

GARDNER'S
ART
THROUGH THE
AGES

A GLOBAL HISTORY

THIRTEENTH EDITION

FRED S. KLEINER

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About the Cover Art



VINCENT VAN GOGH, *Starry Night*, 1889. Oil on canvas, 2' 5" × 3' $\frac{1}{4}$ ". Museum of Modern Art, New York (acquired through the Lillie P. Bliss Bequest).

When Vincent van Gogh died of a self-inflicted gunshot wound at age 37, he considered himself a failure as an artist. Both the general public and other artists greeted his work with hostility. He sold only one painting during his lifetime. Today, van Gogh is one of the most admired and beloved figures in the history of art, and paintings like *Starry Night* have taken on an iconic status. The reason van Gogh's work won so little favor in his day was that he was a bold pioneer who rejected the classical style that the official painting academies of the 19th century promoted in favor of a new approach to painting featuring bold brush strokes and the expressive use of color. "Instead of trying to reproduce exactly what I have before my eyes," he wrote, "I use color more arbitrarily so as to express myself forcibly." Color in painting, he argued, is "not locally true from the point of view of the delusive realist, but color suggesting some emotion of an ardent temperament." Painted in the year before his tragic suicide, van Gogh's *Starry Night* depicts an ominous star-filled sky over the town of Saint-Rémy-de-Provence in southern France. The dark, deep blue and turbulent brush strokes that fill the canvas together suggest the artist's state of mind—a pervasive depression. "Why, I ask myself, shouldn't the shining dots of the sky be as accessible as the black dots on the map of France? Just as we take the train to get to Tarascon or Rouen, we take death to reach a star."

This kind of intensely personal approach to painting characterizes the art of the modern era in general, but it is not typical of many periods of the history of art when artists toiled in anonymity to fulfill the wishes of their patrons, whether Egyptian pharaohs, Roman emperors, or medieval monks. *Art through the Ages* surveys the art of all periods and places from prehistory to the present and examines how artworks of all kinds have always reflected the historical contexts in which they were created.



I-1 CLYFFORD STILL, 1948-C, *PH-15*, 1948. Oil on canvas, 6' 8 $\frac{7}{8}$ " \times 5' 10 $\frac{3}{4}$ ". Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. (purchased with funds of Joseph H. Hirshhorn, 1992).

Clyfford Still painted this abstract composition without knowing who would purchase it or where it would be displayed, but throughout history most artists created works for specific patrons and settings.

INTRODUCTION: WHAT IS ART HISTORY?

Except when referring to the modern academic discipline, people do not often juxtapose the words “art” and “history.” They tend to think of history as the record and interpretation of past human actions, particularly social and political actions. Most think of art, quite correctly, as part of the present—as something people can see and touch. Of course, people cannot see or touch history’s vanished human events, but a visible, tangible artwork is a kind of persisting event. One or more artists made it at a certain time and in a specific place, even if no one today knows just who, when, where, or why. Although created in the past, an artwork continues to exist in the present, long surviving its times. The first painters and sculptors died 30,000 years ago, but their works remain, some of them exhibited in glass cases in museums built only a few years ago.

Modern museum visitors can admire these objects from the remote past—and countless others humankind has produced over the millennia—without any knowledge of the circumstances that led to the creation of those works. The beauty or sheer size of an object can impress people, the artist’s virtuosity in the handling of ordinary or costly materials can dazzle them, or the subject depicted can move them. Viewers can react to what they see, interpret the work in the light of their own experience, and judge it a success or a failure. These are all valid responses to a work of art. But the enjoyment and appreciation of artworks in museum settings are relatively recent phenomena, as is the creation of artworks solely for museum-going audiences to view.

Today, it is common for artists to work in private studios and to create paintings, sculptures, and other objects commercial art galleries will offer for sale. This is what the American painter CLYFFORD STILL (1904–1980) did when he created large canvases of pure color (FIG. 1-1) titled simply with the year of their creation. Usually, someone the artist has never met will purchase the artwork and display it in a setting the artist has never seen. This practice is not a new phenomenon in the history of art—an ancient potter decorating a vase for sale at a village market stall probably did not know who would buy the pot or where it would be housed—but it is not at all typical. In fact, it is exceptional. Throughout history, most artists created paintings, sculptures, and other objects for specific patrons and settings and to fulfill a specific purpose, even if today no one knows the original contexts of most of those works. Museum visitors can appreciate the visual and tactile qualities of these objects, but they cannot understand why

they were made or why they appear as they do without knowing the circumstances of their creation. Art *appreciation* does not require knowledge of the historical context of an artwork (or a building). Art *history* does.

Thus, a central aim of art history is to determine the original context of artworks. Art historians seek to achieve a full understanding not only of why these “persisting events” of human history look the way they do but also of why the artistic events happened at all. What unique set of circumstances gave rise to the erection of a particular building or led an individual patron to commission a certain artist to fashion a singular artwork for a specific place? The study of history is therefore vital to art history. And art history is often very important to the study of history. Art objects and buildings are historical documents that can shed light on the peoples who made them and on the times of their creation in a way other historical documents cannot. Furthermore, artists and architects can affect history by reinforcing or challenging cultural values and practices through the objects they create and the structures they build. Thus, the history of art and architecture is inseparable from the study of history, although the two disciplines are not the same.

The following pages introduce some of the distinctive subjects art historians address and the kinds of questions they ask, and explain some of the basic terminology they use when answering these questions. Readers armed with this arsenal of questions and terms will be ready to explore the multifaceted world of art through the ages.

ART HISTORY IN THE 21ST CENTURY

Art historians study the visual and tangible objects humans make and the structures humans build. Scholars traditionally have classified such works as architecture, sculpture, the pictorial arts (painting, drawing, printmaking, and photography), and the craft arts, or arts of design. The craft arts comprise utilitarian objects, such as ceramics, metalwork, textiles, jewelry, and similar accessories of ordinary living. Artists of every age have blurred the boundaries among these categories, but this is especially true today, when multimedia works abound.

From the earliest Greco-Roman art critics on, scholars have studied objects that their makers consciously manufactured as “art” and to which the artists assigned formal titles. But today’s art historians also study a vast number of objects that their creators and owners almost certainly did not consider to be “works of art.” Few ancient Romans, for example, would have regarded a coin bearing their emperor’s portrait as anything but money. Today, an art museum may exhibit that coin in a locked case in a climate-controlled room, and scholars may subject it to the same kind of art historical analysis as a portrait by an acclaimed Renaissance or modern sculptor or painter.

The range of objects art historians study is constantly expanding and now includes, for example, computer-generated images, whereas in the past almost anything produced using a machine would not have been regarded as art. Most people still consider the performing arts—music, drama, and dance—as outside art history’s realm because these arts are fleeting, impermanent media. But recently even this distinction between “fine art” and “performance art” has become blurred. Art historians, however, generally ask the same kinds of questions about what they study, whether they employ a restrictive or expansive definition of art.

The Questions Art Historians Ask

HOW OLD IS IT? Before art historians can construct a history of art, they must be sure they know the date of each work they study. Thus, an indispensable subject of art historical inquiry is *chronology*,



I-2 Choir of Beauvais Cathedral, Beauvais, France, rebuilt after 1284.

The style of an object or building often varies from region to region. This cathedral has towering stone vaults and large stained-glass windows typical of 13th-century French architecture.

the dating of art objects and buildings. If researchers cannot determine a monument’s age, they cannot place the work in its historical context. Art historians have developed many ways to establish, or at least approximate, the date of an artwork.

Physical evidence often reliably indicates an object’s age. The material used for a statue or painting—bronze, plastic, or oil-based pigment, to name only a few—may not have been invented before a certain time, indicating the earliest possible date someone could have fashioned the work. Or artists may have ceased using certain materials—such as specific kinds of inks and papers for drawings—at a known time, providing the latest possible dates for objects made of those materials. Sometimes the material (or the manufacturing technique) of an object or a building can establish a very precise date of production or construction. Studying tree rings, for instance, usually can help scholars determine within a narrow range the date of a wood statue or a timber roof beam.

Documentary evidence can help pinpoint the date of an object or building when a dated written document mentions the work. For example, official records may note when church officials commissioned a new altarpiece—and how much they paid to which artist.

Internal evidence can play a significant role in dating an artwork. A painter might have depicted an identifiable person or a kind of hairstyle, clothing, or furniture fashionable only at a certain



I-3 Interior of Santa Croce, Florence, Italy, begun 1294.

In contrast to Beauvais Cathedral (FIG. I-2), this contemporaneous Florentine church conforms to the quite different regional style of Italy. The building has a low timber roof and small windows.

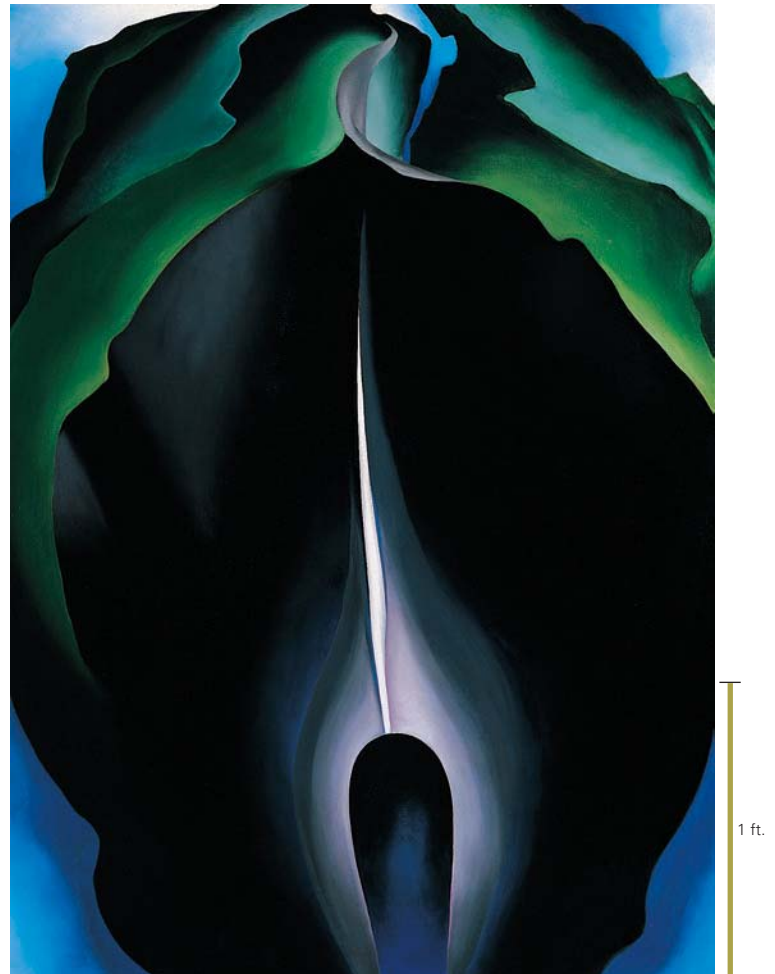
time. If so, the art historian can assign a more accurate date to that painting.

Stylistic evidence is also very important. The analysis of *style*—an artist’s distinctive manner of producing an object—is the art historian’s special sphere. Unfortunately, because it is a subjective assessment, stylistic evidence is by far the most unreliable chronological criterion. Still, art historians find style a very useful tool for establishing chronology.

WHAT IS ITS STYLE? Defining artistic style is one of the key elements of art historical inquiry, although the analysis of artworks solely in terms of style no longer dominates the field as it once did. Art historians speak of several different kinds of artistic styles.

Period style refers to the characteristic artistic manner of a specific time, usually within a distinct culture, such as “Archaic Greek” or “Late Byzantine.” But many periods do not manifest any stylistic unity at all. How would someone define the artistic style of the opening decade of the new millennium in North America? Far too many crosscurrents exist in contemporary art for anyone to describe a period style of the early 21st century—even in a single city such as New York.

Regional style is the term art historians use to describe variations in style tied to geography. Like an object’s date, its *provenance*, or place of origin, can significantly determine its character. Very often two artworks from the same place made centuries apart are more similar than contemporaneous works from two different regions. To cite one example, usually only an expert can distinguish between an Egyptian statue carved in 2500 BCE and one made in 500 BCE. But no



I-4 GEORGIA O’KEEFFE, *Jack-in-the-Pulpit No. 4*, 1930. Oil on canvas, 3’ 4” × 2’ 6”. National Gallery of Art, Washington, D.C. (Alfred Stieglitz Collection, bequest of Georgia O’Keeffe).

O’Keeffe’s paintings feature close-up views of petals and leaves in which the organic forms become powerful abstract compositions. This approach to painting typifies the artist’s distinctive personal style.

one would mistake an Egyptian statue of 500 BCE for one of the same date made in Greece or Mexico.

Considerable variations in a given area’s style are possible, however, even during a single historical period. In late medieval Europe, French architecture differed significantly from Italian architecture. The interiors of Beauvais Cathedral (FIG. I-2) and the Florentine church of Santa Croce (FIG. I-3) typify the architectural styles of France and Italy, respectively, at the end of the 13th century. The rebuilding of the east end of Beauvais Cathedral began in 1284. Construction commenced on Santa Croce only 10 years later. Both structures employ the *pointed arch* characteristic of this era, yet the two churches differ strikingly. The French church has towering stone ceilings and large expanses of colored windows, whereas the Italian building has a low timber roof and small, widely separated windows. Because the two contemporaneous churches served similar purposes, regional style mainly explains their differing appearance.

Personal style, the distinctive manner of individual artists or architects, often decisively explains stylistic discrepancies among monuments of the same time and place. In 1930 the American painter GEORGIA O’KEEFFE (1887–1986) produced a series of paintings of flowering plants. One of them was *Jack-in-the-Pulpit No. 4* (FIG. I-4), a sharply focused close-up view of petals and leaves. O’Keeffe captured the growing plant’s slow, controlled motion while converting



I-5 BEN SHAHN, *The Passion of Sacco and Vanzetti*, 1931–1932. Tempera on canvas, 7' $\frac{1}{2}$ " \times 4'. Whitney Museum of American Art, New York (gift of Edith and Milton Lowenthal in memory of Juliana Force).

A contemporary of O'Keeffe's, Shahn developed a style of painting that differed markedly from hers. His paintings are often social commentaries on current events and incorporate readily identifiable people.

the plant into a powerful abstract composition of lines, forms, and colors (see the discussion of art historical vocabulary in the next section). Only a year later, another American artist, BEN SHAHN (1898–1969), painted *The Passion of Sacco and Vanzetti* (FIG. I-5), a stinging commentary on social injustice inspired by the trial and execution of two Italian anarchists, Nicola Sacco and Bartolomeo Vanzetti. Many people believed Sacco and Vanzetti had been unjustly convicted of killing two men in a holdup in 1920. Shahn's painting compresses time in a symbolic representation of the trial and its aftermath. The two executed men lie in their coffins. Presiding over them are the three members of the commission (headed by a college president wearing academic cap and gown) that declared the original trial fair and cleared the way for the executions. Behind, on the wall of a stately government building, hangs the framed portrait of the judge who pronounced the



I-6 GISLEBERTUS, *The weighing of souls*, detail of Last Judgment (FIG. 17-12), west tympanum of Saint-Lazare, Autun, France, ca. 1120–1135.

In this high relief portraying the weighing of souls on Judgment Day, Gislebertus used disproportion and distortion to dehumanize the devilish figure yanking on the scales of justice.

initial sentence. Personal style, not period or regional style, sets Shahn's canvas apart from O'Keeffe's. The contrast is extreme here because of the very different subjects the artists chose. But even when two artists depict the same subject, the results can vary widely. The way O'Keeffe painted flowers and the way Shahn painted faces are distinctive and unlike the styles of their contemporaries. (See the "Who Made It?" discussion on page 5.)

The different kinds of artistic styles are not mutually exclusive. For example, an artist's personal style may change dramatically during a long career. Art historians then must distinguish among the different period styles of a particular artist, such as the "Blue Period" and the "Cubist Period" of the prolific 20th-century artist Pablo Picasso.

WHAT IS ITS SUBJECT? Another major concern of art historians is, of course, subject matter, encompassing the story, or narrative; the scene presented; the action's time and place; the persons involved; and the environment and its details. Some artworks, such as modern abstract paintings (FIG. I-1), have no subject, not even a setting. The "subject" is the artwork itself. But when artists represent people, places, or actions, viewers must identify these aspects to achieve complete understanding of the work. Art historians traditionally separate pictorial subjects into various categories, such as religious, historical, mythological, *genre* (daily life), portraiture, *landscape* (a depiction of a place), *still life* (an arrangement of inanimate objects), and their numerous subdivisions and combinations.

Iconography—literally, the "writing of images"—refers both to the content, or subject of an artwork, and to the study of content in art. By extension, it also includes the study of *symbols*, images that stand for other images or encapsulate ideas. In Christian art, two intersecting



I-7 The four evangelists, folio 14 verso of the *Aachen Gospels*, ca. 810. Ink and tempera on vellum, 1' \times 9 $\frac{1}{2}$ ". Cathedral Treasury, Aachen.

Artists depict figures with attributes in order to identify them for viewers. The authors of the four gospels have distinctive attributes—John an eagle, Luke an ox, Mark a lion, and Matthew a winged man.

lines of unequal length or a simple geometric cross can serve as an emblem of the religion as a whole, symbolizing the cross of Jesus Christ's crucifixion. A symbol also can be a familiar object the artist imbued with greater meaning. A balance or scale, for example, may symbolize justice or the weighing of souls on Judgment Day (FIG. I-6).

Artists may depict figures with unique *attributes* identifying them. In Christian art, for example, each of the authors of the New Testament Gospels, the four evangelists (FIG. I-7), has a distinctive attribute. People can recognize Saint John by the eagle associated with him, Luke by the ox, Mark by the lion, and Matthew by the winged man.

Throughout the history of art, artists have used *personifications*—abstract ideas codified in human form. Worldwide, people visualize Liberty as a robed woman with a torch because of the fame of the colossal statue set up in New York City's harbor in the 19th century. *The Four Horsemen of the Apocalypse* (FIG. I-8) is a terrifying late-15th-century depiction of the fateful day at the end of time when, according to the Bible's last book, Death, Famine, War, and Pestilence will annihilate the human race. The German artist ALBRECHT DÜRER (1471–1528) personified Death as an emaciated old man with a pitchfork. Dürer's Famine swings the scales that will weigh human souls (compare FIG. I-6), War wields a sword, and Pestilence draws a bow.

Even without considering style and without knowing a work's maker, informed viewers can determine much about the work's period and provenance by iconographical and subject analysis alone. In *The Passion of Sacco and Vanzetti* (FIG. I-5), for example, the two



I-8 ALBRECHT DÜRER, *The Four Horsemen of the Apocalypse*, ca. 1498. Woodcut, 1' 3 $\frac{1}{4}$ " \times 11". Metropolitan Museum of Art, New York (gift of Junius S. Morgan, 1919).

Personifications are abstract ideas codified in human form. Here, Albrecht Dürer represented Death, Famine, War, and Pestilence as four men on charging horses, each carrying an identifying attribute.

coffins, the trio headed by an academic, and the robed judge in the background are all pictorial clues revealing the painting's subject. The work's date must be after the trial and execution, probably while the event was still newsworthy. And because the two men's deaths caused the greatest outrage in the United States, the painter—social critic was probably American.

WHO MADE IT? If Ben Shahn had not signed his painting of Sacco and Vanzetti, an art historian could still assign, or *attribute* (make an *attribution* of), the work to him based on knowledge of the artist's personal style. Although signing (and dating) works is quite common (but by no means universal) today, in the history of art countless works exist whose artists remain unknown. Because personal style can play a large role in determining the character of an artwork, art historians often try to attribute anonymous works to known artists. Sometimes they assemble a group of works all thought to be by the same person, even though none of the objects in the group is the known work of an artist with a recorded name. Art historians thus reconstruct the careers of artists such as "the Achilles Painter," the anonymous ancient Greek vase painter whose masterwork is a depiction of the hero Achilles. Scholars base their attributions on internal evidence, such as the distinctive way an artist draws or carves drapery folds, earlobes, or flowers. It requires a keen, highly trained eye and long experience to become a *connoisseur*, an expert in



I-9 Augustus wearing the corona civica, early first century CE. Marble, 1' 5" high. Glyptothek, Munich.

