic Revival doctrines, *even* numbers were to be avoided. Classic Revival painting subject matter very quickly became academic, observing standard conventions and rules, once political conditions no longer required the services of the painter as propagandist. However, some paintings, even by the exponents of the style, were entirely free of the debilitating influence of Classic Revival restrictions; such are the remarkable portraits by David himself.

The Independents

A few important individualistic artists worked in the time of the Classic Revival, the Romantic Movement, and the academic and realistic styles. They reflected certain influences and aspects of the contemporary styles but managed to maintain real independence. Foremost of this group are Goya and Daumier, but Jean Baptiste Camille Corot (1796-1875) and Jean François Millet (1814-1875) were also important as revealing simultaneously Romantic and Realist tendencies. Corot had two distinct styles: the classic, almost Italianate, and the soft-focus (reflecting his mixture of scientific realism and photographic developments), with a poetic vision once so popular in works like his "Dance of the Nymphs." Millet, because of his insistence upon peasant themes, was imitated by most of the academic artists, but in his own work he remained a mixture of Realist and Romantic.

Goya. Francisco Goya (1746-1828) was trained in the classical tradition of the eighteenth century and became court painter to the king of Spain, but he remained an individualist and a Realist. The realistic tendency was most apparent in his portraits—exact likenesses and penetrating, malicious character analyses.

Romantic qualities appeared in his paintings of contemporary events, in which deeds were not glorified but only the brutality and suffering were shown. One of his most "modern" works in respect to color, compositional innovations, and feeling is the "Execution of Madrileños at Murat's Command" (or "May 3, 1808"). Other works, especially "Los Caprichos," an aquatint series, were satiric comments on his times and the weaknesses of mankind. The "Disasters of War" aquatints were done in the period from 1810 to 1813 but not published until 1863. Since they were obviously not intended for public viewing, they are the most revealing expression of a defeated Europe under Napoleon, bearing such despairing titles as "Who Knows Why?" The first of the modern painters in Spain, Goya retained his allegiance to the great seventeenth-century painters of his own country, especially in such subjects as the "Forge," reminiscent of seventeenth-century Velasquez. He was a persistent experimentalist. Pessimistic to the point of madness, for his own dining room Goya decorated the walls with a gruesome representation of Saturn devouring his children.

Daumier. Honoré Daumier (1808-1879) was another independent who crossed stylistic lines. With little art training in the formal sense, he became a lithographer contributing political and social caricatures to newspapers; hence his work was available to the masses of people. He achieved an enormous popular following in his own time although he was not financially successful. He was imprisoned and fined for showing Louis Philippe as Gargantua devouring the people and, again, as a gigantic political machine accepting bribes at one end and discharging favors and commissions at the other. Because of the political tone of much of his work, Daumier has often been regarded as a Realist; because of his sympathy for the common man, a Romantic. Owing to the necessity for potboiling throughout his life, Daumier was unable to accomplish much painting. His use of monumental simplifications and distorted forms makes his painted works seem very "modern." Suggesting forms by lines, he used color very sparingly and unnatural lighting. He never worked from a model, preferring memory painting. One of the few estimations of his work before the twentieth century was made by the serious art critic Baudelaire, who said that Daumier was one of the most important figures in modern art, not only in caricature.

The Romantic Reaction

Although the Romantic Movement in art was relatively short-lived as a distinct stylistic phenomenon, it reflected one of the basic philosophical approaches to art, the romantic as opposed to the classic point of view. Romantic art is colorful, personal, and expressive, and is perhaps best typified by the work of Rubens in the seventeenth century and the Expressionist painters in the twentieth.

The Romantic Movement. The Romantic Movement in nineteenth-century art was both contemporary with and a successor to the art of the Classic Revival. It was a conscious reaction against the Classic Revival, yet later was absorbed by it when classicism expanded its aims to include the more appealing features of lively color, more popular subject matter, and the close-up, resulting finally in the fully developed academic style of the mid-nineteenth century. Romanticism opposed the universal linear and idealized style of the Classic Revival. There had been romantic tendencies in Classic Revival art: Benjamin West's "Death of Wolfe," depicting a contemporary event in correct costume; Gros's aforementioned "Napoleon at Jaffa," depicting plague sufferers, done while the exiled David still exerted disapproving surveillance even from Brussels; and the extraordinarily original painting by the American Copley of the rescued "Tom Watson and the Shark," painted as early as 1773. The medieval traditions of the building trades had never died out in England, so that when the architectural aspect of the Romantic Movement, the Gothic Revival, appeared alongside the *chinoiserie* and the late Georgian and Regency classicism, it was really a survival of medieval craftsmanship rather than a revival of a style.

GENERAL BACKGROUND. Not unlike the literary tendencies of the time, the Romantic Movement in the visual arts encouraged the growing trend toward individualism with its interest in the "Common Man" and in "Nature." In painting, the concern with nature was expressed by emphasizing the moral values in the landscape. The change in literature from poetic diction, or abandonment of more formal verbal usage, was paralleled in visual art by a new use of technical and compositional elements. Romantic art preferred medieval or Christian (and more romantic) subject matter, the opposite of the pagan past of antiquity; and the exoti-

cally distant in place, especially the Orient, began to appear. At first this might seem to be a complete reversal of Classic Revival concepts, but actually the Romantic Movement was merely an extension of the idea of revitalizing the past and enlarging the opportunities to draw analogies between the present and the past.

LITERARY BACKGROUND. The writers of the Romantic Movement exerted a distinct influence on the artists, and especially on the architects, of the time. Goethe's essay *On German Architecture* was a plea for recognition of the great northern, and specifically the Germanic, contribution to culture. His enthusiasm, though well meant, was misplaced, for the façade of Strassburg Minster to which he referred was actually a French design. Writers on architecture shared a common abhorrence of the term "Gothic," because it implied a reproach for the barbarism of the Middle Ages. They preferred to call the style by national names, or "Christian," or "Pointed." Friedrich von Schlegel's notes on "Christian" art, Chateaubriand's *Génie du Christianisme*, Wackenroder's *Heart-Outpourings of an Art-Loving Lay-Brother*, and Ruskin's *Seven Lamps of Architecture* dealt with the moral aspects of art. Augustus Welby Northmore Pugin, the British architect, wrote many treatises on the details of English Gothic architecture after the success of his first lecture, "Principles of Pointed or Christian Architecture." "Gothick" novels, based on medieval themes, by Sir Walter Scott, William Beckford, and Horace Walpole; Victor Hugo's *Notre Dame de Paris*; and the "Dante Revival" in England, among whose sponsors was the father of the Rossettis, helped to foster this illusion of the past recaptured. "Ruins" were manufactured for the gardens of England and America, reinforcing the medieval illusion.

Subject Matter of Romantic Art. The subject matter of Romantic art was drawn largely from historical and literary sources. The Christian Middle Ages were preferred over pagan antiquity, in keeping with the emphasis on nationalistic and religious themes. The religious revivals of the nineteenth century—the Oxford Movement, for example—helped to strengthen this tie with the medieval past. Even the architecture of the Romantic Movement might be said to have a "subject," for it also depended on a creation of mood, a "feeling" for fantasy and the sublime, the remote in time and place.

RELIGION IN ROMANTIC ART. Romantic painting became pre-

occupied with religion, and this preoccupation took a number of curious forms. The most obvious religious painting was in conventional imitation of the "primitive" styles of the early Renaissance painters (hence called Pre-Raphaelite), especially with the Pietist (nonreligious) brotherhood of William Overbeck, in Germany, and the Pre-Raphaelite Brotherhood, in England. There were also the mystical visions of William Blake, who had been trained in the Classic Revival style, and the terrifying Biblical illustrations of Gustave Doré. The most original and naive religious expression was probably the landscape painting, whether of the Roman Campagna by the German idealists (Heinrich Maria von Hess and Philipp Otto Runge), the ubiquitous cows in the pastoral scenes of the Barbizon School in France, or the sensitively presented atmospheric conditions of England by Bonington, Constable, and Turner. Ruins and solitary figures were painted by Karl Gustav Carus in Germany, suggesting a spellbound mood that captured the nostalgia felt by many in the early industrial age. The anti-machine-age attitude was also reflected in the arts and crafts movements of John Ruskin and later of William Morris, who attempted to restore art to the people by reviving the sense of achievement and personal satisfaction through handicrafts.

EMOTIONAL PRECONDITIONING AND ROMANTIC ART. Romantic art depended heavily on emotional preconditioning of the spectator. It used as motifs universal experiences (pity, horror, and suffering), contemporary events, and nationalistic themes to achieve its effects. Contemporary persons were treated in art, as in Napoleon's heroic "Marshal Ney" by sculptor François Rude, as well as contemporary events, such as the catastrophe of the day, a shipwreck that had received sensational notices in the papers (Géricault's "Raft of the *Medusa*"), or wars and uprisings, as in Delacroix's "Massacre at Scio" (War for Greek Independence) and "Liberty Leading the People" (Revolution of 1828), or in Goya's "Execution of Madrileños" (Napoleonic conquest of Spain). Although the Common Man and the Noble Savage were characteristic figures in Romantic literature, they were not so popular in art as the Crusader, especially symbolic of the new nationalism, like Count Baudouin in Delacroix's "Triumphal Entry of the Crusaders into Constantinople." This last painting was popular because not only was it medieval, Christian, and na-

tionalistic, but it had the added attraction of being Oriental. The Algerian motifs. (Algeria was a proud possession of France) and harem scenes as well as the dynamic "Lion Hunt" by Delacroix indicate the exotic appeal of the East.

Architecture. Romantic architecture took the form of a revival of the Gothic, the crowning achievement of the Middle Ages, even in America where it could proffer no historical claim to its use. England produced such mansions as Fonthill Abbey (the home of William Beckford, designed by James Wyatt), recreating the medieval monastic style in papier-mâché and plaster on an imposing scale, and the remodeled Georgian "Strawberry Hill" of Horace Walpole. The latter was a literary rival of Beckford, and his house had vertical Gothic ornament merely superimposed upon eighteenth-century classical simplicity and horizontality. The Gothic period was regarded as the culmination of the religious inspiration of the Middle Ages. There were new churches in this style, Ste. Clothilde by Gau in Paris and Sir Gilbert Scott's Edinburgh Cathedral, as well as the secular usage of Sir Charles Barry's Houses of Parliament in London. But a number of old churches also benefited by the historical researches of the time. The thirteenth-century plans of Cologne Cathedral, incomplete since the late Middle Ages, were found and executed according to the best intentions of nineteenth-century restorers. The extensive remodeling and restoration work of Viollet-le-Duc in France, and that of Pugin and Wyatt in England, were examples of the archaeological use of the past. Mainly, however, restorations and reconstruction of the past, such as Cologne Cathedral and Ste. Chapelle in Paris, were entries in a competitive race among nations for cultural backgrounds. Related also to Gothic Revival architecture were the romantic gardens, especially those of Sir Humphrey Repton, which increased the medieval atmosphere.

Painting. As restrictive in their way as the rules of design of Classic Revival artists, certain compositional devices and technical conventions were adhered to by the Romantic painters. In contrast to their opponents' static and sculptural paintings on remote and stagelike settings, the Romantic painters used active dynamic designs, strong diagonals, and bright colors, and placed figures close to the spectator, low in the picture plane. Because of the emphatic appeal of the sense of movement and participation evoked in the beholder, Romantic paintings seem to have

been very popular with laymen. Many features of Romantic painting were taken over by the classic point of view and consolidated into the academic system. It was only because the Romantic style introduced a new note into painting that it had been violently attacked by Classic Revival artists upon its early appearances. A successful and well-entrenched painter often resists innovations at first, until he has time to assimilate them.

Géricault and Delacroix of France were the most typical Romantic painters. Théodore Géricault (1791–1824) first ushered the Romantic Movement into French painting in 1819 with his "Raft of the *Medusa*," which inspired the young Eugène Delacroix (1799–1863) as well as other artists. The unusual and the spectacular became the norm for Romantic painting. Despite the fact that the artists proclaimed individualism at all costs, they tended to form groups. There was the Barbizon School of painters in the forest of Fontainebleau, inspired in part by Corot, consisting of Théodore Rousseau, Constant Troyon, Charles François Daubigny, and Henri Harpignies, to name the better known. Another aggregate of painters was the Pre-Raphaelite Brotherhood in England, with Dante Gabriel Rossetti, Holman Hunt, John Everett Millais, and Ford Madox Brown its most successful exponents. Landscapists in England—Crome, Cotman, Girtin, Turner, Bonington, and Constable—though individual in approach were all united by choice of subject. "Ideal" landscapists and the medieval religious style painters of Germany banded together temporarily in fraternal though secular organizations.

Sculpture. The materials of sculpture are not well suited to the techniques, aims, and ideals of Romantic art. The dynamic compositional aspects suggesting movement and power are denied by the static quality of the medium. But in the "Marseillaise" or "Song of Departure" relief on the *Arc de l'Étoile* by François Rude (1784–1855), the Baroque gestures, strong diagonals of striding limbs and fluttering banners, open mouths, and grimaces were used to gain effects. In Rude's figure of "Marshal Ney," one of the chief characters of the Napoleonic legend, contemporary uniform was used in considerable detail, while up-thrust saber and strong facial expression lent force to the pose. Aside from the overt appeal of national, historical, or political themes, the Romantic sculptor also presented the power, beauty, and grace of the wild beast, the truly Noble Savage. Antoine Baryé (1795–

1875) is best known for his heroic and fierce animal kingdoms of regal lions and supple tigers.

Academic Consolidation

The Classic Revival in art, especially in Europe, absorbed the features of the Romantic Movement, consolidating into its academic system some of the more appealing qualities—popular subject matter, brighter colors, and compositional devices such as the close-up. Later on, the more detailed factual aspects of Realism were also incorporated in the academic style. In respect to its eclecticism, the Classic Revival was its own worst enemy. Earlier restrictions on subject matter and technique became confused with Romantic qualities. The glorification of the past of Greece and Rome merged with the idea of the historical illustration of any period. Narration took the place of political symbolism. Classic and Romantic were never really rivals even in the later years of the Classic Revival when the styles were concurrent, for exponents of the Classic Revival changed the style to conform to the new taste. Thus it may be said that the Classic Revival was not superseded, but that rather it committed suicide by taking the viper to its bosom. When Delacroix was finally admitted to the French Academy, David's successor Ingres said, "The wolf is now in the fold!" In every way the academic style became progressively more eclectic; the various items were selected from the past, polished, and fixed as an official expression by repetition and conviction.

International Popularity of the "Official" Style. Institutions of art training in Paris, London, Rome, Naples, Milan, Vienna, Düsseldorf, Munich, Mexico, and the United States made the academic style remarkably uniform, so that subject matter is no index to nationality. The German Emanuel Leutze's painting of "Washington Crossing the Delaware" is probably a greater symbol of America to Americans than any native American work. "The Country Doctor" by Sir Luke Fildes is another work constantly mistaken for the simple rural physician of the American frontier. The training of architects was even more predominantly historical than that of the painters and sculptors. It is not surprising that academic art became the "official" expression of the governmental decorative projects of most countries. The academic became established as an appropriate style of decoration symbolic

of greatness and magnificence in the imperialistic political schemes of the nineteenth century. But aside from its "official" application, it was a "popular" art at the same time.

Architecture. The term "eclectic" is preferable to "academic" or "official" in referring to the architecture of the style of the period. Defined, eclecticism is the principle of free choice among the historical styles of architecture, taking details that are different in origin and combining them to form a new style. Academic architecture is certainly a mixture of the "best" features—the Renaissance dome, the Gothic arch, and Roman columns, each increased in scale for greater effect. Public buildings from Brussels to Buenos Aires, from Minnesota to New Delhi, India, demonstrate the adaptability of this "International Style." Garnier's Opera House in Paris best demonstrates the power and confidence of the new manner, using the magnificent concepts of space and forms of the Baroque era to express the new "society" based on wealth. Most museums, libraries, concert halls, theaters, and other cultural monuments were in an eclectic style until recently. Business firms, especially banking and shipping firms, have also adopted the obvious symbolism of the eclectic style of architecture.

Painting. In painting as well as in sculpture, academic artists exploited the popular preferences for sentimental and anecdotal subject matter as well as the more elevated historical and mythological content. Jean Antoine Dominique Ingres (1780–1867), one of the great modern draftsmen and portrait painters, made his contemporary success, however, by using literary and historical themes. His allegory of the "Apotheosis of Homer," with Homer surrounded by the great figures in the history of art and literature, was typical of his method of working. Raphael, Pheidias, Corneille, Molière, and Racine are easily identified among the personifications of ancient literature and a scattering of divinities, but one personal touch mars the didactic perfection of the work: the visage of Shakespeare was cut off by the edge of the composition, an anti-British literary judgment. Ingres' "Joan of Arc," "Stratonice," the "Turkish Bath," and the graceful nude figure "The Source" set the style for nearly all the other painters. The work of Bouguereau was especially successful. Such works as his "Birth of Venus" forecast the nudes over the bar; the saccharine melodrama of "Mater Dolorosa" has many cheaply emo-

tional imitators even now. Moralistic comment appeared in most of these works although on a story-telling level that is difficult to translate in this century. Thomas Couture's "Romans of the Decadence" is the most celebrated example of historical-moral illustration. The English Orchardson's "Her Mother's Voice," Von Werner's "Congress of Berlin," and Meissonier's revivals of the glory of the days of the musketeers and his "Campaign of France" were typical themes, still popular today, albeit a bit dated. Heart-rending history was always pleasing, and thus it was that the paintings of the pathetic little princes in the Tower, the execution of Lady Jane Grey, and Napoleon in exile privately rivaled the admiration publicly expressed for the decorations on public buildings of more serious (and boring) treatments of battles. Aldous Huxley has characterized for us the noble-pet paintings of Sir Edwin Landseer as "those more than Christlike dogs."

Sculpture. Nearly all the sculpture after the 1830's and well into our own century has been academic in style. Peculiarly well adapted to the architecture it generally adorns, it is rather taken for granted. Stylistically the work is amazingly uniform, the subjects and poses heroic, the scale imposing. As a result, it is difficult to evaluate the works individually except to say that academic sculpture combines the styles of the Classic Revival, the Romantic Movement, and Realism into a most sophisticated form. Since few academic sculptors calloused their palms in casting or stone-cutting (both activities were considered heavy labor) there is also the tacit recognition of the machine age implicit in most of the examples. Carpeaux's "The Dance," a demirelief between two of the doors of the Paris Opera, demonstrates that academic sculpture had returned to the Baroque pictorialism reformed briefly in the Classic Revival. A portrait bust by the same sculptor evidences a want of aesthetic sensitivity in its classically nude emperor Louis Napoleon with drooping handlebar mustache.

Realism

Realism in art may be defined by vague and unsatisfactory phrases such as "reaction against romanticism," "maximum of fact with a minimum of content," "nature without correction," "scientific observation," or even "rational presentation of objects." But none of these negative definitions imply selection; yet

in artistic composition there is, of necessity, some selectivity. In literature Realism is more obvious than in the visual arts, but a general theory might be advanced that in Realism in art exact details are used as a means of expression. However, when those details are so emphasized that the painting or sculpture is treated in an unimaginative imitation of nature, Realism may be said to have degenerated into Naturalism. The gradual liberalization of Europe and the progressive political movements of the nineteenth century were the social climate of Realism in art. Certain aspects of Realism were later taken over by the academic artists and eclectic architects, especially in the obvious adoption of detail used for its own sake. Realism also formed the immediate source for Impressionism, the first artistic style in the contemporary point of view, lending to the Impressionists its interest in scientific information, the physics of color, the study of the science of optics, the sensation of sight, and certain aspects of photography, as well as its indifference to subject matter.

General Background. In French literature in the nineteenth century there were tendencies called Naturalist, falling into two groups. The first, the Impressionists, included the brothers Edmond and Jules de Goncourt, Alphonse Daudet, and Pierre Loti. The second were the Realists, Émile Zola, Gustave Flaubert, and Guy de Maupassant. In Norway, Henrik Ibsen was a Realist. Under the influence of admirers of Zola, a Realist movement in German literature developed in Munich, as well as one in Berlin. All the writers used certain methods of scientific documentation, accumulating evidence about the characters presented, and revealing personalities which reflected factors of environment and heredity. Although the literary works were planned and carefully composed, the plot was of secondary consideration. Along with the growth of socialism and the gradual liberalization of Europe, a note of pessimism came into the writings, showing an awareness of social problems, in a period when, otherwise, rampant nationalism was sponsoring racial optimism. Other pervasive motifs were the idea of the struggle for existence and strong anticlericalism. The writers of this time were convinced that they were working along the lines of truth, for their method had been confirmed by science. Yet science itself was still a controversial issue, especially the theories of Charles Darwin, popularized by the writings of Thomas Henry Huxley.

Painting. Some of the Realist tendencies found in literature were also apparent, although to a lesser degree, in painting. Nature became the model for the painter, the "grand manner" of the academies was avoided, and there was a refreshing absence of sentiment. These are rather negative qualities, but some Realist painters were able to convey the temper of the times. Although Adolph von Menzel (1815-1905) is better known today for his scenes of Prussian court life and re-creations of military and historical scenes, his paintings are important as early examples of the modern viewpoint in the subordination of anecdotal trivia to studies of motion and light and in the presentation of industrial activities in nineteenth-century factories. Wilhelm Leibl (1844-1900), a parallel to the more influential French Courbet, and pleinairist (open-air painter) Wilhelm Trübner (1851-1917) also painted factual works but possessed pictorial imaginations that raised them above the level of their academic contemporaries.

Gustave Courbet (1819-1877) is well known for his political activities through his distant connection with the upending of the column in the Place Vendôme during the Commune uprising of 1870 when he was an officer of the Commune. His art was publicized in his own time by his press-agent tactics in promotion. Actually, he was a wealthy peasant who painted serious and gigantic compositions from his own frame of reference: village life in Ornans ("The Funeral at Ornans," "Good Day, Mr. Courbet," "The Stonebreakers"), lively scenes of hunters and deer in the familiar forests, and the monumental "Allegory" of life in the artist's studio. Radicalism was charged to Courbet because he painted the famous funeral scene in ordinary terms, not in emotional or pathetic narration. His painting was as inhumanly keen as the camera eye. He participated actively in the anticlerical movement of his day, but most of his anticlerical works have been destroyed. A transitional figure, Courbet is of immediate concern at the beginning of the contemporary point of view in art because he experimented with techniques, often applying paint with the palette knife to achieve different surface effects.

Sculpture. Realism in sculpture had few exponents. The excessive preoccupation with cuff buttons, waistcoat wrinkles, and knuckle joints in most academic sculpture of the nineteenth and twentieth centuries has caused the term Realism to be misapplied to purely academic works. There were two important European

sculptors who may be classified as Realists. One, the Belgian Constantin Meunier (1831–1905), was a true Realist in outlook and subject matter. Interestingly enough, his figures are not detailed, but at first glance the surfaces appear rough, suggesting the *tache* system of painting in which the unevenly applied blobs of thick color create textures that gain vitality through the play of light. There was no glorious “message” in his presentation of figures of powerful industrial workers, stevedores, porters, and miners. He simply recognized the industrial population as a new and very real economic and political force in the artistic scene no longer crowded with cavaliers, kings, and cardinals. He showed, without sentiment or conventional narration, the dignity of man at work. Auguste Rodin (1840–1917) was a French sculptor who is variously classified—as a Realist, a Romantic, or an Impressionist, depending on which works one studies or what thesis the student is trying to demonstrate. In many respects Rodin depended on the unfinished effects of the late works of Michelangelo, which might be called kernel figures not fully liberated from their stone shell. His roughly hewn stone framed the smooth modeling of surfaces representing flesh. Like Meunier, Rodin, too, omitted detail in the photographic and academic sense. The alternating play of light over the projections and concavities of Rodin’s sculptures gives them an exceptionally lively aspect.

Architecture. There were undeniably realistic aspects in the architecture of the second half of the nineteenth century. Architecture, although one of the “fine” arts, is by its very nature practical, too. The term “realistic style” in architecture may be applied to any building which expresses its materials, method of construction, and purpose or use directly without strongly reminiscent forms chosen at random from the entire history of architecture. In this respect Realism is the very antithesis of eclecticism. Because of the needs of the industrial age new forms were required for which there were no historical precedents. Previously, manufactured articles had been made in the home, but the industrial revolution made factories essential. New kinds of schools began to expand whose curricula were concerned with building materials and techniques, such as the *École Polytechnique* in Paris and the Royal Polytechnical School in Berlin. The great exposition of 1851 in London is memorable because Sir Joseph Paxton’s Crystal Palace was the first prefabricated building. The

metal frames and the four-foot-square sheets of glass, the largest size then available, were made in various foundries and glass factories of England and shipped to Hyde Park to be assembled. Dutert and Cottacin's Hall of Machinery in the Paris Exposition of 1889 presented through its network construction a bare-bones type of beauty that was suddenly recognized as equal in its own way to the painted plaster embellishments of conventional buildings. The classical Renaissance exterior of Labrouste's Bibliothèque Ste. Geneviève in Paris screened an exposed interior construction of glass and cast iron (1857-1867). Eiffel's dirigible mooring mast for the Paris Exposition of 1889 has, strangely enough, succeeded the cathedrals for immediate identification of France. Actually, the most realistic architecture developed in the United States, where special conditions fostered its rapid growth. The American invention of the interdependent skyscraper and elevator, and the dramatic principle of the Roeblings' suspension Brooklyn Bridge, have become trademarks of the contemporary point of view.

THE CONTEMPORARY POINT OF VIEW

After the Romantic Movement, art like all other forms of intellectual activity entered upon a new phase, although there was a noticeable time lag and the most obvious results of the freedom from restraints were not apparent until the twentieth century. Beginning with the Impressionists a new underlying principle has governed the production of art. For convenience we may call it the contemporary point of view, which places the emphasis upon techniques, methods, materials, or the feeling of the artist about the work rather than the significance of the work itself. Perhaps the indifference toward the finished object has been the very reason that there have been no truly monumental works of modern art, since contemporary art manifests extremely individual attitudes. All modern art since the late eighteenth century has been a series of reactions against the status quo. But artists still painted subjects directly inspired by the visual aspect of the world, not copies or imitations of nature, but recognizable studies based on conventional appearances and subject to conventional interpretation. By the middle of the nineteenth century, however, science had obviated imitation of natural appearances by pre-

senting the world with the labor-saving device of the camera. So refined and complete was the conquest of the visual world that artists were compelled to develop new resources, to become introspective in order to seek a new expression. These artists like their predecessors have gone to the past for inspiration, but for different reasons and with quite different results.

Impressionism

The style now called Impressionism extended the visual experimentation of Realism. Impressionism reflected two important alterations in the painter's outlook. The first was the interest in local color, something relatively few artists had concerned themselves about in the history of art owing to the superficial differences in color caused by varying sources of light. Consequently, artists had often ignored the color of the object in the interests of composition. The second was the discovery of the fascinating possibilities of ordinary objects viewed from unexpected angles or in unfamiliar ways. Realism with its camera eye, when the artist was reduced to the transcriptive role of a nature illustrator, was the immediate inspiration of a group of modern artists who began to explore the possibilities of reproducing the image received by the retina without regard for its meaning. This theory was based on the fallacious notion that vision is passive and that sight has meaning without being related to a function of the brain. Impressionism was primarily a painterly style; there were few evidences apparent in the other visual arts with the possible exception of plastic surfaces treated by Rodin and the Italian sculptor Medardo Rosso. The name "Impressionism" was bestowed as a term of abuse by a journalist upon viewing the first showing by the group in 1874. The word was based on the title of Monet's entry "Impression: Rising Sun." As a rallying point for ridicule the name caught the public fancy (in fact it is still mistakenly applied to nonrepresentational art), and the Anonymous Society of Painters, Sculptors, and Engravers decided to change its name to the *Peintres Impressionistes*.

Technical Aspects of Impressionism. In contrast to the clever smoothness of application of paint to a canvas surface by academic artists, the Impressionists proclaimed the medium by undisguised brush strokes. The style in its purest form used no contours. Primary colors were applied directly to the canvas and

juxtaposed to other pure colors in order to obtain mixtures or secondary hues as well as achieve great brilliance. The colors were blended not on the painter's palette but in the eye of the beholder—fusing blues and yellows into green, for example. The Impressionists painted subjects previously considered unpaintable or at best undesirable, such as the atmosphere of rain, fog, sleet, or snow, and shimmering reflections on water or cobbled streets. Before Impressionism, nature was considered suitable for recalling on canvas only in its fair-weather aspects or during storms of Olympian proportions.

Advantages and Disadvantages of Impressionism. Impressionism achieved a number of good things. It became pleinairist (out-of-door), eliminating the even tone of studio lighting by relieving it of studio dullness. The quality of shadow was analyzed with its reflected colors and light. The association of color and light had been realized by Delacroix, but until the Impressionists, nineteenth-century artists had not exploited the discovery. Artists in Rubens' time had filled their shadows with color, but the nineteenth-century academic painters had muddied their colors in imitation of Old Masters which had darkened from age. Disadvantages of outdoor painting were that the intensity and transitoriness of light made color values incorrect when viewed indoors. Subtlety was lost by the custom of painting *alla prima*, directly on canvas without preliminary sketches and undercoats, not to mention the neglect of composition.

Parallels to Impressionism. The music of Impressionist composers is not unlike the painting, for in it there were no monumental works. Even the most extended instrumental composition of Claude Debussy, "*La Mer*," is a series of three tonal images representing different aspects of the sea. The American expatriate painter Whistler borrowed musical terminology for titles, "Études" and "Nocturnes." The visual source of the composition of much Impressionist painting was based on the importation of Japanese prints into Europe. Many of the Oriental color prints were cut down for easier shipping and, as a result, have some curiously truncated compositions. The effect of exposure to the exotic Oriental art is especially noticeable in the boulevard paintings of Pissarro, in the views of London and Venice by Whistler, and in the figure compositions of Manet, Toulouse-Lautrec, and Cassatt. In physics there was no justification for the belief in

retinal fusion held by the Impressionists, but there was a theory of a vibrating light wave which was not fully understood or exploited by the artists.