Patrons frequently dictate the form their portraits will take. The Roman emperor Augustus demanded that he always be portrayed as a young, godlike head of state even though he lived to age 76.

assigning artworks to “the hand” of one artist rather than another. Attribution is subjective, of course, and ever open to doubt. At present, for example, international debate rages over attributions to the famous 17th-century Dutch painter Rembrandt.

Sometimes a group of artists works in the same style at the same time and place. Art historians designate such a group as a *school*. “School” does not mean an educational institution. The term connotes only chronological, stylistic, and geographic similarity. Art historians speak, for example, of the Dutch school of the 17th century and, within it, of subschools such as those of the cities of Haarlem, Utrecht, and Leyden.

WHO PAID FOR IT? The interest many art historians show in attribution reflects their conviction that the identity of an artwork’s maker is the major reason the object looks the way it does. For them, personal style is of paramount importance. But in many times and places, artists had little to say about what form their work would take. They toiled in obscurity, doing the bidding of their *patrons*, those who paid them to make individual works or employed them on a continuing basis. The role of patrons in dictating the content and shaping the form of artworks is also an important subject of art historical inquiry.

In the art of portraiture, to name only one category of painting and sculpture, the patron has often played a dominant role in deciding how the artist represented the subject, whether that person was the patron or another individual, such as a spouse, son, or mother. Many Egyptian pharaohs and some Roman emperors, for example, insisted that artists depict them with unlined faces and perfect youthful bodies no matter how old they were when portrayed. In these cases, the state employed the sculptors and painters, and the artists had no choice but to depict their patrons in the officially approved manner. This is why Augustus, who lived to age 76, looks so young in his portraits (FIG. I-9). Although Roman emperor for more than 40 years, Augustus demanded that artists always represent him as a young, godlike head of state.

All modes of artistic production reveal the impact of patronage. Learned monks provided the themes for the sculptural decoration of medieval church portals (FIG. I-6). Renaissance princes and popes dictated the subject, size, and materials of artworks destined for buildings constructed according to their specifications. An art historian could make a very long list of commissioned works, and it would indicate that throughout the history of art, patrons have had diverse tastes and needs and demanded different kinds of art. Whenever a patron contracts an artist or architect to paint, sculpt, or build in a prescribed manner, personal style often becomes a very minor factor in the ultimate appearance of the painting, statue, or building. In these cases, the identity of the patron reveals more to art historians than does the identity of the artist or school. The portrait of Augustus wearing a *corona civica*, or civic crown (FIG. I-9), was the work of a virtuoso sculptor, a master wielder of hammer and chisel. But scores of similar portraits of that emperor exist today. They differ in quality but not in kind from this one. The patron, not the artist, determined the character of these artworks. Augustus’s public image never varied.

The Words Art Historians Use

Like all specialists, art historians have their own specialized vocabulary. That vocabulary consists of hundreds of words, but certain basic terms are indispensable for describing artworks and buildings of any time and place. They make up the essential vocabulary of *formal analysis*, the visual analysis of artistic form. Definitions of the most important of these art historical terms follow.

FORM AND COMPOSITION *Form* refers to an object’s shape and structure, either in two dimensions (for example, a figure painted on a canvas) or in three dimensions (such as a statue carved from a marble block). Two forms may take the same shape but may differ in their color, texture, and other qualities. *Composition* refers to how an artist organizes (*composes*) forms in an artwork, either by placing shapes on a flat surface or by arranging forms in space.

MATERIAL AND TECHNIQUE To create art forms, artists shape materials (pigment, clay, marble, gold, and many more) with tools (pens, brushes, chisels, and so forth). Each of the materials and tools available has its own potentialities and limitations. Part of all artists’ creative activity is to select the *medium* and instrument most suitable to the artists’ purpose—or to develop new media and tools, such as bronze and concrete in antiquity and cameras and computers in modern times. The processes artists employ, such as applying paint to canvas with a brush, and the distinctive, personal ways they handle materials constitute their *technique*. Form, material, and technique interrelate and are central to analyzing any work of art.

LINE Among the most important elements defining an artwork’s shape or form is *line*. A line can be understood as the path of a point moving in space, an invisible line of sight. More commonly, however, artists and architects make a line tangible by drawing (or chiseling) it

on a *plane*, a flat surface. A line may be very thin, wirelike, and delicate. It may be thick and heavy. Or it may alternate quickly from broad to narrow, the strokes jagged or the outline broken. When a continuous line defines an object's outer shape, art historians call it a *contour line*. All of these line qualities are present in Dürer's *Four Horsemen of the Apocalypse* (FIG. I-8). Contour lines define the basic shapes of clouds, human and animal limbs, and weapons. Within the forms, series of short broken lines create shadows and textures. An overall pattern of long parallel strokes suggests the dark sky on the frightening day when the world is about to end.

COLOR Light reveals all colors. Light in the world of the painter and other artists differs from natural light. Natural light, or sunlight, is whole or *additive light*. As the sum of all the wavelengths composing the visible *spectrum*, natural light may be disassembled or fragmented into the individual colors of the spectral band. The painter's light in art—the light reflected from pigments and objects—is *subtractive light*. Paint pigments produce their individual colors by reflecting a segment of the spectrum while absorbing all the rest. Green pigment, for example, subtracts or absorbs all the light in the spectrum except that seen as green.

Hue is the property that gives a color its name. Although the spectrum colors merge into each other, artists usually conceive of their hues as distinct from one another. Color has two basic variables—the apparent amount of light reflected and the apparent purity. A change in one must produce a change in the other. Some terms for these variables are *value*, or *tonality* (the degree of lightness or darkness), and *intensity*, or *saturation* (the purity of a color, or its brightness or dullness).

Artists call the three basic colors—red, yellow, and blue—the *primary colors*. The *secondary colors* result from mixing pairs of primaries: orange (red and yellow), purple (red and blue), and green (yellow and blue). *Complementary colors* represent the pairing of a primary color and the secondary color created from mixing the two other primary colors—red and green, yellow and purple, and blue and orange. They “complement,” or complete, each other, one absorbing colors the other reflects.

Artists can manipulate the appearance of colors, however. One artist who made a systematic investigation of the formal aspects of art, especially color, was JOSEF ALBERS (1888–1976), a German-born artist who emigrated to the United States in 1933. In connection with his studies, Albers created the series *Homage to the Square*—hundreds of paintings, most of which are color variations on the same composition of concentric squares, as in the illustrated example (FIG. I-10). The series reflected Albers's belief that art originates in “the discrepancy between physical fact and psychic effect.”¹ Because the composition in most of these paintings remains constant, the works succeed in revealing the relativity and instability of color perception. Albers varied the hue, saturation, and value of each square in the paintings in this series. As a result, the sizes of the squares from painting to painting appear to vary (although they remain the same), and the sensations emanating from the paintings range from clashing dissonance to delicate serenity. Albers explained his motivation for focusing on color juxtapositions:

They [the colors] are juxtaposed for various and changing visual effects. . . . Such action, reaction, interaction . . . is sought in order to make obvious how colors influence and change each other; that the same color, for instance—with different grounds or neighbors—looks different. . . . Such color deceptions prove that we see colors almost never unrelated to each other.²

Albers's quotation is only one example of how artists' comments on their own works are often invaluable to art historians. In *Art through*



I-10 JOSEF ALBERS, *Homage to the Square: “Ascending,”* 1953. Oil on composition board, 3' 7½" × 3' 7½". Whitney Museum of American Art, New York.

Josef Albers painted hundreds of canvases with the same composition but employed variations in hue, saturation, and value in order to reveal the relativity and instability of color perception.

the Ages, artist commentaries appear frequently in boxed features called “Artists on Art.”

TEXTURE The term *texture* refers to the quality of a surface, such as rough or shiny. Art historians distinguish between true texture, or the tactile quality of the surface, and represented texture, as when painters depict an object as having a certain texture even though the pigment is the true texture. Sometimes artists combine different materials of different textures on a single surface, juxtaposing paint with pieces of wood, newspaper, fabric, and so forth. Art historians refer to this mixed-media technique as *collage*. Texture is, of course, a key determinant of any sculpture's character. A viewer's first impulse is usually to handle a piece of sculpture—even though museum signs often warn “Do not touch!” Sculptors plan for this natural human response, using surfaces varying in texture from rugged coarseness to polished smoothness. Textures are often intrinsic to a material, influencing the type of stone, wood, plastic, clay, or metal sculptors select.

SPACE, MASS, AND VOLUME *Space* is the bounded or boundless “container” of objects. For art historians, space can be the literal three-dimensional space occupied by a statue or a vase or contained within a room or courtyard. Or space can be *illusionistic*, as when painters depict an image (or illusion) of the three-dimensional spatial world on a two-dimensional surface.

Mass and *volume* describe three-dimensional objects and space. In both architecture and sculpture, mass is the bulk, density, and weight of matter in space. Yet the mass need not be solid. It can be the exterior form of enclosed space. Mass can apply to a solid Egyptian pyramid or stone statue, to a church, synagogue, or mosque—architectural shells enclosing sometimes vast spaces—and to a hollow metal statue or baked clay pot. Volume is the space that mass organizes, divides, or encloses. It may be a building's interior spaces, the

I-11 CLAUDE LORRAIN,
Embarkation of the Queen of Sheba,
1648. Oil on canvas, 4' 10" × 6' 4".
National Gallery, London.

To create the illusion of a deep landscape, Claude Lorrain employed perspective, reducing the size of and blurring the most distant forms. Also, all diagonal lines converge on a single point.



intervals between a structure's masses, or the amount of space occupied by three-dimensional objects such as sculpture, pottery, or furniture. Volume and mass describe both the exterior and interior forms of a work of art—the forms of the matter of which it is composed and the spaces immediately around the work and interacting with it.

PERSPECTIVE AND FORESHORTENING *Perspective* is one of the most important pictorial devices for organizing forms in space. Throughout history, artists have used various types of perspec-

tive to create an illusion of depth or space on a two-dimensional surface. The French painter CLAUDE LORRAIN (1600–1682) employed several perspectival devices in *Embarkation of the Queen of Sheba* (FIG. I-11), a painting of a biblical episode set in a 17th-century European harbor with a Roman ruin in the left foreground. For example, the figures and boats on the shoreline are much larger than those in the distance. Decreasing the size of an object makes it appear farther away. Also, the top and bottom of the port building at the painting's right side are not parallel horizontal lines, as they are



I-12 OGATA KORIN, *White and Red Plum Blossoms*, Edo period, ca. 1710–1716. Pair of twofold screens. Ink, color, and gold leaf on paper, each screen 5' 1 $\frac{5}{8}$ " × 5' 7 $\frac{7}{8}$ ". MOA Art Museum, Shizuoka-ken.

Ogata Korin was more concerned with creating an interesting composition of shapes on a surface than with locating objects in space. Asian artists rarely employed Western perspective.



I-13 PETER PAUL RUBENS, *Lion Hunt*, 1617–1618. Oil on canvas, 8' 2" × 12' 5". Alte Pinakothek, Munich.

Foreshortening—the representation of a figure or object at an angle to the picture plane—is a common device in Western art for creating the illusion of depth. Foreshortening is a type of perspective.

in an actual building. Instead, the lines converge beyond the structure, leading viewers' eyes toward the hazy, indistinct sun on the horizon. These perspectival devices—the reduction of figure size, the convergence of diagonal lines, and the blurring of distant forms—have been familiar features of Western art since the ancient Greeks. But it is important to note at the outset that all kinds of perspective are only pictorial conventions, even when one or more types of perspective may be so common in a given culture that people accept them as “natural” or as “true” means of representing the natural world.

In *White and Red Plum Blossoms* (FIG. I-12), a Japanese landscape painting on two folding screens, OGATA KORIN (1658–1716) used none of these Western perspective conventions. He showed the two plum trees as seen from a position on the ground, but viewers look down on the stream between them from above. Less concerned with locating the trees and stream in space than with composing shapes on a surface, the painter played the water's gently swelling curves against the jagged contours of the branches and trunks. Neither the French nor the Japanese painting can be said to project “correctly” what viewers “in fact” see. One painting is not a “better” picture of the world than the other. The European and Asian artists simply approached the problem of picture-making differently.

Artists also represent single figures in space in varying ways. When the Flemish artist PETER PAUL RUBENS (1577–1640) painted *Lion Hunt* (FIG. I-13), he used *foreshortening* for all the hunters and animals—that is, he represented their bodies at angles to the picture plane. When in life one views a figure at an angle, the body appears to contract as it extends back in space. Foreshortening is a kind of perspective. It produces the illusion that one part of the body is farther away than another, even though all the forms are on the same surface. Especially noteworthy in *Lion Hunt* are the gray horse at the left, seen from behind with the bottom of its left rear hoof facing viewers and most of its head hidden by its rider's shield, and the fallen hunter at the painting's lower right corner, whose barely visible legs and feet recede into the distance.

The artist who carved the portrait of the ancient Egyptian official Hesire (FIG. I-14) did not employ foreshortening. That artist's

purpose was to present the various human body parts as clearly as possible, without overlapping. The lower part of Hesire's body is in profile to give the most complete view of the legs, with both the heels and toes of the foot visible. The frontal torso, however, allows viewers



I-14 Hesire, relief from his tomb at Saqqara, Egypt, Third Dynasty, ca. 2650 BCE. Wood, 3' 9" high. Egyptian Museum, Cairo.

Egyptian artists combined frontal and profile views to give a precise picture of the parts of the human body, as opposed to depicting how an individual body appears from a specific viewpoint.



I-15 King on horseback with attendants, from Benin, Nigeria, ca. 1550–1680. Bronze, 1' 7½" high. Metropolitan Museum of Art, New York (Michael C. Rockefeller Memorial Collection, gift of Nelson A. Rockefeller).

This African artist used hierarchy of scale to distinguish the relative rank of the figures, making the king the largest. The sculptor created the relief by casting (pouring bronze into a mold).

to see its full shape, including both shoulders, equal in size, as in nature. (Compare the shoulders of the hunter on the gray horse or those of the fallen hunter in *Lion Hunt*'s left foreground.) The result, an "unnatural" 90-degree twist at the waist, provides a precise picture of human body parts. Rubens and the Egyptian sculptor used very different means of depicting forms in space. Once again, neither is the "correct" manner.

PROPORTION AND SCALE *Proportion* concerns the relationships (in terms of size) of the parts of persons, buildings, or objects. People can judge "correct proportions" intuitively ("that statue's head seems the right size for the body"). Or proportion can be a mathematical relationship between the size of one part of an artwork or building and the other parts within the work. Proportion in art implies using a *module*, or basic unit of measure. When an artist or architect uses a formal system of proportions, all parts of a building, body, or other entity will be fractions or multiples of the module. A module might be a *column*'s diameter, the height of a human head, or any other component whose dimensions can be multiplied or divided to determine the size of the work's other parts.

In certain times and places, artists have formulated *canons*, or systems, of "correct" or "ideal" proportions for representing human figures, constituent parts of buildings, and so forth. In ancient Greece,

many sculptors devised canons of proportions so strict and all-encompassing that they calculated the size of every body part in advance, even the fingers and toes, according to mathematical ratios.

Proportional systems can differ sharply from period to period, culture to culture, and artist to artist. Part of the task art history students face is to perceive and adjust to these differences. In fact, many artists have used disproportion and distortion deliberately for expressive effect. In the medieval French depiction of the weighing of souls on Judgment Day (FIG. I-6), the devilish figure yanking down on the scale has distorted facial features and stretched, lined limbs with animal-like paws for feet. Disproportion and distortion make him appear "inhuman," precisely as the sculptor intended.

In other cases, artists have used disproportion to focus attention on one body part (often the head) or to single out a group member (usually the leader). These intentional "unnatural" discrepancies in proportion constitute what art historians call *hierarchy of scale*, the enlarging of elements considered the most important. On a bronze plaque from Benin, Nigeria (FIG. I-15), the sculptor enlarged all the heads for emphasis and also varied the size of each figure according to its social status. Central, largest, and therefore most important is the Benin king, mounted on horseback. The horse has been a symbol of power and wealth in many societies from prehistory to the present. That the Benin king is disproportionately larger than his horse, contrary to nature, further aggrandizes him. Two large attendants fan the king. Other figures of smaller size and status at the Benin court stand on the king's left and right and in the plaque's upper corners. One tiny figure next to the horse is almost hidden from view beneath the king's feet.

One problem that students of art history—and professional art historians too—confront when studying illustrations in art history books is that although the relative sizes of figures and objects in a painting or sculpture are easy to discern, it is impossible to determine the absolute size of the works reproduced because they all appear at approximately the same size on the page. Readers of *Art through the Ages* can learn the size of all artworks from the dimensions given in the captions and, more intuitively, from the scales that appear—for the first time in this 13th edition—at the lower left or right corner of the illustration.

CARVING AND CASTING Sculptural technique falls into two basic categories, *subtractive* and *additive*. *Carving* is a subtractive technique. The final form is a reduction of the original mass of a block of stone, a piece of wood, or another material. Wooden statues were once tree trunks, and stone statues began as blocks pried from mountains. An unfinished marble statue of a bound slave (FIG. I-16) by the Italian artist MICHELANGELO BUONARROTI (1475–1564) clearly reveals the original shape of the stone block. Michelangelo thought of sculpture as a process of "liberating" the statue within the block. All sculptors of stone or wood cut away (subtract) "excess material." When they finish, they "leave behind" the statue—in this example, a twisting nude male form whose head Michelangelo never freed from the stone block.

In additive sculpture, the artist builds up the forms, usually in clay around a framework, or *armature*. Or a sculptor may fashion a *mold*, a hollow form for shaping, or *casting*, a fluid substance such as bronze or plaster. The ancient Greek sculptor who made the bronze statue of a warrior found in the sea near Riace, Italy, cast the head (FIG. I-17), limbs, torso, hands, and feet in separate molds and then *welded* them together (joined them by heating). Finally, the artist added features, such as the pupils of the eyes (now missing), in other materials. The warrior's teeth are silver, and his lower lip is copper.

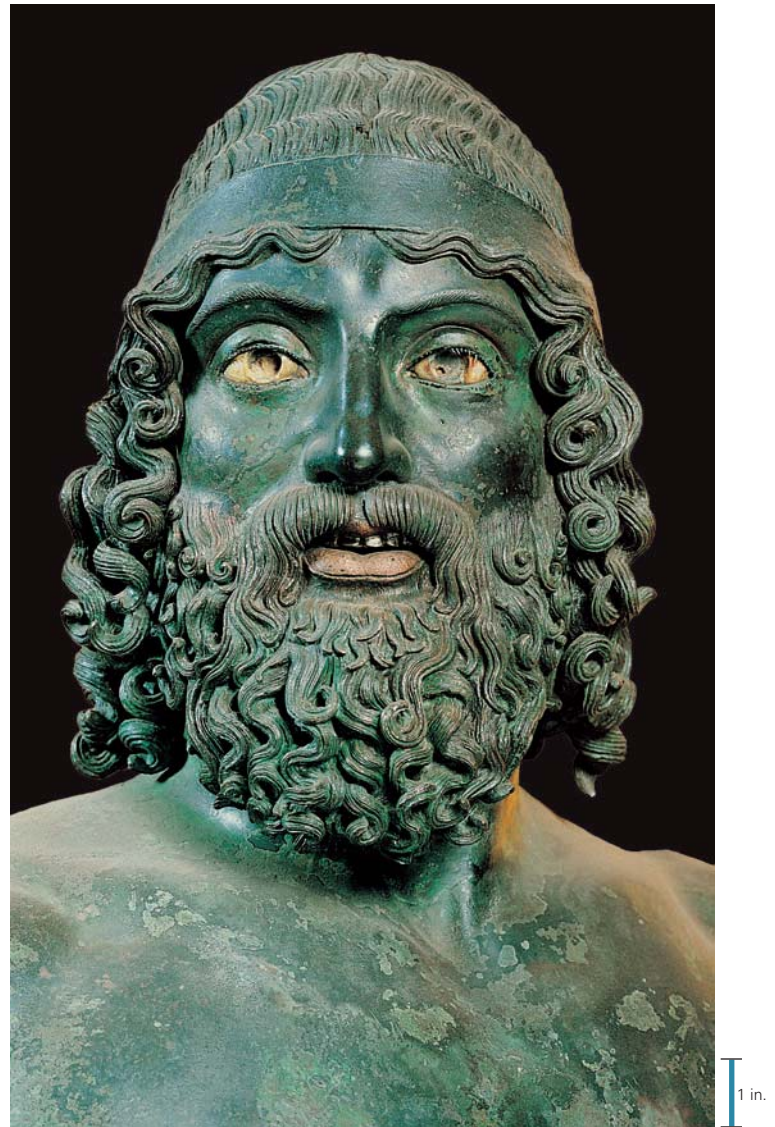


I-16 MICHELANGELO BUONARROTI, unfinished captive, 1527–1528. Marble, 8' 7½" high. Galleria dell'Accademia, Florence.