Growth of Artistic Independence. Before the Revolution of 1848 juries for French art exhibitions sponsored by the academic artists or official artists were elected by the exhibitors of the previous salon. But during the Second Empire the system was altered. Juries were composed of members nominated by the administrators of the Beaux Arts Academy and by artists who had previously won medals and therefore did not require jury approval to exhibit. This custom automatically secured the re-election of a jury with the same viewpoint each year. Furthermore, the system excluded works that did not conform to the works shown in previous years, protecting the well-established artist whose works might be detracted from by the introduction of original or conflicting ideas and styles. By 1863 the outcry against the jury system became great enough to persuade Louis Napoleon to order a special exhibition gallery set up in the Palace of Industry where space was allotted to rejected pictures, called the *Salon des Refusés*. It was under these circumstances, then, that Manet became notorious for his works and that "modern" art was exposed to an interested but often hostile public view.

Division in the Ranks. The divided-color theories and other conventions observed by Impressionists had fundamental deficiencies which were discovered early by their practitioners, and they were abandoned almost immediately. Nevertheless we still use the term Impressionism for the sake of convenience. Many of the so-called Impressionists developed individual styles, but as a group they did form the vanguard of the contemporary point of view in art. The Impressionists became divided among themselves, not only on purely theoretical grounds but on technical grounds as well, such as a linear as opposed to a painterly approach, and they also differed in choice of motif. Mainly the elements of the painters' personal styles were based on their choice of mediums: oil, water color, pastel, or prints. Further divisions among them occurred in such important elements as their handling of space, the treatment of surface design, and the use of balanced or unbalanced compositions and other conventions of painting.

Precursor Manet. Édouard Manet (1832-1883) is the real precursor of Impressionism. In many respects he was more tradi-

tional than the other Impressionists. Unlike them, he took little notice of changes in local color, reflection of light, or different sources of illumination. In many respects his work was influenced by the seventeenth-century Spanish painters Velasquez and Zurbarán, and the Italian Caravaggio, as shown by his use of flat illumination of figures against dark backgrounds. In these early (pre-1865) paintings, Manet's models were shadowed only at the edges. Later his work showed an interest in movement and sources of light. Manet is best known for his faculty for attracting attention by painting controversial pictures, establishing the pattern for unfavorable publicity that has been the lot of modern art ever since. His "Luncheon on the Grass" was controversial because recognizable Parisians were shown picnicking with nude models, but in technique, especially in the still-life lunch in the foreground as well as in the traditional composition, it was a very conventional painting. In his use of decorative pattern and flat color, Manet was an immediate forerunner of Gauguin and Matisse, as in the classically titled but obviously contemporary courtesan with the challenging glance, "Olympia." Reminiscent of Goya's "Majas," mid-nineteenth-century "Olympia," in her traditional absence of attire except for the shoestring tied about her neck, offended public taste. In Manet's later works showing mirrored café bars and other themes, he used the tache system of applying paint in small patches, each spot carefully formed and placed in such a way as to reflect light from a roughened surface. It was mainly through these works that Manet became the chief founder of the contemporary point of view, by his revelation of technique, insisted upon, not concealed, even when painting traditional motifs.

Monet and Pure Impressionism. Claude Monet (1840-1926) was the technical innovator of the Impressionists, and he never departed from his initial Impressionist technique. Trained in the academic system, Monet met artists and writers in the cafés of Paris and had much opportunity for artistic discussion. In 1870 he had gone to England and been greatly impressed by Turner. Cézanne once said of him that he was a magnificent eye "but only an eye." Monet's method of working would serve to support Cézanne's criticism. He lined up a number of fresh canvases in a row and worked on one until the sun advanced, then moved on to the next and so on, painting the same subject, for example,

haystacks, under many different conditions of light. Hence one finds many treatments of the same theme done even the same day and separated only by a few brief hours. His choice of motif was always significant: the poplar tree, which has such interesting contrasts and reflecting qualities on its leaves that constantly shiver in the wind and shimmer in the sun; lily pads, reflected in the ripples of transparent and light-reflecting water; railway station sheds in which the steam obscures detail; bright fields with women picking flowers; and off-center close-ups of Rouen cathedral with none of the sculptural detail of recessed portals and pierced towers one associates with the Gothic style, but instead with a pattern of colored light reflected from the stone. The murky atmosphere of foggy London, and that of Paris along the Seine, were popular themes for the pure Impressionists such as Monet and his immediate followers.

Degas, First Defaulter. Edgar Degas (1834-1917) was the first to quarrel with the limitations of Impressionism. He was able to adjust the new fresh color to the re-establishment of contour by using pastels in which color and line became fused. Unlike that of Monet, who had been influenced by the color theories of Jongkind and Boudin in his pure light discoveries, Degas' training had been academic and inclined to drawing. He refused to paint out-of-doors, saying somewhat dourly that "painting is not a sport." His sketches of the race track were later translated into painting in the studio. Strongly influenced in his compositions by Oriental art, he painted largely genre scenes, such as banking houses and cotton markets in New Orleans, where he visited relatives for a time. His presentation of people was intensely impersonal, and he showed how people act without creating characterizations. He demonstrated the dancer in the ballet, the milliner or the laundress at her tasks. His dancers do not glorify the star, but indicate the candid-camera technique of catching the object off guard, the long hours of practice, the adjustment of slipper straps, and the falling curtain of the performance with others standing in the wings, not as recognizable individuals but as people at work.

Other Impressionists. Camille Pissarro (1830-1903) was inspired by Constable and Turner in England and by Oriental art. He remained a true Impressionist, concentrating his most successful efforts on the dramatic vistas of the streets of Paris in the rain,

at night, or in sunshine. Auguste Renoir (1841–1919) was an important technician of Impressionism because of his preoccupation with color in figure compositions on primarily optimistic themes such as beautiful women, rosy children, gay dancers, and holiday crowds, idealizing his subject in contrast to the cynicism and bitterness of Degas and Toulouse-Lautrec. His nudes in particular have a monumental quality and treatment that relate them to the work of Rubens and the painters of the past who painted the more joyful aspects of life. The Macchiaioli, a group of painters in Italy working quite independently of the French group, and really more closely related to Courbet and Realism, also employed the divided-color theory. Alfred Sisley of England was close to Monet and Pissarro in both technique and choice of theme. Berthe Morisot of France managed to create an individual style though she was influenced by Manet and Degas. Henri de Toulouse-Lautrec (1864–1901) like other Impressionists chose places of public amusement for his themes, but with a sharp difference. Embittered by his own deformities, he treated other aspects of life, often sordid, even in posters for cafés advertising the entertainers. He combined flat color patterns in the Oriental manner and sharp black lines which appear to bite into the color area. Somewhat like Degas, he abandoned the amorphous aspects of Impressionism and created through expressive line his surprisingly appealing works, some of them cruel caricatures, others sensitive revealing moments.

Neo-Impressionism

By the end of the eighties a group of artists strongly influenced by the Impressionists appeared, with a technical innovation. The brush stroke became the chief concern. Paul Signac, for example, painted his scenes of Paris and the countryside with brush strokes in rectangular shapes which gave a strange effect when viewed closely. Pure colors were still used, but the surface took on a rather busy look. Georges Seurat was a pointillist; his style was named for the perfect roundness of his strokes applied in the size of the average lead-pencil eraser. Others joined in this new form, but the gigantic canvases of Seurat remain the major works of serious stature. His paintings were important though infrequent, for they forecast the preoccupation with geometry and formal structural elements that are encountered in the work of the Post-Im-

pressionist Cézanne and the abstract artists of the twentieth-century styles. The precise and orderly manner in which Seurat arranged his figures in intervals of space reminds one of the classic periods of art, especially in his work "Sunday Afternoon on Grand Jatte."

Post-Impressionism

Late in the century other artists, once inspired by Impressionism, began to react against it. Such independents were Odilon Redon, Pierre Bonnard, and Édouard Vuillard who worked beyond the limited color expression of Impressionism. But the major figures in this reaction against Impressionism were Cézanne, Gauguin, and Van Gogh, from whom stem the major streams of the twentieth-century styles. In Post-Impressionism can be seen the return to formal structural problems, a concern for the decorative possibilities of surface design and meaning of color, and the first conscious use of expressive distortion for preconceived effects. The Post-Impressionists in musical composition suggest some of the same solidity and form. The musical compositions of Ravel, as a distinct parallel to Cézanne, have definite patterns of harmonic progression and definite closing chords at the end of each group of phrases, and are opposed to the amorphous, atmospheric quality of Impressionist music. Ravel, also called a Post-Impressionist in music, employed distorted musical effects, dissonance made unexpectedly effective by whole-tone scales, much as Cézanne employed color and design.

Cézanne: Founder of Modern Art. Paul Cézanne (1839-1906) is the dominant figure of Post-Impressionism, for he attempted to arrive at a new structural solidity in contrast to the ephemeral optical realism of Impressionism. Twentieth-century art is often simply termed "Since Cézanne." He became the forerunner of Cubism and of all the intellectualized abstract art forms of the twentieth century. Cézanne represents the classic point of view toward form. Although he was conscientious he was too timid and had started too late in life to fully master the technique of painting; he never completely realized his aims. He is regarded as the key to modern art. Unlike the artists of the Renaissance who conceived of each entity in a painting as a separate unity and finished each part individually as if it were complete in itself, Cézanne studied the interrelationships of parts. His view of art as

the crystallization of nature extended to the whole field of the composition. His landscape generally was organized into three distinct horizontal areas, foreground, middle, and background. The focal point of Cézanne's emphasis is placed near the front of the composition although this is not necessarily to be found low in the picture plane, but often is represented only by the upper branches of a sturdy pine tree. In Cézanne the spectator enters the space, unlike either romantic landscapes where the spectator merely yearns to become a part of the picture, or the vast vista peopled with tiny figures in classic landscape painting where the spectator is excluded. Cézanne believed that all nature could be reduced in art to certain basic forms: the cube, the cone, and the cylinder. In his "Mont Ste. Victoire" the mountain is a cone, the tree trunks are cylinders, the houses cubes. He treated leafy masses of trees as planes, not as separate leaves and branches. In his choice of motifs Cézanne preferred landscape, still life, and a number of figure compositions, always formal in design. Besides unifying composition through interrelationship of parts by emphasizing planes, he also exaggerated the angles and curves, the illusions of form in nature, for shapes often appear to be warped when seen next to one another. This use of distortion was an expressive device to indicate feeling about an object and to show what was really there. Cézanne remained an out-of-door painter, for he said he wanted to paint like Poussin (a seventeenth-century classic French painter), but from nature, not in the studio. Three years before he died, he began to receive favorable notice.

Gauguin and Van Gogh: Founders of Expressionism. In contrast to the intellectualism and architectonic character of Cézanne's painting, there was developing the decorative, individualistic, and personal expressiveness of other Post-Impressionist painters. The most important of these were the half-Spanish, half-French Paul Gauguin (1848-1903) and the Dutch Vincent van Gogh (1853-1890). Gauguin's own background was colorful, and may have influenced him in his sense of primitive art as a source for artistic inspiration. Tiring first of the bourgeois life, then of the Bohemian, he finally went to the South Seas, where he was able to bring out of the brilliant settings some of the powerful simplification and vividness that created an art at once symbolist and decorative. Much of his work at Pont-Aven, while he was still in France, had been influenced by peasant art, especially the

medieval folk shrines. He used the resources of museums knowingly for descriptive perspectives and other dramatically arresting devices in his figure compositions. He was something of a showman in an age before the triumph of press agency; his religious titles on pagan or barbaric themes and his flouting of conventions helped make him a controversial and memorable figure. Van Gogh, on the other hand, was socially conscious, excessively concerned for the oppressed. He was religious and cut off from his associates by an unbalanced personality. His highly personal paintings of everyday objects became portraits, whether of himself, a chair, shoes, or his room in an asylum. His frenzied brush strokes and his preference for the death-symbolism of whispering, gloomy cypress trees in contrast to Cézanne's tranquil, sturdy pines and the cheerful, flickering poplars of Monet indicate his outlook. He also painted agitated wheat fields, his ubiquitous sunflowers that seem about to drop a petal, the swirling sky of a starry night. All these reflect the new attitude of the modern artist toward subject matter or motifs—personal, and highly charged with emotion. In this respect Van Gogh is related to the more subjective expressions of twentieth-century art. Despite his own detachment from people or inability to communicate with them in his own life, his work often speaks directly to modern spectators whether they know anything about him or not. His name is perhaps the best known in modern art today, by reason of the extraordinary popular appeal of his painting.

The Twentieth Century

Our era is probably more complex than others, and it certainly seems so because it is closer to us. Time has not sifted the enormous amount of information available to us. The onlooker who is trying to understand modern art of the twentieth century often concludes superficially that it is impossible to make any general statements. But the new and often mystifying "Isms" of the art of the twentieth century have grown logically out of the tendencies of nineteenth-century art, the aesthetic discoveries of the artists, and their new position in the world. Twentieth-century activity in the arts has centered in Paris, especially in the Montmartre and Montparnasse districts. The French influences are generally referred to as the "School of Paris," although that is merely a term suggesting the contemporary point of view em-

braced by the clique working in and around Paris; oftentimes the chief exponents have not been French at all, but, as in the case of the Spaniard Picasso, of foreign origin.

The Artistic Milieu. The social, political, and economic milieu in which the twentieth-century artist has found himself has had a great deal to do with the formation of the peculiar directions taken by painting, sculpture, and architecture. Perhaps only the architect is in a position of relative security since, paradoxically enough, his artistic concerns are firmly attached to business. The painters, sculptors, and print makers, on the other hand, have had no practical function within the established social pattern. Today some artists are able to combine teaching with the practice of art, but this generally reduces production and distracts the artist. Many contemporary sculptors make their living as welders or industrial designers. But well into the first half of this century artists have been social outcasts, "Left-Bank Bohemians," not because of their eccentricities of dress (berets, beards, Byronic collars, or soiled batik) but because of the impractical nature of their contribution to society. The visual arts communicate with the common man, but modern art is so varied and individual an expression that often the average person has been at a loss to understand the message which the artist has transcribed for him. The technological advances in the printing and publishing industries have made possible a wider visual acquaintance with modern works. But the art of the twentieth century has been, and still remains, highly individualistic and introspective.

Modern Art as Oblique Expression. Modern art is not often an obvious and direct expression of external conditions. Yet it has been used as a direct propagandizing agency, or vehicle of protest, as in Mexico after the Revolution in the period of reconstruction and development. The Spenglerian pessimism and nihilism following World War I were reflected in the defeatist artistic movement of Dadaism. The growth of Futurism in Italy early in the century accompanied the frenzied nationalism of the Italian Fascists. In America the great depression and the Federal Works Project crystallized in the Regionalism of the thirties; commercial patronage in the next decade led to what is humorously called the "Pepsi-Cola Forties" with patronage or sponsorship by large business corporations. Technocracy was envisioned by advocates of "Machine Art." The popularization of Sigmund Freud's theo-

ries has made Surrealism familiar if not entirely intelligible to the layman. Some critics have insisted that the art of Europe in the twentieth century has reflected a decaying society, a theory which might well be supported by a rapid inventory of the wars and disasters overtaking Europe in this century. European artists appear to have divorced themselves and their art, withdrawn from problems of general interest or immediacy, or escaped into a pre-occupation with personal solutions to aesthetic theories, not to world problems. The art of the New World, both North and South American, on the other hand, for a time tended to be more concerned with human affairs and to be expressed in subject matter in a recognizable form. Recently, however, this is no longer necessarily true of the art of the New World.

History of Art and Artistic Inspiration. The arts of the past and of other cultures have been important sources of style for the twentieth-century artist. The entire history of art, including contemporary primitive cultures, has been studied by modern artists. The differences between the museum object and the modern work, however, are always more striking than the similarities. These visual influences do not denote mere copying of works of art of the past. The point of view of contemporary artists, beginning with Impressionism, has shown an interest in techniques, in manipulating the materials, not a concern for the meaning or use of an art object in its own social setting. Museum collections have come to be studied for the technical secrets they reveal. Other discoveries, particularly in psychology, have formed new wellsprings of artistic inspiration.

Evidences of Artistic Borrowing from the Past. Especially in very abstract and totally nonobjective art, where subject matter is completely absent, there is ample evidence that modern artists have experimented with the technical processes and methods used by craftsmen in the past. The great sophistication of modern life and the dissemination of scientific knowledge of remote or past areas has been made possible by publication and by collections in art and anthropological museums open to the public. Some of the artists whose works were overtly subject to these exotic sources as their main inspirations are: Franz Marc, influenced by prehistoric cave art; Matisse, by Persian painting; most of the Impressionists, by Japanese prints; Manet, by seventeenth-century Spanish painters; Dali, by the seventeenth-century Dutch double-

images ("trick" paintings of two quite different subjects treated simultaneously in a realistic manner but conveying a decidedly "spooky" feeling to the spectator); Cubists Picasso and Derain, by African Negro sculptures; Modigliani, by Gothic sculpture; Rouault, by Coptic textiles and medieval stained glass; Paul Klee, by child art; Ivan Mestrovic, by Assyrian sculpture; Gauguin, by Egyptian and South Sea Island art; Picasso, by Greek vase paintings, especially by the white lecythoi or funeral jugs, and by Catalan frescoes and Romanesque manuscripts; and German Expressionists, by peasant art. Unconcerned with the social meaning and use of the earlier art object, these modern artists have been solely interested in the experimentation with techniques suggested by the old object as a means of expression.

Other Sources of Artistic Inspiration. The discoveries of the psychologists have had an important effect upon twentieth-century painters who have been allowed to express the unconscious which had previously been unrecognized. The Surrealists have thus exposed a whole realm of imagination and associations, although the Surrealist movement in art was heavily influenced by literary values and laden with symbols of a verbal nature. The "primitive" or self-taught painters outside the traditional educational pattern of the artist may be considered as Expressionists. Henri Rousseau (*Le Douanier*) and Camille Bombois in France represent the colorful individualism of the neoprimitive painters of today, whose art, like that of the real primitives—children, the insane, contemporary tribal groups, prehistoric man, and peasants of the recent past—captures the essence, often by conventional means, of any object or situation. One of the "sports" of modern art, Dadaism, a form of aesthetic nihilism, was really related to this discovery of the unconscious and the unaware.

Directions of Twentieth-Century Art. There are two main traditions in the art of the twentieth century which formed the original and opposite styles, the Abstract and the Expressionist. The Post-Impressionist painters were the starting point of the entire twentieth-century movement in art. Cézanne's intellectualized, geometric abstractions suggested the mechanomorphic forms beginning with Cubism. The decorative, colorful, and emotionalized personal expressions of Gauguin and Van Gogh established the mood of biomorphic art.

From these two extreme points of view in art, a third tradition,

called "Abstract Expressionism," has developed, now well advanced as a separate tendency and perhaps the most important of all three, though it was formed by the intermingling of the two original streams. The blending of the two traditions into Abstract Expressionism has formed most of the painting, sculpture, and architecture produced in the middle of the present century. The mixture has had the good effect of modifying the chilling pure science of the one, and disciplining the emotional exaggeration of the other. Briefly in this century there has been a fourth development, largely independent of Europe in its inception: the national style of Mexico in the twenties and the regional style of the United States in the thirties. The chapter on the art of the Americas treats this phenomenon.

Twentieth-Century "Isms" of Modern Art. The so-called "Isms" of twentieth-century art—for example, Cubism, Fauvism, Futurism, and Regionalism—are all relatively short in duration. But, unfortunately, the labels have prevailed long after the styles have been superseded or transformed by ever-seeking artists into new and more significant forms in the major modern traditions. Thus any art which is abstract in technique is often mistakenly dubbed "Cubism." Even more extreme modern techniques are invariably and incorrectly referred to as "Futurism," a word that somehow suggests to the ill-informed user intolerable excesses of modern artistic madness. A popular, though wholly wrong, set of comparatives: "modern, modernistic, and futuristic," has developed in the meager artistic vocabulary of the person who has never taken the trouble to really look at and try to "see" modern art. In any case most of the styles in the twentieth century are individual expressions of the artists, who often change their work quite drastically in a program of self-fulfillment. Of necessity the whole character of any given style is a temporary thing at best, for alterations are constantly appearing.

Painting. Twentieth-century artistic styles are most apparent in the pictorial arts of painting and print making. The materials are less costly than those of sculpture and architecture, and although the techniques of the pictorial arts are not easy, the materials are more easily manipulated and the techniques do not require so long a training period in order to master certain traditions of craftsmanship. As in the Italian Renaissance, there is today a plethora of artists, many of them considered "good" or

even "very good," who cannot be so much as mentioned in a quick survey such as this. It is only the founders of a movement, or innovators in certain techniques, or the most significant practitioners who can be given even a passing reference.

TRADITIONAL AND EXPERIMENTAL MEDIUMS. The contemporary artist has a wide range of materials from which to create his art object. There are the traditional mediums: oil, tempera, transparent water colors, opaque water colors (called *gouache*), pastels (colored chalks), pen and ink, pencil, silverpoint, stove blacking, and all the printing techniques from engraving to lithography. Besides these there are new materials: duco, the automobile enamel, to mention only one. Then the artist is fascinated by the possibilities of the material on which he applies his mediums: canvas, paper, wood, plaster walls, masonite (either side), aluminum, plastics, and glass. The textures of the materials as well as of the mediums contribute to the total effect. Often, tactile values are thus introduced into a work, for this heightens the visual sensation. Now and then, as in *collages*, foreign objects such as sand, string, or wire have been applied to fortify the more conventional means of pictorial texturing. Some artists have enlarged their own artistic experiences by practicing more than one form of art—painters like Degas, Renoir, and Picasso making sculptures, and a sculptor like Henry Moore trying his skill in painting. Others, like Ben Nicholson, have built up on their painting surfaces real relief areas, denying the conventional two-dimensional limitation of the pictorial arts and invading the spectator's standing room by real projections. Still other artists, like Marcel Duchamp, have made "rotoreliefs" on paper disks, to be "played" on the turntable of a phonograph, which through their designs give extraordinary illusions of movement, real and imaginary all at once. Some of these "experiments" have had limited application, but the total effect has been one of constant searching, not for superficial novelty, but for values and possible ultimate conclusions. Modern art is still in the process of formation, and each new phase does not necessarily point to the final destination.

MECHANOMORPHIC PAINTING: ABSTRACT ART. In 1904 and 1905 retrospective exhibitions were given of the works of Cézanne and Seurat, the structural painters of the modern movement, offering for the first time opportunity for serious consideration and evalu-

ation of the new old masters. At the same time the young painters of France and Germany became fascinated by African Negro sculpture. The elements drawn from two such widely divergent sources might seem at first to be an odd combination for the foundation of the more intellectualized and abstract movements of the century. But from these disparate sources came Cubism in 1907, followed by the other abstract "Isms." All these mechano-morphic styles tended to be abstract in character; in them the subject disappeared in the conventional sense of representation. In a few cases the subject was absent from the beginning of the artistic composition, resulting in a kind of art called "nonobjective." Actually there was little of this particular tendency. In general, abstract art tends to reduce the motif to a series of artistic problems or aesthetic concepts which unite the whole work. The styles in this classification are regarded as rational, geometrical, architectonic or structural, rectilinear, austere, and logical. Because of their adherence to strict rules of intellectual decision, the abstract styles of the twentieth century are regarded as classic and formalist in contrast to the romanticism of the expressionist styles.

Cubism, under Braque and Picasso, began as a facet and space analysis, eliminating illusory space and showing simultaneous views of an object. At first color was abandoned, and the prevailing grays, browns, and blacks and geometric shapes lessened the emotional appeal of the visual arts. Later, synthetic textures were added by introducing foreign materials to painted surfaces in the technique called *collage*, and colors were restored. The Futurists used the geometric discoveries of the Cubists for their paintings showing such modern ideas as speed. But all the abstract movements stemming from Cubism were necessarily of short duration. As soon as the possibilities had been fully exploited, new aspects were developed. *De Stijl* (or "The Style" as it was simply called) in Holland and Neoplasticism in France simply used geometric motifs which had direct practical applications to building, commercial art, and even book design and linoleum patterns. Some of the descendants of Cubism are quite recognizable in subject matter, especially the almost terrifyingly real, microscopically detailed paintings of Otto Dix in the *Neue Sachlichkeit* (or "new objectivity") group of Expressionists, forecasting the current intermingling of geometric and organic traditions.

BIOMORPHIC PAINTING: EXPRESSIONIST ART. The subjective or biomorphic styles of twentieth-century art derive from the art and theories of Gauguin and Van Gogh. In general these styles are decorative, colorful, spontaneous, individual, emotional, intuitional, curvilinear, and mystical, and therefore are more romantic in concept than the geometric styles. Both, however, have become abstract in treatment of subject. Painting in the organic and romantic vein first created critical scandal in 1904 when a critic wrote that a conventional sculpture in the autumn salon in Paris was like "Donatello among the wild beasts." *Les fauves* (translated "wild beasts") were a group of young unknown painters led by Henri Matisse. Since 1905 Fauvism, as Expressionism was termed in France, has become a respected style. The color brilliance and decorative all-over patterns were often inspired by Persian art. German Expressionism took several forms: the child (primitive) art of Paul Klee, prehistoric (primitive) art of paleolithic man in the Blue Rider (*Blaue Reiter*) group (for example, paintings of animals by Franz Marc), and the strong folk traditions of the past as in the Bridge (*Die Brücke*) group of Emil Nolde and others. Despite the inspiration from the past, the brilliant colors and powerful, almost agitated brush strokes made these works intensely personal expressions by the artists which captured the intense spirit of contemporary times.

Sculpture. The influences at work in the painters' minds have also affected modern European sculptors. In general it may be said that modern sculptors, such as Ivan Mestrovic, are even more obviously influenced than painters by "museum art," or by Post-Renaissance conventions, as in the work of Aristide Maillol, Jacques Lipchitz, Antoine Bourdelle, or Charles Despiau. A few moments' earnest examination, however, will reveal powerful individuality, akin to Expressionism in the pictorial arts. Modern sculptors, because of the nature of their materials and the traditional relationship between sculpture and architecture, have tended to reflect constructivist forms, as in the early work of Alberto Giacometti and the geometric masses of Georges van Tongerloo. Futurist Umberto Boccioni tried to break down the physical limitation of sculpture with regard to movement in his "Unique Forms of Continuity in Space," a streamlined version of the "Victory of Samothrace" of Greek art. Others, like Alexander Calder in America, have experimented with wire and glass and plastics that actually *do* move, called "mobile." Other sculptors

such as Alexander Archipenko, Constantin Brancusi, and Henry Moore are consistently abstract though using less rigid architectural forms, experimenting instead with pure form, or new materials such as aluminum or concrete, and exploring the plasticity of these new techniques in three dimensions.

Both Moore and Barbara Hepworth, however, explore the biomorphic as well as the geometric possibilities and therefore more nearly reach a synthesis of material, form, and expression of idea than many other contemporaries. Often a glimpse of sculptures by Jacob Epstein, Ernst Barlach, Wilhelm Lehmbruck, or Marino Marini gives the fleeting impression of German Romanesque, primitive, or Chinese art. These sudden "recognitions" are not surprising, for when artists deal with powerful ideas based on human experience or perceptions, a universal visual language automatically develops.

Architecture. The architectural style of Europe in the twentieth century has continued and fully exploited the earlier experimentations with building materials and construction techniques. But the new conditions of modern life have produced new challenges to the architect: sudden industrialization, growing urbanization, decentralization of cities made possible by new forms of transportation, the planning of new cities, and the restoration of ruined centers. Despite the materialism inherent in the emphasis on engineering in a contemporary architect's training, architects have been perhaps the most consistently idealistic of any creative artists. The modern movement in architecture has been a rather literary one; the reiteration of the way of the "good life" has appeared in the writings of Ebenezer Howard (*Garden Cities of Tomorrow*), in Moholy-Nagy's *The New Vision*, in Gropius' *The New Architecture* and the book called *Bauhaus*, and in writings by Le Corbusier. The latter's emphatic and often misquoted pronouncement that the "house is a machine for living," in his *Toward a New Architecture* and *The City of Tomorrow*, to mention only two, is in direct opposition to the messianic utterances of the American Frank Lloyd Wright, in a more rhapsodic vein. Yet both preach the doctrine of the best way of life; only their works look different. Interestingly enough, modern architecture is an artistic area in which Europe is heavily indebted to the United States. But the European style of French Le Corbusier, Hungarian Laszlo Moholy-Nagy, Germans Walter Gropius, Ludwig Miës van der Rohe, and Eric Mendelssohn, Eero

and Eliel Saarinen of Finland, J. J. P. Oud of Holland, Pietro Belluschi of Italy, and Russian-born Serge Chermayeff is called the "International Style." It is international in two ways. First of all, it is a logical successor to the classic styles of the past called "international," the Gothic and the eclectic architecture of the nineteenth-century academic system. Secondly, it is international in that it appears all over the world—not surprisingly considering two devastating wars in succession separated by stretches of poverty which eliminated building activity for prolonged periods in Europe. As a result, some of the finest designers and teachers have come to North and South America—Miës van der Rohe, Belluschi, Saarinen, Gropius, and Chermayeff, to mention only a few. Besides the obvious and prevailing geometric character of modern architecture, and the emphasis on the use or function of a building, a noticeable feature is a negative one, the absence of applied ornament. In twentieth-century architecture the materials themselves have a decorative quality in color, texture, solidity, or transparency. But architecture today is not a fixed style. Instead it, too, is in an uneasy state of conflicts about materials, aims, symbols, and standards of craftsmanship.

X

Art in the Americas

“Art in the Americas” is a phrase that may be used to indicate geography, or chronology, or it may be a designation of quality. From the beginning of the colonial period in the New World, artistic styles in the colonies reflected the styles current in the countries of the settlers’ origin. But circumstances and influences native to the New World, not inability to copy European models accurately, produced striking differences. The effects of geography, climate, building materials, changing social institutions, political events, and other factors have made distinctions among Central, South, and North American art (the latter term refers specifically to the art of the United States, for Canadian art is part of the European tradition). In spite of the variations in the art of the Americas and the derivative nature of its many styles, art forms in the New World are invested with idealism unlike their contemporary European styles. The art of the Americas answers special purposes arising out of the character of the people and of the continents of the Western Hemisphere which have no parallel in Europe.