Carving a freestanding figure from stone or wood is a subtractive process. Michelangelo thought of sculpture as a process of "liberating" the statue within the block of marble.

RELIEF SCULPTURE Statues that exist independent of any architectural frame or setting and that viewers can walk around are *freestanding* sculptures, or *sculptures in the round*, whether the artist produced the piece by carving (FIG. I-9) or casting (FIG. I-17). In *relief* sculpture, the subjects project from the background but remain part of it. In *high-relief* sculpture, the images project boldly. In the medieval weighing-of-souls scene (FIG. I-6), the relief is so high that not only do the forms cast shadows on the background, but some parts are even in the round, which explains why some pieces, for example the arms of the scale, broke off centuries ago. In *low relief*, or *bas-relief*, such as the portrait of Hesire (FIG. I-14), the projection is slight. Relief sculpture, like sculpture in the round, can be produced either by carving or casting. The plaque from Benin (FIG. I-15) is an example of bronze casting in high relief.

ARCHITECTURAL DRAWINGS Buildings are groupings of enclosed spaces and enclosing masses. People experience architecture both visually and by moving through and around it, so they

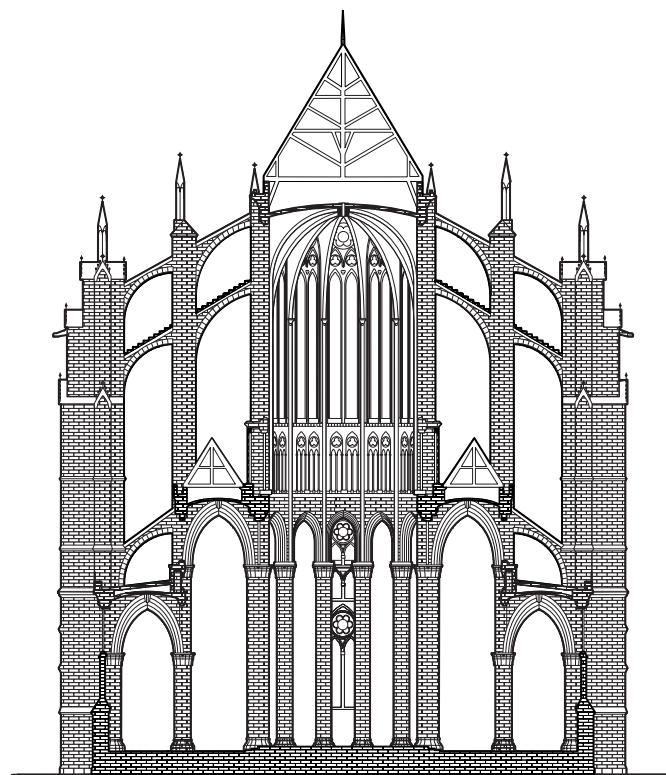
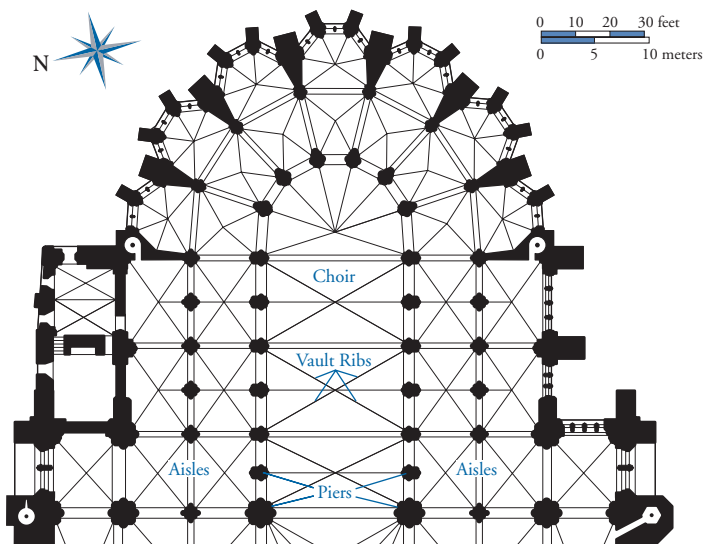


I-17 Head of a warrior, detail of a statue (FIG. 5-35) from the sea off Riace, Italy, ca. 460–450 BCE. Bronze, full statue 6' 6" high. Museo Nazionale della Magna Grecia, Reggio Calabria.

The sculptor of this life-size statue of a bearded Greek warrior cast the head, limbs, torso, hands, and feet in separate molds, then welded the pieces together and added the eyes in a different material.

perceive architectural space and mass together. Architects can represent these spaces and masses graphically in several ways, including as plans, sections, elevations, and cutaway drawings.

A *plan*, essentially a map of a floor, shows the placement of a structure's masses and, therefore, the spaces they circumscribe and enclose. A *section*, like a vertical plan, depicts the placement of the masses as if someone cut through the building along a plane. Drawings showing a theoretical slice across a structure's width are *lateral sections*. Those cutting through a building's length are *longitudinal sections*. Illustrated here are the plan and lateral section of Beauvais Cathedral (FIG. I-18), which may be compared to the photograph of the church's *choir* (FIG. I-2). The plan shows not only the choir's shape and the location of the *piers* dividing the *aisles* and supporting the *vaults* above but also the pattern of the crisscrossing vault *ribs*. The lateral section shows both the interior of the choir with its vaults and tall *stained-glass* windows as well as the roof structure and the form of the exterior *flying buttresses* that hold the vaults in place.



I-18 Plan (left) and lateral section (right) of Beauvais Cathedral, Beauvais, France, rebuilt after 1284.

Architectural drawings are indispensable aids for the analysis of buildings. Plans are maps of floors, recording the structure's masses. Sections are vertical "slices," across either a building's width or length.

Other types of architectural drawings appear throughout this book. An *elevation* drawing is a head-on view of an external or internal wall. A *cutaway* combines in a single drawing an exterior view with an interior view of part of a building.

This overview of the art historian's vocabulary is not exhaustive, nor have artists used only painting, drawing, sculpture, and architecture as media over the millennia. Ceramics, jewelry, textiles, photography, and computer art are just some of the numerous other arts. All of them involve highly specialized techniques described in distinct vocabularies. As in this introductory chapter, new terms are in *italics* where they first appear. The comprehensive Glossary at the end of the book contains definitions of all italicized terms.

Art History and Other Disciplines

By its very nature, the work of art historians intersects with that of others in many fields of knowledge, not only in the humanities but also in the social and natural sciences. To do their job well today, art historians regularly must go beyond the boundaries of what the public and even professional art historians of previous generations traditionally considered the specialized discipline of art history. In short, art historical research in the 21st century is typically interdisciplinary in nature. To cite one example, in an effort to unlock the secrets of a particular statue, an art historian might conduct archival research hoping to uncover new documents shedding light on who paid for the work and why, who made it and when, where it originally stood, how its contemporaries viewed it, and a host of other questions. Realizing, however, that the authors of the written documents often were not objective recorders of fact but rather observers with their own biases and agendas, the art historian may also use methodologies developed in

such fields as literary criticism, philosophy, sociology, and gender studies to weigh the evidence the documents provide.

At other times, rather than attempt to master many disciplines at once, art historians band together with other specialists in multidisciplinary inquiries. Art historians might call in chemists to date an artwork based on the composition of the materials used or might ask geologists to determine which quarry furnished the stone for a particular statue. X-ray technicians might be enlisted in an attempt to establish whether a painting is a forgery. Of course, art historians often reciprocate by contributing their expertise to the solution of problems in other disciplines. A historian, for example, might ask an art historian to determine—based on style, material, iconography, and other criteria—if any of the portraits of a certain king date to after his death. That would help establish the ruler's continuing prestige during the reigns of his successors. (Some portraits of Augustus, FIG. I-9, the founder of the Roman Empire, postdate his death by decades, even centuries.)

DIFFERENT WAYS OF SEEING

The history of art can be a history of artists and their works, of styles and stylistic change, of materials and techniques, of images and themes and their meanings, and of contexts and cultures and patrons. The best art historians analyze artworks from many viewpoints. But no art historian (or scholar in any other field), no matter how broad-minded in approach and no matter how experienced, can be truly objective. Like artists, art historians are members of a society, participants in its culture. How can scholars (and museum visitors and travelers to foreign locales) comprehend cultures unlike their own? They can try to reconstruct the original cultural contexts of artworks, but they are limited by their distance from the thought

1 in.



I-19 Left: JOHN HENRY SYLVESTER, *Portrait of Te Pahi Kupe*, 1826. Watercolor, $8\frac{1}{4}'' \times 6\frac{1}{4}''$. National Library of Australia, Canberra (Rex Nan Kivell Collection). Right: TE PEHI KUPE, *Self-Portrait*, 1826. From Leo Frobenius, *The Childhood of Man* (New York: J. B. Lippincott, 1909).

These strikingly different portraits of the same Maori chief reveal how differently Western and non-Western artists “see” a subject. Understanding the cultural context of artworks is vital to art history.

patterns of the cultures they study and by the obstructions to understanding—the assumptions, presuppositions, and prejudices peculiar to their own culture—their own thought patterns raise. Art historians may reconstruct a distorted picture of the past because of culture-bound blindness.

A single instance underscores how differently people of diverse cultures view the world and how various ways of seeing can cause sharp differences in how artists depict the world. Illustrated here are two contemporaneous portraits of a 19th-century Maori chieftain (FIG. I-19)—one by an Englishman, JOHN SYLVESTER (active early 19th century), and the other by the New Zealand chieftain himself, TE PEHI KUPE (d. 1829). Both reproduce the chieftain’s facial tattooing. The European artist (FIG. I-19, left) included the head and shoulders and underplayed the tattooing. The tattoo pattern is one aspect of the likeness among many, no more or less important than the chieftain’s European attire. Sylvester also recorded his subject’s momentary glance toward the right and the play of light on his hair, fleeting aspects that have nothing to do with the figure’s identity.

In contrast, Te Pahi Kupe’s self-portrait (FIG. I-19, right)—made during a trip to Liverpool, England, to obtain European arms to take back to New Zealand—is not a picture of a man situated in space and bathed in light. Rather, it is the chieftain’s statement of the supreme importance of the tattoo design that symbolizes his rank among his people. Remarkably, Te Pahi Kupe created the tattoo patterns from memory, without the aid of a mirror. The splendidly composed insignia, presented as a flat design separated from the body and even from the head, is Te Pahi Kupe’s image of himself. Only by understanding the cultural context of each portrait can viewers hope to understand why either representation appears as it does.

As noted at the outset, the study of the context of artworks and buildings is one of the central concerns of art historians. *Art through the Ages* seeks to present a history of art and architecture that will help readers understand not only the subjects, styles, and techniques of paintings, sculptures, buildings, and other art forms created in all parts of the world for 30 millennia but also their cultural and historical contexts. That story now begins.

The Grand Tour and Veduta Painting

Although travel throughout Europe was commonplace in the 18th century, Italy became a particularly popular destination. This “pilgrimage” of aristocrats, the wealthy, politicians, and diplomats from France, England, Germany, Flanders, Sweden, the United States, Russia, Poland, and Hungary came to be known as the Grand Tour. Italy’s allure fueled the revival of classicism, and the popularity of Neoclassical art drove this fascination with Italy. One British observer noted: “All our religion, all our arts, almost all that sets us above savages, has come from the shores of the Mediterranean.”*

The Grand Tour was not simply leisure travel. The education available in Italy to the inquisitive mind made the trip an indispensable experience for anyone who wished to make a mark in society. The Enlightenment had made knowledge of ancient Rome and Greece imperative, and a steady stream of Europeans and Americans traveled to Italy in the late 18th and early 19th centuries. These tourists aimed to increase their knowledge of literature, the visual arts, architecture, theater, music, history, customs, and folklore. Given this extensive agenda, it is not surprising that a Grand Tour could take a number of years to complete, and most travelers moved from location to location, following an established itinerary.

The British were the most avid travelers, and they conceived the initial “tour code,” including important destinations and required itineraries. Although they designated Rome early on as the primary destination, visitors traveled as far north as Venice and as far south as Naples. Eventually, Paestum, Sicily, Florence, Genoa, Milan, Siena, Pisa, Bologna, and Parma (MAP 25-1) all appeared in guidebooks and in paintings. Joseph Wright of Derby (FIG. 29-10) and Joseph Mallord William Turner (FIG. 30-23) were among the many British artists to undertake a Grand Tour.

Many of those who completed a Grand Tour returned home with a painting by Antonio Canaletto, the leading painter of scenic views (*vedute*) of Venice. It must have been very cheering on a gray winter afternoon in England to look up and see a sunny, panoramic view such as that in Canaletto’s *Riva degli Schiavoni, Venice* (FIG. 29-20), with its cloud-studded sky, picturesque water traffic, and well-known Venetian landmarks (the Doge’s Palace, FIG. 19-21, is at the left in *Riva degli Schiavoni*) painted in scrupulous perspective and minute detail. Canaletto usually made drawings “on location” to take back to his studio and use as sources for paintings. To help make the on-site draw-



29-20 ANTONIO CANALETTO, *Riva degli Schiavoni, Venice*, ca. 1735–1740. Oil on canvas, 1' 6½" × 2' 7⁄8". Toledo Museum of Art, Toledo.

Canaletto was the leading painter of Venetian *vedute*, which were treasured souvenirs for 18th-century travelers visiting Italy on a Grand Tour. He used a camera obscura for his on-site drawings.

ings true to life, he often used a camera obscura, as Vermeer (FIGS. 25-1 and 25-19) did before him. These instruments were darkened chambers (some of them virtually portable closets) with optical lenses fitted into a hole in one wall through which light entered to project an inverted image of the subject onto the chamber’s opposite wall. The artist could trace the main details from this image for later reworking and refinement. The camera obscura allowed artists to create visually convincing paintings that included variable focus of objects at different distances. Canaletto’s paintings give the impression of capturing every detail, with no omissions. In fact, he presented each site within Renaissance perspectival rules and exercised great selectivity about which details to include and which to omit to make a coherent and engagingly attractive veduta.

* Cesare de Seta, “Grand Tour: The Lure of Italy in the Eighteenth Century,” in Andrew Wilton and Ilaria Bignamini, eds., *Grand Tour: The Lure of Italy in the Eighteenth Century* (London: Tate Gallery, 1996), 13.

painting to contemporaneous English and European portraits. But the spare style and the emphasis on the sitter’s down-to-earth character differentiate this American work from its European counterparts.

THE GRAND TOUR The 18th-century public also sought “naturalness” in artists’ depictions of landscapes. Documentation of particular places became popular, in part due to growing travel opportunities and expanding colonialism. These depictions of geographic settings also served the needs of the many scientific expeditions mounted during the century and satisfied the desires of genteel tourists for mementos of their journeys. By this time, a “Grand Tour” of the major

sites of Europe was an essential part of every well-bred person’s education (see “The Grand Tour,” above). Naturally, those on tour wished to return with items that would help them remember their experiences and impress those at home with the wonders they had seen. The English were especially eager collectors of pictorial souvenirs. Certain artists in Venice specialized in painting the most characteristic scenes, or *vedute* (views), of that city to sell to British visitors. Chief among the Venetian painters was ANTONIO CANALETTO (1697–1768), whose works, for example *Riva degli Schiavoni, Venice* (FIG. 29-20), English tourists avidly acquired as evidence of their visit to the city of the Grand Canal.

The Excavations of Herculaneum and Pompeii

Among the events that fueled the European fascination with classical antiquity were the excavations of two ancient Roman cities on the Bay of Naples—Herculaneum and Pompeii. The violent eruption of Mount Vesuvius in August 79 CE had buried both cities under volcanic ash and mud (see “An Eyewitness Account of the Eruption of Mount Vesuvius,” Chapter 10, page 245). Although each city was “rediscovered” at various times during the ensuing centuries, systematic exploration of both sites did not begin until the mid-1700s. Because Vesuvius buried these cities under volcanic ash and lava, the excavations produced unusually rich evidence for reconstructing Roman art and life. The 18th-century excavators uncovered paintings, sculptures, furniture, vases, and silverware in addition to buildings. As a result, European interest in ancient Rome expanded tremendously. European collectors acquired many of the newly discovered objects. For example, Sir William Hamilton, British consul in Naples from 1764 to 1800, purchased numerous vases and small objects, which he sold to the British Museum in 1772. The finds at Pompeii and Herculaneum, therefore, quickly became available to a wide public.

“Pompeian” style soon became all the rage in England, as evident in the interior designs of Robert Adam, which were inspired by the slim, straight-lined, elegant frescoes of the Third and early Fourth Styles of Roman mural painting (FIGS. 10-21 and 10-22). The new Neoclassical style almost entirely displaced the curvilinear Rococo (FIGS. 29-2 and 29-3) after midcentury. In the Etruscan Room (FIG. 29-21) at Osterley Park House, Adam took decorative motifs (medallions, urns, vine scrolls, sphinxes, and tripods) from Roman art and arranged them sparsely within broad, neutral spaces and slender margins, as in his ancient models. Adam was an archaeologist as well, and he had explored and written accounts of the ruins of Diocletian’s palace (FIG. 10-74) at Split. Kedleston House in Derbyshire, Adelphi Terrace in London, and a great many other structures he designed show the influence of the Split palace on his work.



29-21 ROBERT ADAM, Etruscan Room, from Osterley Park House, Middlesex, England, begun 1761. Victoria & Albert Museum, London.

Inspired by the recent discoveries at Herculaneum and Pompeii, Adam incorporated classical decorative motifs into his Etruscan Room, which he based on Roman mural painting.

The archaeological finds from Herculaneum and Pompeii also affected garden and landscape design, fashion, and tableware. Clothing based on classical garb became popular, and Emma Hamilton, wife of Sir William Hamilton, often gave lavish parties dressed in floating and delicate Greek-style drapery. Neoclassical taste also determined the pottery designs of John Flaxman (1755–1826) and Josiah Wedgwood (1730–1795). Wedgwood established his reputation in the 1760s with his creamware inspired by ancient art. He eventually produced vases based on what were thought to be Etruscan designs (actually Greek vases found in Etruscan tombs) and expanded his business by producing small busts of classical figures as well as cameos and medallions adorned with copies of antique reliefs and statues.

NEOCLASSICISM

One of the defining characteristics of the late 18th century was a renewed admiration for classical antiquity, which the Grand Tour was instrumental in fueling. This interest gave rise to the artistic movement known as *Neoclassicism*, which incorporated the subjects and styles of ancient art. Painting, sculpture, and architecture, however, were only the most prominent manifestations of Neoclassicism. Fascination with Greek and Roman culture was widespread and extended to the public culture of fashion and home decor. The En-

lightenment’s emphasis on rationality in part explains this classical focus, because the geometric harmony of classical art and architecture embodied Enlightenment ideals. In addition, classical cultures represented the pinnacle of civilized society, and Greece and Rome served as models of enlightened political organization. These cultures, with their traditions of liberty, civic virtue, morality, and sacrifice, were ideal models during a period of great political upheaval. Given these traditional associations, it is not coincidental that Neoclassicism was particularly appealing during the French and American Revolutions. Further whetting the public appetite for classicism

were the excavations of Herculaneum (begun in 1738) and Pompeii (1748), which the volcanic eruption of Mount Vesuvius had buried (see “The Excavations of Herculaneum and Pompeii,” page 766). Soon, murals based on artwork unearthed in the excavations began to appear on the walls of rooms in European town houses, such as the “Etruscan Room” (FIG. 29-21) by ROBERT ADAM (1728–1792) in Osterley Park House in Middlesex, begun in 1761.