THE COLONIAL PERIOD

Santayana wrote that the legacy of a colonial culture is the habit of thinking of the creative source as remote, of art as apart from experience, an adornment, not a part of life itself. The immigrants to the Americas idealized their civilization not only to escape the rawness of making a new life but also to express their optimism growing out of the tremendous possibilities of the land—and because they were changed by the new conditions. One of the striking features of the culture of the Americas was the belief that the New World is isolated. Recently this idea has begun to diminish. In reality, at no time in modern history has the New

World been unaffected by events and conditions in Europe. Even the discovery of the Western Hemisphere was occasioned by economic conditions in Europe: overpopulation in cities, the growth of trade and industry, the development of a middle class, and the beginning of the modern capitalistic economy based on credit which made men seek new mineral wealth, raw materials, and trade routes to the Far East. A more practical route to the Indies by way of Cape Horn was discovered by the Dutch in 1616, thus retarding the development of the western coast of South America.

The Latin American Colonies

The term "Latin American" has been chosen for use in this book because the more common term "Hispanic" would eliminate Brazil, whose colonial founders were Portuguese. The term "Latin American" embraces the geographical areas of South and Central America. Finally, the Latin American colonies were the last outposts of the ancient Roman culture transmitted by the Iberian peninsula, Rome's premier colony, to modern times. Strictly speaking, the Iberian peninsula has always been cut off from European influences, surrounded by water on four sides, yet not an island, and barred from Europe by the mountain ranges of the Pyrenees. Until late in geological epochs, it was connected at the Straits of Gibraltar with Africa; therefore, Spain and Portugal have always been exposed to outside (non-European) influences. Thus a strong intermingling of Moorish elements appeared in the art, architecture, poetry, mathematics, law, and attitudes of Latin America. Since the Conquest, the prevailing culture pattern has been European or specifically Iberian, enriched by the mixture of classical and Oriental ideas, altering native culture. But, at the same time, the culture of the settlers, a fairly small group in relation to the vast native tribes, became modified by the Indian customs, called *Indianismo* or *tequiqui* elements, which had achieved and maintained a high degree of civilization many centuries before the Conquest. This native civilization is called "Pre-Columbian."

The Pre-Columbian Tradition. The highest developments in South and Central American Indian cultures took place in the period that corresponded roughly with the Middle Ages in Europe and ended in the late Renaissance. There were two migrations of the Old World to the New: the first, in several successive

waves beginning perhaps as early as 20,000 B.C., was that of the tribes we now call the Indians; the second, at the end of the fifteenth century A.D., was that of Europeans. When the Spaniard arrived in the New World, he found complete civilizations with definite artistic traditions, established as early as twenty-seven centuries before the Conquest. The most advanced cultures were in the northwestern third of Latin America, primarily in the sections of Central America now comprising Mexico, Yucatán, Honduras, and Guatemala, and, in South America, the sections comprising Peru, Ecuador, Bolivia, northern Argentina, and northern Chile. As in the cultural areas of Mesopotamia, different tribal groups would invade, conquer, and inhabit for a time the preferred areas of settlement. In Central America some of the dominant cultures were the Maya, Totonac, Zapotec, Toltec, Mixtec, and Aztec. In South America some of the more important were Chimú, Nasca, Quimbaya, Chibcha, Mochica, Tiahuanaco, and Inca. For general purposes, in this broad view of Pre-Columbian art, all these groups will be treated arbitrarily as a cultural unit. Nevertheless, it must be remembered that in each tribal style there had been a long period of development. Like all primitive art of a preliterate people, Pre-Columbian art was part of daily life, not just architecture and the monumental "fine" arts. Its best examples were frequently pottery, textiles, and jewelry.

PRE-COLUMBIAN ARTS. The arts of the Pre-Columbian period demonstrate remarkable ingenuity in handling materials. Besides conventional fibers in textiles, feathers were used with amazing effect. Precious metals were used only ornamentally, for making, besides jewelry, beaten-gold masks and wall decorations. Pre-Columbian pottery was decorative in shape as well as by applied design, and out of simply modeled pots and figurines a masterly sculptural tradition developed that was as successful in stone carving as in ceramics. In some cases the sculptures resemble Oriental art very strongly. There was a strong pictorial tradition. Traces of wall frescoes have been found in Peru, and among the cultures which kept written records—the Mochican (hieroglyphs) and the Aztec (pictographs)—there were many manuscripts. In knowledge of perspective and foreshortening, the Pre-Columbian artists were superior to those of ancient Egypt and Mesopotamia, for they could draw the body in free, graceful

attitudes. In composition, their skill was closer to modern standards than that of other primitive cultures. But because of the religious function of their art, Pre-Columbian design is predominantly stylized and conventionalized.

PRE-COLUMBIAN ARCHITECTURE. The art of building was well advanced among the tribes of Latin America. Their most impressive structures were the elaborately carved, massive, stepped, truncated pyramids topped by small temple chambers. Forts, palaces, burial towers, and ball courts were numerous; these were constructed of stone without lime or mortar. Like the Romans, the Pre-Columbian civilizations had efficient systems of roads, aqueducts, causeways, suspension bridges, walls, and gateways. On a domestic level are found such interesting and perhaps significant cultural items as sweat-bath huts (like the Finnish) and wooden houses whose gable-roofed ridge poles and cones were elaborately decorated (like Norwegian houses). Occasionally designs taken from textiles were carved and painted on interior walls.

General Characteristics of Colonial Art. The most important single culture trait the Spanish conquerors brought to the New World was the Christian religion. The Spanish religious observance at that time was of a very intense kind, including rigorous treatment of heretics by the court of the Inquisition, for Spaniards, having expelled the Moors in 1492, retained their crusading zeal long after it had disappeared elsewhere in Europe. Accompanying the religion was the important cultural agency of monasticism, which not only converted the heathen Indians but also trained them in the figural art, the different symbolism, and the Spanish architectural traditions. The native craftsmen altered the imported styles because they, too, retained their old customs and habits of thought. Thus both European and Indian culture were altered and enriched. Some of the most dramatic examples of Spanish and Portuguese Baroque architecture are found in the New World.

ARCHITECTURE. Architecture in Spain had a colorful background of many influences before the Conquest: Carolingian, Romanesque, Catalan, Mozarabic, Moorish (called Mudejar), Gothic, and Renaissance. The ornament even in the Gothic and Renaissance styles was based on a Mohammedan Kufic rather than a Spanish script. Persian and Moorish strapwork designs

and plateresque ornamental decoration were similar in their complexity to the native ornamental tradition. The Franciscans, besides establishing the ecclesiastical, civic, and domestic architectural style as the official style in the New World, also directed the building trades, training Indians in the manufacture of bricks and tiles for housing projects as well as in woodworking. The Jesuit order fostered the Baroque style in the New World. The first step in establishing new cities was to lay out streets and squares, and the plaza for the Spanish custom of the promenade, dominated by magnificent churches. The *cortile*, or courtyards, and the convents reflected Italian influences; the ornament, Moorish influences. Successively the plateresque (at its best in Mexico), the austere classical Herreran, the Graeco-Roman ornateness of Crescenzi, and the exaggerated forms of Borromini and Churriguera (also at their best in Mexico) were the Spanish styles that appeared in the New World. The New World's tremendous wealth, the gigantic hordes of new converts requiring churches where none had been before, and the vast labor supply made the extraordinary ecclesiastical buildings of Latin America possible. The visual impact is remarkably rich because of the use of color and sculpture; in some cases in Peru, Bolivia, and Argentina the Indians retained the Incan custom of placing gold leaf in the masonry joints. The style of the civic and domestic buildings was in the Spanish tradition, especially the latter, for Spanish women were closely supervised and restricted to almost harem seclusion. Also, the domestic style was well suited to the tropical climate of much of Latin America.

PAINTING. During the colonial period most of the painting in Latin America was religious in subject, providing countless altarpieces for the innumerable new churches, convents, and private chapels, and small devotional paintings for shrines in homes. The colonial style imitated as closely as was technically possible the styles current in sixteenth- and seventeenth- and ultimately eighteenth-century Spain. In the sixteenth century the style was based on that of the Flemish Mannerists and the followers of Raphael in Italy. During the seventeenth century the artists most closely imitated were Ribera and Zurbarán and finally Murillo and Rubens. At the end of the eighteenth century, religious themes were less popular among artists who tried to imitate Goya or the academic style of Anton Raphael Mengs. There were four

main centers of painting in Latin America, the most important in Mexico, the others in Lima, Quito, and Bogotá. As in architecture and sculpture, the monasteries were influential in the development of colonial painting. The Franciscans, as early as 1534, founded a school for Indian artists in Quito. In spite of training, the Indian craftsman often allowed his old traditions to seep through the Christian education. Although the style of somber realistic scenes of martyrdom came from Spain, patterns of the Blessed Virgin's cloak often showed Indian designs. In remote regions where there was no formal training of artists, the devotional paintings, or *santos* as they were called, were extremely rigid, primitive, and naive. There were in the colonial period, besides religious subjects, lively if unsophisticated portrait paintings, somewhat related to the stiffness of some North American colonial portraits.

SCULPTURE. The style of sculpture that was transmitted from Spain by the monks was the extraordinarily florid, macabre, realistic and yet mystical Baroque. In Spain, the sculptures in churches wore real fabrics and genuine jewelled crowns. Representations of martyrs showed shiny, bright red blood and eyes upturned in agony. On traditional forms of Spanish sculpture, the native craftsmen were able to superimpose some of their own traditions, resulting in a change not only in the three-dimensional figural art but also in the applied ornament on buildings. The more primitive figure sculptures made outside of the main stream of European influence have even today a certain hieratic dignity. These figures are called *bultos* and are highly prized, for they represent the continuation of the native traditions transformed by European ideas as well as a surprisingly pure religious expression.

The British Colonies

The art of the British colonies in the colonial period was not only at variance with its European models but at the same time drastically different from contemporary Latin American art. This sharp distinction between styles is easily explained on the basis of the different religious observances and the social, political, and economic situations in the colonies. In the North, there was little or no borrowing from the native tradition, for Northern colonists did not attempt to subjugate the Indians. They merely

drove them away or exterminated them when necessary. Since North American Indian tribes were not on a high level of culture (as were some of the tribes encountered by the Spanish conquerors in South and Central America), they lived by hunting, fishing, and agriculture of a primitive sort. As a result, their numbers were small. In the North the colonists probably deliberately rejected the artistic traditions of the Indians, when or if they were aware of them, whereas the Spaniards sought skilled labor, for the latter had grandiose plans in the New World from the beginning. The Anglo-American tradition of the settlers has been greatly discounted by modern historiography in favor of the multinational theory of origin. In the Early American period, other northern European countries—France, Germany, Holland, Scandinavia, and some parts of the British Isles—and groups (for example, the Jews) made contributions equal to and often larger than that of the English. By the Georgian period, however, the English style was a dominant influence.

The Early American Period. The first century of the colonial period in the British colonies, roughly from about 1600 to 1720, is the formative or Early American period. It was in this stage that characteristic American qualities began to emerge, altering the European styles brought by the colonists.

ARCHITECTURE. The earliest shelters of the settlers in the North were borrowed in part from the aborigines, but few of these primitive examples survived long enough to be incorporated into the architectural heritage of the *new* natives. The *tipis* of skin and the bark huts based on Indian lodges were merely temporary expedients until permanent shelters could be constructed. The adobe structure is still used (such as in the Alamo). Other early shelters were the sod hut of rammed earth, still used in Kansas, the lean-to, and hillside dugouts. In the more formal sense, Early American domestic architecture was based on Elizabethan and Dutch styles with alterations to suit the new situations.

The Multinational Heritage. Since styles evolve from the techniques, materials, and requirements of the people who produce them, the methods the settlers already knew were employed in building their new homes. Colonists have always built in the style of the homeland whether they were Greeks settling in Italy or Saracens moving up into Spain. Medieval European building

techniques were still in vogue, and in North America they were used experimentally and adapted to the different conditions: Spanish in the Southwest; French along the Mississippi Valley, with timber and nogging walls (crude brick with plaster filling) and tiled roofs; Dutch in New Amsterdam, with Flemish bond brickwork (bricks laid alternately endwise and lengthwise), corbie-stepped gables (in steps rather than sharply sloped in triangular shape), and stairways running parallel with the street; Swedish log cabins (the log cabin as an "invention" of the frontier is a myth; although it was used extensively it came to America as a standard building method); and the late English medieval (Elizabethan and Jacobean) styles, with steeply pitched roofs, overhanging upper stories jutting out over the streets, and leaded, small-paned windows.

Modifications in New England. In New England, even the houses in the wilderness resembled the town dwellings of a crowded city street, owing to the lower middle class origin of many of the English settlers. They built as they had lived at home. Restrictions on labor and high costs obviated decoration. Wood (weather-tight clapboard), brick, and stone replaced the Elizabethan half-timbering (timber frames exposed in plaster walls—attractive, sturdy, but not so snug as clapboard) because these materials offered greater protection from the extremes of heat and cold in the new climate. Large center chimneys provided radiant heat. The scale of the American rooms was diminished for economic reasons, for smaller rooms with lower ceilings retained heat better. Shutters at the windows not only offered protection from weather but also avoided the glass tax. The floors were simple planks; here also expense and labor-saving were determining factors. In the current and past crazes to remodel or to "restore" old houses, not too many examples have come to us in their original state. There are a few, though, for example, in Dedham and Ipswich, Massachusetts, with "overhangs," the projecting second story over the front—not used to pour hot oil over the heads of marauding Indians but as a survival of the urban origin of the settlers from the crowded cities of England, France, and Germany. The restoration of Paul Revere's house in Boston, with overhang, leaded-pane windows, and central chimney is another helpful example. The simply carved "drops" or ornaments decorating the ends of the overhang of the

Capen house in Topsfield, Massachusetts, are identical with the newel posts on the simple stair of the interior, merely repeated upside down. Space was enlarged by adding a series of lean-tos with shed roofs. This custom led to the rise of the term "salt-box" which the additions resembled. Roofs of most houses were single gables, except in cases where more space was needed, as in the Ward House and the House of Seven Gables, both in Salem, Massachusetts, where extra gables were added at right angles wherever the occupants thought advisable. It was a very practical architecture. Occasionally the gambrel roof was used in New England, a gable with an extra angle in it resembling a barn roof, much more spacious than the gable when head room is desirable, as in the Fairbanks house in Dedham.

Modifications in the Middle Atlantic Colonies. An old house, used for a time as a school in Olney Township, Pennsylvania, has retained its half-timbered construction, but most houses were made of field stone. A "Germantown hood" (actually an extra roof projecting only slightly between first and second stories) was often popular; it was still being used at the end of the eighteenth century in the Dyckman house yet standing on Manhattan Island, once a stronghold of Dutch influence. Gambrel roofs were the rule rather than the exception on houses in the Middle Atlantic Colonies. Because of the value of real estate in Manhattan, in the Bronx, and along the fashionable estate country of the Hudson River Valley, few undamaged evidences of Dutch architecture remain. But the heritage is still present in latter-day buildings with stepped gables in New York and Philadelphia and in small communities scattered outside the sprawling metropolises.

Modifications in the South. Even in the South the medieval or Norman (English Romanesque) style persisted in religious structures, as shown by the preference for traditional architectural forms adapted to ritual in St. Luke's, Smithfield, Virginia. The Southern mansion was modeled on the English town house, usually in a peculiar H-shaped plan as in the old house at Goose Creek, Virginia, with the exterior buildings for plantation purposes incorporated into the design.

Democratic Modifications. There were a few "democratic" innovations in American architecture in this formative period. In contrast to the medieval directional plan suited to the ritual of the Established Church of England in the South, the Puritan and

Quaker "meeting houses" of the North served as town council halls, adapted to the function of the auditorium or legislative hall, such as the "Old Ship Meeting House" in Hingham, Massachusetts, with a centrally planned interior.

PAINTING. Early American painting was derived from two main sources: Dutch-German-Flemish realism in portraits, and the French "portrait d'appareil" or generalized court portrait. Religious painting had no place in this early period. The self-taught itinerant limners or "face-painters" also painted coaches, signboards, and other useful everyday objects. A number of the portraits have come down to us, such as the appealing ancestral portrait of Mrs. Freake and Baby Mary by an unknown limner. Some of the artists' names have been preserved, and these, in addition to their painting styles, lend us clues to the multinational heritage of Early American artists.

SCULPTURE. Sculpture in the Early American period was confined largely to headstones for graves, incised with no understanding of plastic technique but closely related to the linear woodcuts illustrating Protestant tracts. They reflected a somber humor and a continuation of medieval allegory, the Dance of Death. A typical tombstone inscription reads:

Under the sod and under the trees
Here lies the body of Solomon Pease.
The Pease are not here, there is only the pod.
The Pease shelled out and went to God.

The *memento mori* or death's head with crossed bones was a recurrent motif, easily cut, as well as the round-faced cherub with crossed wings. The clasped hands of farewell were not popular until the nineteenth, a more sentimental, century.

The Georgian Period. The artistic style of the British colonies in America from 1720 until about 1789 was Georgian. Although the sources of American Georgian were the same as the English, a modification of Baroque classicism, the distinctive characteristics native to American conditions continued to be used.

ARCHITECTURE. The real source of architectural style in the Georgian period is the classic, through the Renaissance interpolations of Palladio and other theorists, whose works were published in handbook form for builders. By the eighteenth cen-

tury the Atlantic seaboard was no longer a series of isolated townships and plantations. Although the frontier was only a very few miles back, within the cultivated coastal strip considerable prosperity was achieved. In the towns, once society had become relatively settled, class distinctions based on wealth arose. Naturally, because the government was English, the style chosen to indicate social superiority was the English. Although the Georgian or English classical influence became predominant all along the coast, some early regional characteristics persisted.

Regional Modifications. In New England the Georgian style, derived from Sir Christopher Wren, Sir William Chambers, and the brothers Adam (the latter style archaeologically correct in detail), developed into complexity and elegance. There was a marked preference for classical details and for interiors using white woodwork with plain panels in geometrical distribution. In the Middle Atlantic colonies the Georgian style supplanted the Dutch-German influences of the earlier period, using local field stone generally instead of brick. The development of the plantation or estate type of domestic architecture continued in the South, with greater expansion and further adaptation to semitropical life, such as high ceilings, large windows, galleries, and verandahs; even the plan of the town house was revised to provide for the Southern climate.

Further Democratic Innovations. In addition to the democratic features noted in the earliest Northern religious structures in the British colonies, there were other distinctively American modifications of plan on the traditional European architectural forms in the Georgian period. Although the design of Independence Hall in Philadelphia (the Pennsylvania State House, 1735) was superficially that of the English palace, it reflected the need in the New World for large assembly rooms in place of small royal audience chambers. Changing social attitudes were also reflected in the Philadelphia City Almshouse and the Philadelphia Hospital (1760), which were divided into special areas for the care of the aged, the poor, the insane, and the ill.

PAINTING. In the Georgian period, American painters worked in two general areas. These often formed two special groups: the continuation, with alterations, of the portrait as a main motif and source of income, and the development of other themes and areas in the pictorial arts.

Portraits. American portrait painting of the eighteenth century was marked by a decline of the Flemish-Dutch-German realistic school of "face-painting" and the substitution of a provincial adaptation of the contemporary English society portrait. Some of the colonial painters in this provincial mode were Robert Feke, John Smibert, and Joseph Badger. Most artists were native American by birth; their composition derived from England but their simplicity was imposed by colonial standards. John Singleton Copley (1738-1815) lost both his American character and his inspiration when he moved to England in 1774. His early (or American colonial) works place him as one of the greatest American artists, not only for their revelation of American characteristics, but also for his skill and insight. There is no better way to analyze American art than to put an American portrait by Copley alongside one by Hoppner or Gainsborough.

Other Subjects. Although it has been commonly thought that the colonials painted portraits exclusively, there is much evidence demonstrating that American artists painted a variety of subjects—landscapes, seascapes, views of towns and houses, genre subjects, hunting scenes, historical, mythological, or traditional themes, allegories, figure compositions, fruit and flower pieces, animal paintings, religious illustrations, and altarpieces (though the latter were rare). In addition, these same painters worked simultaneously in the decorative arts and in the crafts of glass- and furniture-painting, the mortuary arts, map-making, and sign-painting, to mention only a few, insuring a high standard of workmanship and creative design in the related arts.

SCULPTURE. In colonial times sculpture was not regarded as an art but as a craft. Ship figureheads, metalwork, and commercial applications of woodcarving were the only possible functions of the sculptors' talents in this period, besides, of course, the tombstone.

THE POSTCOLONIAL PERIOD AND THE NINETEENTH CENTURY

With the achievement of political independence (a more gradual process in Latin America because so many new countries were formed) the former colonies in the New World entered upon a course of apparent artistic servility, unknown, strangely

enough, in the colonial period. Native New World forms in both the United States and Latin America were judged as lacking grandeur and were renounced in favor of a continuous series of revivals of European styles and imitations of the "fashion" in European art capitals. This self-conscious revivalism was probably induced by the absence of a really formal cultural tradition and left no alternative to the nineteenth-century artist. The enormous expansion of the continents allowed little time for new traditions to develop. The new wealth created a demand for "culture" or, at least, cultural attributes. Hence nearly every period or style from the Egyptian to the Baroque was imitated, first of all because it was demanded, and secondly because historical re-creation was an easy solution. The revival of historical European styles has been creative, and, in the United States especially, literary rather than archaeological. This fact may be traced to the American preoccupation with the moral ideas behind the styles rather than with the characteristics of the styles themselves. Whenever there have been no historical solutions for the desired result (for example, Chicago mercantile architecture), America has, usually unconsciously, produced works of art totally unrelated to European traditions. Concurrently with the formal exercise of European learning there was in the Americas a deep vein of folk art that was practiced but not considered "art." This tradition in the United States has been preserved into this mechanical age by the *Index of American Design*, and includes such diverse objects as elegant Shaker furniture and crude iron weather vanes, crewelwork samplers and finely woven textiles. In Latin America this once neglected folk tradition (in Europe it would be called "peasant art") is still apparent in the religious paintings and sculptures of remote villages. Even totem poles in Alaska, those family or tribal records of the Northwest Indians, are nineteenth-century and contemporary art, for their history is short.

Architecture in the United States

Nineteenth-century architecture may be divided into stylistic categories, all of them romantic in approach. Even the solution of modern engineering and functional problems by Henry Hobson Richardson in the Romanesque revival style and the Roeblings' Gothic Brooklyn Bridge, at the end of the century,

were romantic, for they were influenced by medieval styles, at least superficially in design.

The Federal Style. After political independence was attained, Georgian classicism continued in America, but the style changed its name, and a few motifs were emphasized such as the spread eagle used in doorways and as a recurrent element in the decorative arts. The houses built any time between 1790 and 1830 are generally identified as Federal, such as the fine old houses of Georgetown, Virginia, on the outskirts of Washington, D. C.

The Classic Revivals. The preference for the Classic revivals began with Bulfinch (borrowed from the Adam style of England) and continued through Jefferson, Latrobe, Mills, and Buffington up to Bacon in the Lincoln Memorial. These styles had definite historical and archaeological sources. It is interesting to note that the best of the examples were the work of amateur, not professional, architects. The amateur has native rather than sophisticated Continental taste. The classicism of these styles took three distinct forms in the early nineteenth century: the Roman, the Greek, and the Egyptian. New cities in America (Washington, D. C., and Richmond) as well as an academic village (the University of Virginia) were based on the study of ancient city plans. The names of pioneer communities in the New World testify to the popularity of antiquity even in areas where it could not be artistically employed on a grand scale: Athens, both in Georgia and Ohio; Ithaca and Troy, in New York.

THE ROMAN REVIVAL. The earliest revival, and one almost indistinguishable at first from Georgian classicism, was the Roman revival, which derived its influences and designs not only from the Italian Renaissance handbooks of architecture, as had the Georgian, but also from the pattern and inspiration of the Roman republic in the service of the *new* republic. The planning of the national capital city and the competition for the designs for the Capitol and the Executive Mansion marked the formal recognition of the professional architect in America. Thomas Jefferson, father of the Classic revival in American architecture, became president of the United States in 1801.

THE GREEK REVIVAL. The Classic revival style with a wider domestic appeal, capable of more varied function, was the Greek revival. It became the domestic style of the frontier, adaptable to regional variations of available materials, and suitable for

civic buildings in small communities. It appeared in many forms from the Northeastern seaboard to the West coast (in Michigan, houses of glacial pebbles; in Dexter, Michigan, and Saint Paul, Minnesota, of white pine) and from collegiate buildings in the East (Girard College, Philadelphia) to saloons (Tombstone, Arizona) and territorial capitol buildings (Benicia, California) in the West. In addition to material and function the native modifications encompassed decoration, perhaps the best-known being the Indian corn and tobacco capitals on the columns in the old Senate wing of the Capitol, Washington. The Greek revival style in the time of Jacksonian Democracy became the symbol of our romantic identification with the past.

THE EGYPTIAN REVIVAL. Concurrent with the architectural revivals of ancient Rome and Greece was the Egyptian revival. The Napoleonic campaigns popularized Egypt; published archaeological studies of the ancient style made it available to the world. In America this style became especially popular for memorial and mortuary architecture, banks, jails, prisons, and medical colleges. Some historians describe it as the "collapse of the classic idiom," but the point of view of the Egyptian revival is closely related to that which fostered the Classic. The brief flurry of the "King Tut" style revived in the nineteen twenties after the discovery of Tutankhamen's tomb resulted in some curious uses of forms; giant lotus blossoms, bell and bud, appeared as individual roofs for pumps in filling stations. But the real Egyptian revival in the "Tombs" by John Haviland in New York's city jail, the New Jersey State Prison at Trenton, the Jefferson Medical College in Philadelphia, and the entrance pylon to a cemetery in New Haven had the merit of serious attention to proportions, stonework, and ornamental detail, besides a certain propriety of symbolism and purpose. The best-known example of the Egyptian revival style in America is rarely recognized as such because of its association with other ideas. But the very obelisk shape and Horus the hawk-god spread-eagling over the lintels of the doors assist tourists in identifying the artistic source of Robert Mills's Washington Monument.

Later Revivals. Architecture in forms other than the Classic revivals in America in the nineteenth century was also romantic in viewpoint, but it became complicated by the mixture of naiveté and sophistication that characterized the architects' use of

all periods in the history of architecture in their search for a contemporary and living style. In some cases they were archaeologically correct in their detailed and conscious copying; at other times they borrowed freely and indiscriminately.

THE GOTHIC REVIVAL. For religious buildings, for ensuring the hovering of a historical aura over educational structures, and for a certain temporary domestic taste based on medieval literature, the Gothic revival was invoked in America, where it had no authentically historical pedigree. Its popularity was illustrated as early as Bulfinch, but was best expressed by Upjohn, Renwick, Eastlake, Crofts, and on down to Ralph Adams Cram and Klauder into the style known as the Gothic manner, or Gothic. The first and best example of the Gothic revival in America is the small Trinity Church at the end of Wall Street in New York City. Designed and built by Richard Upjohn in 1836, and ideally sited, it was greatly admired by contemporary critics for the "dim, religious light" of the chancel. Building in an age when predominantly Protestant America was suspicious of emblems of what was called "Popery," Upjohn in his dream of a truly medieval design had difficulties in managing to put a simple Latin cross on the steeple of the church, so reminiscent of the English parish church in the Gothic style. The Roman Catholics, a few decades later, began their giant Gothic revival Cathedral of Saint Patrick in New York. For this purpose, James Renwick, Jr., the architect, selected the French style with twin spires. Through the nineteenth century the Gothic revival in religious architecture was restricted to the ritual churches, Episcopalian and Roman Catholic. On the frontier, rudest structures built of vertical board and battens were made, each with pointed windows and a tiny bell tower. However "New England" these quaint old pioneer churches may appear today in their gleaming white paint, one should remember that in the nineteenth century they were painted brown or gray in imitation of stone.

The invention of the jig saw enabled carpenters to embellish houses with elaborate woodwork gables and porches, and the domestic form of the Gothic revival was born. A good example of this ornamental, nonstructural approach can be seen in the "Wedding Cake" house at Kennebunkport, Maine. However, Gothic revival houses still flourish along the Victorian side streets of the cities and villages of America. Because of the com-

bustible nature of the ornament, and because it was easily removed, many examples have disappeared from the American scene, but some river steamboats retained the style quite late. There are few "show boats" that still ply the rivers, but there are always the films and revivals of films to remind one of the once florid but delicate "Steamboat Gothic" style.

THE GOTHIC MANNER OR GOTHESQUE. The outgrowth of the Gothic revival style in American architecture had such remarkable popular appeal that it has survived into the middle of the twentieth century, especially in collegiate buildings (as at Princeton and Yale) because of its undeniable symbolic aspects, as well as in commercial buildings, the modern cathedrals of business (for example, the top of the Tribune Tower in Chicago with its unnecessary flying buttresses). By the twentieth century, the Gothic manner in architecture was adopted by the religious groups that once sought freedom from the outward and visible signs of medieval Christianity, because the Gothic has somehow a connotational "correctness" or social eminence. Even the Unitarians and the Jews have appropriated the "Christian" style, once so called.

THE RENAISSANCE REVIVALS. A number of styles under Italian, French, or English Renaissance influence have developed in America. They form a distinct group and have been most imposing in cultural monuments, art museums, public libraries, and the *châteaux* and *palazzi*, the domestic architecture of the *nouveaux riches*. But in the wink of an eye these homes, the purest forms of the styles, have been either demolished or transformed in function or design. The castellated Schwab mansion on Riverside Drive in New York has been razed, and over its site an apartment house towers. The W. K. Vanderbilt mansion, in which Hunt copied the *château* of the French Renaissance, has disappeared. Henry Clay Frick's mansion has been altered to serve more effectively as a public gallery. The J. P. Morgan library has an institutional aspect. The Random House publishers share the old Villard (Fahnestock) *palazzo* with the Archdiocesan offices, and the courtyard is as bustling as a parking lot at rush hour. The New York Public Library is still beautiful, though it is sometimes difficult to obtain books immediately, so sprawling has become its machinery. The New York Metropolitan Museum of Art, the Chicago Art Institute, the Cleveland Mu-

seum of Art, and the Minneapolis Institute of Arts, to mention only a few, are examples of the persistence of this Renaissance style as a cultural symbol. The Boston Public Library or the Saint Paul Public Library, whether in Massachusetts or Minnesota, had architects and artists trained in the academic system to provide a magnificent monument to ideas, even though from the librarian's and patron's point of view the distances between points are too circuitous. Many of the fine buildings mentioned here are in New York, where the concentration of wealth was greatest, but in varying degrees the pattern can be identified in any community, large or small.