WINCKELMANN The enthusiasm for classical antiquity also permeated much of the scholarship of the time. In the late 18th century, the ancient world increasingly became the focus of scholarly attention. A visit to Rome stimulated Edward Gibbon (1737–1794) to begin his monumental *Decline and Fall of the Roman Empire*, which appeared between 1776 and 1788. Earlier, in 1755, Johann Joachim Winckelmann (1717–1768), the first modern art historian, published *Reflections on the Imitation of Greek Works in Painting and Sculpture*, uncompromisingly designating Greek art as the most perfect to come from human hands—and far preferable to “natural” art.

Good taste, which is becoming more prevalent throughout the world, had its origins under the skies of Greece. . . . The only way for us to become great . . . is to imitate the ancients. . . . In the masterpieces of Greek art, connoisseurs and imitators find not only nature at its most beautiful but also something beyond nature, namely certain ideal forms of its beauty. . . . A person enlightened enough to penetrate the innermost secrets of art will find beauties hitherto seldom revealed when he compares the total structure of Greek figures with most modern ones, especially those modelled more on nature than on Greek taste.³

In his *History of Ancient Art* (1764), Winckelmann described each monument and positioned it within a huge inventory of works organized by subject matter, style, and period. Before Winckelmann, art historians had focused on biography, as did Giorgio Vasari and

Giovanni Pietro Bellori in the 16th and 17th centuries. Winckelmann thus initiated one modern art historical method thoroughly in accord with Enlightenment ideas of ordering knowledge—a system of description and classification that provided a pioneering model for the understanding of stylistic evolution. His familiarity with classical art derived predominantly (as was the norm) from Roman works and Roman copies of Greek art in Italy. Yet he was instrumental in bringing to scholarly attention the distinctions between Greek and Roman art. Thus, he paved the way for more thorough study of the distinct characteristics of the art and architecture of these two cultures. Winckelmann’s writings also laid a theoretical and historical foundation for the enormously widespread taste for Neoclassicism that lasted well into the 19th century.

Painting

ANGELICA KAUFFMANN One of the pioneers of Neoclassical painting was ANGELICA KAUFFMANN (1741–1807). Born in Switzerland and trained in Italy, Kauffmann spent many of her productive years in England. A student of Reynolds, and an interior decorator of many houses built by Adam, she was a founding member of the British Royal Academy of Arts and enjoyed an enviable reputation. Her *Cornelia Presenting Her Children as Her Treasures*, or *Mother of the Gracchi* (FIG. 29-22), is an *exemplum virtutis* (example or model of virtue) drawn from Greek and Roman history and literature. The moralizing pictures of Greuze (FIG. 29-13) and Hogarth (FIG. 29-15) already had marked a change in taste, but Kauffmann replaced the modern setting and character of their works. She clothed her actors in ancient Roman garb and posed them in statuesque attitudes within Roman interiors. The theme in this painting is the virtue of Cornelia, mother of the future political leaders Tiberius and Gaius Gracchus, who, in the second century BCE, attempted to reform the Roman Republic. Cornelia reveals her character in this scene, which takes place

after the seated visitor showed off her fine jewelry and then insisted haughtily that Cornelia show hers. Instead of rushing to get her own precious adornments, Cornelia brought her sons forward, presenting them as her jewels. The architectural setting is severely Roman, with no Rococo motif in evidence, and the composition and drawing have the simplicity and firmness of low-relief carving.



29-22 ANGELICA KAUFFMANN, *Cornelia Presenting Her Children as Her Treasures*, or *Mother of the Gracchi*, ca. 1785. Oil on canvas, 3' 4" × 4' 2". Virginia Museum of Fine Arts, Richmond (the Adolph D. and Wilkins C. Williams Fund).

Kauffmann’s painting of a virtuous Roman mother who presented her children to a visitor as her jewels exemplifies the Enlightenment fascination with classical antiquity and with classical art.

David on Greek Style and Public Art

Jacques-Louis David was the leading Neoclassical painter in France at the end of the 18th century. He championed a return to Greek style and the painting of inspiring heroic and patriotic subjects. In 1796 he made the following statement to his pupils:

I want to work in a pure Greek style. I feed my eyes on antique statues, I even have the intention of imitating some of them. The Greeks had no scruples about copying a composition, a gesture, a type that had already been accepted and used. They put all their attention and all their art on perfecting an idea that had been already conceived. They thought, and they were right, that in the arts the way in which an idea is rendered, and the manner in which it is expressed, is much more important than the idea itself. To give a body and a perfect form to one's thought, this—and only this—is to be an artist.*

David also strongly believed that paintings depicting noble events in ancient history, such as *Oath of the Horatii* (FIG. 29-23),

would instill patriotism and civic virtue in the public at large in postrevolutionary France. In November 1793 he wrote:

[The arts] should help to spread the progress of the human spirit, and to propagate and transmit to posterity the striking examples of the efforts of a tremendous people who, guided by reason and philosophy, are bringing back to earth the reign of liberty, equality, and law. The arts must therefore contribute forcefully to the education of the public. . . . The arts are the imitation of nature in her most beautiful and perfect form. . . . [T]hose marks of heroism and civic virtue offered the eyes of the people [will] electrify the soul, and plant the seeds of glory and devotion to the fatherland.†

* Translated by Robert Goldwater and Marco Treves, eds., *Artists on Art*, 3d ed. (New York: Pantheon Books, 1958), 206.

† Ibid., 205.

29-23 JACQUES-LOUIS DAVID, *Oath of the Horatii*, 1784. Oil on canvas, 10' 10" × 13' 11". Louvre, Paris.

David was the Neoclassical painter-ideologist of the French Revolution. This huge canvas celebrating ancient Roman patriotism and sacrifice features statuesque figures and classical architecture.



JACQUES-LOUIS DAVID The Enlightenment idea of a participatory and knowledgeable citizenry lay behind the revolt against the French monarchy in 1789, but the immediate causes of the French Revolution were the country's economic crisis and the clash between the Third Estate (bourgeoisie, peasantry, and urban and rural workers) and the First and Second Estates (the clergy and nobility, respectively). They

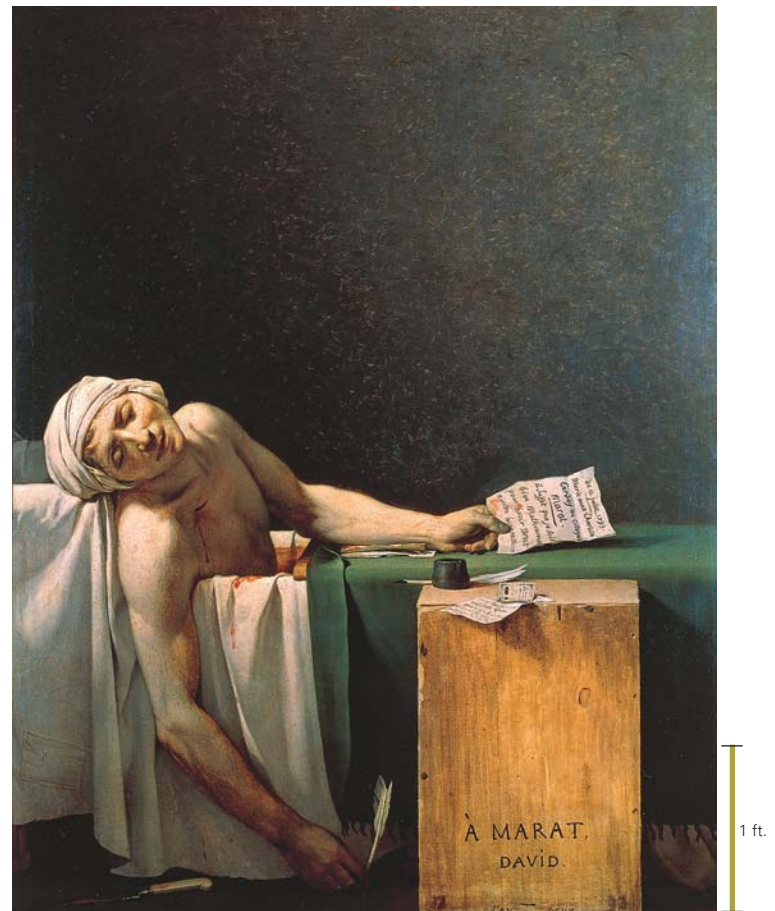
fought over the issue of representation in the legislative body, the Estates-General, which had been convened to discuss taxation as a possible solution to the economic problem. However, the ensuing revolution revealed the instability of the monarchy and of French society's traditional structure and resulted in a succession of republics and empires as France struggled to find a way to adjust to these decisive changes.

JACQUES-LOUIS DAVID (1748–1825) became the Neoclassical painter-ideologist of the French Revolution. A distant relative of Boucher, he followed the Rococo painter's style until a period of study in Rome won the younger man over to the classical art tradition. David favored the academic teachings about using the art of the ancients and of the great Renaissance masters as models. He rebelled against Rococo style as an "artificial taste" and exalted the "perfect form" of Greek art (see "David on Greek Style and Public Art," page 768).

OATH OF THE HORATII David concurred with the Enlightenment belief that subject matter should have a moral and should be presented so that noble deeds in the past could inspire virtue in the present. A milestone painting in David's career, *Oath of the Horatii* (FIG. 29-23), depicts a story from pre-Republican Rome, the heroic phase of Roman history. The topic was not too arcane for David's audience. Pierre Corneille (1606–1684) had retold this story of conflict between love and patriotism, first recounted by the ancient Roman historian Livy, in a play performed in Paris several years earlier, making it familiar to David's viewing public. According to the story, the leaders of the warring cities of Rome and Alba decided to resolve their conflicts in a series of encounters waged by three representatives from each side. The Romans chose as their champions the three Horatius brothers, who had to face the three sons of the Curatius family from Alba. A sister of the Horatii, Camilla, was the bride-to-be of one of the Curatius sons, and the wife of the youngest Horatius was the sister of the Curatii.

David's painting shows the Horatii as they swear on their swords, held high by their father, to win or die for Rome, oblivious to the anguish and sorrow of their female relatives. In its form, *Oath of the Horatii* is a paragon of the Neoclassical style. Not only does the subject matter deal with a narrative of patriotism and sacrifice excerpted from Roman history, but the painter presented the image with force and clarity. David depicted the scene in a shallow space much like a stage setting, defined by a severely simple architectural framework. He deployed his statuesque and carefully modeled figures across the space, close to the foreground, in a manner reminiscent of ancient relief sculpture. The rigid, angular, and virile forms of the men on the left effectively contrast with the soft curvilinear shapes of the distraught women on the right. This pattern visually pits virtues the Enlightenment leaders ascribed to men (such as courage, patriotism, and unwavering loyalty to a cause) against the emotions of love, sorrow, and despair that the women in the painting express. The French viewing audience perceived such emotionalism as characteristic of the female nature. The message was clear and of a type readily identifiable to the prerevolutionary French public. The picture created a sensation at its first exhibition in Paris in 1785, and although David had painted it under royal patronage and did not intend the painting as a revolutionary statement, the Neoclassical style of *Oath of the Horatii* soon became the semiofficial voice of the French Revolution. David may have painted in the academic tradition, but he brought new impetus to it. He created a program for arousing his audience to patriotic zeal.

DEATH OF MARAT When the French Revolution broke out in 1789, David threw in his lot with the Jacobins, the radical and militant revolutionary faction. He accepted the role of de facto minister of propaganda, organizing political pageants and ceremonies that included floats, costumes, and sculptural props. David believed that art could play an important role in educating the public and that dramatic paintings emphasizing patriotism and civic virtue would prove



29-24 JACQUES-LOUIS DAVID, *Death of Marat*, 1793. Oil on canvas, 5' 5" × 4' 2½". Musées Royaux des Beaux-Arts de Belgique, Brussels.

David depicted the revolutionary Marat as a tragic martyr, stabbed to death in his bath. Although the painting displays severe Neoclassical sparseness, its convincing realism conveys pain and outrage.

effective as rallying calls. However, rather than continuing to create artworks focused on scenes from antiquity, David began to portray scenes from the French Revolution itself. He intended *Death of Marat* (FIG. 29-24) not only to serve as a record of an important event in the struggle to overthrow the monarchy but also to provide inspiration and encouragement to the revolutionary forces. Jean-Paul Marat (1743–1793), a writer and David's friend, was tragically assassinated in 1793. David depicted the martyred revolutionary after Charlotte Corday (1768–1793), a member of a rival political faction, stabbed him to death in his medicinal bath. (Marat suffered from a painful skin disease.) David presented the scene with directness and clarity. The cold neutral space above Marat's figure slumped in the tub produces a chilling oppressiveness. The painter vividly placed narrative details—the knife, the wound, the blood, the letter with which the young woman gained entrance—to sharpen the sense of pain and outrage and to confront viewers with the scene itself. *Death of Marat* is convincingly real, yet David masterfully composed the painting to present Marat as a tragic martyr who died in the service of the revolution. David based the figure of Marat on Christ in Michelangelo's *Pietà* (FIG. 22-12) in Saint Peter's in Rome. The reference to Christ's martyrdom made the painting a kind of "altarpiece" for the new civic "religion," inspiring the French people with the saintly dedication of their slain leader.

29-25 JACQUES-GERMAIN SOUFFLOT, Panthéon (Sainte-Geneviève), Paris, France, 1755–1792.

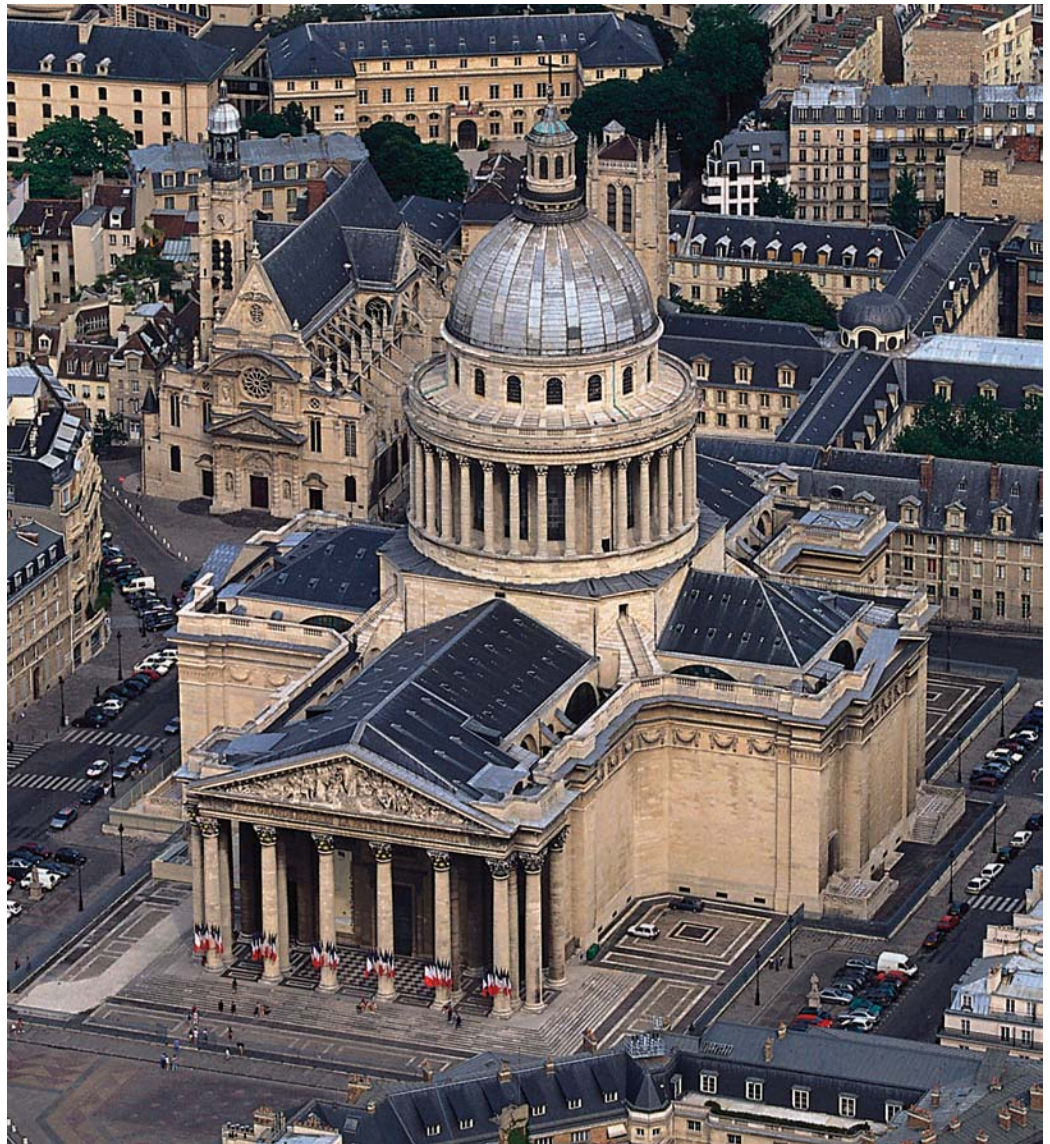
Soufflot's Panthéon is a testament to the Enlightenment admiration for Greece and Rome. It combines a portico based on an ancient Roman temple with a colonnaded dome and a Greek-cross plan.

Architecture and Sculpture

Architecture in the Enlightenment era also exhibits a dependence on classical models. Early in the 18th century, architects began to turn away from the theatricality and ostentation of Baroque and Rococo design and embraced a more streamlined antique look.

PANTHÉON The portico of the Parisian church of Sainte-Geneviève, now the Panthéon (FIG. 29-25), by JACQUES-GERMAIN SOUFFLOT (1713–1780), stands as testament to the revived interest in Greek and Roman cultures. The Roman ruins at Baalbek in Lebanon, especially the titanic colonnade of the temple of Jupiter, provided much of the inspiration for Soufflot's design. The columns, reproduced with studied archaeological precision, stand out from walls that are severely blank, except for a repeated garland motif near the top. The colonnaded dome, a Neoclassical version of the domes of Saint Peter's (FIGS. 24-3 and 24-4) in Rome, the Église du Dôme (FIG. 25-36) in Paris, and Saint Paul's (FIG. 25-38) in London, rises above a Greek-cross plan. Both the dome and the vaults rest on an interior grid of splendid freestanding Corinthian columns, as if the portico's colonnade continued within. Although the overall effect, inside and out, is Roman, the structural principles employed are essentially Gothic. Soufflot was one of the first 18th-century builders to suggest that the logical engineering of Gothic cathedrals (see "The Gothic Cathedral," Chapter 18, page 469) could be applied to modern buildings. In his work, the curious, but not unreasonable, conjunction of Gothic and classical has a structural integration that laid the foundation for the 19th-century admiration of Gothic building principles.

CHISWICK HOUSE The appeal of classical antiquity extended well beyond French borders. The popularity of Greek and Roman



cultures was due not only to their association with morality, rationality, and integrity but also to their connection to political systems ranging from Athenian democracy to Roman imperial rule. Thus, parliamentary England joined revolutionary France in embracing Neoclassicism. In England, Neoclassicism's appeal also was due to its clarity and simplicity. These characteristics provided a stark contrast to the complexity and opulence of Baroque art, then associated with the flamboyant rule of absolute monarchy. In English architecture, the preference for a simple style derived indirectly from the authority of the classical Roman architect Vitruvius, through Andrea Palladio's work (FIGS. 22-29 to 22-32), and on through that of Inigo Jones (FIG. 25-37).

RICHARD BOYLE (1695–1753), earl of Burlington, strongly restated Jones's Palladian doctrine in a new style in Chiswick House (FIG. 29-26), which he built on London's outskirts with the help of WILLIAM KENT (ca. 1686–1748). The way had been paved for this shift in style by, among other things, the publication of Colin Campbell's *Vitruvius Britannicus* (1715), three volumes of engravings of ancient buildings, prefaced by a denunciation of Italian Baroque and high praise for Palladio and Jones. Chiswick House is a free variation on the theme of Palladio's Villa Rotonda (FIG. 22-29). The exterior design provided a clear alternative to the colorful splendors of Versailles (FIG. 25-32). In its simple symmetry, unadorned planes, right



29-26 RICHARD BOYLE and WILLIAM KENT, Chiswick House, near London, England, begun 1725.

For this British villa, Boyle and Kent emulated the simple symmetry and unadorned planes of the Palladian architectural style. Chiswick House is a free variation on the Villa Rotonda (FIG. 22-29).



29-27 JAMES STUART, Doric portico, Hagley Park, Worcestershire, England, 1758.