ECLECTICISM. Although eclecticism was a quality apparent in all the nineteenth-century architecture both in America and abroad, there was a special brand of eclecticism in nineteenth-century American architecture somewhat distinct from the more learned and masterful command of historical style as practiced by the great architectural firms in the academic tradition. This eclectic style is called variously "The Babble of Tongues," "The Confusion of Styles," "Victorian," "Swiss Chalet," "General Grant," "Tuscan" or "Italian Villa," "Bracketed," "Queen Anne," "Second Empire," and (most unflattering of all) "Parvenu." This eclecticism reached the apex of confusion in the architectural style of the Centennial Exposition of 1876 at Philadelphia.

THE ACADEMIC TRADITION. The sophisticated tradition of nineteenth-century architecture continues well into the twentieth century, and may be called the "academic tradition," for in this style is the consolidation of the archaeological aspects of the Classic and the Renaissance styles, with a selective recognition of the most striking features of the Gothic. Strictly speaking, the academic tradition is most eclectic of all, but its eclecticism is a knowing or conscious re-use of the best elements either decoratively or symbolically. It is sometimes known as the "International Style," when classicism, ordered and refined, is meant by that term. The Columbian Exposition of 1893 in Chicago, "The White City," was its most obvious expression. Adoption of the academic manner as the official style for public buildings, especially state capitols, has made it a universal style.

This at once learned and symbolic style has been most effectively presented in the buildings by the great architectural

firms: Cram, Goodhue, and Ferguson; McKim, Mead, and White; and Cass Gilbert. The latest example of this imperial style has been John Russell Pope's Jefferson Memorial. Buildings designed in the grand manner make up in emotional preconditioning of the spectator for what they lack in real warmth. Bacon's Lincoln Memorial and the Jefferson Memorial are so laden with a mood of national piety, so inscribed by familiar and meaningful quotations, and so isolated by sanctified settings that it is impossible to say whether the architecture or the idea holds the spectator in the grip of a powerful and reverential mood. There is little doubt that the benign enthroned figure of a gigantic Lincoln by Daniel Chester French, dramatically floodlighted, is an effective work of art. But the pedestrian figure in the Jefferson Memorial is mannered and artificial. In the Lincoln Memorial the attention of the spectator is focused; in the Jefferson it is dispersed.

THE ROMANESQUE REVIVAL. Before the end of the nineteenth century, one more historical style, this time the Romanesque, was adopted by architects. But the reasons for their choice were not academic but practical. The architect-engineers, such as Henry Hobson Richardson, Leroy S. Buffington, Louis Sullivan, and the architectural firm of Burnham and Root regarded the Romanesque revival as a direct expression of their aesthetic and technical aims, for the massive directness of the medieval style could be applied to modern engineering in both techniques and obvious use of materials. The Romanesque revival was widely used for commercial and industrial architecture, warehouses, and railway stations, as well as imposing domestic examples and a number of educational buildings, especially libraries and museums. It was popularly considered to be a decorative and substantial-appearing attribute of success and a historical symbol of culture.

The Mercantile Style. American architecture evolved its own best style and its peculiar contribution when no historical precedent offered a solution to the problem of providing working and storage space within the restrictions of a full-grown city. Though the skyscraper was actually the invention of Leroy S. Buffington, an American, the iron girder construction had been worked out in France before it was applied in this country. The architects of Chicago were the first to apply its principles to an architecture creating a native style which was primarily engineering (includ-

ing bridges, which are space-spanners, as well as tall buildings, which are space-enclosers). The only reason, however, that the style is native is that the designers were forced into creating one, for no archaeological or romantic historical solution could be used without seriously impeding efficiency.

Architecture in Latin America

In contrast to the religious architecture which characterized the colonial period in Latin America, nineteenth-century architecture was primarily domestic and civic. The Classic revival style became popular in the early part of the century, partly as a reaction against the ultra-elaboration of the Baroque style that flourished in Latin America from 1750 to 1800. The cultural dependence of Latin America on Europe, and especially on France, made for a succession of styles favored by the eclectic academies, including the French Renaissance, Venetian *palazzo*, *chinoiserie*, and even, in mid-century, the Gothesque. As in the colonial period there was a feeling among Latin American architects, no matter how rigid their schooling in French academies, for planning magnificent vistas and open plazas in the grand manner, well suited to the ambitions of the new nations growing up in Latin America after their political independence had been secured.

Painting in the United States

In the postcolonial or early republican period, portrait painting continued to be popular, especially portraits of statesmen of the new republic, but there were many more new interests and developments in American painting. These took a number of forms, whose exponents fall into three general groups: the native, often self-taught painters; the painters under foreign influence; and, finally, a few artists who might be called "The Great Independents."

The Hudson River School. The only strictly American "school" of painting in the nineteenth century, aside from the realistic works of Eakins (later in the century) and of the genre painters, is the Hudson River School. This "school of thought," or "clique," had its genesis in romantic English and American literature, and was a strange mingling of romantic paraphernalia, moral allegory, and sensitive nature-painting, the latter

since unexcelled. Thomas Cole, with fewer literary ambitions, might have become one of the great landscape painters. But each member of the school who left this country became less American and more European in style, although each painter was distinctly American in the manner in which he handled European motifs. Most American scene-painting of the nineteenth century is based on the grandeur of the American continent. The Hudson River School of painters included Thomas Cole, Thomas Doughty, Frederick Edwin Church, Asher Brown Durand, and John Kensett. Literary parallels to them were William Cullen Bryant, Washington Irving, and James Fenimore Cooper, the first of these a close friend of the painters.

Genre Painters. William Sidney Mount, George Caleb Bingham, and John George Brown were among the host of native American painters who presented popular moralization and humorous elements in American life. Their work has the superficial appeal of Currier and Ives, and is rarely a penetrating analysis or social criticism and commentary. At their worst, the painters of this type were related to the cheap chromo illustrators, who resemble them closely in cloying sentimentality and episodic treatment of theme.

Trompe-l'Œil. Another popular form of painting in America during the nineteenth century and one that has enjoyed a great revival in the twentieth century was the work of a group of optical illusion still-life painters. *Trompe l'oeil* simply means "fool the eye." So convincing were the objects painted in still-life compositions that spectators broke their fingernails trying to remove the paperclips or pick up the papers. Among the painters in this group were William Harnett, John Frederick Peto, John Haberle, and Charles Bird King. The realism of their painting was in the tradition of earlier artistic periods but had a spooky quality that has allowed them to regain popularity in the current day, when specialists are concerned with a problem of romanticism that is often termed "magic realism."

The Academic Painters. Expatriate artists, trained under the foreign influences listed below, were indifferent to new ideas in art and opposed new ideas when there was any awareness of them at all. Like the eclectic architects of the time, they represented the consolidation of the academic educational system in the arts. The popularity of these artists was largely a result of the rapid in-

dustrial growth of America and the rise of the *nouveaux riches*, which fostered the development of "society" portraiture, as well as the popular preference for traditional symbolism and storytelling subject matter. The Düsseldorf influence was marked mainly by a noticeably sentimental aspect in its narrative subject matter. Munich, a more progressive center, left the stamp of experimentation in painting techniques and a definite revival of interest in craftsmanship. The Beaux-Arts or academic tradition of Paris was manifest in the cosmopolitan, facile quality of the portraits in this group.

"Official" Painting. "Official" mural painting of symbolic conventionalities by academic painters in America decorated important public buildings, the architectural projects of McKim, Mead, and White, Cass Gilbert, and other tradition-bound academic architectural firms.

Spectacular Scene-Painting. In addition to the native Hudson River School of painting, the followers of the French Barbizon School, such as Inness and Blakelock, were numerous. Though they painted in exactly the same fashion as the French, the pictures may be recognized as definitely American through their characteristic dramatic emphasis on the grandeur of nature, with romantic light and shade, and usually on a distinct moral content within the pictures, generally brought out by depicting man in his relation to nature.

Luminism. French Impressionism, or "Luminism" as it was called in America, was really a part of the international modern movement, but it was foreign rather than native in its origin, and its practitioners were expatriates. The compositions of Mary Cassatt and James Abbott McNeill Whistler were strongly influenced by Japanese prints, which formed such an important exotic element in Impressionism abroad. Childe Hassam and Maurice Prendergast were primarily concerned with applying the techniques and atmospheric effects of the new style to American settings.

The Great Independents. In spite of the pervasive eclecticism of American painting in the last half of the nineteenth century, there were several artists whose works have been highly prized by subsequent generations of artists. These men, Winslow Homer, Thomas Eakins, and Albert Pinkham Ryder, stood outside the main tendencies of popular and academic painting. Although

their serious work was not considered great art by their contemporaries, their contributions to the development of American art have been regarded in this century with increasing respect and admiration.

The contributions Eakins made to the art of painting, which are just now becoming realized, are those which grew from his experiments unrelated to any European school. The most significant aspect of his art, curiously enough, derived from exactly the same field of American culture as that one phase of architecture in which Americans have been wholly original, the technological. His studies of arrested motion were as scientific in their application as the mercantile style which developed the skyscraper.

Painting in Latin America

In the nineteenth century, Latin American painting turned its back on the rich painterly tradition of its colonial culture and the colorful Indian heritage. The painting was primarily in imitation of the French academies, its stilted style patently artificial in the New World. Academies of art instruction were founded all over Latin America from Argentina to Venezuela early in the century, but in most cases, especially in Brazil, Cuba, and Chile, the directors were prominent students of Jacques Louis David in France. Occasionally the schools were administered by Italian- or German-trained academicians (who had been schooled under the French system). When, as in Chile, a Latin American was finally placed in charge of a school in mid-century, he had been trained in France. Most of the painters, therefore, treated historical themes in a neoclassic, landscapes in a romantic, and portraits in a "society" manner. Certain themes were preferred by painters as an expression of the emerging nationalism of the age: battle scenes, landscapes, and the symbolical decorations on public buildings. There were some genre paintings, including representations of Negroes and Indians and events from the contemporary political scene and the frontier movement, indicating a growing consciousness of the new values in the New World. This movement, though small, was related to the *Mundonovismo* or "New Worldism" in contemporary literature. The grandeur of the landscape in the New World, much of which had probably never before been seen by human eyes, inspired in Latin America,

as in the North, some remarkably perceptive and poetic expressions, the most important of which are those by the Mexican José Maria Velasco.

Sculpture in the United States

The reasons for the late emergence of the plastic arts in America rise out of peculiarly American conditions. There was no immediate sculptural tradition or function to speak of in the northern European, and largely Protestant, origin of most American settlers. Actually sculpture had only an architecturally decorative or a religious function, neither of which was essential to the American scene, where the culture was primitive. Since sculpture is not useful and is the most expensive of the arts, it was the last of the arts to develop. Horatio Greenough, whom Lorado Taft called "the first professional sculptor," was born in 1815. The first marble "statue" was made in America in 1833. The date for the first bronze "statue" done on this side of the Atlantic is 1847. From these dates alone, it may be seen that sculpture was lagging far behind the other arts in America.

The Effects of Popular Taste on Sculpture. In the nineteenth century all the academic sculptors were considered "geniuses" and were generously overpraised, and their works were regarded as "imperishable masterpieces." It was widely believed that their sculptures were improvements over those of the Greeks, who, after all, had been pagans. This attitude toward sculpture in the Classic revival tradition has continued well into the twentieth century.

Restrictions Affecting American Sculpture. The American sculptor was hampered by conventions of technique and iconography and by the fact that the cutting of the stone was rarely in his control but was done by a stonecutter who worked from the artist's clay model. Hawthorne noted that the clay models were better than the finished works. But clay had unaesthetic connotations in the mental framework of the romantic and literary mind of Americans. Clay was considered earthy, common, suggestive of death, whereas marble suggested purity and immortality, and elevated the moral tone of any subject represented, even nudity in a Victorian age.

The Academic Tradition. In spite of prejudices and difficulties, American sculptors from the earliest (Greenough and

Hiram Powers) to those who continued the academic tradition well into the twentieth century (Daniel Chester French, Augustus St. Gaudens, and Lorado Taft) managed to convey something of the grandeur and serenity of ancient art to America, and particularly to governmental buildings. In retrospect, it is hard to believe that the dehydrated nudity of Powers' "Greek Slave" had a committee of clergymen pass upon its fitness for public exhibition, or that Greenough's Olympian Zeus-like enthroned Washington was cause for alarm because "the general would never have shown himself bare-chested in public." In most instances sculpture in marble and bronze became more refined, sophisticated, and eclectic than the painting of the academies.

Sculpture in Latin America

In the nineteenth century the New World was suffering from self-conscious deprecation of its modest origins and traditions. As a result, sculpture, once the popular art of the Latin American colonist and native alike, practically disappeared as a distinctive artistic expression. In remote and primitive communities the makers of *bultos* continued to turn out their traditional figures. In the cities, however, what sculpture was required for the "imperial" style of new buildings and plazas not only was derivative of European academic models, but in some cases it surpassed its inspiration.

THE TWENTIETH CENTURY

At the beginning of the twentieth century, the art of the Americas was not on the threshold of a great change. The academic architects, painters, and sculptors of the nineteenth century were not only still alive but quite young. There was little evidence of public interest in art. Among collectors and wealthy art patrons there was a definite preference for "Old Masters" which, indeed, continued through the twenties. In 1930 the Hoover Committee on Fine Arts in the United States announced, "It must be admitted that for the overwhelming majority of the American people, the fine arts of painting and sculpture in their non-commercial, non-industrial forms do not exist." During the depression of the thirties, the artists of the United States showed a preoccupation with social problems.

Like contemporary art in the United States, Latin American art was also slow in developing a modern expression. There were political and economic reasons for this dilatoriness in the Latin American countries and especially in Mexico, where a dictatorship of Porfirio Diaz, usually called "Diazpotism," lasted several decades. And as long as peace and some prosperity, based on an economy built on a colonial system, prevailed, Latin America remained culturally dependent on Europe. One of the most remarkable aspects of the art of Latin America in the twentieth century, even if it did emerge rather late, was the rediscovery of the Indian elements in its life. The Indian appeared self-consciously in colonial and nineteenth-century painting as the "noble savage" or in some genre scenes. In this century, after brief attempts in the imitation of subject matter as well as the style of the school of Paris, the Indian has reappeared in art: as a dominant subject in Mexican and Peruvian painting, as a racial source of inspiration and technique in sculpture, and as symbolic and suitably functional forms in architecture, for example at the new University City in Mexico.

The art of the Americas in the twentieth century is not always considered "good" or "successful" as so much European art has been. Yet, despite its slow start, it represents the beginning of vigorous artistic traditions whose roots go back into the nineteenth century and which may ultimately produce artistic leadership in an uncertain future.

Painting in the United States

There have been a number of trends in American painting during the twentieth century, beginning rather timidly in 1908 with "the Eight" and suffering a long hiatus (despite the excitement engendered by the controversial Armory Show five years later) until the financial and popular recognition that came to the artist during the years of the depression. At the middle of the century American painting appears to have gained momentum, and the painters sufficient confidence, so that the European model and American scenism are no longer the compelling popular forms.

"**The Eight.**" In 1908 a group of eight painters banded together in a revolt against the popular "pretty" pictures with overtones of sentimentality and against the philosophy of William

Dean Howells, who had said that the "smiling aspects of life were more American." "The Eight" were called the "Ashcan School" and the "Revolutionary Black Gang" on the basis of their choice of subject matter. All but Robert Henri had been newspaper illustrators and as such emphasized the "human-interest angle." Actually, in technique, they were a conservative realistic school. Other members were Maurice Prendergast (who also worked in the Impressionist manner), Everett Shinn, John Sloan (perhaps the single most influential American painter of this century), William Glackens, George Luks, Arthur B. Davies, and Ernest Lawson.

The American People's Discovery of Modern European Art. The Armory Show of 1913 introduced into America the developments of modern art in Europe. Although the impact of the show on American thought and opinion was great, the problems presented there had few immediate effects on the artistic productions of America.

The American People's Discovery of American Art. The Chicago World's Fair of 1933 introduced American art to the public. For the first time a large number of Americans were made aware of the fact that there were artists living elsewhere than in Paris or New York. At this time the term "regionalism" came to be applied to the productions of artists working on the American scene as an artistic problem from the local viewpoint of the artists' own towns or states. These three names in particular became household words in this newly art-conscious country: Grant Wood of Iowa, John Steuart Curry of Kansas, and Thomas Hart Benton of Missouri, all Middle Westerners. But soon other artists were recognized who recorded or identified visual aspects of life in New England, the South, the Southwest, and the West.

The Federal Art Project in the Great Depression. During the depression years, the Roosevelt administration established the Federal Art Project as part of the Works Progress Administration. A government bureau was in charge of the procurement of pictures for public buildings. The government did not express a preference for any particular style; thus "modern" art was assured of equal opportunity with more conventional styles. Subject matter was illustrational rather than inspirational, for there had been no recent cataclysmic social upheaval, as in Mexico, to stir the imaginations of artists. Among the features of the Fed-

eral Art Project of lasting importance to American art were the foundation of local art centers open to children and adults for free art instruction, the decoration of public buildings with worth-while monuments, and the provision of jobs for artists. American artists were encouraged to stay and work in their own communities instead of flocking to New York, thus preventing erosion of talent—one of our natural resources. The final result of the project, the growth of a widespread American tradition in art, has become apparent since World War II. There is now not only a larger number of artists than ever before, but also an informed and interested public.

Recent Trends. Until the close of World War II many American painters chose to paint aspects of our towns and cities, the effects of social disorganization, or the American landscape—its beauty and in some cases its ruination by drought and man's defacements (signboards, filling stations, and erosion from poor farming methods). "Life in America" or the "American Scene" was the theme of American artists. American painting did not crystallize around any one school. There were relatively local groups, and in all of them there was a marked preference for representational and realistic points of view, but twentieth-century American painting was identifiable by its subject matter although the artists were primarily preoccupied with technical problems.

More recently, however, and particularly since the close of World War II, younger American painters and sculptors have begun to concentrate upon the more abstract problems of art previously regarded as the exclusive province of European artists. Many believe that the native traditions of American art, a mixture of romanticism and realism, can best be expressed in these new developments. Today the work of American artists is becoming more significant than the artistic productions of European artists. The works of the now aging Picasso and of the late Matisse still exert influence on the younger groups of European painters, but Matisse did not materially alter his style after 1904, the year he shocked the art world with his paintings called the work of a "wild beast." Picasso, the most important single figure in modern art, has constantly changed his personal style and has introduced nearly all the intellectual and subjective elements of modern art into his own work at some time or another

and thus is able to maintain his position as an artistic force today. However, many American painters are exploring beyond the frontiers, aesthetic, technical, and emotional, which Picasso opened to the world.


The apparent confusion, unintelligibility, and dichotomy evident in the art of the present day is a reaffirmation of the importance of art, for art's basic function throughout the ages has been to express the essential qualities of a given epoch. Surely in an age of conflict, the very complexity of modern life, borrowing heavily from the past, yet emphasizing personal, individual interpretation in a psychological sense, should have a varied art expression: individual, uniform, dramatic, passive, abstract, delicate, forceful, vacillating. Some of our modern artists are traditionalists; others have taken part in world-wide artistic movements; some are extreme independents. Regionalism or the preoccupation with recognized local motifs or problems is no longer a dominant theme as American artists have become concerned with national, international, and even universal concepts. There is a marked intensity characteristic of the new productions whether in abstract, mystical, or realistic styles. Nowhere in the world today is there a more brilliant command of artistic techniques, or more creative talent, than in America.

Painting in Latin America

There was an even greater time lag in Latin America than in the United States in the recognition of the modern movements in painting. In the same year (1913) that North Americans discovered the modern art of Europe at the Armory Show, Alfredo Ramos Martinez began, in Mexico, to instruct previously academic painting classes in the open-air techniques of Impressionism. A good many Latin American painters, among them Diego Rivera, went abroad and studied the contemporary developments in the school of Paris. But they did not practice the new style in the New World for many years. The most dramatic evidence that modern artists may express the twentieth century, by creating an appropriate iconography to symbolize their ideas in a monumental form, lies in the work of Mexican José Clemente Orozco. He selected recognizable subjects—the farmer (peon), the soldier, and the industrial laborer—and allied them to a governmental social program, decorating walls of schools and public

buildings (conventional academic classical structures) with frescoes in which idealistic content and technical form were completely fused. In many respects, compositionally and in the force of the ideas, Orozco's work is reminiscent of the dramatic mural art of the Italian Renaissance. The power of art can be as compelling as religion when an artist has something important to say. Most of the Mexican artists (with the exception of Rivera, who remained safely abroad until the danger was over) had participated in the Revolution of 1917 by contributing cartoons and illustrations for newspapers and broadsides. The revolutionary experiences were in the memory of all, not in the remote, if glorious, past. Thanks to the success of the epic of America treated symbolically in Mexico in the twenties, a little renaissance of painting spread all over Latin America. Similarly to United States artists, Latin American painters, once strongly influenced by the school of Paris, are developing an independent, contemporary style blending the abstract and the realistic idiom.

Architecture in the United States



Modern architecture in America has developed out of the recognition of the special qualities of new structural materials and engineering principles (which in turn grew out of the technological achievements) and out of the need for new forms adapted to an industrialized, mercantile, and urban society. For many years of the twentieth century the chief buildings in the new style were industrial and commercial buildings. But in the past decade the domestic architecture on luxury as well as low-cost levels has adopted the contemporary style. The house plan is characterized by a preference for the "open" as opposed to the traditional "closed" plan of compartments with fixed divisions, one of the many modifications demanded by the social requirements of the American family. "American" architecture of this century has exerted an enormous influence on European, Latin American, and Oriental architecture, largely through the dissemination of the ideas of such individual architects as Frank Lloyd Wright. Even the so-called modern geometric aspects of the International Style were, in part, inspired, and to a greater extent molded, by the advances in American architecture in both design and principles of construction.

Once technical problems have been solved, architects in America have experimented with design. For example, two skyscrapers of identical materials may be quite different in emphasis. The window treatment in the Daily News building in New York is vertical and gives the opposite effect to the tall form of the Philadelphia Savings Fund Society building where the windows are treated as strong horizontal design elements. Skyscrapers used to be solidly massed on the ground, as at Rockefeller Center in New York, with setbacks and terraces providing free space in the upper regions. More recently, as in the case of Lever House, a small, all-glass office building on Park Avenue, the lower stories are open garden areas. No one can predict accurately how much influence the atomic age will have on American architecture, but the Secretariat building of the United Nations was constructed entirely of glass, and there is a spirit of optimism apparent in the tremendous activity in housing, not only in the crowded suburbs and the country but in the cities as well.

Architecture in Latin America

Since 1929 Latin American architecture has been strongly influenced by the International Style. When the political regime of Nazi Germany proscribed the modern style of architecture, many important architects came to the New World, where their talents were put to immediate work. Perhaps the most ambitious and important architecture of the century has grown up in Brazil, where the boldest use of the contemporary materials and techniques is combined with practical modifications suited to the tropical climate and with a consciousness of the cultural tradition. The rapid industrialization of Latin America in the past two decades has been the impetus for constructing factories, warehouses, office buildings, shops, laboratories, schools, hospitals, housing projects, and recreation centers, all in the contemporary style. As in the past the Latin American architect, whether native or immigrant, tends to plan in broad terms, not, however, as in the nineteenth century, in imitation of imperial grandeur, but in terms of function. For example, a hospital design in Mexico now may include a complex of structures including special research laboratories, out-patient clinics, and staff housing as well as the conventional facilities. Another significant

contribution of Latin America to modern architecture is the application of the other arts—sculpture, painting, and mosaics—to the art of building.

Sculpture in the United States

Sculpture in the twentieth century has been the last of the arts in the United States to develop a contemporary form and expression. Most sculptors continued to employ the conventions of nineteenth-century academicism far into this century. Traditionally in America, sculpture has not been considered an essential art, and what appeal it has had was restricted to its pictorial and story-telling aspects. Recently American sculptors have rediscovered the plastic qualities inherent in sculpture. Furthermore, the public has developed a taste for sculptures, not confined to a statue of Alma Mater exposed to the elements on a campus, and now adds wood, metal, and stone sculptures to modest homes. In general, contemporary sculptors in the United States concentrate upon the artistic problems suggested by their materials and mediums (carving, welding, casting, and modeling) in the direction of greater abstraction rather than narration or decoration.

Sculpture in Latin America

As in the nineteenth century, sculpture in Latin America during the twentieth century has not had a particularly important role. Among collectors of Latin American sculpture there has been a revival of interest in the primitive *bultos* figures of the colonial period. The sculptors have rejected the colonial sculptures as a source of inspiration, choosing the remarkably decorative Pre-Columbian roots of their tradition, or in some cases working in the contemporary abstract forms.

ART IN THE FUTURE

For the art historian, to predict what will become of modern art in the near future is a difficult task. Perhaps it would be safe to say that the present mood of compromise will become as binding and galling to future artists as the academic traditions of the past century have been to twentieth-century artists. The whole history of modern art discloses that it is a series of reactions

against existing modes. Modern art constantly changes; this condition indicates neither putrefaction nor progress, but it should reveal, at least, that art is living and changing with the times. Perhaps the best way to be prepared for the new styles to come is to try to understand those already present. Picasso, a controversial figure, although advanced in age, has constantly sought new expressions, new forms to present old and new concepts. Picasso's willingness to experiment is indicative of the artistic attitude of today, whether in painting, sculpture, architecture, ceramics, print making, or any other art. Out of all this searching by other artists as well, the next developments will be expressed, not always in obvious terms but perhaps in more basic intuitional forms than have yet been envisaged.

Examination Questions

Essay Questions

QUESTIONS FOR INTRODUCTION SECTION

- What is art?
- Where did our term "art" originate?
- What relationship has beauty to art?
- When did a concept of beauty first appear in art?
- What is connoisseurship?
- What is style?
- What is national style?
- What is regional style?
- What is personal style?
- Why are there individual styles within a given historical period?
- What are structural qualities in art?
- Are there any absolutes in art?

GENERAL QUESTIONS

- Why has art in some epochs been best exemplified in one medium (ancient art in sculpture, medieval in architecture, and modern in painting)?
- Why have certain styles been best exemplified in certain mediums, such as Mannerism and Impressionism in painting?
- When did art galleries and museums begin, and why?
- Art criticism is a form of literature and of philosophy. Who were the early art critics?
- When did art history develop as a field of humanistic and scientific learning, and why? What materials, factors, and tools of scholars are essential in its mastery?
- What difference does it make if a work of art is copied? Why is the copy considered to be somehow inferior?
- Has a work of art a cash value? If so, why? If not, why is art collecting so expensive?

QUESTIONS FOR THE ANCIENT WORLD SECTION

- What unites the art of Egypt with that of Mesopotamia?
- Why is Minoan and Mycenaean art a part of the ancient Oriental cultural province?
- How does Minoan and Mycenaean art relate to the classical art of Greece and Rome?
- Why is Greek and Roman art called "classical"?
- Why is Greek art, rather than Roman art, the culmination of the ideals and techniques of ancient art?
- Why is Etruscan art more Greek than Roman?
- Why is Roman art part of medieval art?
- Why is Roman art so "modern"?
- When did ancient art stop being "primitive"?

QUESTIONS FOR THE MEDIEVAL WORLD SECTION

- How does Early Christian art relate to classical art of the ancient world?
 How does Byzantine art relate to ancient art?
 How important was the folk (barbarian, peasant, native, or popular) tradition in medieval art, and how long did it last?
 How did Romanesque art develop out of Early Christian and Byzantine art, and what changed it?
 Why did Gothic art develop out of Romanesque art?
 Why is thirteenth-century Gothic art considered the apex of artistic aesthetics and techniques of the medieval world?

QUESTIONS FOR THE MODERN WORLD SECTION

- How does the Renaissance art of Northern Europe relate to the medieval styles?
 How did Italian Renaissance art develop out of the art of the medieval world?
 Can Renaissance art be justifiably considered the culmination of the art styles of the modern world?
 Why did Post-Renaissance styles take the particular forms they did?
 Why do the so-called "modern" styles begin about the time of the French Revolution?
 Why does the contemporary point of view in art begin with Impressionism?
 Does the art of the present have a significant pattern?
 The term "International Style" has been applied to several quite unrelated periods. What are these periods, and how can the phrase be justifiably applied to each?
 Is it possible to produce "a work of art" without content, recognizable subject, or iconography?
 If art is a primal urge, why is it not always representational?
 Art is generally considered as the visual record of the society which produced it. On this basis, how do you account for contemporary art?
 How valid is the theory of the interpenetration and interrelationship of the arts?
 In the New World certain "old" or European forms persisted in the art of North and Latin America. What are these "old" forms, and why were they retained?
 In the New World certain "new" forms developed in art. What are these "new" forms, and why did they develop?
 What European styles were concurrent with Pre-Columbian art styles?
 What relationship does Pre-Columbian art have to primitive art in other cultures, to the Oriental art of the Far East, and to the art of the Indian tribes of North America?
 Does the art of the New World have any unifying qualities to relate North and Latin America as a single cultural province?

Objective Tests

Completion Questions. Place a check mark (✓) in the blank before the best completion of each of the following statements. Occasionally as many as two or three check marks may be used in answering a single question. The purpose of this exercise is to test your understanding of the subject matter.

Matching Questions. Before each item on the left, write the number or numbers from the right-hand column with which it is associated. Not all the numbers in the right-hand column will be used. Some may be used several times.

CHAPTER I. COMPLETION QUESTIONS

1. Egyptian art is the best-known art of the ancient Oriental civilizations because
 - a—the Egyptians left behind written records.
 - b—the Egyptians built of permanent materials.
 - c—of its isolation.
 - d—of special conditions that combined to preserve more of it.
2. Architecture in Egypt is derived from the house form, and this is most apparent in the
 - a—form of the pyramid.
 - b—plans of tombs and temples.
 - c—persistent use of early materials.
 - d—persistent use of early forms in ornament.
3. Subject matter in Egyptian art was
 - a—preoccupied with death.
 - b—conventional and abstract in treatment.
 - c—entirely religious in function.
 - d—both secular and religious.
4. The Egyptian arts were exceptionally interrelated because
 - a—of pharaonic patronage.
 - b—the culture of the Egyptians was unified.
 - c—it was required by custom.
 - d—of the wealth and political stability of the people, which gave them time to experiment and perfect the handling of techniques, materials, and ideas.
5. Egyptian rock-cut tombs and temples were not “architecture” in the narrow sense of the definition because
 - a—the former were not constructed, and the latter were not “space-enclosers.”
 - b—they did not house living people.
 - c—they were built by pharaohs.
 - d—they were not outdoors.