Most Neoclassical architects used Roman buildings in Italy and France as models. Stuart, who spent four years in Greece, based his Doric portico on a fifth-century BCE temple in Athens.

angles, and precise proportions, Chiswick looks very classical and “rational.” But the Palladian-style villa’s setting within informal gardens, where a charming irregularity of layout and freely growing uncropped foliage dominate the scene, mitigates the classical severity and rationality. Just as the owners of English villas cultivated irregularity in the landscaping surrounding their homes, they sometimes preferred interiors ornamented in a style more closely related to Rococo decoration. At Chiswick, the interior design creates a luxurious Baroque foil to the stern symmetry of the exterior and the plan. Palladian classicism prevailed in English architecture until about 1760, when it began to evolve into Neoclassicism.

STUART AND REVETT British painters and architects JAMES STUART (1713–1788) and NICHOLAS REVETT (1720–1804) introduced to Europe the splendor and originality of Greek art in their enormously influential *Antiquities of Athens*, the first volume of which appeared in 1762. These volumes firmly distinguished Greek art from the “derivative” Roman style that had served as the model for classicism since the Renaissance. Stuart and Revett fostered a new preference for Greek art and architecture over Roman antiquities, despite the fact that in the 18th century, familiarity with Greek art continued to be based primarily on Roman copies of Greek originals. Notwithstanding the popularity of the Grand Tour (see “The Grand Tour,” page 765), travel to Greece was hazardous, making firsthand inspection of Greek monuments difficult. Stuart and Revett spent four years visiting Greece in the early 1750s, where they formed their preference for Greek art. When Stuart received the commission to design a portico (FIG. 29-27) for Hagley Park in Worcestershire, he used as his model the fifth-century BCE Doric temple in Athens known as the Theseion. His Doric portico is consequently much more severe (and authentic) than any contemporaneous Neoclassical building in Europe based on Roman or Renaissance designs.



29-28 THOMAS JEFFERSON, Monticello, Charlottesville, Virginia, 1770–1806.

Jefferson led the movement to adopt Neoclassicism as the architectural style of the United States. Although built of local materials, his Palladian Virginia home recalls Chiswick House (FIG. 29-26).



29-29 THOMAS JEFFERSON, Rotunda and Lawn, University of Virginia, Charlottesville, Virginia, 1819–1826.

Modeled on the Pantheon (FIG. 10-49), Jefferson's Rotunda, like a temple in a Roman forum, sits on an elevated platform overlooking the colonnaded Lawn of the University of Virginia.

EUROPE AND AMERICA, 1700 TO 1800

ROCOCO

- In the early 18th century, the centralized and grandiose palace-based culture of Baroque France gave way to the much more intimate Rococo culture based in the town houses of Paris. There, aristocrats and intellectuals gathered for witty conversation in salons featuring delicate colors, sinuous lines, gilded mirrors, elegant furniture, and small paintings and sculptures.
- The leading Rococo painter was Antoine Watteau, whose usually small canvases feature light colors and elegant figures in ornate costumes moving gracefully through lush landscapes. His *fête galante* paintings depict the outdoor amusements of French high society.
- Watteau's successors included François Boucher and Jean-Honoré Fragonard, who carried on the Rococo style late into the 18th century. In Italy, Giambattista Tiepolo adapted the Rococo manner to huge ceiling frescoes in the Baroque tradition.



Watteau, *Pilgrimage to Cythera*, 1717

THE ENLIGHTENMENT

- By the end of the 18th century, revolutions had overthrown the monarchy in France and achieved independence for the British colonies in America. A major factor was the Enlightenment, a new way of thinking critically about the world independently of religion and tradition.
- The Enlightenment promoted scientific questioning of all assertions and embraced the doctrine of progress. The first modern encyclopedias appeared during the 18th century. The Industrial Revolution began in England in the 1740s. Engineers and architects developed new building materials. Iron was first used in bridge construction at Coalbrookdale, England, in 1776.
- The Enlightenment also made knowledge of ancient Rome imperative for the cultured elite, and Europeans and Americans in large numbers undertook a Grand Tour of Italy. Among the most popular souvenirs of the Grand Tour were Antonio Canaletto's *vedute* of Venice rendered in precise Renaissance perspective with the aid of a camera obscura.
- Rejecting the idea of progress, Rousseau, one of the leading French *philosophes*, argued for a return to natural values and exalted the simple, honest life of peasants. His ideas had a profound impact on artists such as Jean-Baptiste-Siméon Chardin and Jean-Baptiste Greuze, who painted sentimental narratives about rural families.
- The taste for naturalism also led to the popularity of portrait paintings set against landscape backgrounds, a specialty of Thomas Gainsborough, among others, and to a reawakening of an interest in realism. Benjamin West represented the protagonists in his history paintings wearing contemporary costumes.



Canaletto, *Riva degli Schiavoni, Venice*, ca. 1735–1740



Greuze, *Village Bride*, 1761

NEOCLASSICISM

- The Enlightenment revival of interest in Greece and Rome, which spurred systematic excavations at Herculaneum and Pompeii, also gave rise in the late 18th century to the artistic movement known as Neoclassicism, which incorporated the subjects and styles of ancient art.
- One pioneer of the new style was Angelica Kauffmann, who often chose subjects drawn from Roman history for her paintings. Jacques-Louis David, who exalted classical art as "the imitation of nature in her most beautiful and perfect form," also favored ancient Roman themes. Painted on the eve of the French Revolution, *Oath of the Horatii*, set in a severe classical hall, served as an example of patriotism and sacrifice.
- The Neoclassical style also became the rage in interior decoration, fashion, and architecture. Roman and Italian Renaissance structures inspired Jacques-Germain Soufflot's Panthéon in Paris and Richard Boyle's Chiswick House near London. A Greek temple in Athens was the model for James Stuart's Doric portico in Worcestershire.
- In the United States, Thomas Jefferson adopted the Neoclassical style in his designs for Monticello, the Virginia Capitol, and the University of Virginia. He championed Neoclassicism as the official architectural style of the new American republic because it represented for him idealism, patriotism, and civic virtue.



David, *Oath of the Horatii*, 1784



Jefferson, Monticello, Charlottesville, 1770–1806

EUROPE AND AMERICA, 1800 TO 1870

The revolution of 1789 initiated a new era in France, but the overthrow of the monarchy also opened the door for Corsican-born Napoleon Bonaparte (1769–1821) to exploit the resulting disarray and establish a different kind of monarchy with himself at its head. In 1799, after serving in various French army commands, including leading major campaigns in Italy and Egypt, Napoleon became first consul of the French Republic, a title with clear and intentional links to the ancient Roman Republic (see Chapter 10). During the next 15 years, the ambitious general gained control of almost all of continental Europe in name or through alliances (MAP 30-1). In May 1804, for example, he became king of Italy. Later that year, the pope journeyed to Paris for Napoleon's coronation as Emperor of the French (FIG. 30-2). But in 1812, Napoleon launched a disastrous invasion of Russia that ended in retreat, and in 1815 he suffered a devastating loss at the hands of the British at Waterloo in present-day Belgium. Forced to abdicate the imperial throne, Napoleon went into exile on the island of Saint Helena in the South Atlantic, dying there six years later.

Following Napoleon's exile, the political geography of Europe changed dramatically (MAP 30-2), but in many ways the more significant changes during the first half of the 19th century were technological and economic. The Industrial Revolution caused a population boom in European cities, and railroads spread to many parts of the Continent, facilitating the transportation of both goods and people. During this period, the arts also underwent important changes. The century opened with Neoclassicism still supreme, but by 1870 Romanticism and Realism in turn had captured the imagination of artists and public alike. New construction techniques had a major impact on architectural design, and the invention of photography revolutionized picture making of all kinds.

ART UNDER NAPOLEON

At the fall of the French revolutionary Maximilien Robespierre (1758–1794) and his party in 1794, Jacques-Louis David, who had aligned himself personally and through his work with the revolutionary forces (see Chapter 29), barely escaped with his life. He stood trial and went to prison. After his release in

MAP 30-1
The Napoleonic
Empire in 1815.



MAP 30-2
Europe around 1850.





30-2 JACQUES-LOUIS DAVID, *Coronation of Napoleon*, 1805–1808. Oil on canvas, 20' 4½" × 32' 1¾". Louvre, Paris.

As First Painter of the Empire, David recorded Napoleon at his December 1804 coronation crowning his wife with the pope as witness, thus underscoring the authority of the state over the church.

1795, he worked hard to resurrect his career. When Napoleon Bonaparte approached David in 1804 and offered him the position of First Painter of the Empire, David seized the opportunity. It was not just the artist's personal skill but Neoclassicism in general that appealed to Napoleon. The emperor embraced all links with the classical past as symbolic sources of authority. Classical associations, particularly connections to the Roman Empire, served Napoleon well, since he aspired to rule an empire that might one day rival ancient Rome's.

CORONATION OF NAPOLEON One of the major paintings David produced for Napoleon was *Coronation of Napoleon* (FIG. 30-2), a monumental painting (20 by 32 feet) that documented the pomp and pageantry of the new emperor's coronation in December 1804. Napoleon was well aware of the power of art for constructing a public image and of David's ability to produce inspiring patriotic images. To a large extent, David adhered to historical fact regarding the coronation, duly recording the appearance of the interior of Paris's Notre-Dame Cathedral as Napoleon's architects, Charles Percier (1764–1838) and Pierre-François-Léonard Fontaine (1762–1853), had decorated it for the occasion. David also faithfully portrayed those in attendance. In addition to Napoleon, his wife Josephine (1763–1814; kneeling to receive her crown), and Pope Pius VII (r. 1800–1823; seated behind Napoleon), others present at the occasion and in the painting included Joseph (1768–1814) and Louis (1778–1846) Bonaparte, Napoleon's ministers, the retinues of the emperor and empress, and a representative group of the clergy, as well as David himself, seated among the rows of spectators in the balconies. Despite the

artist's apparent fidelity to historical fact, preliminary studies and drawings reveal that David made changes at Napoleon's request. For example, Napoleon insisted that the painter depict the pope with his hand raised in blessing. Further, Napoleon's mother appears prominently in the center background, yet she had refused to attend the coronation.

Although David had to incorporate numerous figures and lavish pageantry in his painting, he retained the structured composition central to the Neoclassical style. As in his *Oath of the Horatii* (FIG. 29-23), David presented the action as if on a theater stage—which in this instance was literally the case, even if the stage Percier and Fontaine constructed was inside a church. In addition, as he did in his arrangement of the men and women in *Oath of the Horatii*, David conceptually divided the painting to reveal polarities. The pope, prelates, and priests representing the Catholic Church appear on the right, contrasting with members of Napoleon's imperial court on the left. The relationship between church and state was one of this period's most contentious issues. Napoleon's decision to crown himself, rather than to allow the pope to perform the coronation, as was traditional, reflected Napoleon's concern about the power relationship between church and state. For the painting commemorating the occasion, the emperor insisted that David depict the moment when, having already crowned himself, Napoleon places a crown on his wife's head, further underscoring his authority. Thus, although this painting represents an important visual document in the tradition of history painting, it is also a more complex statement about the changing politics in Napoleonic France.

30-3 PIERRE VIGNON, *La Madeleine*, Paris, France, 1807–1842.

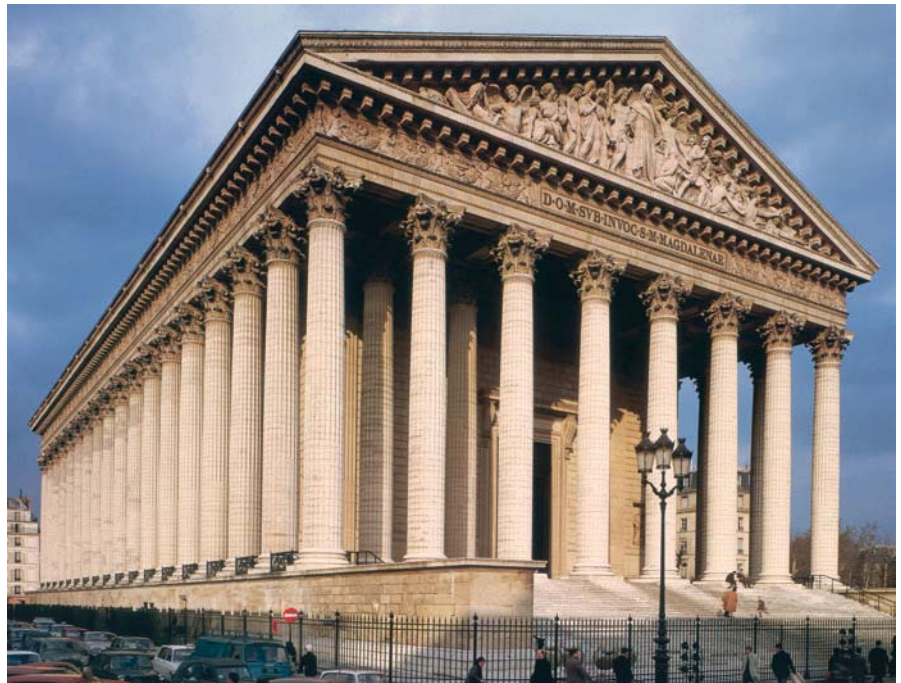
Napoleon constructed La Madeleine as a “temple of glory” for his armies. Based on ancient temples (FIG. 10-32) and Neoclassical in style, Vignon’s design linked the Napoleonic and Roman empires.

LA MADELEINE Napoleon also embraced Neoclassical architecture as an ideal vehicle for expressing his imperial authority. For example, the emperor resumed construction of the church of La Madeleine (FIG. 30-3) in Paris, which had begun in 1764 but ceased in 1790. However, he converted the building to a “temple of glory” for France’s imperial armies. The structure reverted again to a church after Napoleon’s defeat and long before its completion in 1842. Designed by PIERRE VIGNON (1763–1828), the grandiose Napoleonic temple includes a high podium and broad flight of stairs leading to a deep porch in the front. These architectural features, coupled with the Corinthian columns, recall Roman temples in France, such as the Maison Carrée (FIG. 10-32) at Nîmes, making La Madeleine a symbolic link between the Napoleonic and Roman empires. Curiously, the building’s classical shell surrounds an interior covered by a sequence of three domes, a feature found in Byzantine and Romanesque churches. It is as though Vignon clothed a traditional church in the costume of pagan Rome.

ANTONIO CANOVA Neoclassical sculpture also was in vogue under Napoleon. His favorite sculptor was ANTONIO CANOVA (1757–1822), who somewhat reluctantly left a successful career in Italy to settle in Paris and serve the emperor. Once in France, Canova became Napoleon’s admirer and made numerous portraits, all in the Neoclassical style, of the emperor and his family. Perhaps the best known of these works is the marble portrait (FIG. 30-4) of Napoleon’s sister, Pauline Borghese, as Venus. Initially, Canova had suggested depicting Borghese as Diana, goddess of the hunt. Pauline, however, demanded to be shown as Venus, the goddess of love. Thus, she appears reclining on a divan and gracefully holding the golden apple, the symbol of the goddess’s triumph in the judgment of Paris. Canova clearly based his work on Greek statuary—the sensuous pose and seminude body recall Hellenistic works such as *Venus de Milo* (FIG. 5-83)—and the reclining figure has parallels on Roman sarcophagus lids (FIG. 10-61; compare FIG. 9-5).

30-4 ANTONIO CANOVA, *Pauline Borghese as Venus*, 1808. Marble, 6' 7" long. Galleria Borghese, Rome.

Canova was Napoleon’s favorite sculptor. Here, the artist depicted the emperor’s sister nude—at her request—as the Roman goddess of love in a marble statue inspired by classical models.



The French public never got to admire Canova’s portrait, however. Napoleon had arranged the marriage of his sister to an heir of the noble Roman Borghese family. Once Pauline was in Rome, her behavior was less than dignified, and the public gossiped extensively about her affairs. Her insistence on being portrayed as the goddess of love reflected her self-perception. Due to his wife’s questionable reputation, Prince Camillo Borghese (1775–1832), the work’s official patron, kept the sculpture sequestered in the Villa Borghese in Rome, where it remains today. Borghese allowed relatively few people to see it (and then only by torchlight). Still, knowledge of the existence of the sculpture was widespread and increased the notoriety of both artist and subject.





30-5

ANTOINE-JEAN GROS, *Napoleon at the Pesthouse at Jaffa*, 1804. Oil on canvas, 17' 5" × 23' 7". Louvre, Paris.

Gros's huge painting glorifies Napoleon as possessing the miraculous power to heal and reflects David's compositional principles, but Gros's fascination with the exotic Near East presaged Romanticism.

1 ft.

DAVID'S STUDENTS Given Jacques-Louis David's stature and prominence as an artist in Napoleonic France, along with the popularity of Neoclassicism, it is not surprising that he attracted numerous students and developed an active and flourishing teaching studio. David gave practical instruction to and deeply influenced many important artists of the period. So strong was David's commitment to classicism that he encouraged all his students to learn Latin, the better to immerse themselves in and understand classical culture. David even initially demanded that his pupils select their subjects from Plutarch, the ancient author of *Lives of the Great Greeks and Romans* and a principal source of Neoclassical subject matter. Due to this thorough classical foundation, David's students produced work that at its core retains Neoclassical elements. Yet David was open-minded and far from authoritarian in his teaching, and he encouraged his students to find their own artistic identities. The work of three of David's pupils—Antoine-Jean Gros, Anne-Louis Girodet-Trioson, and Jean-Auguste-Dominique Ingres—represents a departure from the structured confines of Neoclassicism. These artists laid the foundation for the Romantic movement, discussed in detail later. They explored the realm of the exotic and the erotic, and often turned to fictional narratives for the subjects of their paintings, as Romantic artists also did.

GROS Like his teacher David, ANTOINE-JEAN GROS (1771–1835) was aware of the benefits that could accrue to artists whom the powerful favored. Following David's lead, Gros produced several paintings that contributed to the growing mythic status of Napoleon Bonaparte in the early 1800s. In *Napoleon at the Pesthouse at Jaffa* (FIG. 30-5), the artist, at Napoleon's request, recorded an incident during an outbreak of the bubonic plague that erupted in the course of the Near

Eastern campaigns of 1799. This fearsome disease struck Muslim and French forces alike, and in March 1799, Napoleon himself visited the pesthouse at Jaffa to quell the growing panic and hysteria. Gros depicted Napoleon's staff officers covering their noses against the stench of the place, whereas Napoleon, amid the dead and dying, is fearless and in control. He comforts those still alive, who are clearly awed by his presence and authority. Indeed, by depicting the French leader touching the sores of a plague victim, Gros implied that Napoleon possessed the miraculous power to heal. This exaltation of the French leader was necessary to counteract the negative publicity he was subject to at the time. Apparently, two months after his visit to the pesthouse, Napoleon ordered all plague-stricken French soldiers poisoned so as to relieve him of having to return them to Cairo or abandon them to the Turks. Some of the soldiers survived, and from their accounts highly critical stories about Napoleon began to circulate. Gros's painting was an attempt at damage control—to resurrect the event and rehabilitate Napoleon's compromised public image.

Gros structured his composition in a manner reminiscent of David's major paintings, with the horseshoe arches and Moorish arcades of the mosque courtyard providing a backdrop for the unfolding action. In addition, Gros's placement of Muslim doctors ministering to plague-stricken Muslims on the left contrasts them with Napoleon and his soldiers on the right, bathed in radiant light. David had used this polarized compositional scheme to great effect in works such as *Oath of the Horatii* (FIG. 29-23). However, Gros's fascination with the exoticism of the Near East, as is evident in his attention to the unique architecture, attire, and terrain, represented a departure from Neoclassicism. This interest in the exotic, along with the artist's emphasis on death, suffering, and an emotional rendering of the scene, foreshadowed prominent aspects of Romanticism.

30-6 ANNE-LOUIS GIRODET-TRIOSON, *Burial of Atala*, 1808. Oil on canvas, 6' 11" × 8' 9". Louvre, Paris.

Girodet's depiction of Native American lovers in the Louisiana wilderness appealed to the French public's fascination with what it perceived as the passion and primitivism of tribal life in the New World.

GIRODET-TRIOSON Another of David's students, ANNE-LOUIS GIRODET-TRIOSON (1767–1824), also produced paintings that conjured images of exotic locales and cultures. He moved further into the domain of Romanticism with *Burial of Atala* (FIG. 30-6), based on *The Genius of Christianity*, a novel by French writer François René de Chateaubriand (1768–1848). The section of the novel dealing with Atala appeared as an excerpt a year before the publication of the entire book in 1802. Both the excerpt and the novel were enormously successful, and as a result, Atala became almost a cult figure. The exoticism and eroticism integral to the narrative accounted in large part for the public's interest in *The Genius of Christianity*. Set in Louisiana, Chateaubriand's work focuses on two young Native Americans, Atala and Chactas. The two, from different tribes, fall in love and run away together through the wilderness. Erotic passion permeates the story, and Atala, sworn to lifelong virginity, finally commits suicide rather than break her oath. Girodet's painting depicts this tragedy. Atala's grief-stricken lover, Chactas, buries the heroine in the shadow of a cross. Assisting in the burial is a cloaked priest, whose presence is appropriate given Chateaubriand's emphasis on the revival of Christianity (and the Christianization of the New World) in his novel. Like Gros's depiction of the foreign Muslim world, Girodet's representation of American Indian lovers in the Louisiana wilderness appealed to the public's fascination (whetted by the Louisiana Purchase in 1803) with what it perceived as the passion and primitivism of Native American tribal life. *Burial of Atala* speaks here to emotions,

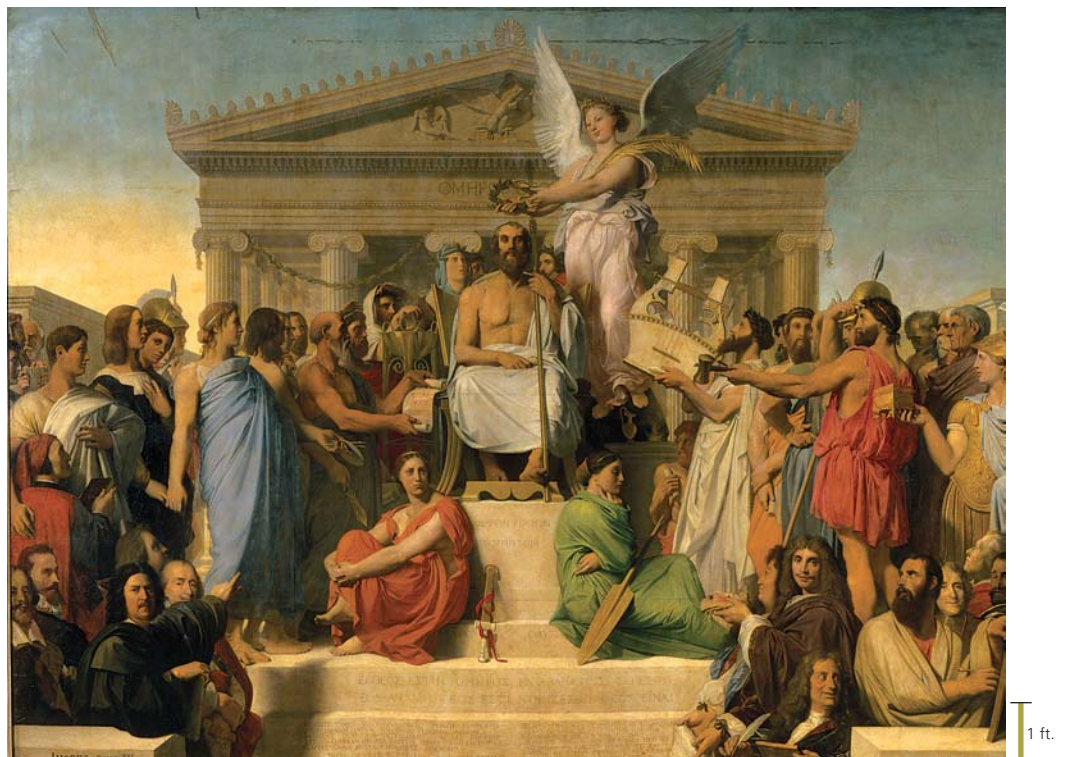


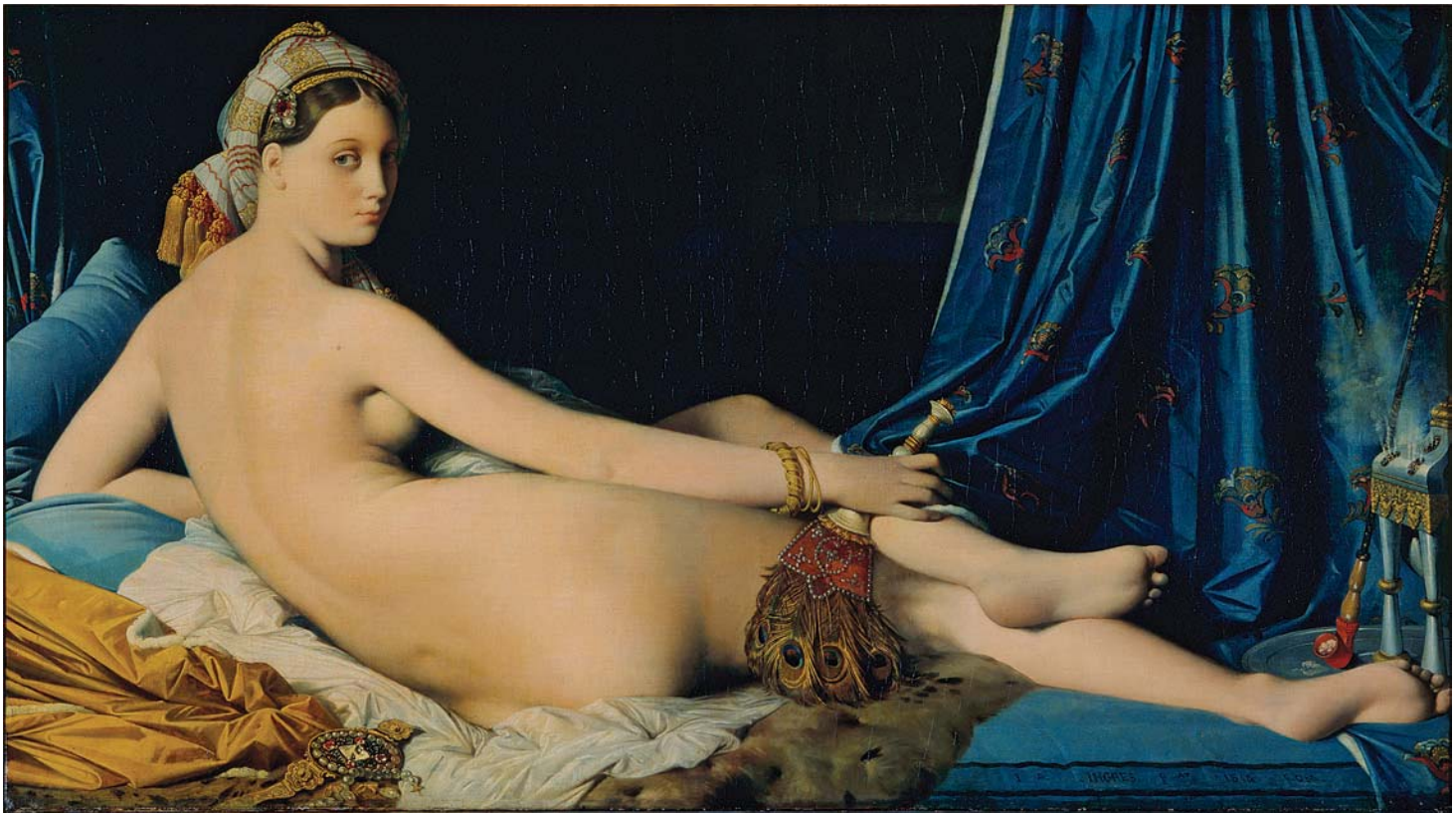
rather than inviting philosophical meditation or revealing some grand order of nature and form. Unlike David's appeal in *Oath of the Horatii* (FIG. 29-23) to feelings that manifest themselves in public action, the appeal here is to the viewer's private world of fantasy and emotion.

INGRES JEAN-AUGUSTE-DOMINIQUE INGRES (1780–1867) arrived at David's studio in the late 1790s after Girodet-Trioson had left to establish an independent career. Ingres's study there was to be short-

30-7 JEAN-AUGUSTE-DOMINIQUE INGRES, *Apotheosis of Homer*, 1827. Oil on canvas, 12' 8" × 16' 10³/₄". Louvre, Paris.

Inspired by *School of Athens* (FIG. 22-9) by Ingres's favorite painter, Raphael, this monumental canvas is a Neoclassical celebration of Homer and other ancient worthies, Dante, and select French authors.





30-8 JEAN-AUGUSTE-DOMINIQUE INGRES, *Grande Odalisque*, 1814. Oil on canvas, 2' 11 $\frac{7}{8}$ " \times 5' 4". Louvre, Paris.

The reclining female nude was a Greco-Roman subject, but Ingres converted his Neoclassical figure into an odalisque in a Turkish harem, consistent with the new Romantic taste for the exotic.

lived, however, as he soon broke with David on matters of style. This difference of opinion involved Ingres's embrace of what he believed to be a truer and purer Greek style than what David employed. The younger artist adopted flat and linear forms approximating those found in Greek vase painting (see Chapter 5). In many of his works, Ingres placed the figure in the foreground, much like a piece of low-relief sculpture.

Ingres exhibited his huge composition *Apotheosis of Homer* (FIG. 30-7) at the Salon of 1827 (see "Academic Salons," Chapter 31, page 823). The painting presented in a single statement the doctrines of ideal form and of Neoclassical taste, and generations of academic painters remained loyal to that style. Raphael's *School of Athens* (FIG. 22-9) served as the inspiration for *Apotheosis of Homer*. Enthroned before an Ionic temple, the epic poet Homer receives a crown from Fame or Victory. At the poet's feet are two statuesque women, who personify the *Iliad* and the *Odyssey*, the offspring of his imagination. Symmetrically grouped about him is a company of the "sovereign geniuses"—as Ingres called them—who expressed humanity's highest ideals in philosophy, poetry, music, and art. To Homer's left are the Greek poet Anacreon with his lyre, Phidias with his sculptor's hammer, the philosophers Plato and Socrates, and other ancient worthies. To his far right are the Roman poets Horace and Vergil, and two Italian greats: Dante and, conspicuously, Raphael, the painter Ingres most admired. Among the forward group on the painting's left side are Poussin (pointing) and Shakespeare (half concealed), and at the right are French writers Jean Baptiste Racine, Molière, Voltaire, and François de Salignac de la Mothe Fénelon. Ingres had planned a much larger and more inclusive group, but he never completed the project. For years he agonized over whom to choose for this select company of heroes in various humanistic disciplines.

GRANDE ODALISQUE As a true Neoclassical painter, Ingres condemned "modern" styles such as Romanticism. But despite his commitment to ideal form and careful compositional structure, Ingres also produced works that, like those of Gros and Girodet, his contemporaries saw as departures from Neoclassicism. One of those paintings was *Grande Odalisque* (FIG. 30-8). Ingres's subject, the reclining nude figure, followed the tradition of Giorgione and Titian (FIG. 22-40). The work also shows Ingres's admiration for Raphael in his borrowing of that master's type of female head (FIGS. 22-7 and 22-8). The figure's languid pose, small head and elongated limbs, and the generally cool color scheme reveal his debt to Parmigianino (FIG. 22-43) and the Italian Mannerists. However, by converting the figure to an *odalisque* (woman in a Turkish harem), the artist made a strong concession to the contemporary Romantic taste for the exotic.

This rather strange mixture of artistic allegiances—the combination of precise classical form and Romantic themes—prompted confusion, and when Ingres first exhibited *Grande Odalisque* in 1814, the painting drew acid criticism. Critics initially saw Ingres as a rebel in terms of both the form and content of his works. They did not cease their attacks until the mid-1820s, when another enemy of the official style, Eugène Delacroix, appeared on the scene. Then they suddenly perceived that Ingres's art, despite its innovations and deviations, still contained many elements that adhered to the official Neoclassicism—the taste for the ideal. Ingres soon led the academic forces in their battle against the "barbarism" of Delacroix, Théodore Géricault, and the Romantic movement. Gradually, Ingres warmed to the role his critics had cast for him, and he came to see himself as the conservator of good and true art, a protector of its principles against its would-be destroyers.



30-9 HENRY FUSELI, *The Nightmare*, 1781. Oil on canvas, 3' 3 $\frac{3}{4}$ " \times 4' 1 $\frac{1}{2}$ ". Detroit Institute of the Arts (Founders Society Purchase with funds from Mr. and Mrs. Bert L. Smokler and Mr. and Mrs. Lawrence A. Fleishman).

The transition from Neoclassicism to Romanticism marked a shift in emphasis from reason to feeling. Fuseli was among the first painters to depict the dark terrain of the human subconscious.

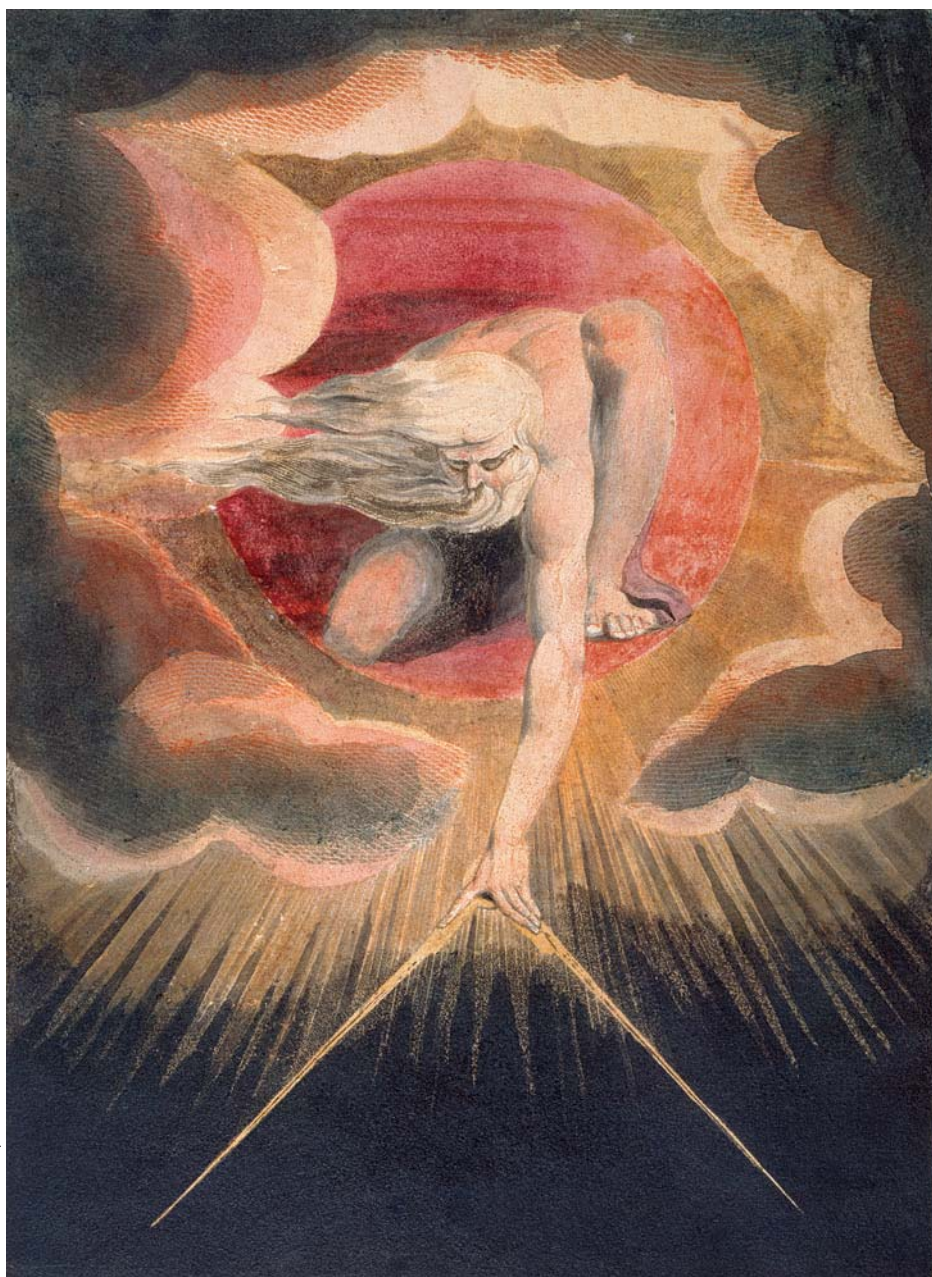
ROMANTICISM

Whereas Neoclassicism's rationality reinforced Enlightenment thought (see Chapter 29), particularly Voltaire's views, Rousseau's ideas contributed to the rise of *Romanticism*. Rousseau's exclamation "Man is born free, but is everywhere in chains!"—the opening line of his *Social Contract* (1762)—summarizes a fundamental Romantic premise. Romanticism emerged from a desire for freedom—not only political freedom but also freedom of thought, of feeling, of action, of worship, of speech, and of taste. Romantics asserted that freedom was the right and property of all. They believed the path to freedom was through imagination rather than reason and functioned through feeling rather than through thinking.

The allure of the Romantic spirit grew dramatically during the late 18th century. The term originated toward the end of that century among German literary critics, who aimed to distinguish peculiarly "modern" traits from the Neoclassical traits that already had displaced Baroque and Rococo design elements. Consequently, many scholars refer to Romanticism as a phenomenon that began around 1750 and ended about 1850, but most use the term more narrowly to denote a movement that flourished from about 1800 to 1840, between Neoclassicism and Realism.

Roots of Romanticism

The transition from Neoclassicism to Romanticism represented a shift in emphasis from reason to feeling, from calculation to intuition, and from objective nature to subjective emotion. Among Romanticism's manifestations were the interests in the medieval period and in the sublime. For people living in the 18th century, the Middle Ages were the "dark ages," a time of barbarism, superstition, dark mystery, and miracle. The Romantic imagination stretched its perception of the Middle Ages into all the worlds of fantasy open to it, including the ghoulish, the infernal, the terrible, the nightmarish, the grotesque, the sadistic, and all the imagery that emerges from the chamber of horrors when reason sleeps. Related to the imaginative sensibility was the period's notion of the sublime. Among the individuals most involved in studying the sublime was the British politician and philosopher Edmund Burke (1729–1797). In his 1757 publication *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful*, Burke articulated his definition of the sublime—feelings of awe mixed with terror. Burke observed that pain or fear evoked the most intense human emotions and that these emotions could also be thrilling. Thus, raging rivers and great storms at sea could be sublime to their viewers. Accompanying this taste for



30-10 William Blake, *Ancient of Days*, frontispiece of *Europe: A Prophecy*, 1794. Metal relief etching, hand colored, $9\frac{1}{2}'' \times 6\frac{3}{4}''$. Pierpont Morgan Library, New York.

Although art historians classify Blake as a Romantic artist, he incorporated classical references in his works. Here, ideal classical anatomy merges with the inner dark dreams of Romanticism.

to depict the dark terrain of the human subconscious that became fertile ground for later artists to sow.

WILLIAM BLAKE In their images of the sublime and the terrible, Romantic artists often combined Baroque dynamism with naturalistic details in their quest for grippingly moving visions. These preferences became the mainstay of Romantic art and contrasted with the more intellectual, rational Neoclassical themes and presentations. The two were not mutually exclusive, however. Gros, Girodet-Trioson, and Ingres effectively integrated elements of Neoclassicism with Romanticism. So too did the visionary English poet, painter, and engraver WILLIAM BLAKE (1757–1827). Blake greatly admired ancient Greek art because it exemplified for him the mathematical and thus the eternal, and his work often incorporated classical references. Yet Blake did not align himself with prominent Enlightenment figures. Like many other Romantic artists, he also found the art of the Middle Ages appealing. Blake derived the inspiration for many of his paintings and poems from his dreams. The importance he attached to these nocturnal experi-

ences led him to believe that the rationalist search for material explanations of the world stifled the spiritual side of human nature. He also believed that the stringent rules of behavior imposed by orthodox religions killed the individual's creative impulse.