6. Egyptian sculpture retained extreme frontality and emphasis
 a—although the sculptors knew how to model.
 b—because it was easier.
 c—in keeping with the character of the architecture and the other arts.
 d—because of the power tradition held over the imagination of the people.
7. Mesopotamian art is unusual among primitive arts for its
 a—emotional quality.
 b—observation of perspective, both aerial and linear.
 c—absence of a fixed technical tradition.
 d—secularism.
8. Of the many cultures in the Fertile Crescent, only one has left important architectural monuments: the
 a—Sumerian.
 b—Persian.
 c—Assyrian.
 d—Babylonian.
9. Mesopotamian architecture produced no tombs because
 a—the people were buried in other lands.
 b—there was no building stone.
 c—the climate precluded the development of a religion concerned with death and an afterlife.
 d—the Mesopotamians practiced cremation.
10. The pictorial arts were undeveloped in Mesopotamia
 a—because they wrote on clay, not manuscripts.
 b—because brick buildings do not require paintings.
 c—because of hieratic restrictions against them.
 d—except for pottery decoration in the earliest period.

CHAPTER I. MATCHING QUESTIONS

- | | |
|-----------------|--------------------------------|
| _____ Ptolemaic | 1. pyramid form |
| _____ Imhotep | 2. legendary mountain |
| _____ mastaba | 3. stepped tower |
| _____ Sinjirli | 4. winged genie |
| _____ ben-ben | 5. blue-green ceramic |
| _____ bethel | 6. Naram-Sin |
| _____ stele | 7. harem |
| _____ ziggurat | 8. dynastic tomb |
| | 9. Saqqara |
| | 10. emblem of Amon-Ra |
| | 11. cone shape |
| | 12. Egypt under the Greeks |
| | 13. Hittite |
| | 14. King Tut |
| | 15. commemorative stone marker |

CHAPTER II. COMPLETION QUESTIONS

1. The ancient cultural province of the Mediterranean included
 - a—Carthage and Egypt.
 - b—Crete and Cyprus.
 - c—Asia Minor, eastern and Aegean islands.
 - d—Greece and Italy.
2. Minoan and Mycenaean art
 - a—used true perspective.
 - b—borrowed ideas from Iberia.
 - c—was secular in mood and function.
 - d—borrowed Babylonian cuneiform.
3. Minoan art indicates that
 - a—Crete was overwhelmed by a tidal wave.
 - b—Crete had no strong priest class.
 - c—its creators were able to select ideas and techniques from other cultures.
 - d—the people were preoccupied with death.
4. Mycenaean art was a provincial form of Minoan art
 - a—and, as such, never amounted to much.
 - b—but was different in background and requirements.
 - c—and was occasionally indistinguishable from it.
 - d—but was influenced by Homer.
5. The pervasive characteristics of Greek art included
 - a—anthropomorphism.
 - b—mathematical proportions.
 - c—adaptability to later function.
 - d—corrections of optical illusions.
6. Greek architecture was
 - a—restricted to temples and theaters.
 - b—based on the trabeated principle of construction.
 - c—always beautiful.
 - d—perfected first in one material and later translated into another.
7. Archaic and Transitional sculpture were part of the classic tradition, but the “classic” sculpture of Greek art
 - a—was produced only during part of the fifth century B.C.
 - b—is often confused with Transitional.
 - c—was greatly influenced by Pheidias.
 - d—was entirely in marble.
8. Features of fourth-century Greek sculpture included
 - a—tasteless, garish subject matter.
 - b—the appearance of female nudity.
 - c—the works of Praxiteles.
 - d—the use of fleeting facial expression.
9. It was the Hellenistic art of Greece that was transmitted to other civilizations because
 - a—Hellenic art was conservative and adapted to special conditions in Greece.
 - b—it was eclectic and emotional.

- c—it was produced under different conditions, outside of Athens and Greece proper.
d—it came last.
10. The interrelationship of Greek arts is clearly apparent in Greek
a—mural paintings.
b—vase paintings.
c—substantive sculptures.
d—pedimental sculptures.
11. Etruscan art is remarkable for
a—its realistic portraiture.
b—its gigantic hollow ceramic figure sculpture.
c—its likeness to the art of Asia Minor.
d—the mastery of metalworking.
12. Etruscan art is important
a—as a provincial form of classical art.
b—because it was monumental.
c—because it was indistinguishable from Roman art.
d—because it made contributions to Roman painting and architecture.
13. Roman art was
a—a debased form of classical art.
b—progressive and developed new artistic sources.
c—more adaptable to the needs of other civilizations than Greek art.
d—varied and secular.
14. Roman architecture developed
a—new building materials.
b—the directional basilican plan.
c—the concept of interior space.
d—new engineering principles and construction.
15. Roman art is well known now because
a—Romans left written records.
b—its traditions survived in subsequent styles.
c—it was a decorative civic style.
d—the materials used allowed many of its monuments to stand.

CHAPTER II. MATCHING QUESTIONS

— chryselephantine	1. dancing place	13. lintel
— architrave	2. architectural landscape	14. top step
— Polykleitos	3. coroplasts	15. beehive tombs
— <i>koilon</i>	4. gigantic in scale	
— podium	5. <i>bouleteria</i>	
— stylobate	6. covered walk	
— Parthenon	7. Hellenistic	
— <i>Labrys</i>	8. gold and ivory	
— <i>orchestra</i>	9. "canons"	
— <i>tholoi</i>	10. Three Fates	
	11. double-headed axe	
	12. high platform	

CHAPTER III. COMPLETION QUESTIONS

1. The four major artistic styles in the medieval world were the
 - a—Early Christian, Byzantine, barbarian, and Gothic.
 - b—Early Christian, Byzantine, Romanesque, and Gothic.
 - c—Early Christian, barbarian, Romanesque, and Gothic.
 - d—classical, barbarian, Romanesque, and Gothic.
2. Iconoclasm, or the opposition to the use of images in worship,
 - a—was an important feature of Early Christian art.
 - b—was an important feature of Judaism.
 - c—modified Byzantine art to a degree.
 - d—has been a recurrent problem in Christianity.
3. Early Christian art was
 - a—often indistinguishable from classical art.
 - b—indispensable in teaching the Christian doctrine.
 - c—a slavish imitation of pagan art.
 - d—noted for its avoidance of mythological subjects.
4. Christian art became a unified or standardized expression
 - a—by the time of the Pact of Rome.
 - b—in the Early Christian period.
 - c—during the Romanesque and Gothic periods.
 - d—during the Gothic period.
5. Burial in and decoration of catacombs were common among
 - a—some monastic groups.
 - b—the early popes.
 - c—Romans.
 - d—pagan Romans, Hebrews, and Early Christians.
6. Catacombs closely resembled
 - a—beehive tombs.
 - b—Roman houses.
 - c—Roman baths.
 - d—Roman tombs.
7. By the fourth century, Early Christian art had its own iconography based upon
 - a—the Old Testament.
 - b—patristic writings.
 - c—the New Testament.
 - d—gnostic beliefs.
8. By the fourth century, Early Christian art in the West became strongly influenced by
 - a—Byzantine art because of the power of the Eastern Empire.
 - b—barbarian art because of invasions by the tribes.
 - c—classical art because of large numbers of pagan converts.
 - d—Roman art because of its beauty.
9. Early Christian basilicas were
 - a—functional in plan.
 - b—decorated inside.
 - c—centrally planned.
 - d—directionally planned.

10. Early Christian basilicas invariably had
 - a—mosaics and relief sculptures on the triumphal arches.
 - b—crypts for tombs of martyrs.
 - c—simple wooden roofs over nave and side aisles.
 - d—windows in the semicircular apsidal wall.
11. Sarcophagi reliefs usually represented
 - a—classical friezes and landscape motifs.
 - b—portraits of the deceased.
 - c—symbols referring to death.
 - d—abstract barbarian ornaments.
12. Early Christian mosaics were
 - a—assembled rather than drawn.
 - b—linear in technique.
 - c—colorful and decorative.
 - d—unusually three-dimensional.
13. Early Christian frescoes were
 - a—closely related to Byzantine mosaics.
 - b—closely related to Pompeiian frescoes.
 - c—closely related in iconography to miniature manuscript illuminations.
 - d—indistinguishable from Roman mosaics.
14. Ravennate art was largely
 - a—a provincial expression of Roman art.
 - b—an independent barbarian expression.
 - c—an imperial artistic expression.
 - d—an independent yet eclectic expression.
15. Ravennate architecture
 - a—used the basilican plan exclusively.
 - b—was indistinguishable from Roman imperial architecture.
 - c—used Ostrogothic ornament.
 - d—blended Roman and Oriental elements.
16. Ravennate sculpture was
 - a—illusionistic in technique.
 - b—closely related to Byzantine sculpture in technique.
 - c—dominantly three-dimensional.
 - d—often of ivory and other precious materials.
17. Ravennate mosaics were
 - a—exceptionally symbolic.
 - b—dominantly ornamental.
 - c—wholly uninfluenced by classical art.
 - d—wholly dependent on classical art.
18. Byzantine art was
 - a—a product of folk traditions.
 - b—classical in some ideas.
 - c—rigidly conventional at all times.
 - d—a mixture of Oriental and classical art.
19. Byzantine art
 - a—may be divided into two chronological periods.

- b—was destroyed by the Iconoclastic Controversy.
 - c—was influenced by Mohammedanism.
 - d—was restricted to the Greek peninsula.
20. There were several influences on Byzantine architecture:
- a—Roman, Greek, and Oriental.
 - b—barbarian, Romanesque, and Oriental.
 - c—Oriental, Roman, and Early Christian.
 - d—Moorish, Roman, and Early Christian.
21. Hagia Sophia's most striking structural features include
- a—minarets and mosaics.
 - b—a dome on pendentives and hemicycle domes.
 - c—fireproof stone construction.
 - d—hexpartite vaults.
22. Byzantine mosaics maintained a unity of style
- a—by means of sumptuary laws.
 - b—because religious ritual and iconography had become fixed.
 - c—through individual master craftsmen.
 - d—because of the vitality of the style.
23. Byzantine manuscript illuminations were
- a—closely related in style to Byzantine mosaics.
 - b—closely related to Byzantine metalwork technique.
 - c—strongly Mesopotamian in character.
 - d—directly associated with the texts.
24. Extant Byzantine sculptures show close relationship to
- a—Hellenic figural art.
 - b—coloristic Eastern art.
 - c—the ideals of the Iconoclastic Controversy.
 - d—manuscript illuminations.
25. Coptic art was
- a—a provincial form of art.
 - b—a mixture of ancient Oriental traditions changed in iconography.
 - c—indistinguishable from Ptolemaic art.
 - d—geometric in technique.

CHAPTER III. MATCHING QUESTIONS

Part 1

_____ orant	1. atrium
_____ <i>putti</i>	2. 359
_____ <i>fossore</i>	3. 404
_____ <i>amoretti</i>	4. <i>imago clypeata</i>
_____ Chi Rho	5. medallions
_____ Ravenna	6. triclinia
_____ sarcophagus of Junius Bassus	7. trade-unions
_____ Arian Baptistery	8. Leo the Isaurian
_____ Iconoclastic Controversy	9. praying figure
	10. cupids
	11. Santa Maria in Cosmedin
	12. Santa Maria Maggiore
	13. monogram of Christ
	14. Honorius
	15. cherubs

Part 2

_____ iconostasis	1. stilt block
_____ <i>Joshua Rotulus</i>	2. revetments
_____ dossierets	3. triangular section of a dome
_____ Mschatta façade	4. hemicycle dome
_____ pulvin	5. Isidorus of Miletus
_____ Coptic	6. San Vitale
_____ pendentive	7. <i>Sinope Gospel</i>
_____ Hagia Sophia	8. consular diptychs
	9. decorated screen
	10. Justinian
	11. Egyptian Christian
	12. Anonymous of Banduri
	13. Ostrogoth
	14. narrative sequence
	15. Persian ornament

CHAPTER IV. COMPLETION QUESTIONS

- Romanesque art was
 - primarily a unified style.
 - primarily religious.
 - provincial or regional in character.
 - hieratic and formal.
- The Latin cross plan was developed in Romanesque architecture
 - as a fire-prevention device.
 - because it best utilized the hexpartite vault.
 - because it adapted itself to enlargements and modifications.
 - because of the symbolism.
- The Romanesque vaulting systems were developed in order to
 - accommodate a large monastic clergy.

- b—provide wall space for clerestories.
 - c—provide wall space for frescoes.
 - d—provide fireproof roofing.
4. The form taken by Romanesque architecture was largely determined by
- a—the classical learning of the clergy.
 - b—opinions formed by travelers returned from pilgrimages.
 - c—the special requirements of monastic orders.
 - d—the available labor supply.
5. The Romanesque was a period of growing unity and interrelationship among the arts especially apparent in
- a—manuscripts and vestments.
 - b—civic examples.
 - c—architecture and sculpture.
 - d—stained-glass windows.
6. Geographically unified France had many regional variations of its art in the Romanesque period because
- a—it was governed by many principalities.
 - b—it had different traditions.
 - c—its geology differs in each region.
 - d—its arts were interrelated.
7. The construction system that led to Gothic architecture developed in
- a—Norman architecture in England.
 - b—the Byzantine vaults at Aquitaine.
 - c—the Cluniac monasteries.
 - d—Normandy in France.
8. In Germany Romanesque art came close to being a national expression because of
- a—the excellence of its building stones.
 - b—a strong feudal system.
 - c—its political unity.
 - d—a powerful monastic clergy.
9. One of the most remarkable characteristics of Romanesque art in England is
- a—its insularity.
 - b—the persistence of prehistoric features.
 - c—its regionalism.
 - d—its imitation of Continental styles.
10. Romanesque art in Italy was characterized by (among other things)
- a—an absence of relationship between architecture and sculpture.
 - b—complete freedom from barbarian influence.
 - c—regionalism.
 - d—Saracenic influences in the south.
11. Northern European stave churches possibly represent the
- a—artistic traditions of the early Middle Ages.
 - b—artistic traditions of the Venerable Bede.
 - c—replacement of ship burials.
 - d—Moorish influence in the use of the horseshoe arch.
12. Northern European ornament in the Romanesque period

- a—bears traces of the Roman invasion.
 b—is entirely geometric and abstract.
 c—is geometric although plant and animal forms are used.
 d—appears on crosses that may be pre-Christian in form.

CHAPTER IV. MATCHING QUESTIONS

Part 1

- | | |
|----------------------------------|----------------------------|
| _____ Aix-la-Chapelle | 1. Holy Roman Empire |
| _____ <i>Book of Durrow</i> | 2. Saracenic |
| _____ <i>Lindisfarne Gospels</i> | 3. St. Augustine |
| _____ Otto I | 4. Pope Gregory II |
| _____ <i>Book of Kells</i> | 5. Charlemagne |
| _____ <i>Utrecht Psalter</i> | 6. Queen Bertha of Kent |
| _____ period of the Migrations | 7. Celtic art |
| | 8. Runic alphabets |
| | 9. Chorodogung of Metz |
| | 10. Odo of Metz |
| | 11. St. Columba |
| | 12. <i>Pastoral Rule</i> |
| | 13. Carolingian manuscript |
| | 14. Charles Martel |
| | 15. Merovingian epoch |

Part 2

- | | |
|--------------------------|---------------------------|
| _____ ambulatory | 1. historical embroidery |
| _____ campanile | 2. pilgrimage |
| _____ <i>trumeau</i> | 3. monastic orders |
| _____ secular clergy | 4. crossing |
| _____ <i>mandorla</i> | 5. walk around apse |
| _____ regular clergy | 6. halo around figure |
| _____ serfs and villeins | 7. evangelistic symbols |
| _____ archivolt | 8. peasants |
| _____ Bayeux Tapestry | 9. pages and knights |
| | 10. parishes and dioceses |
| | 11. baptistery |
| | 12. Leaning Tower of Pisa |
| | 13. springing of the arch |
| | 14. central door post |
| | 15. detached bell tower |

CHAPTER V. COMPLETION QUESTIONS

- The classic period of Gothic art was a part of the thirteenth century, but the Gothic style survived
 - until the eighteenth century.
 - until the seventeenth century.
 - until the Renaissance eradicated it.
 - alongside other styles in some countries and among some peoples.

2. Gothic art is primarily a religious expression
 - a—and all its monuments are religious.
 - b—but it owes much of its vitality to external and secular factors.
 - c—because of the power of the clergy.
 - d—because of the decline of feudalism.
3. The iconography of Gothic art was based on
 - a—epitomes and popular stories of the lives of the saints.
 - b—everyday life and experiences.
 - c—encyclopedias.
 - d—the universities and scholastics.
4. In general, Gothic art was
 - a—an intellectual synthesis.
 - b—a popular expression.
 - c—illustrational and illusionistic.
 - d—organically interrelated.
5. Gothic architecture
 - a—integrated interior and exterior design.
 - b—was based on the need for an emotionally satisfying interior.
 - c—exposed its structural means.
 - d—was based on the desire for an imposing building as a focal point for new towns.
6. Gothic sculpture was
 - a—graphic and dynamically distorted.
 - b—always related to architecture.
 - c—plastic and three-dimensional.
 - d—very ornate.
7. Stained glass, related in technique and style to Byzantine cloisonné enamels,
 - a—became an important element in the total interior effect of Gothic cathedrals.
 - b—took on a sculptural and architectural character in the Gothic period.
 - c—cannot be seen from the exterior of a Gothic cathedral.
 - d—became debased by pictorial conventions in the Gothic period.
8. Illusionism began to be rediscovered in Gothic art
 - a—because of public demand.
 - b—because patrons demanded it.
 - c—in psalter and devotional illuminations.
 - d—in stained-glass windows.
9. The development of Gothic art without alteration or correction can be seen at
 - a—Westminster Abbey.
 - b—Notre Dame, Chartres.
 - c—Notre Dame, Paris.
 - d—Notre Dame, Rheims.
10. The Gothic style in Germany was
 - a—largely noticeable in painting and sculpture.
 - b—never used in its buildings.

- c—at its best in Cologne Cathedral.
 d—very realistic and pious.
11. Most English Gothic cathedrals
 a—bear evidence of long development and several styles and influences.
 b—have French influences because of William the Conqueror.
 c—are in remote locations.
 d—were originally monastic foundations.
12. The Gothic style in Italy
 a—merged chronologically with the Renaissance.
 b—became a dominant architectural expression.
 c—is apparent only in superficial degree.
 d—was strongest in painting.

CHAPTER V. MATCHING QUESTIONS

- | | |
|----------------------------------|--------------------------------|
| _____ Spanish Gothic iconography | 1. <i>Golden Legends</i> |
| _____ Lancet | 2. flying buttress |
| _____ Ulm | 3. Mariolatry |
| _____ <i>détente</i> | 4. <i>Sunna Theologica</i> |
| _____ Jacobus de Voragine | 5. <i>Mirrors</i> |
| _____ Vincent of Beauvais | 6. Decorated and Curvilinear |
| _____ Italian Gothic art | 7. single, central tower |
| _____ Amiens | 8. <i>Book of Hours</i> |
| _____ Geometrical | 9. hammer-beam |
| _____ Flamboyant | 10. Early English style |
| | 11. reticent and introspective |
| | 12. <i>Apocalypse</i> |
| | 13. Cologne |
| | 14. Robert de Luzarches |
| | 15. Cathedral of Orvieto |

CHAPTER VI. COMPLETION QUESTIONS

1. Renaissance art in Northern Europe is a term applied mainly to the pictorial arts because
 a—no new developments appeared in sculpture and architecture.
 b—the architecture lent itself to mural decoration.
 c—there was no public demand for a new style.
 d—*détente* sculpture was popular.
2. The outstanding contribution of Northern Renaissance art was the
 a—dissemination of oil painting technique.
 b—discovery of the graphic arts.
 c—art of stained glass.
 d—development of domestic architecture.
3. Flemish painting was international in its style because
 a—it was sophisticated and secular.
 b—it had no really “Flemish” character.
 c—it drew upon the best talents from adjoining countries.
 d—its patrons were foreign rulers.

4. Flemish painting was based on traditions
 - a—of manuscript illuminations.
 - b—drawn from sculptured altarpieces.
 - c—of stained-glass windows.
 - d—of medieval mural paintings.
5. The Van Eycks' contributions to painting included
 - a—fusion of theological content and form.
 - b—perfection of oil painting uses.
 - c—the invention of the portrait.
 - d—a new view of the real world.
6. Rogier van der Weyden's contribution to painting included
 - a—gold-leaf backgrounds.
 - b—French secularism and German realism.
 - c—the fusion of the monumental sculptural tradition.
 - d—the discovery of landscape backgrounds.
7. Breughel successfully combined
 - a—genre themes and religious motifs.
 - b—folk traditions and foreign influences.
 - c—mysticism and realism.
 - d—modern landscape and medieval "seasons."
8. German painting in the Northern Renaissance combined
 - a—realism and sentimentality.
 - b—medieval idealism and scientific interest.
 - c—influences from enamel work and tapestries.
 - d—influences from graphic arts and philosophy.
9. French painting during the Northern Renaissance was
 - a—rational and secular.
 - b—influenced by Sieneese and Spanish art.
 - c—confined to designing tapestries.
 - d—often indistinguishable from Flemish art.
10. The graphic arts, although they began as a poor relation of the pictorial arts,
 - a—soon developed into a distinct creative expression.
 - b—were dependent on the development of large printing presses.
 - c—soon took on characteristics of manuscript illumination.
 - d—became popular among humanists.

CHAPTER VI. MATCHING QUESTIONS

- | | |
|-----------------------------|------------------------------------|
| _____ Portinari altarpiece | 1. Mathias Grünewald |
| _____ Limousin | 2. "The Great Primitive" |
| _____ Isenheimer altarpiece | 3. Charonton |
| _____ court portraitists | 4. Clouets |
| _____ "Avignon Pietà" | 5. enamelist |
| _____ Holbein | 6. Rogier van der Weyden |
| _____ Ghent altarpiece | 7. sedan chair |
| _____ Patinir | 8. patina |
| | 9. Cousins |
| | 10. "Adoration of the Shepherds" |
| | 11. Hugo van der Goes |
| | 12. Charles V of Spain |
| | 13. Landscapist |
| | 14. Henry VIII of England |
| | 15. "Adoration of the Mystic Lamb" |

CHAPTER VII. COMPLETION QUESTIONS

- The centers of art in the Proto-Renaissance period were
 - Florence and Padua.
 - Florence and Rome.
 - Venice and Rome.
 - Siena and Florence.
- Painting in Florence began to be "Renaissance" in the thirteenth century
 - but in Siena it remained medieval.
 - thanks to the intervention of Frederick II.
 - but in other centers, such as Siena, the "Renaissance" developments were delayed until the fifteenth century.
 - because of papal influence on the burghers.
- In the Middle Ages all artists were considered craftsmen and were trained in the workshop tradition, and this was an important factor in the
 - development of temperamental artistic personalities.
 - maintenance of high standards throughout the Renaissance.
 - breakdown of the regard of the public for the artist.
 - continuation of Giotto's style.
- Italian painters who pointed the way toward Renaissance art were
 - the *Giotteschi*.
 - Duccio and Simone Martini.
 - Cimabue and Giotto.
 - Francesco Traini.
- Giotto's paintings were closely related to the
 - sculptures on the campanile of Florence.
 - vast wall surfaces they covered.
 - maniera bizantina*.
 - inspiration of the Franciscan story.
- In the early Italian Renaissance, architecture
 - developed new forms and functions such as the villa and the library.

- b—retained medieval features and fortification features.
 - c—reached the full integration of interior and exterior design.
 - d—began to lose its anonymity of designer, and architects' and artists' names became associated with specific monuments.
7. Sculpture in the Proto-Renaissance and Early Renaissance periods
- a—retained Gothic features, especially in the works of the more popular sculptors, such as Ghiberti.
 - b—demonstrated that the Graeco-Roman tradition had never died out in Italy.
 - c—indicated radical new developments based on individual personalities rather than tradition.
 - d—demonstrated the development of classic monumentalism.
8. Early Renaissance art was based on
- a—Roman antiquities.
 - b—medievalism and the re-use of classical antiquity.
 - c—traditions and experiments.
 - d—vernacular literature.
9. Patrons of Early Renaissance art comprised
- a—members of the Platonic Academy.
 - b—primarily monastic orders.
 - c—the papacy.
 - d—mainly wealthy businessmen and rulers of small city-states.
10. Many Early Renaissance artists were important, but some made gigantic progress, such as
- a—Brunelleschi and Donatello.
 - b—Masaccio and Piero della Francesca.
 - c—Domenico Veneziano and Uccello.
 - d—Fra Filippo Lippi and the Vivarini.
11. Piero della Francesca represented the development of
- a—the middle-class appeal of genre painting.
 - b—the decorative stylized influence of Siena.
 - c—a balance between influence of powerful patrons and artistic independence.
 - d—the integration of experimentalism, Neo-Platonism, and the monumental tradition.
12. The *bottega* or shop tradition persisted well into the last quarter of the fifteenth century
- a—resulting in the training of such masters as Leonardo, Perugino, and the Pollaiuoli.
 - b—in spite of the opposition of patrons.
 - c—although the Platonic Academy ignored it.
 - d—and exerted a debilitating influence on art.
13. Venetian painting was exceptional in the Italian Renaissance because
- a—it retained its religious qualities in a highly secular age.
 - b—it was under strong Oriental but not medieval influences.
 - c—it was remarkably contemporary, ignoring the past.
 - d—it was subject to foreign influences, such as the technique of oil painting derived from the North.

14. Mantegna is important in the history of art largely because of his
 - a—re-creation of Roman archaeological scenes.
 - b—creation of a new principle of illusionism that involves the spectator in the composition.
 - c—eclecticism, combining Florentine, Paduan, and Venetian traditions.
 - d—connection with Squarcione.
15. Renaissance architecture developed several new forms:
 - a—*palazzos* and secular buildings.
 - b—renovated churches.
 - c—libraries.
 - d—tombs and fountains.
16. The term “Renaissance” applied to architecture in the Early Renaissance refers to
 - a—the slavish imitation of classical motifs on the façades of churches.
 - b—the discovery of solutions to structural problems as well as the use of classical ornament.
 - c—the humanism and eclecticism of the style.
 - d—the remarkable discoveries made in the dome of the Cathedral of Florence by Brunelleschi.
17. Regionalism disappeared in High Renaissance art and was replaced by
 - a—“schools” of art based on individual artists.
 - b—an international influence.
 - c—a unified style of art.
 - d—functionalism.
18. High Renaissance art is best known to the public
 - a—because it dealt with popular subjects.
 - b—because it realized its aims, especially in the work of Titian, Raphael, Michelangelo, and Leonardo.
 - c—because it was imitated successfully by subsequent generations of artists.
 - d—although it was not often popular in subject matter.
19. Leonardo da Vinci, although he finished few paintings, is best known by the public because
 - a—of his ideas and varied talents.
 - b—he painted the “Mona Lisa.”
 - c—he was often copied and imitated.
 - d—of his achievements in sculpture and architecture.
20. High Renaissance architecture
 - a—became “systematized” and based on architectural treatises and theories.
 - b—was indistinguishable from Early Renaissance buildings.
 - c—developed sculptural features.
 - d—was concerned with large-scale complex planning.

CHAPTER VII. MATCHING QUESTIONS

Part 1

- | | |
|-----------------------------------|-------------------------------------|
| _____ <i>arti</i> | 1. followers of Giotto |
| _____ <i>bottega</i> | 2. Vasari |
| _____ Sistine Chapel | 3. Alberti |
| _____ <i>Lives of the Artists</i> | 4. <i>Pater Patriae</i> of Florence |
| _____ Titian | 5. Cennino Cennini |
| _____ "School of Athens" | 6. Michelangelo's sculptures |
| _____ <i>maniera bizantina</i> | 7. craft guilds |
| _____ <i>De Re Aedificatoria</i> | 8. Girolamo Savonarola |
| _____ <i>Giotteschi</i> | 9. Brunelleschi |
| _____ Cosimo de' Medici | 10. Giorgione |
| | 11. Proto-Renaissance technique |
| | 12. Michelangelo's paintings |
| | 13. Correggio |
| | 14. shop system of art training |
| | 15. Raphael |

Part 2

- | | |
|--------------------------|--------------------------|
| _____ Simone Martini | 1. Raphael |
| _____ Michelangelo | 2. Siena |
| _____ Fra Angelico | 3. Padua |
| _____ "Sistine Madonna" | 4. Antonio Allegri |
| _____ Masaccio | 5. Tiziano Vecelli |
| _____ Donatello | 6. Brunelleschi |
| _____ "School of Athens" | 7. Sistine Chapel |
| _____ Correggio | 8. Brancacci Chapel |
| | 9. Laurentian Library |
| | 10. Fiesole |
| | 11. Mantua |
| | 12. Cathedral of Orvieto |
| | 13. Perugino |
| | 14. Uccello |
| | 15. Domenico Veneziano |

CHAPTER VIII. COMPLETION QUESTIONS

- Some of the characteristics of Post-Renaissance art are
 - dependence on theory and formula.
 - standardization and uniformity.
 - knowledge of art history.
 - results of the invention of printing.
- Mannerism as a style is
 - important in sculpture and architecture.
 - partly a chronological definition.
 - primarily a painterly phenomenon.
 - largely mythological in content.
- Mannerist painters were largely inspired by the works of
 - Tintoretto and Veronese.

- b—Michelangelo and Raphael.
 - c—Titian and Leonardo.
 - d—Vasari and Correggio.
4. Baroque art is
- a—invariably flamboyant.
 - b—primarily a painterly phenomenon.
 - c—filled with contrasts in form and iconography.
 - d—conventional and intellectual.
5. The variety of Baroque art may be seen by comparing the works of
- a—Velasquez and El Greco.
 - b—Poussin and Murillo.
 - c—Rubens and Rembrandt.
 - d—Michelangelo and Bernini.
6. Baroque art is associated with
- a—the Catholic Reformation in Spain, Flanders, and Italy.
 - b—Protestantism in Holland and England.
 - c—polychroming in Latin America.
 - d—rationalism in France.
7. Baroque architecture developed important new forms, among other things:
- a—inverted pyramids.
 - b—palatial country villas.
 - c—churches whose acoustical properties were excellent.
 - d—the fountains of Rome.
8. Eighteenth-century art is variously called
- a—middle class and decorative.
 - b—Rococo and Georgian.
 - c—trivial and frivolous.
 - d—Renaissance and classical.
9. English contributions to eighteenth-century art included
- a—the establishment of an authoritative historical style of painting.
 - b—the creative use of archaeological sources in architecture.
 - c—the development of landscape tradition in painting.
 - d—making portraits popular.
10. Rococo art
- a—found its best sculptural expression in France.
 - b—is characterized by its imitation of Baroque art.
 - c—was a decorative rather than a structural style in architecture.
 - d—is decorative and two-dimensional.