HENRY FUSELI The concept of the nightmare is the subject of a 1781 painting (FIG. 30-9) by HENRY FUSELI (1741–1825). Swiss by birth, Fuseli settled in England and eventually became a member of the Royal Academy and an instructor there. Largely self-taught, he contrived a distinctive manner to express the fantasies of his vivid imagination. Fuseli specialized in night moods of horror and in dark fantasies—in the demonic, in the macabre, and often in the sadistic. In *The Nightmare*, a beautiful young woman lies asleep, draped across the bed with her limp arm dangling over the side. An *incubus*, a demon believed in medieval times to prey, often sexually, on sleeping women, squats ominously on her body. In the background, a ghostly horse with flaming eyes bursts into the scene from beyond the curtain. Despite the temptation to see the painting's title as a pun because of this horse, the word “nightmare” actually derives from “night” and “Mara.” Mara was a spirit in Northern European mythology that people thought tormented and suffocated sleepers. Fuseli was among the first to attempt

ences led him to believe that the rationalist search for material explanations of the world stifled the spiritual side of human nature. He also believed that the stringent rules of behavior imposed by orthodox religions killed the individual's creative impulse.

Blake's vision of the Almighty in *Ancient of Days* (FIG. 30-10) combines his ideas and interests in a highly individual way. For Blake, this figure united the concept of the Creator with that of wisdom as a part of God. He chose *Ancient of Days* as the frontispiece for his book *Europe: A Prophecy*, and juxtaposed it with a quotation (“When he set a compass upon the face of the deep”) from Proverbs 8:27 in the Old Testament. The speaker in that Bible chapter is Wisdom, who tells the reader how she was with the Lord through all the time of the Creation (Prov. 8:22–23, 27–30). Energy fills Blake's composition. The Almighty leans forward from a fiery orb, peering toward earth and unleashing power through his outstretched left arm into twin rays of light. These emerge between his spread fingers as might an architect's measuring instrument. A strong wind surges through his thick hair and beard. Only the strength of his Michelangelesque physique keeps him firmly planted on his heavenly perch. Here, ideal classical anatomy merges with the inner dark dreams of Romanticism.

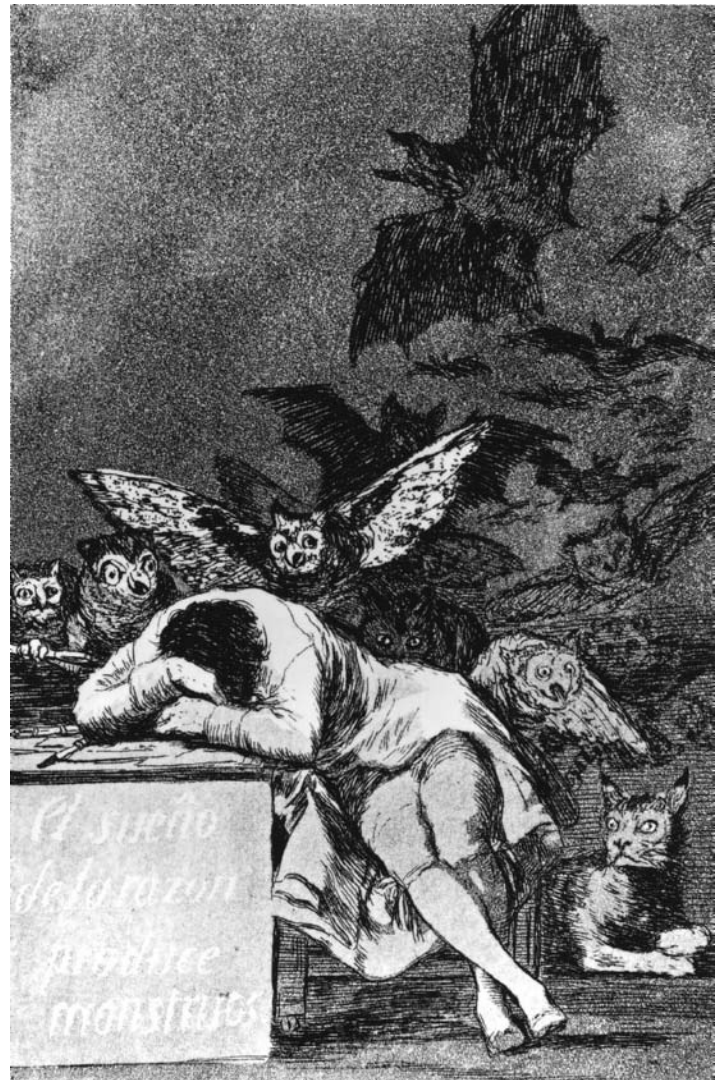
Spain and France

From its roots in the work of Fuseli, Blake, and other late-18th-century artists, Romanticism gradually displaced Neoclassicism as the dominant painting style of the first half of the 19th century. Romantic artists, including Francisco Goya in Spain and Théodore Géricault and Eugène Delacroix in France, explored the exotic, erotic, and fantastic in their paintings.

FRANCISCO GOYA The Spaniard FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746–1828) was David's contemporary, but their work has little in common. Goya did not arrive at his general dismissal of Neoclassicism without considerable thought about the Enlightenment and the Neoclassical penchant for rationality and order. This reflection emerges in such works as *The Sleep of Reason Produces Monsters* (FIG. 30-11) from a series titled *Los Caprichos* (*The Caprices*). In this print, Goya depicted himself asleep, slumped onto a table or writing stand, while threatening creatures converge on him. Seemingly poised to attack the artist are owls (symbols of folly) and bats (symbols of ignorance). The viewer might read this as a portrayal of what emerges when reason is suppressed and, therefore, as an espousal of Enlightenment ideals. However, it also can be interpreted as Goya's commitment to the creative process and the Romantic spirit—the unleashing of imagination, emotions, and even nightmares.

FAMILY OF CHARLES IV The emotional art Goya produced during his long career stands as testimony not only to the allure of the Romantic vision but also to the turmoil in Spain and to the conflicts in Goya's life. His art is multifaceted in character, however, and many of his works deal with traditional religious subjects. Others are royal portraits painted after 1786, when Goya became Pintor del Rey (Painter to the King). Charles IV (r. 1788–1808) promoted him to First Court Painter in 1799. In his official capacity, Goya produced paintings very different in character from his *Caprichos*, such as *Family of Charles IV* (FIG. 30-12). Goya greatly admired the achievements of his predecessor Diego Velázquez, and Velázquez's *Las Meninas* (FIG. 24-30) was the inspiration for this image of the king and his queen, Maria Luisa, surrounded by their children. As in *Las Meninas*, the royal family appears facing the viewer in an interior space while the artist included himself on the left, dimly visible, in the act of painting on a large canvas. Goya's portrait of the royal family has been subjected to intense scholarly scrutiny, resulting in a variety of interpretations. Some scholars see this painting as a naturalistic depiction of Spanish royalty. Others believe it to be a pointed commentary in a time of Spanish turmoil. It is clear that his patrons authorized the painting's basic elements—the king and his family, their attire, and Goya's inclusion. Little evidence exists as to how the royal family reacted to this painting. Although some scholars have argued that they disliked the portrait, others have suggested that the painting confirmed the Spanish monarchy's continuing presence and strength and thus elicited a positive response from the patrons.

As dissatisfaction with the rule of Charles IV and Maria Luisa increased, the political situation grew more tenuous. The Spanish people eventually threw their support behind Ferdinand VII, son of the royal couple, in the hope that he would initiate reform. To overthrow his father and mother, Ferdinand VII enlisted the aid of Napoleon Bonaparte, who possessed uncontested authority and military expertise at that time. Napoleon had designs on the Spanish throne and thus willingly sent French troops to Spain. Not surprisingly, as soon as he ousted Charles IV, Napoleon revealed his plan to rule Spain himself by installing his brother Joseph Bonaparte (r. 1808–1813) on the Spanish throne.



30-11 FRANCISCO GOYA, *The Sleep of Reason Produces Monsters*, from *Los Caprichos*, ca. 1798. Etching and aquatint, $8\frac{1}{2}'' \times 5\frac{7}{8}''$. Metropolitan Museum of Art, New York (gift of M. Knoedler & Co., 1918).

In this print, Goya depicted himself asleep while threatening creatures converge on him, revealing his commitment to the Romantic spirit—the unleashing of imagination, emotions, and nightmares.

THIRD OF MAY, 1808 The Spanish people, finally recognizing the French as invaders, sought a way to expel the foreign troops. On May 2, 1808, in frustration, the Spanish attacked Napoleon's soldiers in a chaotic and violent clash. In retaliation and as a show of force, the French responded the next day by executing numerous Spanish citizens. This tragic event is the subject of Goya's most famous painting, *Third of May, 1808* (FIG. 30-13). In emotional fashion, Goya depicted the anonymous murderous wall of French soldiers ruthlessly executing the unarmed and terrified Spanish peasants. The artist encouraged empathy for the Spanish by portraying horrified expressions and anguish on their faces, endowing them with a humanity absent from the firing squad. Moreover, the peasant about to be shot throws his arms out in a cruciform gesture reminiscent of Christ's position on the cross. Goya enhanced the emotional drama of this tragic event through his stark use of darks and lights and by extending the time frame depicted. Although Goya captured the specific moment when one man is about to be executed, he also



30-12 FRANCISCO GOYA, *Family of Charles IV*, 1800. Oil on canvas, 9' 2" × 11'. Museo del Prado, Madrid.

Goya painted the family of the Spanish king Charles IV while serving as Pintor del Rey. Goya's model for the portrait was Velázquez's *Las Meninas* (FIG. 24-30), which also included the artist in the painting.

1 ft.



30-13 FRANCISCO GOYA, *Third of May, 1808*, 1814–1815. Oil on canvas, 8' 9" × 13' 4". Museo del Prado, Madrid.

Goya encouraged empathy for the massacred Spanish peasants by portraying horrified expressions and anguish on their faces, endowing them with a humanity lacking in the French firing squad.

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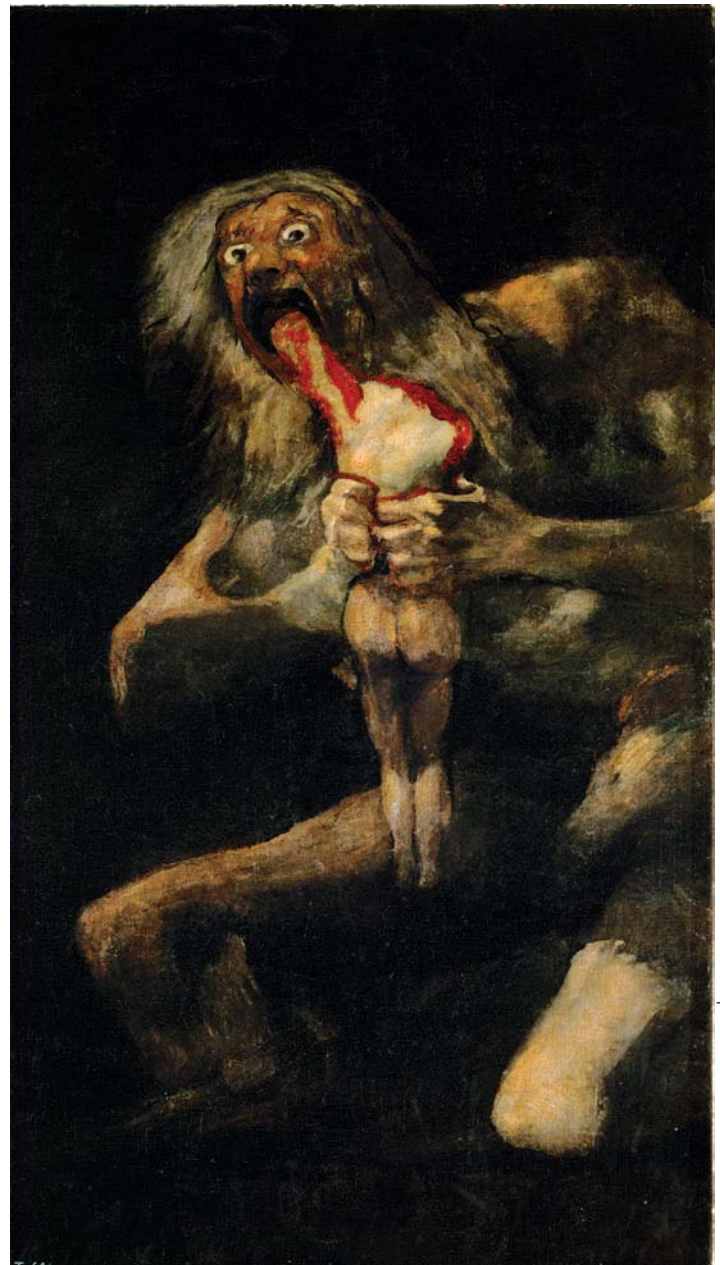
depicted the bloody bodies of others already lying dead on the ground. Still others have been herded together to be shot in a few moments. Its depiction of the resistance and patriotism of the Spanish people notwithstanding, *Third of May, 1808*, was a royal commission, painted in 1814 for Ferdinand VII (r. 1813–1833), who had reclaimed the throne after the ouster of the French.

SATURN Over time, Goya became increasingly disillusioned and pessimistic, and his declining health only contributed to this state of mind. Among his later works are the Black Paintings, frescoes he painted on the walls of his farmhouse in Quinta del Sordo, outside Madrid. Because Goya created these works solely on his terms and for his private viewing, they provide great insight into the artist's outlook, which is terrifying and disturbing. *Saturn Devouring One of His Children* (FIG. 30-14) depicts the raw carnage and violence of Saturn (the Greek god Kronos; see "The Gods and Goddesses of Mount Olympus," Chapter 5, page 101, or page xxiii in Volume II), wild-eyed and monstrous, as he consumes one of his children. Because of the similarity of Kronos and *khronos* (Greek for "time"), Saturn has come to be associated with time. This has led some scholars to interpret Goya's painting as an expression of the artist's despair over the passage of time. Despite the simplicity of the image, it conveys a wildness, boldness, and brutality that cannot help but evoke an elemental response from any viewer. Goya's work, rooted both in personal and national history, presents darkly emotional images well in keeping with Romanticism.

THÉODORE GÉRICAUT In France one of the artists most closely associated with the Romantic movement was THÉODORE GÉRICAUT (1791–1824), who studied with an admirer of David, P. N. Guérin (1774–1833). Although Géricault retained an interest in the heroic and the epic and was well trained in classical drawing, he chafed at the rigidity of the Neoclassical style, instead producing works that captivate the viewer with their drama, visual complexity, and emotional force.

Géricault's most ambitious project was a gigantic canvas (approximately 16 by 23 feet) titled *Raft of the Medusa* (FIG. 30-15). In this depiction of a historical event, the artist abandoned the idealism of Neoclassicism and instead invoked the theatricality of Romanticism. The painting's subject is a shipwreck that occurred in 1816 off the African coast. The French frigate *Medusa* ran aground on a reef due to the incompetence of the captain, a political appointee. In an attempt to survive, 150 remaining passengers built a makeshift raft from pieces of the disintegrating ship. The raft drifted for 12 days, and the number of survivors dwindled to 15. Finally, a ship spotted the raft and rescued the emaciated survivors. This horrendous event was political dynamite once it became public knowledge.

In *Raft of the Medusa*, which Géricault took eight months to complete, the artist sought to capture the horror, chaos, and emotion of the tragedy yet invoke the grandeur and impact of large-scale history painting. Géricault went to great lengths to ensure the accuracy of his representation. He visited hospitals and morgues to examine corpses, interviewed the survivors, and had a model of the raft constructed in his studio. In the painting, the few despairing survivors summon what little strength they have left to flag down the passing ship far on the horizon. Géricault departed from the straightforward organization of Neoclassical compositions and instead presented a jumble of writhing bodies. He arranged the survivors and several corpses in a powerful X-shaped composition, and piled one body on another in every attitude of suffering, despair, and death (recalling the plague-stricken bodies in Gros's *Napoleon at Jaffa*, FIG. 30-5). One light-filled diagonal axis stretches from bodies



30-14 FRANCISCO GOYA, *Saturn Devouring One of His Children*, 1819–1823. Detached fresco mounted on canvas, 4' 9 $\frac{1}{8}$ " \times 2' 8 $\frac{5}{8}$ ". Museo del Prado, Madrid.

This disturbing fresco in Goya's farmhouse uses a mythological tale perhaps to express the aging artist's despair over the passage of time. Saturn's Greek name Kronos is similar to the Greek word for time.

at the lower left up to the black man raised on his comrades' shoulders and waving a piece of cloth toward the horizon. The cross axis descends from the storm clouds and the dark, billowing sail at the upper left to the shadowed upper torso of the body trailing in the open sea. Géricault's decision to place the raft at a diagonal so that a corner juts outward further compels viewers' participation in this scene. Indeed, it seems as though some of the corpses are sliding off the raft into the viewing space. The subdued palette and prominent shadows lend an ominous pall to the scene.

Géricault also took this opportunity to insert a comment on the practice of slavery. The artist was a member of an abolitionist group that sought ways to end the slave trade in the colonies. Given his



1 ft.

30-15 THÉODORE GÉRICAULT, *Raft of the Medusa*, 1818–1819. Oil on canvas, 16' 1" × 23' 6". Louvre, Paris.

In this gigantic history painting, Géricault rejected Neoclassical compositional principles and, in the Romantic spirit, presented a jumble of writhing bodies in every attitude of suffering, despair, and death.

antipathy to slavery, it is appropriate that Géricault placed Jean Charles, a black soldier and one of the few survivors, at the top of the pyramidal heap of bodies.

INSANE WOMAN Mental aberration and irrational states of mind could not fail to interest the rebels against Enlightenment rationality. Géricault, like many of his contemporaries, examined the influence of mental states on the human face and believed, as others did, that a face accurately revealed character, especially in madness and at the moment of death. He made many studies of the inmates of hospitals and institutions for the criminally insane, and he studied the severed heads of guillotine victims. Scientific and artistic curiosity often accompanied the morbidity of the Romantic interest in derangement and death. Géricault's *Insane Woman* (FIG. 30-16)—her mouth tense, her eyes red-rimmed with suffering—is one of several of his portraits of the insane that have a peculiar hypnotic power. These portraits present the psychic facts with astonishing authenticity, especially in contrast to earlier idealized commissioned portraiture.

30-16 THÉODORE GÉRICAULT, *Insane Woman*, 1822–1823. Oil on canvas, 2' 4" × 1' 9". Musée des Beaux-Arts, Lyons.

The insane and the influence of aberrant states of mind on the appearance of the human face fascinated Géricault and other Romantic artists, who rebelled against Enlightenment rationality.



1 ft.

The Romantic Spirit in Art, Music, and Literature

The appeal of Romanticism, with its emphasis on freedom and feeling, extended well beyond the realm of the visual arts. The imagination and vision that characterized Romantic paintings and sculptures were equally moving and riveting in musical or written form. In European music, literature, and poetry, the Romantic spirit was a dominant presence during the late 18th and early 19th centuries. These artistic endeavors rejected classicism's structured order in favor of the emotive and expressive. In music, the compositions of Franz Schubert (1797–1828), Franz Liszt (1811–1886), Frédéric Chopin (1810–1849), and Johannes Brahms (1833–1897) all emphasized the melodic or lyrical. For these composers, music had the power to express the unspeakable and to communicate the subtlest and most powerful human emotions.

In literature, Romantic poets such as John Keats (1795–1821), William Wordsworth (1770–1850), and Samuel Taylor Coleridge (1772–1834) published volumes of poetry that serve as manifestations

of the Romantic interest in lyrical drama. *Ozymandias*, by Percy Bysshe Shelley (1792–1822), speaks of faraway, exotic locales. The setting of Lord Byron's *Sardanapalus* is the ancient Assyrian Empire (see Chapter 2). Byron's poem conjures images of eroticism and fury unleashed—images that appear in Delacroix's painting *Death of Sardanapalus* (FIG. 30-17). One of the best examples of the Romantic spirit is the engrossing novel *Frankenstein*, written in 1818 by Shelley's wife, Mary Wollstonecraft Shelley (1797–1851). This tale of a monstrous creature run amok remains popular to the present day. As was true of many Romantic artworks, the novel not only embraced the emotional but also rejected the rationalism that underlay Enlightenment thought. Dr. Frankenstein's monster was a product of science, and the novel is an indictment of the tenacious belief in science that Enlightenment thinkers such as Voltaire promoted. *Frankenstein* served as a cautionary tale of the havoc that could result from unrestrained scientific experimentation and from the arrogance of scientists like Dr. Frankenstein.