CHAPTER VIII. MATCHING QUESTIONS

- | | |
|--------------------------------|---------------------------------|
| _____ Daniele da Volterra | 1. Vignola |
| _____ Jacob Ruysdael | 2. excess use of chiaroscuro |
| _____ Agnolo Bronzino | 3. silversmith |
| _____ Abraham de Bosse | 4. Sir Joshua Reynolds |
| _____ <i>tenebroso</i> | 5. Bernini |
| _____ colonnade of St. Peter's | 6. <i>chinoiserie</i> |
| _____ Marcantonio Raimondi | 7. Michelangelo |
| _____ <i>platero</i> | 8. Guido Reni |
| _____ <i>Discourses</i> | 9. Tiepolo |
| | 10. Il Pontormo |
| | 11. French graphic artist |
| | 12. engraver after Raphael |
| | 13. clothier after Michelangelo |
| | 14. landscapes |
| | 15. Nicolas Poussin |

CHAPTER IX. COMPLETION QUESTIONS

1. Modern art in general
 - a—is designed for a public without unified taste.
 - b—has been a series of reactions against the *status quo*.
 - c—has used the art of the past, but for different reasons of technique and symbolism.
 - d—is revivalistic and educational.
2. Modern artists became informed about the art in the past through
 - a—the establishment of public art galleries.
 - b—the foundation of the academic system.
 - c—the invention of movable type.
 - d—the new archaeological discoveries.
3. The Classic Revival
 - a—had a generally bad effect on painting.
 - b—observed rigid conventions in painting for a time.
 - c—retained a linear rather than painterly aspect.
 - d—produced good portrait painters.
4. The Classic Revival in architecture
 - a—had nationalistic symbolism.
 - b—purified architecture of debasements.
 - c—was surprisingly adaptable.
 - d—fostered Classic revival sculpture.
5. Romanticism in art
 - a—is a vague, indefinable quality.
 - b—was similar in background to the Romantic Movement in literature.
 - c—was not restricted to the nineteenth century.
 - d—is identical with *chinoiserie*.
6. Romanticism in nineteenth-century architecture
 - a—took on the religious character of the age.
 - b—restored old buildings but created nothing new.

- c—took the form of the Gothic revival entirely on spiritual grounds.
d—selected the Gothic revival for reasons of national and religious symbolism.
7. Academic art of the nineteenth century
a—was narrative in character.
b—blended the “best” features of style.
c—was full of political symbolism.
d—was international in style.
8. Eclecticism in art
a—is most apparent in nineteenth-century academic architecture.
b—is the chief result of the rediscovery of antiquity.
c—is peculiar to the nineteenth century.
d—is a form of romanticism.
9. Realism in art
a—defies definition except in a negative way.
b—reflects social conflicts and changes yet had enormous popular appeal.
c—is completely absent in sculpture and architecture.
d—has a literary quality in painting although the painters did not strive for it.
10. The “contemporary point of view” is
a—peculiar to painting.
b—most apparent in architecture.
c—most apparent in painting.
d—most apparent in sculpture.
11. Impressionism in art
a—was restricted to painting.
b—was an outgrowth of the theories of Realism.
c—was restricted to outdoor painting.
d—is nonrepresentational.
12. Post-Impressionism
a—was unified around the use of a particular technique.
b—depended heavily on the art of museums.
c—became concerned with brush strokes.
d—is a generic term for the reactions against the limitations of Impressionism.
13. The term “School of Paris” denotes
a—the Beaux Arts academy.
b—“Left-Bank Bohemians.”
c—French painters of the contemporary point of view.
d—painters working under contemporary French influence.
14. Twentieth-century art is mainly classified into groups of
a—biomorphic and expressionist.
b—abstract and expressionist.
c—mechanomorphic and abstract.
d—abstract and materialistic.
15. The architectural revivalism of the nineteenth century has been replaced in the architecture of the twentieth century by

- a—a search for a new style to suit entirely new conditions.
 b—a materialistic philosophy.
 c—a literary expression.
 d—an impractical idealism.

CHAPTER IX. MATCHING QUESTIONS

Part 1

- | | |
|------------------------------------|-------------------------|
| _____ <i>Antiquities of Athens</i> | 1. William Blake |
| _____ "Los Caprichos" | 2. Ingres |
| _____ "Oath of the Horatii" | 3. Sir Luke Fildes |
| _____ British Museum | 4. Nicolas Revett |
| _____ <i>Arc de l'Étoile</i> | 5. Cortot and Chalgrin |
| _____ "Apotheosis of Homer" | 6. Smirke |
| _____ The Crystal Palace | 7. Sir Joseph Paxton |
| _____ Constantin Meunier | 8. Goya aquatint series |
| | 9. Realism in sculpture |
| | 10. James Stuart |
| | 11. Sir Edwin Landseer |
| | 12. Jacques Louis David |
| | 13. Bouguereau |
| | 14. François Rude |
| | 15. Adolph von Menzel |

Part 2

- | | |
|-----------------------------------|-------------------------------------|
| _____ <i>collages</i> | 1. German expressionists |
| _____ Post-Impressionism | 2. Miës van der Rohe |
| _____ Pointillism | 3. Dutch abstractionism |
| _____ <i>The City of Tomorrow</i> | 4. Impressionist group |
| _____ "Blaue Reiter" | 5. <i>Neue Sachlichkeit</i> |
| _____ Boccioni | 6. Italian futurist sculptor |
| _____ "The Anonymous Society" | 7. Italian realists |
| _____ Macchiaioli | 8. Van Gogh |
| _____ <i>De Stijl</i> | 9. Georges Seurat |
| | 10. Le Corbusier |
| | 11. Gauguin |
| | 12. Ebenezer Howard |
| | 13. real objects on painted surface |
| | 14. "School of Paris" |
| | 15. Salvador Dali |

CHAPTER X. COMPLETION QUESTIONS

- Art in the Americas reflected the traditions of Europeans but was
 - much better in quality.
 - much worse in quality.
 - different because of inability to copy accurately.
 - different because of different conditions.
- Pre-Columbian art in some instances resembles the art of the following cultures:

- a—Oriental.
 - b—Egyptian and Mesopotamian.
 - c—Finnish and Norwegian.
 - d—Medes, Moors, and Persians.
3. Pre-Columbian art, like most primitive arts, mastered the techniques of
- a—metalwork.
 - b—elaborately woven textiles.
 - c—pictographic writing.
 - d—ceramics.
4. Pre-Columbian architecture in general was
- a—utilitarian, like the Roman.
 - b—highly symbolic, like the Egyptian.
 - c—entirely domestic in character.
 - d—built without lime and mortar.
5. Colonial architecture in Latin America was influenced by
- a—monastic orders.
 - b—Moorish ornament.
 - c—shortage of building materials.
 - d—Indian traditions.
6. Colonial painting in Latin America was under influences borrowed from
- a—Pre-Raphaelite painting.
 - b—Spanish Baroque painting.
 - c—Flemish Manneristic painting.
 - d—*santos* painting.
7. Early American architecture was primarily
- a—religious.
 - b—domestic.
 - c—civic.
 - d—aboriginal.
8. Democratic modifications in Early American architecture were found in
- a—private homes.
 - b—town planning.
 - c—St. Luke's, Smithfield, Virginia.
 - d—Old Ship Meeting House, Hingham, Massachusetts.
9. In the Georgian period of American architecture when the sources of design inspiration were the same as in England
- a—regional differences died out.
 - b—democratic innovations continued and increased.
 - c—colonial examples were indistinguishable from English.
 - d—regional differences continued, although in different form.
10. American painters in the Georgian period were more than portrait painters. Their work included
- a—religious illustrations and altarpieces.
 - b—tombstones and funerary inscriptions.
 - c—landscapes, seascapes, town views.
 - d—still life.
11. Latin American art in the nineteenth century changed its source of inspiration from

- a—Moorish to Spanish.
- b—Spanish to Franciscan.
- c—Spanish to French.
- d—French to Indian.

12. In North America the difference between the popularity of Roman revival and Greek revival architecture was
- a—the degree of faithfulness to sources.
 - b—a question of use: Roman for public, Greek for private buildings.
 - c—a question of symbolism: Roman for the Republicans, Greek for the Democrats.
 - d—the greater adaptability of the Greek revival style.
13. The popularity of the Gothic revival in nineteenth-century architecture may be accounted for by the fact that
- a—it had literary and romantic associations.
 - b—carpenters preferred it.
 - c—its symbolism was versatile.
 - d—it was cheap to build.
14. Some of the more eclectic aspects of nineteenth-century architecture in the Americas include revivals of
- a—Renaissance styles.
 - b—the Queen Anne style.
 - c—the Gothic style.
 - d—the General Grant style.
15. The phrase “academic tradition” refers to all arts in some degree since the Post-Renaissance period, but its most important application to the art of the Americas is in connection with
- a—sculpture.
 - b—architecture and city planning.
 - c—painting.
 - d—the graphic arts.
16. The Romanesque revival was not a “revival” in the ordinary sense because
- a—technologically it was related to modern use.
 - b—it was primarily a religious style.
 - c—its use was restricted to bridges.
 - d—it was very educational in use.
17. Nineteenth-century architecture in Latin America
- a—was not unlike that of its neighbor to the north.
 - b—changed from a religious to a secular aspect.
 - c—reacted against the Ultra-Baroque style.
 - d—began to borrow native forms.
18. The paintings of the Hudson River School are related to
- a—the work of José Maria Velasco.
 - b—the development of nationalism.
 - c—religious and literary developments.
 - d—the Barbizon School.
19. Nineteenth-century sculpture in the Americas, with few exceptions, was
- a—practically nonexistent.

- b—affected by public attitudes.
 - c—influenced by European academies.
 - d—strongly independent of outside influence.
20. Twentieth-century art in the Americas got a late start because of
- a—the absence of trained artists.
 - b—special social and economic conditions.
 - c—the absence of art museums.
 - d—public indifference.
21. In view of subsequent developments in twentieth-century painting in the United States, the most significant event was
- a—the Armory Show of 1913.
 - b—the Columbian Exposition of 1893.
 - c—the Chicago World's fair of 1933.
 - d—the establishment of the Federal Art Project.
22. In view of subsequent developments in twentieth-century Latin American painting, the most significant event was the
- a—establishment of open-air painting schools.
 - b—Mexican Revolution of 1917.
 - c—success of Mexican artists in the twenties.
 - d—mixture of abstractionism and realism.
23. Architecture in the Americas in the twentieth century
- a—is an outgrowth of the mercantile style.
 - b—is wholly dependent on the International Style.
 - c—has made many significant contributions to domestic building.
 - d—is all an outgrowth of the ideas of Frank Lloyd Wright.
24. Twentieth-century sculpture in the Americas has recently experienced a renaissance
- a—by a re-evaluation of plastic qualities.
 - b—by returning to Pre-Columbian sources in Latin America.
 - c—through concentration on the past.
 - d—through concentration on the past and on technique.
25. Art in the Americas seems to have a promising future
- a—because it could not get any worse.
 - b—because everyone is interested in art.
 - c—because artists are seeking new ways to present old ideas.
 - d—on the basis of its past and the vitality of its artists who seek to express permanent values.

CHAPTER X. MATCHING QUESTIONS

Part 1

- | | |
|--------------------------------|--------------------------------|
| _____ Mudejar | 1. corbie-stepped gables |
| _____ salt-box | 2. Mexican churches |
| _____ <i>Indianismo</i> | 3. primitive figural sculpture |
| _____ log cabin | 4. Capen house |
| _____ fresco painting | 5. Independence Hall |
| _____ limners | 6. hieroglyphics |
| _____ Churrigueresque | 7. overhang |
| _____ Pennsylvania State House | 8. Moorish |
| _____ <i>bultos</i> | 9. Germantown hood |
| _____ Mochicans | 10. Peruvian interiors |
| | 11. additions to a house |
| | 12. timber and nogging |
| | 13. <i>tequiqui</i> |
| | 14. face-painters |
| | 15. Sweden |

Part 2

- | | |
|--------------------------------|-----------------------------|
| _____ Trinity Church, New York | 1. Brooklyn Bridge |
| _____ Washington Monument | 2. Richard Upjohn |
| _____ the Lincoln Memorial | 3. the Romanesque revival |
| _____ "The Eight" | 4. Robert Mills |
| _____ Henry Hobson Richardson | 5. <i>Mundonovismo</i> |
| _____ the Tombs | 6. the Egyptian revival |
| | 7. James Renwick, Jr. |
| | 8. John Russell Pope |
| | 9. the Gothic revival |
| | 10. Henry Bacon |
| | 11. the "Ashcan School" |
| | 12. the Hudson River School |
| | 13. the Jefferson Memorial |
| | 14. Daniel Chester French |
| | 15. John Haviland |

Answers to the Objective Tests

I. Completion

1. d
2. d
3. b, d
4. d
5. a
6. c, d
7. a, c, d
8. b
9. c
10. a, b, d

I. Matching

- 12
- 9
- 8
- 13
- 1, 10
- 2, 11
- 15
- 3

II. Completion

1. b, c, d
2. a, c
3. b, c
4. b, c
5. a, b, d
6. b, d
7. a, b, c
8. b, c, d
9. a, c
10. b, d
11. b, d
12. a, d
13. b, c, d
14. a, c, d
15. b, d

II. Matching

- 8
- 13
- 9

II. Matching (Cont'd.)

- 2
- 12
- 14
- 10
- 11
- 1
- 15

III. Completion

1. b
2. c, d
3. a
4. c
5. d
6. b
7. a, c
8. a
9. a, b, d
10. c
11. a, b
12. a, c
13. c
14. c, d
15. d
16. b, d
17. a
18. b, d
19. c
20. a
21. b, c
22. b, d
23. a, b, d
24. b, c
25. a, b

III. Matching

Part 1

- 9
- 15
- 7
- 10
- 13

III. Matching (Cont'd.)

3, 14
2
11
8

Part 2

9
14
1
15
1
11
3
5, 10, 12

IV. Completion

1. a, b, c
2. c
3. d
4. c
5. a, c
6. b, c
7. d
8. c
9. b
10. a, c, d
11. a
12. c, d

IV. Matching**Part 1**

5, 10
7
7, 11
1
7, 8
13
15

Part 2

5
12, 15
14
10
6

IV. Matching (Cont'd.)

3
8
13
1

V. Completion

1. d
2. b
3. a, b
4. a, b, d
5. a, c
6. c
7. a, b
8. c
9. b
10. a
11. a, d
12. a, d

V. Matching

12
10
7
11
1
5
15
14
10
6

VI. Completion

1. a
2. b
3. b, c
4. a, b
5. a, b, d
6. c
7. a, c, d
8. a, b
9. a, b, d
10. a

VI. Matching

10, 11
5

VI. Matching (Cont'd.)

- 1
- 4, 9
- 2
- 14
- 15
- 13

VII. Completion

- 1. d
- 2. c
- 3. b, d
- 4. b, c
- 5. b, d
- 6. b, d
- 7. a, b, d
- 8. b, c
- 9. d
- 10. a, b
- 11. d
- 12. a
- 13. b, c, d
- 14. b
- 15. a, c
- 16. b, d
- 17. a, c
- 18. b
- 19. a
- 20. a, c, d

VII. Matching**Part 1**

- 7
- 14
- 12
- 2
- 10
- 15
- 11

- 3
- 1
- 4

Part 2

- 2
- 7, 9
- 10
- 1
- 8

VII. Matching (Cont'd.)

- 6, 14
- 1
- 4

VIII. Completion

- 1. a, c
- 2. b, c
- 3. b, c
- 4. c
- 5. a, b, c
- 6. a, b, d
- 7. b, c
- 8. b
- 9. a, b, c
- 10. a, c

VIII. Matching

- 13
- 14
- 7, 10
- 11
- 2
- 5
- 12
- 3
- 4

IX. Completion

- 1. b, c
- 2. a, d
- 3. b, c, d
- 4. a, c, d
- 5. b, c
- 6. d
- 7. a, b, d
- 8. a
- 9. b, d
- 10. c
- 11. b
- 12. d
- 13. d
- 14. a, b, c
- 15. a

IX. Matching**Part 1**

- 4, 10
- 8

IX. Matching (Cont'd.)

- 12
6
5, 14
2
7
9

Part 2

- 13
8, 11
9
10
1
6
4
7
3

X. Completion

1. d
2. a, c
3. b, d
4. d
5. a, b, d
6. b, c
7. b
8. d
9. b, d
10. a, c, d
11. c
12. b, d
13. a
14. a, c

X. Completion (Cont'd.)

15. b
16. a
17. a, b, c
18. a, b, c
19. b, c
20. b
21. d
22. c
23. a, c
24. a, b, d
25. d

X. Matching**Part 1**

- 8
11
13
15
10
14
2
5
3
6

Part 2

- 2, 9
4, 6
10, 14
11
3
6, 15

Index

A

- Abacus*, 22, 31
Abbey of St. Denis, Paris, 100
Abstract art, 195, 201–203, 234
Abstract Expressionism, 201
Abu Simbel, 4, 8
Academic system, 182–184, 224, 228, 229, 238
Academy: Beaux Arts, 191; Neo-Platonic, 136, 137, 148; of Painting, Seville, 159; Royal, 166
Acanthus-leaf capitals, 31
Achaean, 28. *See also* Mycenaean art.
Achaemenian Persians, 12
Acropolis, Athens, 30
Acropolis “Maidens,” 35
Adam brothers (James, John, Robert, and William), 168, 171, 217
Adobe, 213
“Adoration of the Magi” (Ghirlandajo), 118
“Adoration of the Mystic Lamb” (Van Eyck), 115
“Adoration of the Shepherds” (Hugo van der Goes), 117
Aegean area, 19, 28, 40
Aeken, Hieronymus Van. *See* Bosch, Hieronymus.
African Negro sculptures, influence on Picasso and Derain, 200
Agapae, 50
Age of Pericles, 29
Agora, 31
Aithousa, 25
Aix-la-Chapelle, Aachen, 74
Akhenaten. *See* Ikhnoton.
Akroteria, 31
Alberti, Leon Battista, 143, 144
Albertinelli, Mariotto, 150
“Aldobrandini Wedding,” 43
Alexander the Great, 29, 38
“Alexander Sarcophagus,” 38
Alexandrian Age, 29
“Allegories of Good and Bad Government” (Lorenzetti), 131
“Allegory” (Courbet), 186
Allegri, Antonio. *See* Correggio.
Alpha and Omega, 58
Altar frontals, 81
Altarpiece, 111, 123; Brera, 117; Ghent, 115; Granada, 118; Hiob, 119; Isenheimer, 121; Portinari, 117, 118; St. John, 118
Altdorfer, Albrecht, 125
Alternate system of supports, 87
Amboise Château, 124
Ambulatories, 77
Amenophis IV. *See* Ikhnoton.
Amiens, 93, 99, 106
Amon-Ra, 5, 7, 9
Amoretti, 50
Amphiprostyle, 31
Amphitheaters, 41
Ampulae, 66
Andrea da Firenze, 130
Andrea da Solario, 124
Andrea del Sarto, 125, 150
Angelico, Fra, 107, 136, 137
Anglo-American tradition, 213
“Annunciation” (Van Eyck), 115
Anonymous of Banduri, 61
Anonymous Society of Painters, Sculptors, and Engravers, 189
Antenor, 35
Anthemios of Tralles, 62
Anthropomorphism, 29
Antiquities of Athens, 171
Antonella da Messina, 114, 141, 142
Antonine Column of Marcus Aurelius, 42
Antoninus Pius, 49
“Aphrodite of Melos,” 38
Apocalypse, 106
Apocryphal Old and New Testament, 94
“Apollo,” Delian, 35
“Apollo,” Olympia, 36
“Apollo Belvedere,” 38
“Apollo Sauroktonos” (Praxiteles), 37
“Apollo of Tenea,” 35
“Apotheosis of Homer” (Ingres), 183
“Apoxyomenos” (Lysippus), 38

- Apsidiales, 79
 Aquatints, 176
 Aqueducts, 41, 210
 Arabs, 14, 60, 61. *See also* Islam.
Arc de l'Étoile, 173, 174, 181
 Arcaded corbels, 87
 Arcades, blind, 72, 83
 Arch: horseshoe, 71; keystone, 25; not used in Greek art, 30; pointed, 79, 82, 107; triumphal, 41-42, 53, 173; true, 41, 68
 Arch of Titus, 42
 Archaeological discoveries, 3, 49, 168
 Archaic Age, 28
 Archaic Doric, 22
 Archaic smile, 35
 Archipenko, Alexander, 205
 Architecture. *See Table of Contents for specific periods.*
 Architrave, 31
 Archivolt, 80
 Arena Chapel, Padua, 129, 131
Arenariae, 50
 Argentina, 209
 Arian Baptistery, Ravenna, 58
 Arian Christians, 57, 71
 Aristaeus, 49
 Armor. *See* Weapons.
 Armory Show, 233, 235
 Arnolfo di Cambio, 132
Arte, arti, 128
 "Ashcan School," 233
 Ashlar masonry, 17
 Ashurbanipal, 14
 Asia Minor, 12, 13, 14, 19
 "Assassination of Julius Caesar" (Gérôme), 175
 Assurnasirpal II, 14
 Assyrian sculpture, influence on Mestrovic, 200
 Assyrians, 12, 13, 14, 15
 Atelier, 160
 "Athena Parthenos" (Pheidias), 37
 Athens, 19, 29, 170, 171
 Atrium, 52
Aulé, 25
 Avignon, 123, 131
 "Avignon Pietà," 123
 Azay-le-Rideau Château, 113
 Aztec, 209
- B**
- Babble of Tongues style, 224
 Babylon, 16
 Babylonians, 12, 13
 Bacon, Henry, 220, 225
 Badger, Joseph, 218
 Baldovinetti, Alesso, 139
 Ball courts, 210
 Bamberg, 87, 102-103
 Bandinelli, Baccio, 151
 "Baptism" (David), 117
 Baptistery, Arian, Ravenna, 58
 Baptistery, Lateran, Rome, 54
 Baptistery of the Orthodox, Ravenna, 58
 Baptistery of St. Jean, Poitiers, 72
 Barbarian: motifs, 74; ornament, 66, 67, 72, 74, 81, 89; tradition, 67; tribes, 69-71
 Barberini Palace, Rome, 117
 Barbizon School, 179, 181, 228
 Barcelona, 107
 Bardi Chapel. *See* St. Croce, Florence.
 Barlach, Ernst, 205
 Baroccio, Federigo, 155
 Baroque, 156-165, 210, 212, 226
 Barrel vault, 79
 Barrows, long, 84
 Barry, Sir Charles, 180
 Bartolommeo, Fra, 150
 Barton-on Humber, Lincolnshire, 84
 Baryé, Antoine, 181-182
 Basilica, 34, 41, 52-54, 57; Paestum, 30; Vicenza, 150
 Baths, 41
 Battered walls, 6, 8, 9
 Battle of Tours, 71
 Bayeux Tapestry, xix, 81
Beatus of Lieband's Commentary on the Gospels, 75
 "Beau Dieu," 99
 Beauneveu, André, 112, 122
 Beauvais, 101, 106, 113
 Beaux Arts, 228
 Beaux Arts Academy, 191
 Beckford, William, 178, 180
 Beehive tombs, 26
 Belisarius, Count, 57
 Bellechose, Henri, 123
 Bellini, Gentile, 141
 Bellini, Giovanni, 141
 Bellini, Jacopo, 141
 Belluschi, Pietro, 206
 Bema, 53
Ben-ben, 7
 Benevento Cathedral, 90

- Beni Hasan, 4, 8
 Benton, Thomas Hart, 233
 Bernini, Lorenzo, 156, 157, 163
 Bernward, Bishop, 88
 Berry, Duc de, 114, 123
 Bertram Von Minden, Meister, 120
 Bethel, 14, 15, 16
 Bibliothèque Ste. Geneviève, Paris, 188
 Billet moldings, 74
 Bingham, George Caleb, 227
 Biomorphic art, 200, 204
 Birs-Nimroud, 16
 "Birth of Venus" (Bouguereau), 183
 Blake, William, 179
 Blakelock, Ralph Albert, 228
 Blaue Reiter, 204
 Block books, 125
 Blois Château, 113
 Blue Rider, 204
 Board and battens, 222
 Boccioni, Umberto, 204
 Boeotian coroplasts, 38
 Boeotian smile, 35
 Boghaz-Keui, 14
 Bohemianism, 169, 196, 198
 Bolivia, 209
 Bolus ground, 149
 Bombois, Camille, 200
 Bonaiuti, Andrea, 130
 Bonington, Richard, 179
 Bonnard, Pierre, 195
 Book covers, 65, 75
Book of Durrow, 72
Book of Hours, 97
Book of Kells, 67, 72, 74, 75, 81
 "Book of the Dead," 12
 Bordone, Paris, 155
 Borgund, 91
 Borromini, Francesco, 164
 Bosch, Hieronymus, 118
 Bosse, Abraham de, 162
 Boston Public Library, 224
Bottega, 134, 139, 144, 146
 Botticelli, Sandro, 135, 139, 140
 Bouchardon, Edmé, 168
 Boucher, François, 166
 Boudin, Eugène Louis, 193
 Bouguereau, Adolphe, 183
Bouleteria, 34
 Bourdelle, Antoine, 204
 Bouts, Dirk, 116-117
 Boxer Vase, 23
 Bracketed style, 224
 Brancacci Chapel. *See* Carmine Church, Florence.
 Brancusi, Constantin, 205
 Brandenburg Gate, 173
 Braque, Georges, 203
 Brera altarpiece, 117
 Breughel, Jan, 160
 Breughel, Peter, 118, 119
 Breviaries, 96
 Bridge, the, 204
 Broderlam, Melchior, 114, 122
 Bronze Age, 21
 Bronzino, Agnolo, 155
 Brooklyn Bridge, 188, 219
 Brown, Ford Madox, 181
 Brown, John George, 227
Brücke, Die, 204
 Bruges, Jean de, 114, 122
 Brunelleschi, Filippo, 143, 145
 Bryant, William Cullen, 227
 Buffington, Leroy S., 220, 225
 Bulfinch, Charles, 222
 Bull-Leapers Fresco, 23
Bultos, 212, 231, 238
 Buonarroti, Michelangelo. *See* Michelangelo.
 Burgos, 106
 Burial societies, 49
 Burial towers, 210
 Burnham and Root, 225
 Buttressing, 79, 97
 Byzantine art, 13, 58-66, 78
 Byzantine Renaissance, 59, 60
 Byzantium, 59
- C**
- Calder, Alexander, 204
 Caliari, Paolo. *See* Veronese, Paolo.
 Callot, Jacques, 162
 Cameo, 10, 171
 "Campaign of France" (Meissonier), 184
 Campaniles, 78
 Campidoglio, Rome, 150
 Campin, Robert, 114, 118
 Campo Santo, Pisa, 90, 131, 132
 Canadian art, 207
 Canale, Antonio. *See* Canaletto.
 Canaletto, 167
 Cano, Alonzo, 164
 Canon of proportion, 87
 Canon tables, 73

- Canova, Antonio, 172, 173, 174
 Canterbury Cathedral, 104-105
 Cantilever principle, 25
 Capen house, Topsfield, Mass., 215
 Capetians, 75, 93
 Capitals, 30, 31, 62, 221. *See also*
 Composite order.
 Capitol, Washington, D. C., 221
 "Capitoline Wolf," 40
 "Caprichos, Los" (Goya), 176
 Caravaggio, Michelangelo da, 154,
 157-159, 167, 192
 Caricature, 176, 194
 Carmine Church, Florence, 136
 Carolingian influence, 210
 Carolingian period, 73-75
 Carpaccio, Vittore, 142
 Carpeaux, Jean Baptiste, 184
 Carracci, Agostino, 157
 Carracci, Annibale, 157
 Carracci, Ludovico, 157
 Carrousel Arch, 173
 Carrucci, Jacopo. *See* Pontormo, II.
 Cartoons, 236
 Carus, Karl Gustav, 179
 Caryatids, 33
 Cassatt, Mary, 190, 228
 Castagno, Andrea del, 139
 Catacombs, 49-50
 Catalan: frescoes, 200; influence, 210;
 style, 75, 80, 123
 Cathedral of Archbishop Maximianus,
 58
 Cathedral, 93; Amiens, 93, 99, 106;
 Benevento, 90; Canterbury, 104-
 105; Chartres, 84, 93, 97-98; Co-
 logne, 86, 102, 103, 118, 180; Dur-
 ham, 85, 105; Edinburgh, 180; Ely,
 85; Exeter, 105; Florence, 107, 129,
 143; Hildesheim, 88; Milan, 107;
 Monreale, 90; Norwich, 85; Notre
 Dame, Paris, 84, 93, 98-99; Orvieto,
 107, 132, 144; Peterborough, 85,
 105; Pisa, 90, 132; Rheims, 99-100,
 106; Salisbury, 105; Siena, 132;
 Strassburg, 102-103, 178; Ulm, 102;
 Wells, 105; Winchester, 85; York,
 105
 Catholic Reformation, 163. *See also*
 Counter Reformation.
 Causeways, 210
 Cavetto cornices, 6
 Cella, 31
 Cellini, Benvenuto, 151
 Celtic: crosses, 91; manuscript illu-
 minations, 72; style, 69, 75. *See also*
 Irish art.
 Cennini, Cennino, 130
 Censers, 66
 Centennial Exposition of 1876, Phila-
 delphia, 224
 Central American art, 207. *See also*
 Latin American art.
 Central American cultures, 209
 Central tower, 104
 Ceramics, 39, 209, 239. *See also* Boco-
 nian coroplasts, Pottery, Tiles.
 Cézanne, Paul, 195-196, 197, 200, 202
 Chaldeans, 12
 Chalgrin, Jean, 173
 Chalice, 66
 Chambers, Sir William, 168, 217
 Chambord, Château, 113
 Chapel of Pope Nicholas V, Rome,
 137
 Chapter House, 104, 105
 Chardin, Jean-Baptiste Siméon, 166
 "Charioteer" of Delphi, 36
 Charlemagne, 73
 Charles I (England), 161
 Charles V (France), 114
 Charles V (Spain), 124, 160
 Charles Martel, 69, 71
 Charonton, Enguerrard, 123
 Chartres, xxi, 84, 93, 97-98
 Chateaubriand, François René de,
 178
 Châteaux, 113
 Chaucer's *Canterbury Tales*, 76
 Cheops, 7
 Chephren, 7, 10
 Chermayeff, Serge, 206
 Chevet, 82, 99
 Chi Rho, 58
 Chiaroscuro, 138, 163
 Chibcha, 209
 Chicago: architects, 225; Art Institute,
 223; mercantile architecture, 219;
 World's Fair of 1933, 233
 Child art, influence on Klee, 200
 Chile, 209
 "Chimaera," 40
 Chimú, 209
Chinoiserie, 167, 177, 226
 Chippendale, Chinese, 167
 Choir, 79

- Choragic Monument of Lysikrates, 30
- Chorodogung of Metz, 74
- Christian, Early, 45-56
- "Christian" style, 223
- Christus, Petrus, 116
- Chryselephantine, 20, 23, 32, 37
- Church, Frederick Edwin, 227
- "Church Militant and Triumphant" (Bonaiuti), 130
- Churriguera, José de, 164, 211
- Cimabue, Giovanni, 126, 128
- Cinquecento, 146-151
- Circuses, 41
- City of Tomorrow, The*, 205
- City planning, 205, 220
- City-states, 126-127, 140-141
- Clapboard, 214
- Classic: Age, 29, 36; art, 27-43; Revival, 163, 170, 171, 220; tradition, 27, 28, 48, 127, 132
- Cleopatra's Needles, 9
- Clerestory, 9, 53, 79
- Clergy, regular and secular, 75
- Cleveland Museum of Art, 223-224
- Clodion, Claude-Michel, 168
- Cloisonné, 27, 63, 65
- Closed form (architecture), 163
- Closed plan, 236
- Clouet, François, 124
- Clouet, Jean, 123, 124
- Clovis, 68-69
- Cnidian "Aphrodite" (Praxiteles), 37
- Cnidian "Demeter" (Lysippus), 38
- "Cock Fight" (Gérard), 175
- Coelanaglyphic technique, 10
- Coello, Alonzo Sanchez, 158
- Coeur, Jacques, house of, 113
- Coffered ceiling, 53
- Coffins. *See* Sarcophagus.
- Coins, 39, 171
- Cole, Thomas, 227
- Collage*, 202, 203
- Collegiate buildings, 223
- Cologne, 86, 102, 103, 118, 180
- Colombe, Michel, 112
- Colonial art and culture, 207-218
- Coloristic treatment, 12, 13, 55, 63, 65
- Colosseum, 41
- Columbian Exposition of 1893, Chicago, 224
- Column: Antonine, 42; engaged, 72; memorial, 41; Osirid, 4, 8; Ramesid, 4, 8; serpentine, 164; of Trajan, 42; triumphal, 173
- "Common Man," 177
- Comnenian dynasty, 60
- Composite animals, 15, 16, 20, 51
- Composite order, 42
- Concrete, 41, 79
- Confessio*, 53, 78
- Confusion of Styles, 224
- "Congress of Berlin" (Von Werner), 184
- Conquest, the, 209
- Conrad Von Soest, 120
- Constable, John, 179, 181, 193
- Consular diptychs, 65, 75
- Convents, 211
- Cooper, James Fenimore, 227
- Copley, John Singleton, 177, 218
- Coptic: art, 66; era, 10; textiles, influence on Roualt, 200
- Corbel, 87; dome, 26; table, 87; vault, 16, 25
- Corbie-stepped gables, 214
- Corinth, 19
- Corinthian order, 30
- Corneille de Lyon, 124
- Cornice, 6, 31, 32
- "Coronation of Napoleon" (Cortot), 174
- Coroplasts, Boeotian, 38
- Corot, Jean Baptiste Camille, 175
- Correggio, Allegri da, 142, 146, 149, 155
- Cortile*, 144, 211
- Cortot, Jean Pierre, 174
- Cossa, Francesco, 143
- Costa, Lorenzo, 143
- Cotman, John Sell, 181
- Cottacin, 188
- Cotton Genesis*, 63
- Counter Reformation, xvi, 155, 156, 158. *See also* Catholic Reformation.
- "Country Doctor, The" (Fildes), 182
- Courbet, Gustave, 186, 194
- Cousin, Jean, 124
- Cousin, Jean II, 124
- Coustou, Nicolas, 168
- Couture, Thomas, 184
- Craftsman's Handbook*, 130
- Cram, Goodhue, and Ferguson, 225
- Cram, Ralph Adams, 222
- Cranach, Lucas, 121, 122
- Crenelations, 16

- Crescenzi, Giovanni Battista, 164, 211
 Cretan art. *See* Minoan art.
 Crivelli, Carlo, 142
 Crockets, 107
 Crofts, 222
 Crome, John, 181
 Cross plan: Greek, 82; Latin, 79
 Crossing, 53, 78
 Croziers, 66, 67
 "Crucifixion" (Van Eyck), 115
 Cruciform tombs, 84
 Crusaders, 63
 Crusades, 76, 93, 179
 Crypt, 53, 78
 Crystal Palace, London, 187
 Ctesiphon, 17
 Cubicula, 50
 Cubism, 195, 200, 201, 203
 Cuneiform, 17, 20
 Cup-Bearer Fresco, 20
 Currier and Ives, 227
 Curry, John Steuart, 233
 Curvilinear style, 104
Cyclopean style, 25
 Cylinder seals, 18, 20
 Cyprus, 19
 Cyrene "Aphrodite" (Praxiteles), 37
 Cyrus, 16
- D
- Dadaism, 198, 200
 Daddi, Bernardo, 130
 Daedalus, 22
 Dali, Salvador, 199
 Danae, 49
 "Dance, The" (Carpeaux), 184
 Dance of Death, 216
 Daniel, 49
 Daniele da Volterra, 155
 Dante, 126, 128
 Dante Revival, 178
 Darwin, Charles, 185
 Daubigny, Charles François, 181
 Daudet, Alphonse, 185
 Daumier, Honoré, 124, 175, 176
 "David" (Bernini), 156-157
 "David" (Michelangelo), 156-157
 David, Jacques Louis, 170, 172, 174, 175, 182, 229
 Davies, Arthur B., 233
De Re Aedificatoria, 143
 "Death of Marat" (David), 174
 "Death of Wolfe" (West), 177
 Debussy, Claude, 190
 Decorated style, 95, 104
 Degas, Edgar, 193, 194
 Deir-el-Bahari, 8
 Delacroix, Eugène, 179, 180, 181, 182, 190
 Democratic innovations in American architecture, 215, 217
 Denominational influence on style, 215-216, 222, 223, 230. *See also* Monastic influence on style.
 Dentil moldings, 91
 Depression, 233
 Derain, André, 200
 Descriptive perspective, 10, 20, 35, 197
 Despiou, Charles, 204
Détente style, 96, 111, 112, 113
 "Diadoumenos" (Polykleitos), 37
 Diaspora, 47
 Diodorus Siculus, 17
 Diptychs, 65, 75
 "Disasters of War" (Goya), 176
 "Discobolus" (Myron), 36
Discourses (Reynolds), 166
Disjecta membra, 174
 "Dispute of the Holy Sacrament" (Raphael), 148
 Dix, Otto, 203
 Dolci, Carlo, 157
 Domenichino, 157
 Dominican style, 130
 Donatello, 145
 Doré, Gustave, 179
 Dorians, 28
 Doric order, 30; archaic, 22
 "Doryphorous" (Polykleitos), 37
 Dossierets, 62
 Double apse, 87, 102
 Double-images, 199-200
 Doughty, Thomas, 227
 Dowels and clamps, 31
 Dresden, 171
Dromos, 26
 Drops, 214
 Drums, 31
 "Drunken Bacchus" (Michelangelo), 148
 Duccio, 129, 131
 Duchamp, Marcel, 202
 Dürer, Albrecht, 101, 121, 122, 124, 125
 Düsseldorf, 228
 Dugento, 126, 128, 131

Durand, Asher Brown, 227
 Durham Cathedral, 85, 105
 Dutch influence, 214, 216
 Dutert, Ferdinand, 188
 Dyck, Anthony Van, 161
 Dyckman house, New York, 215
 "Dying Gaul," 38
 Dynasties, Egyptian, 3, 5, 8

E

Eakins, Thomas, 226, 228, 229
 Earl Barton's Tower, 84
 Early Christian art, 45-56
 Eastlake, Charles, 222
Echinus, 31
 Eclecticism, 38, 42, 153, 183, 224
École Polytechnique, Paris, 187
 Ecuador, 209
 Edict of Milan, 48, 51, 52, 54
 Edinburgh Cathedral, 180
 Effigies, 40
 Egyptian art, 3-12; influence in
 America, 200, 209, 221
 Eiffel, Alexandre, 188
 "Eight, The," 232
 "Eirene and Pluto" (Kephisodotus),
 37
 Elevators, 188
 Elgin Marbles, 37, 172
 Elijah, 49
 Elizabethan style, 103-104, 113, 214
 Ely Cathedral, 85
 Embroidery. *See* Bayeux Tapestry.
 Empire Period (Egyptian). *See* New
 Kingdom.
 Enamel, 64, 65, 122. *See also* Cloi-
 sonné.
 English Romanesque influence, 215
 Engraved gems, 39
 Engravings, 125, 152, 167, 171. *See*
 also Graphic arts.
 Enneatum, 15
Entablature, 31
 Entasis, 29
Episthodomos, 32
 Epstein, Jacob, 205
 Erechtheion, 30, 32-33
 Eroses, 56
 Etchings, 162. *See also* Graphic arts.
 Etruscan art, 27, 39-40
Etschmiadzin Gospel, 63, 73
 Europa, 21
 Eurydice, 48

Evangelistic symbols, xxii, 98
 "Execution of Madrileños" (Goya),
 176, 179
 Exeter, 105
 Exhedra, 54
 Exhibition of 1851, London, 187-188
 Expatriates, 227
 Expressionism, 200, 204
 Expressionistic art, Byzantine, 59
 "Expulsion of Heliodorus" (Raph-
 ael), 119
 Eyck, Hubert Van, 114, 115, 116, 119
 Eyck, Jan Van, 114, 115, 116, 119

F

Face-painters, 216
 Faïence, 5, 15
 Fairbanks house, Dedham, Mass., 215
 Falconet, Étienne-Maurice, 168
 Fall of Man, 116
 False pyramids, 6
 Fan vaulting, 104
 "Farnese Bull," 42
 Fascism, Italian, 198
Fauves, *Les*, 204
 Fauvism, 201
 Feathers, 209
 Federal Art Project, 233, 234
 Federal style, 220
 Federal Works Project, 198
 Federigo da Montefeltro. *See* Urbino,
 Duke of.
 Feke, Robert, 218
 Fertile Crescent, 18, 20
 Feudalism, 73, 77, 85
 Fibulas, 91
 Fildes, Sir Luke, 182
 Finials, 107
 Finnish architecture, 210
 Flamboyant style, 95, 96
 Flaubert, Gustave, 185
 Flaxman, John, 173
 Flemalle, Meister of. *See* Campin,
 Robert.
 Flemish bond, 214
 Florence, 114, 120, 127, 128, 129
 Flying buttresses, 97
 Folk tradition, 67, 92, 112, 219. *See*
 also Peasant art, Peasant tradition.
 Fontaine, Pierre, 173
 Fontainebleau, 124, 181
 Fonthill Abbey, 180
 Fortresses, 25, 78, 132, 144

- Forums, 41
Fossore, 50
 Fouquet, Jean, 123
 Fragonard, Jean-Honoré, 166
 Franciscan order, 211, 212
 Franciscan style, 129, 130
 Francke, Meister, 120
 François I, 124, 154
 Frederick II, 85, 86, 93, 127
 Frederick Barbarossa, 93
 Frederick the Great, 167
 French, Daniel Chester, 225, 231
 French influence, 214
 French Revolution, 169, 170, 171
 Fresco technique, 23
 Freud, Sigmund, 198-199
Frieze, 32
 Froment, Nicholas, 123
 Frontality, 13, 17, 35, 36, 42
 Frontier, 214, 217, 229
 "Funeral at Ornans, The" (Courbet),
 186
 Futurism, 198, 201, 203, 204
- G
- Gaddi, Agnolo, 130
 Gaddi, Taddeo, 130
 Gainsborough, Thomas, 166, 218
 Galleries, 62
 Gambrel, 215
Garden Cities of Tomorrow, 205
 Garnier, Jean Louis Charles, 183
 Gate House, Lorsch, 74
 Gate of Lionesses, 20, 26
 Gateways, 34, 210
 Gau, F. C., 180
 Gauguin, Paul, 192, 195, 196, 200, 204
 Geertgen tot sint Jans, 117
 Géléc. *See* Lorrain, Claude.
 General Grant style, 224
 Genie, winged, 15
 Genre, 5, 12, 38, 117, 119, 161, 166,
 227, 229, 232
 Gentile da Fabriano, 136, 141
 Geometrical style, 104
 George III, 170
 Georgian style, 165, 177, 180, 213,
 216-218, 220
 Gérard, François Pascal, 175
 Géricault, Théodore, 179, 181
 Germantown hood, 215
 Gernrode, 86
 Gérôme, Jean Léon, 175
 Gesu, Il, Rome, 163
 Ghent, 115, 117
 Ghent altarpiece, 115
 Ghibelline, 127
 Ghiberti, Lorenzo, 107, 144, 145
 Ghirlandajo, Domenico, 118, 139
 Ghislandi of Bergamo, 167
 Giacometti, Alberto, 204
 Gibbs, James, 168
 Gilbert, Cass, 225, 228
 Giorgione, 149
Giotteschi, 129
 Giottino, 130
 Giotto, 120, 126, 128-129, 131, 132,
 136, 138
 Giovanni da Bologna, 153
 Giovanni da Milano, 130
 Giovanni di Paolo, 131
 Girard College, 221
 Girtin, Thomas, 181
 Gizeh, 4, 7
 Gla, 19
 Glackens, William, 233
 "Glorification of St. Thomas Aquinas"
 (Bonaiuti), 130
 Gloucester, 105
 Goethe, Wolfgang von, 102, 178
 Gogh, Vincent Van, 195, 196, 197,
 200, 204
 Gol, 91
 Gold leaf, 211
 Golden Age of Athens, 29, 36
Golden Legends, 94
 Goldsmithing, 23, 24, 26, 66, 209
 Goncourt, Edmond de, 185
 Goncourt, Jules de, 185
 "Good Day, Mr. Courbet" (Courbet),
 186
 "Good Shepherd," Vatican, 49
 Goose Creek, Va., 215
Gospel of Otto III, 81, 87
 Gospels, 96
 Gossaert, Jan. *See* Mabuse, Jan.
 Gothesque, 219, 223, 226
 Gothic art, 81, 92-107; English, 103-
 106; French, 97-101; German, 101-
 103; Italian, 107, 111, 127, 132;
 Spanish, 106-107
 Gothic manner, 223
 Gothic Revival, 177, 180, 222, 223
 Gothick novels, 178
Gouache, 202
 Goujon, Jean, 112

- Gournia, 21
 Goya, Francisco, 175, 179, 192, 211
 Gozzoli, Benozzo, 139
 Graeco-Roman, 29, 64, 211
 Granada altarpiece, 118
 Graphic arts, 113, 120, 124, 125, 162
 Grave steles, 9, 14, 15, 27
 "Great Primitive," 123
 Great Sphinx, 4, 7
 Greco, El, 158-159
 Greece, prehistoric, 19
 Greek: art, 27-39; cross plan, 82; re-
 vival, 220, 221
 "Greek Slave" (Powers), 231
 Greenough, Horatio, 230, 231
 Gregory the Great, Pope, 69, 70
 Greuze, Jean-Baptiste, 166, 167, 171
 Grisaille, 116, 137
 Groined vault, 79
 Gropius, Walter, 205-206
 Gros, Baron Antoine Jean, 172, 177
Grottesche, 156
 Grünewald, Mathias, 121, 122
 Gryphon, 20
 Gryphon Mural, 21
 Guardi, Francesco de, 167
 Guatemala, 209
 Gudea-type figures, 17
 Guelph, 127
 Guercino, 157
 "Guernica" (Picasso), 75
 Guilds, 95, 114, 128
 Gymnasiums, 34
- H
- Haberle, John, 227
 Hagia Sophia, 59, 61, 62, 63
 Hagia Triada, 21
 Half-timbering, 90, 113, 214
 Hall church, 102
 Hall of Machinery, 188
 Hals, Franz, 161
 Hammurabi stele, 15
 Hanseatic League, 93, 120
 Hardouin-Mansart, Jules, 165
 Harem, 16, 211
 "Harmodius and Aristogeiton," 36
 Harness trappings, 18, 66, 72, 91
 Harnett, William, 227
 Harpignies, Henri, 181
 Harvester Vase, 23
 Hassam, Childe, 228
 Hatshepsut, Queen, 8
- Haviland, John, 221
 Hay, Jean. *See* Clouet, Jean.
 Hebrews, 12, 13. *See also* Jews.
 Hellas, 28
 Hellenes, 28
 Hellenic style, 42, 172
 Hellenic world, 28
 Hellenistic style, 29, 38, 42, 172
 Hellenistic world, 29
 Henri, Robert, 233
 Henry VIII, 122
 Hephaestion, 33
 Hepworth, Barbara, 205
 "Her Mother's Voice" (Orchardson),
 184
 Hera of Samos, 35
 Heraeum, Olympia, 30
 Herakles, 49
 Heraldic motifs, 4, 20, 26
 Herculeaneum, 171
 "Hermes" (Praxiteles), 37
 Heroic Age, 19
 Herrera, Juan de, 164, 211
 Hesdin, Jacquemart de, 122
 Hess, Heinrich Maria von, 179
 Hieroglyphs, 209
 Hildesheim, 86
 Hildesheim Cathedral doors, 88
 Hillside dugouts, 213
 Hiob altarpiece, 119
 Hiram of Tyre, 14
 Hispanic America, 208
 Hittites, 12, 13
 Hobbema, Meyndaert, 161
 Hochstetten, Conrad, 102
 Hogarth, William, 166-167
 Hohenstaufens, 93
 Holbein, Hans, 121, 122
 Holy Sepulcher, Jerusalem, 76, 79
 "Holy Trinity, The" (Masaccio), 137
 Homer, 19
 Homer, Winslow, 228
 Honduras, 209
 Hooch, Pieter de, 161
 Hoppner, John, 166, 218
Horror vacui, 12, 13, 67, 98
 Horseshoe arch, 71
 Horus, 9, 10, 221
 Houdon, Jean-Antoine, 168, 172
 House of Seven Gables, Salem, Mass.,
 215
 Houses of Parliament, London, 180
 Howard, Ebenezer, 205

- Howells, William Dean, 232-233
 Hudson River School, 226-227, 228
 Hugo, Victor, 178
 Hugo van der Goes, 117
 Hunt, Holman, 181
 Huxley, Aldous, 184
 Huxley, Thomas Henry, 185
 Hydriataphia, 49
 Hyksos, 8
 Hypostyle Hall, 5, 9
- I
- Ibsen, Henrik, 185
 Iconical point of view, 45-46
 Iconoclastic Controversy, 46, 51, 59, 60, 71, 73
 Iconoclastic point of view, 45
 Iconographical concordance, 55
 Iconography: Early Christian, 41, 48-49, 51, 56; Gothic, 80, 93-94, 106; of Old Testament themes, 64; sixteenth-century, 121; in wood cuts and engravings, 125
 Iconostasis, 62, 106
 Ictinus, 30, 32
 Iffley Parish Church, Oxford, 85
 Ikhnaton, 9
Iliad, 19
 Illusionism, 96, 149, 163
 Illusionistic style, 42
 Imaginary animals, 15, 20, 51
Imago clypeata, 55
 Imhotep, 6
 "Impression: Rising Sun" (Monet), 189
 Impressionism, 167, 169, 170, 185, 189-195, 199, 228
 Inca, 209
 Independence Hall, Philadelphia, 217
Index of American Design, 219
Indianismo, 164, 208
 Indians, 209, 213, 229, 232
 Individualism, 177, 198
 Indus River valley, 3
 Ingres, Jean Antoine Dominique, 182, 183
 Inhumation, 49
 Inness, George, 228
 Inquisition, 210
 Intaglio, 10
 International style, 183, 206, 224, 236, 237
 Inverted pyramids, 164
- Ionic order, 30
 Ireland, 69-70
 Irish art, 18, 72, 81. *See also* Celtic.
 Iron girder construction, 225
 Irving, Washington, 227
 Isenheimer altarpiece, 121
 Ishtar Gate, 16
 Isidorus of Miletus, 62
 Islam, 9, 71. *See also* Mozarabic, Mudejar.
 Italian Villa style, 224
Ius Imaginum, 42
 Ivory, 65, 75, 91. *See also* Chryselephantine.
- J
- Jacobean style, 103-104, 214
 Jacobus de Voragine, 94
 Japanese prints, 190, 199, 228
 Jean d'Orbais, 100
 Jefferson, Thomas, 220
 Jefferson Medical College, 221
 Jefferson Memorial, 225
 Jehovah, 16
 Jesuit order, 41, 211. *See also* Society of Jesus.
 Jewelry, 18, 39, 66, 67, 72, 91, 209
 Jews, 44, 47-49, 52, 213, 223
 Jigsaw ornament, 222
 "Joan of Arc" (Ingres), 183
 Jonah, 51
 Jones, Inigo, 164
 Jongkind, Johan Barthold, 193
 Joos Van Cleve, 119
 Joos Van Wassenhove. *See* Justus of Ghent.
 Joost van der Beke. *See* Joos Van Cleve.
 Jordaens, Jacob, 161
Joshua Rotulus, 64
 Justinian, 58
 Justus of Ghent, 117
- K
- Ka'aper, 11
 Kallikrates, 32
 Karnak, 5, 9
 Kensett, John, 227
 Kephisodotus, 37
 Keystone arch, 25
 Khafra (Chephren), 7, 10
Khan, 16
Khekher cornices, 6

- Khorsabad, 16
 Khufu (Cheops), 7
 King, Charles Bird, 227
 King Tut style, 221
 King's Cabinets, 170
 Kiosks, 9
 Klauder, Charles Z., 222
 Klee, Paul, 200, 204
 Klenze, Leo von, 173
 Knights Templars, 79
 Knossos, 21, 22
Koilon, 33
 Koran, 60, 61
Kore, 27
Kouros, 27
 Krafft, Adam, 112
 Kufic script, 106, 210
- L
- Labrousse, Henri, 188
Labrys, 22
 Labyrinth, 21
 Laconia, Greece, 27
 "Lamentation" (Massys), 119
 Lancet, 104
 Lancret, Nicolas, 166
 Landscape: in Cézanne, 196; colonial American, 218; Flemish, 117, 119, 120; in Gainsborough, 166; Latin American, 229; Mesopotamian, 14; recent American, 234; Romantic, 179, 181. *See also* Hudson River School, Scene-painting.
 Landseer, Sir Edwin, 184
 Lanfranc, Bishop, 105
 Langhans, Carl, 173
 Lanterns, 78
 "Laokoön," 38, 42
 Laon, 101
 Largillière, Nicolas de, 162
 "Last Judgment" (Michelangelo), 148
 "Last Judgment" (Van Eyck), 115
 "Last Supper" (Bouts), 116-117
 "Last Supper" (Leonardo), 147
 La Tène period, 72
 Lateran Baptistery, Rome, 54
 Latin American art, 207 ff.; colonial, 210-212; nineteenth-century, 226, 229-230, 231; Pre-Columbian, 208-210; twentieth-century, 235-236, 237, 238
 Latin cross plan, 79
 La Tour, Maurice Quentin de, 166
 Latrobe, Benjamin, 220
 Laurana, Francesco, 145
 Laurentian Library, 150
 Lawson, Ernest, 233
 Lazarus, 51
 Leal, Don Juan de Valdés, 159
 Leaning Tower of Pisa, 78
 Lean-to, 213
 Lean-to roof, 53
 Le Brun, Charles, 162
 Le Corbusier, 205
 Lectionaries, 96
 Lecythoi, 200
Le Douanier, 200
 Left-Bank Bohemians, 198
 "Legend of St. Eligius" (Christus), 116
 "Legends of Otto III" (Bouts), 116
 Lehmbruck, Wilhelm, 205
 Leibl, Wilhelm, 186
 Le Nain, Antoine, 162
 Le Nain, Louis, 162
 Le Nain, Mathieu, 162
 Le Nôtre, André, 165
 Leo III, the Isaurian, 59, 60, 73
 Leonardo da Vinci, xxii, 124, 146, 147, 148
 Le Sueur, Eustache, 162
 Leutz, Emanuel, 182
 Le Vaux, Louis, 165
 Lever House, New York, 237
 "Liberty Leading the People" (Delacroix), 179
 Libraries, 150, 188, 223-224
 Limbourg, Herman, 114, 123
 Limbourg, Jean, 114, 123
 Limbourg, Pol, 114, 123
 Limners, 216
 Limoges enamel, 122
 Limousin, Léonard, 123
 Lincoln Memorial, 220, 225
 Lindisfarne, 69
Lindisfarne Gospels, 67, 72, 81
 Lintel, 31
 "Lion Hunt" (Delacroix), 180
 "Lion Hunt of Assurnasirpal II," 14
 Lioness Gate, 20, 26
 Lipchitz, Jacques, 204
 Lippi, Filippino, 140
 Lippi, Fra Filippo, 139, 140
 Lithographs. *See* Graphic arts.
 Live joints, 31

Lives of the Artists, 140
 Lochner, Stephan, 120
 Lodges, 213
 Log cabins, 214
 Loggias, 23
 Longhena, Baldassare, 164
 Longhi, Pietro, 167
 Lorenzetti, Ambrogio, 131
 Lorenzo the Magnificent, 135, 140
 Lorenzo di Credi, 139
 Lorenzo Monaco, 136
 Lorrain, Claude, 162
 Loti, Pierre, 185
 Lotto, Lorenzo, 150
 Louis IX, 93
 Louis XIII, 165
 Louis XIV, 165
 Louis XV, 167
 Louis XVI, 167
 Louis Napoleon, 184, 191
 Louis Philippe, 176
 Louvain, 115
 Louvre, palace of the, 113, 165
 Lucas Van Leyden, 125
 Ludwig I of Bavaria, 170
 Luini, Bernardo, 150
 Luks, George, 233
Luminaria, 50
 Luminism, 228
 "Luncheon on the Grass" (Manet), 192
 Luristan bronzes, 18
 Luxembourg Palace, 165
 Luxor, 9
 Luzarches, Robert de, 99
 Lysippus, 34, 38

M

Mabuse, Jan, 119
 Macchiaioli, 194
 Macedonian dynasty, 60
 McKim, Mead, and White, 225, 228
 "Madame Récamier" (David), 174
 Madeleine, Church of the, 173
 Magnasco, Alessandro, 167
 Maiano, Benedetto da, 145
 Maillol, Aristide, 204
 Mainz, 86
 Maitani, Lorenzo, 107, 145
 "Majas" (Goya), 192
 "Majestas" (Duccio), 129
 Malouel, Jean, 123
Mandorla, 80

Manet, Édouard, 190, 191, 192, 194, 199
Maniera bizantina, 127
 Mannerism, 153-156, 211
 Mansart, François, 165
 Mansions, 223
 Mantegna, Andrea, 142, 143, 149
 Manuscript illumination: Byzantine, 63, 64, 65; Coptic, 72; Franco-Flemish, 114; Gothic, 96; Romanesque, 74, 80, 86. *See also specific names such as* Cotton Genesis, Rabula Gospel, Sinope Gospel.
 Manuscripts, Pre-Columbian, 209
 "Marble Faun" (Praxiteles), 37
 Marc, Franz, 199, 204
 Marduk, 15
 Maria Laach, church of, 88
 Marini, Marino, 205
 Mariolatry, 93
 Marmion, Simon, 123
 "Marseillaise" (Rude), 181
 "Marshal Ney" (Rude), 179
 Martinez, Alfredo Ramos, 235
 Martini, 107, 123
 Marville, Jean de, 112
 Masaccio, 136, 137, 138
 Masolino da Panicale, 136
 "Massacre at Scio" (Delacroix), 179
 Massys, Quentin, 119, 120
 Mast churches, 91. *See also* Stave churches.
Mastaba, 6
 Master of the Death of Mary. *See* Joos Van Cleve.
 "Mater Dolorosa" (Bouguereau), 183
 Matisse, Henri, 192, 199, 204, 234
 Maupassant, Guy de, 185
 Mausoleum of Galla Placidia, 57-58
 Mausoleum of Halicarnassus, 38
 "May 3, 1808" (Goya), 176
 Maya, 209
 Mechanomorphic art, 200, 202-203
 Medici, Cosimo de', 135
 Medici, Lorenzo the Magnificent, 135, 140
 Medici family, 117, 135, 155
 Mediterranean art, 19-43
 Mediums, in contemporary art, 202
 Medium, 6, 12
 Meeting houses, 216
 Megaron, 25
 Melozzo da Forlì, 117, 139

- Memento mori*, 216
 Memling, Hans, 102, 118
 Memorial columns, 41
 Memory image, 10, 20
 Mendelssohn, Eric, 205
 Mengs, Anton Raphael, 211
 Menkaura (Mycerinus), 7
 Mentuhotep, 8
 Menzel, Adolph von, 186
 Mercantile style, 225
 Merode, Meister of. *See* Campin, Robert.
 Merovingian period, 68-73
 Mesopotamian art, 12-18
 Mestrovic, Ivan, 200, 204
 Metalwork: Byzantine, 64, 65-66;
 Carolingian, 75; colonial American, 218; Etruscan, 39, 40; Mesopotamian, 18; Minoan, 21, 23, 24; Mycenaean, 24, 27; Pre-Columbian, 209
 Metopes, 32
 Metropolitan Museum of Art, 223
 Meunier, Constantin, 187
 Mexican art, 201
 Mexican Revolution, 198, 236
 Mexico, 209
 Michelangelo, xxii-xxiii, 146, 148, 150, 155, 156, 157, 187
 Middle Kingdom, 8, 11
 Miës van der Rohe, Ludwig, 205-206
 Mignard, Pierre, 162
 Migration Style, 18
 Migrations, art of the, 72
 Milan Cathedral, 107
 Military architecture. *See* Fortresses.
 Millais, John Everett, 181
 Millet, Jean François, 175
 Mills, Robert, 220, 221
 Minneapolis Institute of Arts, 224
 Minoan art, 19-24
 Minos, 19, 21, 22
 Minotaur, 22
 Minster, 78, 93. *See also* Cathedral.
 Mirrors, 93, 94
 Mithraism, 48
 Mixtec, 209
 Mnesikles, 34
 Mobile sculpture, 204
 Mochica, 209
 Modern art, 169-206, 232-238
 Modigliani, Amedeo, 200
 Mohammedans, 9. *See also* Islam,
 Mozarabic, Mudejar.
 Moholy-Nagy, Lazlo, 205
 Moissac, 67
 "Mona Lisa" (Leonardo), 147
 Monastic influence on style: Baroque, 163, 164; Gothic, 95, 104, 105; Latin American colonial, 211, 212; Renaissance, 129, 130, 135, 136; Romanesque, 77-87 *passim*
 Monasticism, 69, 73, 76-77
 Monet, Claude, 189, 192-193, 194, 197
 Monogram of Christ, 58
 Monreale Cathedral, 90
 Monsters, 51
 Monstrances, 66
 "Mont Ste. Victoire" (Cézanne), 196
 Montmartre, 197
 Montparnasse, 197
 Moore, Henry, 205
 Moorish style, 106, 208. *See also* Islam, Mudejar.
 Moors, 210. *See also* Islam.
 Morisot, Berthe, 194
 Moro, Antonio, 120, 158
 Morris, William, 179
 Mortar, 31, 210
 Mosaic, 43, 53, 55-56, 58, 62, 63, 90, 238
 Mosaic Law, 13, 47
 "Moschoporous," 35
 Moser, Lucas, 120
 Moses, 16, 51
 Moslems. *See* Islam.
 Moulins, Master of. *See* Clouet, Jean.
 Mount, William Sidney, 227
 Mount Olympus, 16
 Mozarabic, 210. *See also* Islam.
 "Mrs. Freake and Baby Mary," 216
 Mschatta façade, 65
 Mudejar, 106, 210. *See also* Islam.
 Münster, 86
 Mullions, 102
 Multinational heritage, 213-214
 Multscher, Hans, 121
 Mummy portraits, Fayum, 43
Mundonovismo, 229
 Munich, 170, 228
 Mural, 21, 23
 Murillo, Bartholomé Esteban, 159, 211
 Musasir, 17
 Museums as an art source, 199
 Mycenae, 25

Mycenaean art, 19-20, 24-27
 Mycerinus. *See* Menkaura.
 Myron, 36

N

Naos, 31
 Napoleon, 170, 176, 177, 179, 184
 "Napoleon at Jaffa" (Gros), 172
 Naram-Sin, 14
 Narmer-Menes, King, 10
 Narthex, 52
 Nasca, 209
 Nationalism, 178-179
 "Nativity" (Christus), 116
 Naturalism, 159
 Naumburg, 87, 102-103
 Nave, definition of, 53
 Nazi Germany, 237
 Necropolis, 7, 8
Nemsit, 10
 Neo-Impressionism, 194-195
 Neoplasticism, 203
 Neo-Platonic Academy, 136, 137, 148
Neue Sachlichkeit, 203
New Architecture, The, 205
 New Jersey State Prison, 221
 New Kingdom, 8, 9, 11
New Vision, The, 205
 New Worldism, 229
 New York Daily News building, 237
 New York Public Library, 223
 Nicholas V, Pope, 137
 Nihilism, 198, 200
 Nike Apteros, 30
 Nile River valley, 3, 6, 7, 8, 23
 Noah, 49
 "Noble savage," 232
 Nofret, 11
 Nolde, Emil, 204
 Nonobjective art, 203
 Norman: Conquest, 81; influence, 89, 215; style, 75, 82-85, 90, 113
 Normans, 81
 North American art, 207, 212-238
 North American Indian cultures, 213
 Northumbrian crosses, 91
 Norwegian architecture, 210
 Norwich Cathedral, 85
 Notre Dame, Paris, 84, 93, 98-99
 Nuremberg, 103

O

"Oath of the Horatii" (David), 170, 171

Obelisks, 9, 91, 221
 Oceanus, 49
 Octastyle, 32
 Octateuchs, 96
 Octopus Vase, 20
 Odo of Metz, 74
 Oil technique, 115, 142
 Old Kingdom, 8, 10, 11
 Old St. Peter's, Rome, 53
 Old Ship Meeting House, Hingham, Mass., 216
 "Olympia" (Manet), 192
 Olympic Theater, Vicenza, 150
 Open form (architecture), 163
 Open plan, 236
 Opera House, Paris, 183
 Or San Michele, Florence, 130
 Orant, 50
 Orcagna, Andrea, 130, 132
 Orchardson, Sir William, 184
Orchestra, 22
 Orchomenos, 19
 "Order, the," 30, 31
 Organic: ornament, 94; sculpture, 80, 81
 Orientation, 30, 54
 Orley, Bernaert Van, 119
 Ornament, barbarian, 66, 67, 72, 74, 81, 89
 Orozco, José Clemente, 235, 236
 Orphism, 48
 Orvieto Cathedral, 107, 132, 144
 Osirid columns, 4, 8
 Ospedale degli Innocenti, Florence, 143
 Ostia, 41
 Ostrogothic Christians, 57
 Ottonian period, 75
 Oud, J. J. P., 206
 Overbeck, William, 179
 Overhang, 214
 Oxford Movement, 178

P

Pacher, Michael, 121
 Packaging, 24, 39
 Paestum, 30
 Painting. *See Table of Contents for specific periods.*
 Palace: of Darius, 17, 48; of Emperor Diocletian, Spolatro, 41; of Hagia Triada, 23; at Knossos, 21, 22; of the Louvre, 113, 165; of

- Phaistos, 23; at Potsdam, 167; of Sargon II, 16; at Versailles, 165, 167; of Xerxes, 17. *See also* Palazzo.
- Palace School, Aachen, 74
- Palaikastro, 21
- Palazzo, 144, 154, 223, 226
- Palazzo Pubblico, Siena, 132
- Palazzo Vecchio, Florence, 132
- Palladio, Andrea, 150, 152, 168, 216
- Palma, 106
- Palma, Vecchio, 150
- Panathenaic procession, 36
- Pantheon, Paris, 173
- Pantheon, Rome, 41, 47, 54
- Papacy, 56, 70, 71, 77, 126-127, 146
- Papyri, 6, 12, 17
- "Paradise Doors" (Ghiberti), 145
- Paris, replanning of, 170
- Paris Exposition of 1889, 188
- "Paris and Helen" (David), 175
- Paris Psalter*, 65
- Parmagianino, 155
- "Parnassus" (Mengs), 175
- Parthenon, xxi, 32, 36, 172
- Parthians, 12
- Parvenu style, 224
- Pastels, 202
- Pastose, 149
- Patens, 66
- Patinir, Joachim, 119-120
- Paul Revere house, Boston, 215
- Pausanias, 30
- Paxton, Sir Joseph, 187
- Pazzi Chapel, Florence, 143
- Peasant art, 196, 200, 219. *See also* Folk tradition, Peasant tradition.
- "Peasant Dance" (Breughel), 119
- Peasant Revolution, 121
- Peasant tradition, 67, 92. *See also* Folk tradition.
- Pediments, 31, 164
- Peintres Impressionistes*, 189
- Pendentive, spherical, 61
- Pennsylvania State House, Philadelphia, 217
- Pentateuchs, 96
- Pepin the Short, 69
- Pepsi-Cola Forties, 198
- Percier, Charles, 173
- Pericles, 29, 36
- Peripteral temples, 31
- Peristyle, 23
- Perpendicular style, 95, 104
- Perrault, Claude, 165
- Persepolis, 17, 18
- Persian art, influence of: on Fauvism, 204; on Matisse, 199; on Spanish ornament, 210
- Persian Migration style, 18
- Persians, 12, 13
- Perspective, 20, 137, 209. *See also* Descriptive perspective.
- Peru, 209
- Perugino, Il, xvii, 140, 147
- Peruzzi, Baldassare, 150
- Pesellino, Francesco, 139
- Peterborough Cathedral, 85, 105
- Petit Trianon, 167
- Peto, John Frederick, 227
- Petrarch, 131
- Phaeton, 49
- Phaistos, 23
- Pharaoh, 5, 7, 8, 10
- Pharaoh's Bed, 9
- Pheidias, 32, 36, 37, 183
- Philadelphia Savings Fund Society Building, 237
- Philae, 9
- Philip II, 158
- Philip IV, 159, 164
- Philip Augustus, 93
- Philippe de Champagne, 162
- Philokles, 32
- Phoenix, 49
- Photography, 185, 189
- Picasso, Pablo, xix, 75, 198, 200, 203, 234, 235, 239
- Pictographs, 12, 20, 209
- Piero della Francesca, xvii, 117, 138, 139, 143
- Piero di Cosimo, 140
- Pietist brotherhood, 179
- Pietro da Cortona, 164
- Pigalle, Jean-Baptiste, 168
- Pilasters, 87
- Pilgrimages, 76
- Pilon, Germain, 112
- Pinnacles, 107
- Pinturicchio, 140
- Piombo, Sebastiano del, 150
- Piranesi, Giovanni Battista, 124, 171
- Pisa Cathedral, 90
- Pisanello of Verona, 141
- Pisano, Niccolo, 90
- Pissarro, Camille, 193, 194
- Pithoi*, 24

- Plantagenets, 93
 Plateresque style, 164, 211
 Playing cards, 113, 124, 125
 Pleinairist art, 186, 190
 Podium, 40, 42
 Pointillist style, 194
 Pollaiuolo, Antonio, 139, 145
 Pollaiuolo, Piero, 139, 145
 "Pollice Verso" (Gérôme), 175
 Polychromed sculptured altarpieces, 123
 Polychromy, 163
 Polygonal masonry, 17
 Polykleitos, 33, 37
 Polyptych, 115
 Pompeii, 41, 42, 56, 171
 Pont Aven, 196
 Pontormo, Il, 155
 Pope, John Russell, 225
 Porta, Giacomo della, 163
 Portinari altarpiece, 117, 118
 Portraits: American, 216, 218, 228, 229; Baroque, 161; Early Christian, 55; Egyptian, 5, 11; eighteenth-century European, 166, 167; Etruscan, 40; Gothic, 95, 103, 107; Greek, 38; Italian Renaissance, 137, 147, 148; Northern Renaissance, 116, 117, 120, 122, 123; Ravennate, 58; Roman, 42, 43
 Portuguese Baroque, 210
 Post and lintel construction. *See* Trabeated system.
 Post-Impressionism, 195-197
 Potsdam, 167
 Pottery, xxi, 17, 24, 27, 39, 209. *See also* Ceramics.
 Poussin, Nicolas, 162, 196
 Powers, Hiram, 231
 Pozzolana, 79
 Praxiteles, 37
 Pre-Columbian art, 208-210
 Predynastic period, 4
 Prefabricated buildings, 187-188
 Prehistoric cave art, influence on Marc, 199
 Prendergast, Maurice, 228, 233
 Pre-Raphaelite Brotherhood, 179, 181
 Primaticcio, Francesco, 124, 155
 Primitive art, 200, 204, 205, 209, 212
 Princeton University, 223
 Printing, 113
 Print making, 201, 239
 Promenade, 211
 Pronaos, 31
 Propylaea, 34, 173
 Prostyle, 31
 Protestant Revolution, 46, 106
 Proto-Byzantine, 59
 Proto-Doric, 8
 Proto-Renaissance, 126-127
 "Proverbs" (Breughel), 119
 Psalters, 97
 Psyche, 49
 Ptolemaic era, 4, 9, 29
 Pugin, Augustus Welby Northmore, 178, 180
 Pulvins, 62
 Puritans, 215
 Putti, 50
 Pylons, 9, 16
 Pyramids: Central American, 34; Egyptian, 6-8, 9; inverted, 164; truncated, 210
- O
- Quadrige, 49
 Quakers, 216
 Quatrefoils, 99
 Quattrocento, 132-145
 Queen Anne style, 224
 Quercia, Jacopo della, 144-145
 Quimbaya, 209
- R
- Rabula Gospel*, 63
 Raeburn, Sir Henry, 166
 "Raft of the *Medusa*" (Géricault), 179
 Ra-hotep, 11
 Raimondi, Marcantonio, 152
 Raking cornice, 31
 Ramessid columns, 4, 8
 Rammed earth, 213
 Raphael, 119, 140, 146, 147, 148, 152, 155, 183, 211
 Ravel, Maurice, 195
 Ravennate art, 57-58, 74
 Realism, 157, 158, 175, 184-188, 194, 212, 234
 Rectilinear style, 104
 Regency, 177
 Regionalism, 78, 81, 134, 198, 201, 233, 235
 Relics, 76, 78

- Reliquaries, 66, 79. *See also* Relics, Shrines.
- Rembrandt van Rijn, 124, 161
- Renaissance art: influence in America, 216, 220, 223; Italian, 126-151; Northern European, 111-125; Spanish, 164
- Reni, Guido, 157
- Renoir, Auguste, 194
- Renwick, James, Jr., 222
- Repoussé, 23
- Repton, Sir Humphrey, 180
- Reredos, 115
- Revetments, 62
- Revelt, Nicolas, 171
- "Revolutionary Black Gang," 233
- Reynolds, Sir Joshua, 166
- Rheims, 99-100, 106
- Ribalta, Francisco de, 159
- Ribbed groin vaults, 89
- Ribera, Jusepe, 159, 211
- Richardson, Henry Hobson, 219, 225
- Richmond, Va., 220
- Riemenscheider, Tilman, 112
- Rigaud, Hyacinthe, 162
- Rivera, Diego, 235, 236
- Robbia, Andrea della, 145
- Robbia, Giovanni della, 145
- Robbia, Lucca della, 145
- Robert, Hubert, 166
- Roberti, Ercole de', 143
- Robusti, Jacopo. *See* Tintoretto.
- Rocaille, 165
- Rock-cut tombs, 16, 26
- Rockefeller Center, New York, 237
- Rococo, 165
- Rodin, Auguste, 187, 189
- Roebing, J. A., 188, 219
- Roebing, W. A., 188, 219
- Roger de la Pasture. *See* Rogier van der Weyden.
- Rogier van der Weyden, 117, 118
- Roman art, 27, 40-43; influence in America, 220
- Romanesque art, 68-91; English, 83-85; French, 81-83; German, 85-88; influence in America, 205, 210, 219, 225; Italian, 88-90, 111, 131-132; Northern European, 90-91; Spanish, 72, 74, 75 (*see also* Catalan.)
- "Romans of the Decadence" (Couture), 184
- Romantic Movement, 177-182, 188
- Romanticism, 175, 234
- "Rondanini Pietà" (Michelangelo), 148
- Rosa, Salvator, 157
- Rose windows, 78
- Rossano Gospel, 63
- Rosselli, Cosimo, 139
- Rossellino, Antonio, 145
- Rossi, Giovanni Battista Rosso, 124, 154
- Rosso, Medardo, 189
- Rotoreliefs, 202
- Rouault, Georges, 200
- Rousseau, Henri, 200
- Rousseau, Théodore, 181
- Roux, Maître. *See* Rossi.
- Royal Academy, 166
- Royal Polytechnical School, Berlin, 187
- Royal Portal, Chartres, 98
- Rubens, Peter Paul, 118, 119, 160, 161, 165-166, 190, 194
- Rude, François, 179, 181
- Ruins, artificial, 178, 179
- Rules of composition, 174, 175
- Runge, Philipp Otto, 179
- Runic inscriptions, 72, 91
- Ruskin, John, 178, 179
- Ruysdael, Jacob, 161
- Ryder, Albert Pinkham, 228

S

- Saarinen, Eero, 205-206
- Saarinen, Eliel, 205-206
- Sack of Rome, 56
- St. Basil, Moscow, 113
- St. Bonaventura, 129
- St. Croce, Florence, 129
- St. Elizabeth, Marburg, 102
- St. Étienne (Abbaye-aux-Hommes), Caen, 82
- St. Francis of Assisi, 126, 129, 130
- St. Gaudens, Augustus, 231
- St. George's Music Hall, Liverpool, 173
- "St. Jerome" (Leonardo), 147
- St. John altarpiece, 118
- St. John Lateran, Rome, 53
- "St. Luke Drawing the Virgin" (Gossaert), 119
- St. Luke's, Smithfield, Va., 215
- St. Patrick's Cathedral, New York, 222

- St. Paul Public Library, 224
 St. Pierre, Vienne, 72
 St. Trinité (Abbaye-aux-Dames),
 Caen, 82
 St. Trophime, Arles, 82
 Sainte Chapelle, Paris, 101, 180
 Ste. Clothilde, Paris, 180
 Saints, lives of the, 94, 96
 Salamanca, 106
 Salisbury, 105
Salon des Refusés, 191
 Salt-box, 215
 San Ambrogio, Milan, 89, 132
 San Francesco, Assisi, 129
 San Francesco, Rimini, 132
 San Giorgio Maggiore, Venice, 150
 San Juan Bautista, Banòs, 72
 San Lorenzo-fuori-le-mura, Rome,
 53-54
 San Marco, Venice, 60
 San Michele, Pavia, 67, 89
 San Miniato, Florence, 90, 132
 San Paolo-fuori-le-mura, Rome, 53
 San Pietro, Rome, 150, 163
 San Stefano Rotondo, Rome, 54
 San Vitale, Ravenna, 58
 San Zeno, Verona, 90
 Sansovino, Andrea, 151
 Sansovino, Jacopo, 151
 Sant' Apollinare Nuovo, Ravenna, 57
 Santa Agnese-fuori-le-mura, Rome,
 53
 Santa Costanza, Rome, 54, 56
 Santa Maria Antiqua, Rome, 56
 Santa Maria del Fiore, Florence, 107
 Santa Maria in Cosmedin, Ravenna,
 58
 Santa Maria Novella, Florence, 130
 Santa Maria-presso-San-Lorenzo, 54
 Santa Pudenziana, Rome, 56, 63
 Santa Sabina, Rome, 53
 Santa Sophia. *See* Hagia Sophia.
 Santayana, George, 207
 Santiago de Compostella, Spain, 76
Santos, 212
 SS. Cosmo e Damiano, Rome, 63
 Sanzio, Raphael. *See* Raphael.
 Saqqara, 6
 Saracenic: art, 18; influence, 89, 90
 Sarcophagus, 40, 54, 55, 91; of Arch-
 bishop Theodore, 58; of Junius Bas-
 sius, 55
 Sargon II, 16
 Sargon of Akkad, 14
 Sassanians, 12
 Sassetta, 131
 Savonarola, Girolamo, 135, 140
 Scene-painting, 228. *See also* Land-
 scape.
 Schlegel, Friedrich von, 178
 Schöngauer, Martin, 121, 125
 "School of Athens" (Raphael), 147
 School of Paris, 197, 235
 Schulein, Hans, 112
 Scopas, 38
 Scotch Manner, 91
 Scott, Sir Gilbert, 180
 Scott, Sir Walter, 178
 Scriptoria, 80
 Sculpture. *See Table of Contents for*
 specific periods.
 Sea-kings, 21
 Second Empire, 224
 Secretariat Building, United Nations,
 237
 Secularism, 94
 Seized space, 5
 Seleucids, 12, 29
 Sens, 100-101
 Seraglio, 16
 Set (Egyptian god), 10
 Settignano, Desiderio da, 145
 Seurat, Georges, 194, 195, 202
Seven Lamps of Architecture, 178
 Severi emperors, 48
 Seville, 107
 Shadrach, Meshach, Abednego, 51
 Shaker furniture, 219
 Shed roof, 53, 215
 Sheikh-el-Beled. *See* Ka'aper.
 Shinn, Everett, 233
 Ship burials, 67, 91
 Show boats, 223
 Siculo-Arabic area, 89
 Siena, 114, 120, 123, 126, 127, 128, 129,
 130
 Signac, Paul, 194
 Signorelli, Luca, 138
 Silversmithing. *See* Plateresque style.
 Sinjirli, 14
Sinope Gospel, 64
 Sisley, Alfred, 194
 Sistine Chapel, xxii, 139, 148
 "Sistine Madonna" (Raphael), 147
 Skyscraper, 188
 Slate palette, 10

- Sloan, John, 233
 Sluter, Claus, 112, 114
 Smibert, John, 218
 Smirke, Sir Robert, 173
 Snyder, Frans, 160
 Sobk. *See* Set.
 Society of Jesus, 163, 164. *See also*
 Jesuit order.
 Sod huts, 213
 Sodoma, Il, 150, 155
 "Song of Departure" (Rude), 181
 Soth. *See* Set.
 Souillac, 67
 "Source, The" (Ingres), 183
 South American art, 207. *See also*
 Latin American art.
 South Sea Island art, influence on
 Gauguin, 200
 Space: elimination of illusory, 203;
 enlargement of pictorial, 118; light-
 filled (painting), 115; pictorial,
 123, 125, 137; seized, 5
 Spanish Chapel. *See* Santa Maria
 Novella, Florence.
 Sparta, 29
 Spengler, Oswald, 198
 Speyer, 86
 Spherical pendentive, 61
 Sphinx, 4, 7, 9, 31
 Squinch, 61
 Stadiums, 34, 41
 Stained-glass windows, 80, 96
 Stanza decoration, Vatican, 119
 Starnina, Gherardo, 130
 Stave churches, 67. *See also* Mast
 churches.
 "Steamboat Gothic," 223
 Steatite, 23
 Steinbach, Erwin von, 102
 Stele, 9, 14, 15, 27
 Step pyramid, 6, 210
Stereobate, 31
Stijl, De, 203
 Stilt blocks, 62
 Stirrup cup, 23
 Stoas, 34
 "Stonebreakers, The" (Courbet),
 186
 Stoss, Veit, 112
 Stoups, holy water, 66
 Strapwork, 62, 210
 Strassburg, 86, 102-103, 178
 "Stratonice" (Ingres), 183
 Strawberry Hill, 180
 Stringcourses, 71
 Stuart, James, 171
 Stucco, 52
Stylobate, 31
 Suger, Abbot, 100
 Sullivan, Louis, 225
 Sumerians, 12, 13
Summa Theologica, 94
 "Sunday Afternoon on Grand Jatte"
 (Seurat), 195
 Surrealism, 199, 200
 "Surrender of Breda" (Velasquez),
 158
 Susa, 18
 Suspension bridges, 210
 Suspension principle, 188
 Sutton Hoo, 91
 Swedish influence, 214
 Swiss Chalet style, 224
- T
- Taft, Lorado, 230
 Talenti, Francesco, 132
 Tanagra figurines, 38
 Tapestry, Bayeux, 81
 "Tapestry Weavers" (Velasquez),
 158
 Technocracy, 198
Temenos, 6
 Temple, 8, 9, 20, 23, 24, 27, 210; of
 Amon-Ra, 5, 9; of Apollo Epicu-
 rius, Bassae, 30; of Horus, 9; of
 Musasir, 16-17; of Nike Apteros,
 Athens, 30; of Poseidon, Paestum,
 30; of Solomon, 14; of Vesta, Tivoli,
 41; of Zeus, Olympia, 36. *See also*
 Erechtheion, Hephaisteion, He-
 raeum, Pantheon (Rome), Par-
 thenon.
Tenebroso, 157
 Tenniel, Sir John, 116
Tequiqui, 164, 208
 Terracotta, 40, 145
 Teutonic Knights, 102
 Textiles, 66, 116, 209, 210, 219. *See*
 also Altar frontals, Bayeux Tap-
 estry, Vestments.
 Theater, 27, 33-34, 55, 76, 163; of
 Dionysus, Athens, 33; at Epidaurus,
 33
 Thebes, 19
 Theodore, Regent, 59

- Theotocopoulos, Domenico. *See* *Trompe l'oeil*, 227
 Greco, El.
 Theriomorphism, 10
 Thermae of Caracalla, 41
Tholos, 26
 Thorvaldsen, Bertel, 173, 174
 Tiahuanaco, 209
 Tiepolo, Giovanni Battista, 167
 Tigris-Euphrates valley, 12, 15, 23
 Tiles, 15, 17, 18
 Timber and nogging, 214
 Tintoretto, 142, 154-155
Tipis, 213
 Tiryns, 19, 25
 Titian, 142, 146, 149, 154, 158
 Toledo, 107
 Toltec, 209
 "Tom Watson and the Shark" (Cop-
 ley), 177
 Tombs, 20, 24, 26, 57, 58, 84. *See also*
 Beehive tombs, Catacombs, Cruci-
 form tombs, Long barrows, Masta-
 bas, Mausoleums, Pyramids, Rock-
 cut tombs, Sarcophagus.
 Tombs, the, New York, 221
 Tombstones, 216, 218
 Tongerloo, Georges van, 204
 Totem poles, 219
 Totonac, 209
 Toulouse-Lautrec, Henri de, 190, 194
 Tournai, 114
 Tours, 123
Toward a New Architecture, 205
 "Tower of Babel" (Breughel), 119
 Trabeated system, 17, 22, 30
 Tracery, 102
 Traini, Francesco, 131
 Transept, 53, 79
 Transitional Period, Greek, 28
 Treasury of Atræus, 26
 Trecento, 126-132
 Tribune Tower, Chicago, 223
 "Tribute Money, The" (Masaccio),
 137
 Triglyphs, 32
 Trinity Church, New York, 222
 Triptychs, 65
 "Triumph of Death," 131
 Triumphal arches, 41-42, 53, 173
 Triumphal columns, 173
 "Triumphal Entry of the Crusaders
 into Constantinople" (Delacroix),
 179
- Uccello, Paolo, 137, 142, 145
 Ulm Cathedral, 102
 Ultra-Baroque, 164
Unbezeichnung, 36
 Unconscious, 200
 "Unique Forms of Continuity in
 Space" (Boccioni), 204
 Unitarians, 223
 University of Virginia, 220
 Upjohn, Richard, 222
 Ur, 16
 Urbino, Duke of, 117
 Urn, funerary, 39, 40, 49
 Urnes, 91
Ushebti, 5
Utrecht Psalter, 74, 81
- V
- Valhalla, 16
 Vanbrugh, Sir John, 164
 Van der Weyden. *See* Rogier van der
 Weyden.
 Van Dyck. *See* Dyck, Anthony Van.
 Van Eyck. *See* Eyck, Hubert and Jan
 Van.
 Van Gogh. *See* Gogh, Vincent Van.
 Vannucci, Pietro. *See* Perugino.
 Vaphio Cups, 24, 27
 Vasari, Giorgio, 140, 152, 155
 Vase. *See* Ceramics, Pottery, Vase
 painting, and names of vases such
 as Harvester Vase, Octopus Vase.
 Vase painting, 12, 17, 20, 23, 24, 25,
 27, 39, 200
 Vatican "Good Shepherd," 49
Vatican Vergil, 43

- Vault: barrel, 79; corbel, 16, 25; fan, 104; groined, 79, 89; sexpartite, 82
 Vecelli, Tiziano. *See* Titian.
 Velasco, José Maria, 230
 Velasquez, Diego, 157, 158, 159, 176, 192
 Veneziano, Antonio, 130
 Veneziano, Domenico, 137, 138, 139
 "Venus de Milo," 38
 Vermeer, Jan, 161
 Veronese, Paolo, 154, 167
 Verrocchio, Andrea, 139, 145
 Versailles, 165, 167
 Vestments, 81
 Victorian style, 224
 "Victory of Samothrace," 204
Vienna Genesis, 64
 "Vierge Dorée," 99
 Vignola, Giacomo da, 163
 Villa Farnesina, Rome, 148, 150
 Villa Rotunda, Vicenza, 150
 Vincent of Beauvais, 93-94
 Viollet-le-Duc, Eugène, 100, 180
 Vischers, Peter, 112
 Vivarini, Alvise, 141, 143
 Vivarini, Antonio, 141, 143
 Vivarini, Bartolommeo, 141, 143
 Volutes, 31
 Vouet, Simon, 162
 Vuillard, Édouard, 195
 Vulture Stele, 15

W

- Wackenroder, Wilhelm, 178
 Walpole, Horace, 178, 180
 Ward House, Salem, Mass., 215
 "Warrior," Metropolitan Museum, 40
 Warrior Vase, 27
 Washington, D. C., 220, 221
 "Washington Crossing the Delaware" (Leutze), 182
 Washington Monument, 221
 Watteau, Antoine, 166
 Weapons and armor, 18, 26, 27, 39, 66, 67, 91
 Weathervanes, 219
 Wedding Cake house, Kennebunkport, Me., 222
 "Wedding Feast" (Breughel), 119
 "Wedding Feast at Cana" (David), 117

- Wells Cathedral, 105
 Werden Crucifix, 88
 Werner, Anton von, 184
 West, Benjamin, 177
 Westminster Abbey, 104, 105
 Whalebone, 91
 Wheel windows, 78
 Whistler, James Abbott McNeill, 190, 228
 "Who Knows Why?" (Goya), 176
 William of Sens, 105
 Winchester Cathedral, 85
 Windows. *See* Clerestory, Mullions, Rose windows, Stained-glass windows, Tracery, Wheel windows.
 Witz, Konrad, 120-121
 Wolgemut, Michael, 121
 Wood, Grant, 233
 Works Progress Administration, 233
 World's Fair. *See* Centennial Exposition of 1876, Philadelphia; Chicago World's Fair of 1933; Columbian Exposition of 1893, Chicago; Exhibition of 1851, London; Paris Exposition of 1889.
 Worms, 86
 "Wounded Amazon" (Polykleitos), 37
 Wren, Sir Christopher, 164, 168, 217
 Wright, Frank Lloyd, 205, 236
 Würzburg, 103
 Wyatt, James, 180

Y

- Yale University, 223
 York Cathedral, 105
 Yucatán, 209

Z

- Zapotec, 209
 Zeus, 21
 "Zeus of the Thunderbolt," Artemisium, 36
 Ziggurat, 15, 16, 34
 Zola, Émile, 185
 Zoomorphism, 10, 72
 Zoroastrianism, 48
 Zoser, King, 6
 Zuccharo, Federigo, 155-156
 Zuccharo, Taddeo, 155
 Zurbarán, Francisco de, 159, 192, 211

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