30-17 EUGÈNE DELACROIX, *Death of Sardanapalus*, 1827. Oil on canvas, 12' 1½" × 16' 2⅞". Louvre, Paris.

Inspired by Byron's 1821 poem, Delacroix painted the Romantic spectacle of an Assyrian king on his funeral pyre. The richly colored and emotionally charged canvas is filled with exotic figures.



EUGÈNE DELACROIX Art historians often present the history of painting during the first half of the 19th century as a contest between two major artists—Ingres, the Neoclassical draftsman, and EUGÈNE DELACROIX (1798–1863), the Romantic colorist. Their dialogue recalls the quarrel between the Poussinistes and the Rubénistes

at the end of the 17th century and into the 18th (see Chapter 29). The Poussinistes were conservative defenders of academism who regarded drawing as superior to color, whereas the Rubénistes proclaimed the importance of color over line (line quality being more intellectual and thus more restrictive than color). Delacroix's works

were products of his view that the artist's powers of imagination would in turn capture and inflame the viewer's imagination. Literature of imaginative power served Delacroix (and many of his contemporaries) as a useful source of subject matter. Théophile Gautier (1811–1872), the prominent Romantic critic and novelist, recalled:

In those days painting and poetry fraternized. The artists read the poets, and the poets visited the artists. We found Shakespeare, Dante, Goethe, Lord Byron and Walter Scott in the studio as well as in the study. There were as many splashes of color as there were blots of ink in the margins of those beautiful books which we endlessly perused. Imagination, already excited, was further fired by reading those foreign works, so rich in color, so free and powerful in fantasy.¹

DEATH OF SARDANAPALUS Delacroix's *Death of Sardanapalus* (FIG. 30-17) is grand Romantic pictorial drama. Although inspired by the 1821 narrative poem *Sardanapalus* by Lord Byron (1788–1824), the painting does not illustrate that text (see “The Romantic Spirit in Art, Music, and Literature,” page 790). Instead, Delacroix depicted the last hour of the Assyrian king (who had just received news of his armies' defeat and the enemies' entry into his city) in a much more tempestuous and crowded setting than Byron described. Here, orgiastic destruction replaces the sacrificial suicide found in the poem. In the painting, the king reclines on his funeral pyre, soon to be set alight, and gloomily watches the destruction of all of his most precious possessions—his women, slaves, horses, and treasure. Sardanapalus's favorite concubine throws herself on the bed, determined to go up in flames with her master. The king presides like a genius of evil over the tragic scene. Most conspicuous are the tortured and dying bodies of the harem women. In the foreground, a muscular

slave plunges his knife into the neck of one woman. Delacroix filled this awful spectacle of suffering and death with the most daringly difficult and tortuous poses, and chose the richest intensities of hue. With its exotic and erotic overtones, *Death of Sardanapalus* tapped into the Romantic fantasies of 19th-century viewers.

LIBERTY LEADING THE PEOPLE Although *Death of Sardanapalus* is a seventh-century BCE drama, Delacroix, like Géricault, also turned to current events, particularly tragic or sensational ones, for his subject matter. For example, he produced several images based on the Greek war for independence (1821–1829). Certainly, the French perception of the Greeks locked in a brutal struggle for freedom from the cruel and exotic Ottoman Turks generated great interest in Romantic circles. Closer to home, Delacroix captured the passion and energy of the 1830 revolution in France in his painting *Liberty Leading the People* (FIG. 30-18). Based on the Parisian uprising against Charles X (r. 1824–1830) at the end of July 1830, it depicts the allegorical personification of Liberty defiantly thrusting forth the republic's tricolor banner as she urges the masses to fight on. The scarlet Phrygian cap (the symbol of a freed slave in antiquity) she wears reinforces the urgency of this struggle. Arrayed around Liberty are bold Parisian types—the street boy brandishing his pistols, the menacing worker with a cutlass, and the intellectual dandy in top hat with sawed-off musket. As in Géricault's *Raft of the Medusa* (FIG. 30-15), dead bodies lie all around. In the background, the towers of Notre-Dame rise through the smoke and haze. The painter's inclusion of this recognizable Parisian landmark announces the specificity of locale and event, balancing contemporary historical fact with poetic allegory.



30-18 EUGÈNE DELACROIX, *Liberty Leading the People*, 1830. Oil on canvas, 8' 6" × 10' 8". Louvre, Paris.

Balancing contemporaneous historical fact with poetic allegory, Delacroix captured the passion and energy of the 1830 revolution in this painting of Liberty leading the Parisian uprising against Charles X.

1 ft.

Delacroix in Morocco

Romantic painters often depicted exotic faraway places they had never seen, but Eugène Delacroix journeyed to Morocco in 1832 and discovered in the sun-drenched landscape—and in the hardy and colorful Moroccans dressed in robes reminiscent of the Roman toga—new insights into a culture built on proud virtues. He found there a culture more classical than anything European Neoclassicism could conceive. In a letter to his friend Frédéric Villot dated February 29, 1832, he wrote:

This place is made for painters. . . . [B]eauty abounds here; not the over-praised beauty of fashionable paintings. The heroes of David and Co. with their rose-pink limbs would cut a sorry figure beside these children of the sun, who moreover wear the dress of classical antiquity with a nobler air, I dare assert.*

In a second letter, written June 4, 1832, he reported to Auguste Jal:

You have seen Algiers and you can imagine what the natives of these regions are like. Here there is something even simpler and more primitive; there is less of the Turkish alloy; I have Romans and Greeks on my doorstep: it makes me laugh heartily at David's Greeks, apart, of course, from his sublime skill as a painter. I know now what they were really like; . . . If painting schools persist in [depicting classical subjects], I am convinced, and you will agree with me, that they would gain far more from being shipped off as cabin boys on the first boat bound for the Barbary coast than from

spending any more time wearing out the classical soil of Rome. Rome is no longer to be found in Rome.†

The gallantry, valor, and fierce love of liberty of the Moroccans made them, in Delacroix's eyes, unspoiled heroes uncontaminated by European decadence. The Moroccan journey renewed Delacroix's Romantic conviction that beauty exists in the fierceness of nature, natural processes, and natural beings, especially animals. After Morocco, more and more of Delacroix's subjects involved combats between beasts and between beasts and men. He painted snarling tangles of lions and tigers, battles between horses, and clashes of Muslims with great cats in swirling hunting scenes using compositions reminiscent of those of Rubens (FIG. I-13), as in his 1854 painting *Tiger Hunt* (FIG. 30-19), which clearly speaks to the Romantic interest in faraway lands and exotic cultures.

* Translated by Jean Stewart, in Charles Harrison, Paul Wood, and Jason Gaiger, eds., *Art in Theory 1815–1900: An Anthology of Changing Ideas* (Oxford: Blackwell, 1998), 87.

† Ibid., 88.

30-19 EUGÈNE DELACROIX, *Tiger Hunt*, 1854. Oil on canvas, 2' 5" × 3'. Musée d'Orsay, Paris.

Tiger Hunt reflects Delacroix's 1832 trip to Morocco, which had a lasting impact on his art. His paintings of men battling ferocious beasts are consistent with the Romantic interest in exotic places.



1 ft.

TIGER HUNT An enormously influential event in Delacroix's life that affected his art in both subject and form was his visit to North Africa in 1832 (see "Delacroix in Morocco," above). Things he saw there shocked his imagination with fresh impressions that lasted throughout his life and resulted in paintings such as *Tiger Hunt* (FIG. 30-19), which he completed more than two decades after his trip.

Delacroix's African experience also further heightened his already considerable awareness of the expressive power of color and light. What Delacroix knew about color he passed on to later painters of the 19th century, particularly the Impressionists (see Chapter 31). He observed that pure colors are as rare in nature as lines and that color appears only in an infinitely varied scale of different tones,

shadings, and reflections, which he tried to re-create in his paintings. He recorded his observations in his journal, which became for later painters and scholars a veritable handbook of pre-Impressionist color theory. Delacroix anticipated the later development of Impressionist color science. But that art-science had to await the discoveries by Michel Eugène Chevreul (1786–1889) and Hermann von Helmholtz (1821–1894) of the laws of light decomposition and the properties of complementary colors before the problems of color perception and juxtaposition in painting could be properly formulated (see “19th-Century Color Theory,” Chapter 31, page 832). Nevertheless, Delacroix’s observations were significant, and he advised other artists not to fuse their brush strokes, as those strokes would appear to fuse naturally from a distance.

No other painter of the time explored the domain of Romantic subject and mood as thoroughly and definitively as Delacroix. His technique was impetuous, improvisational, and instinctive, rather than deliberate, studious, and cold. It epitomized Romantic colorist painting, catching the impression quickly and developing it in the execution process. His contemporaries commented on how furiously Delacroix worked once he had an idea, keeping the whole painting progressing at once. The fury of his attack matched the fury of his imagination and his subjects.



30-20 FRANÇOIS RUDE, *Departure of the Volunteers of 1792 (La Marseillaise)*, Arc de Triomphe, Paris, France, 1833–1836. Limestone, 41' 8" high.

In this historical-allegorical sculpture, the figures wear classical costumes, but the violent motion, jagged contours, and densely packed masses relate more closely to the compositions of Romantic paintings.

FRANÇOIS RUDE The Romantic spirit pervaded all media during the early 19th century. Many sculptors, like the painters of the period, produced work that incorporated both Neoclassical and Romantic elements. The colossal sculptural group *Departure of the Volunteers of 1792* (FIG. 30-20), also called *La Marseillaise*, is one example. The limestone relief by FRANÇOIS RUDE (1784–1855) decorates one of the gigantic piers of the Arc de Triomphe in Paris. This French landmark was commissioned by Napoleon in 1806 and designed by Jean François Thérèse Chalgrin (1739–1811) on the model of the triumphal arches of ancient Rome (FIGS. 10-39, 10-47, and 10-75). Work on the arch stopped after Napoleon’s defeat but resumed in 1833. Three years later, workers inserted Rude’s group (and three similar ones by other sculptors) into the completed arch. The sculpture depicts the volunteers of 1792 departing to defend France’s borders against the foreign enemies of the revolution. The Roman goddess of war, Bellona (who here personifies Liberty as well as the “Marseillaise,” the revolutionary hymn that is now France’s national anthem), soars above patriots of all ages, exhorting them forward with her thundering battle cry. The figures recall David’s classically armored (FIG. 29-23) or nude heroes, as do the rhetorical gestures of the wide-flung arms and the striding poses. Yet the violent motion, the jagged contours, and the densely packed, overlapping masses relate more closely to the compositional method of dramatic Romanticism, as found in Géricault (FIG. 30-15) and Delacroix (FIG. 30-18), whose Liberty is the spiritual sister of the allegorical figure in *La Marseillaise*. Rude’s stone figure shares the same Phrygian cap, the badge of liberty, with Delacroix’s earlier painted figure, but Rude’s soldiers wear classical costumes or are heroically nude, whereas those in Delacroix’s painting appear in modern Parisian dress. Both works are allegorical, but one looks to the past and the other to the present.

Landscape Painting

Landscape painting came into its own in the 19th century as a fully independent and respected genre. Briefly eclipsed at the century’s beginning by the taste for ideal form, which favored figural composition and history, landscape painting flourished as leading painters made it their profession. Increasing tourism, which came courtesy of improved and expanded railway systems both in Europe (MAP 30-2) and America, contributed to the popularity of landscape painting.

The notion of the picturesque became particularly resonant in the Romantic era. Already in the 18th century, artists had regarded the pleasurable, aesthetic mood that natural landscape inspired as making the landscape itself “picturesque”—that is, worthy of being painted. Rather than simply describe nature, Romantic poets and artists often used nature as allegory. In this manner, artists commented on spiritual, moral, historical, or philosophical issues. Landscape painting was a particularly effective vehicle for such commentary.

In the early 19th century, most Northern European (especially German) landscape painting to some degree expressed the Romantic view (first extolled by Rousseau) of nature as a “being” that included the totality of existence in organic unity and harmony. In nature—“the living garment of God,” as German poet and dramatist Johann Wolfgang von Goethe (1749–1832) called it—artists found an ideal subject to express the Romantic theme of the soul unified with the natural world. As all nature was mysteriously permeated by “being,” landscape artists had the task of interpreting the signs, symbols, and emblems of universal spirit disguised within visible material things. Artists no longer merely beheld a landscape but rather participated in its spirit, becoming translators of nature’s transcendent meanings.

30-21 CASPAR DAVID FRIEDRICH, *Abbey in the Oak Forest*, 1810. Oil on canvas, 3' 7½" × 5' 7¼". Nationalgalerie, Staatliche Museen zu Berlin, Berlin.

Friedrich was a master of the Romantic transcendental landscape. The reverential mood of this winter scene with the ruins of a Gothic church and cemetery demands the silence appropriate to sacred places.



CASPAR DAVID FRIEDRICH Among the first Northern European artists to depict the Romantic transcendental landscape was CASPAR DAVID FRIEDRICH (1774–1840). For Friedrich, landscapes were temples and his paintings were altarpieces. The reverential mood of his works demands from the viewer the silence appropriate to sacred places filled with a divine presence. *Abbey in the Oak Forest* (FIG. 30-21) serves as a solemn requiem. Under a winter sky, through the leafless oaks of a snow-covered cemetery, a funeral procession bears a coffin into the ruins of a Gothic church that Friedrich based on the remains of Eldana Abbey in Greifswald. The emblems of death are everywhere—the season’s desolation, the leaning crosses and tombstones, the black of mourning that the grieving wear, the skeletal trees, the destruction time has wrought on the church. The painting is a meditation on human mortality. As Friedrich himself remarked: “Why, it has often occurred to me to ask myself, do I so frequently choose death, transience, and the grave as subjects for my paintings? One must submit oneself many times to death in order some day to attain life everlasting.”² The artist’s sharp-focused rendering of details demonstrates his keen perception of everything in the physical environment relevant to his message. Friedrich’s work balances inner and outer experience. “The artist,” he wrote, “should not only paint what he sees before him, but also what he sees within him. If he does not see anything within him, he should give up painting what he sees before him.”³ Although Friedrich’s works may not have the theatrical energy of the paintings of Géricault or Delacroix, a resonant and deep emotion pervades them.

JOHN CONSTABLE One of the most momentous developments in Western history—the Industrial Revolution—influenced the evolution of Romantic landscape painting in England. Although discussion of the Industrial Revolution invariably focuses on technological advances, factory development, and growth of urban centers, its effect on the countryside and the land itself was no less severe. The detrimental economic impact industrialization had on the prices for agrarian products produced significant unrest in the English countryside. In particular, increasing numbers of displaced farmers could no longer afford to farm their small land plots.

JOHN CONSTABLE (1776–1837) addressed the agrarian situation in his landscape paintings. *The Haywain* (FIG. 30-22) is representative of Constable’s art and reveals much about his outlook. A small cottage sits on the left of this placid, picturesque scene of the countryside, and in the center foreground a man leads a horse and wagon across the stream. Billowy clouds float lazily across the sky. The muted greens and golds and the delicacy of Constable’s brush strokes augment the scene’s tranquility. The artist portrayed the oneness with nature that the Romantic poets sought. The relaxed figures are not observers but participants in the landscape’s being.

Constable made countless studies from nature for each of his canvases, which helped him produce in his paintings the convincing sense of reality that won so much praise from his contemporaries. In his quest for the authentic landscape, Constable studied it as a meteorologist (which he was by avocation). His special gift was for capturing the texture that the atmosphere (the climate and the weather, which delicately veil what is seen) gave to landscape. Constable’s use of tiny dabs of local color, stippled with white, created a sparkling shimmer of light and hue across the canvas surface—the vibration itself suggestive of movement and process.

The Haywain is also significant for precisely what it does not show—the civil unrest of the agrarian working class and the outbreaks of violence and arson that resulted. The people who populate Constable’s landscapes blend into the scenes and are at one with nature. Rarely does the viewer see workers engaged in tedious labor. Indeed, this painting has a nostalgic, wistful air to it, and reflects Constable’s memories of a disappearing rural pastoralism. The artist’s father was a rural landowner of considerable wealth, and many of the scenes Constable painted (*The Haywain* included) depict his family’s property near East Bergholt in Suffolk, East Anglia. This nostalgia, presented in such naturalistic terms, renders Constable’s works Romantic in tone. That Constable felt a kindred spirit with the Romantic artists is revealed by his comment “painting is but another word for feeling.”⁴

J.M.W. TURNER Constable’s contemporary in the English school of landscape painting, JOSEPH MALLORD WILLIAM TURNER (1775–1851), produced work that also responded to encroaching in-



30-22 JOHN CONSTABLE,
The Haywain, 1821. Oil on canvas,
4' 3" × 6' 2". National Gallery,
London.

The Haywain is a nostalgic view of the disappearing English countryside during the Industrial Revolution. Constable had a special gift for capturing the texture that climate and weather give to landscape.

1 ft.

dustrialization. However, where Constable's paintings are serene and precisely painted, Turner's feature turbulent swirls of frothy pigment. The passion and energy of Turner's works reveal the Romantic sensibility that was the foundation for his art and also clearly illustrate Edmund Burke's concept of the sublime—awe mixed with terror.

Among Turner's most notable works is *The Slave Ship* (FIG. 30-23). Its subject is a 1783 incident reported in an extensively read book titled *The History of the Abolition of the Slave Trade*, by Thomas Clarkson. Because the book had just been reprinted in

1839, Clarkson's account probably prompted Turner's choice of subject for this 1840 painting. The incident involved the captain of a slave ship who, on realizing that his insurance company would reimburse him only for slaves lost at sea but not for those who died en route, ordered the sick and dying slaves thrown overboard. Appropriately, the painting's full title is *The Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*. Turner's frenzied emotional depiction of this act matches its barbaric nature. The artist transformed the sun into an incandescent comet amid flying



30-23 JOSEPH MALLORD WILLIAM
TURNER, *The Slave Ship (Slavers
Throwing Overboard the Dead and
Dying, Typhoon Coming On)*, 1840.
Oil on canvas, 2' 11 ¹¹/₁₆" × 4' ⁵/₁₆".
Museum of Fine Arts, Boston
(Henry Lillie Pierce Fund).

The essence of Turner's innovative style is the emotive power of color. He released color from any defining outlines to express both the forces of nature and the painter's emotional response to them.

1 ft.

30-24 THOMAS COLE, *The Oxbow* (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm), 1836. Oil on canvas, 4' 3½" × 6' 4". Metropolitan Museum of Art, New York (gift of Mrs. Russell Sage, 1908).

Cole divided his canvas into dark wilderness on the left and sunlit civilization on the right. The minuscule painter at the bottom center seems to be asking for advice about America's future course.



scarlet clouds. The slave ship moves into the distance, leaving in its wake a turbulent sea choked with the bodies of slaves sinking to their deaths. The relative scale of the minuscule human forms compared with the vast sea and overarching sky reinforces the sense of the sublime, especially the immense power of nature over humans. Almost lost in the boiling colors are the event's particulars, but on close inspection, the viewer can discern the iron shackles and manacles around the wrists and ankles of the drowning slaves, cruelly denying them any chance of saving themselves.

A key ingredient of Turner's highly personal style is the emotive power of pure color. The haziness of the painter's forms and the indistinctness of his compositions intensify the colors and energetic brush strokes. Turner's innovation in works such as *The Slave Ship* was to release color from any defining outlines so as to express both the forces of nature and the painter's emotional response to them. In his paintings, the reality of color is at one with the reality of feeling. Turner's methods had an incalculable effect on the later development of painting. His discovery of the aesthetic and emotive power of pure color and his pushing of the medium's fluidity to a point where the paint itself is almost the subject were important steps toward 20th-century abstract art, which dispensed with shape and form altogether (see Chapter 36).

THOMAS COLE In America, landscape painting was the specialty of a group of artists known as the Hudson River School, so named because its members drew their subjects primarily from the uncultivated regions of New York State's Hudson River Valley, although many of these painters depicted scenes from across the country. Like the early-19th-century landscape painters in Germany and England, the artists of the Hudson River School not only presented Romantic panoramic landscape views but also participated in the ongoing exploration of the individual's and the country's relationship to the land. American landscape painters frequently focused on identifying qualities that made America unique. One American painter of

English birth, THOMAS COLE (1801–1848), often referred to as the leader of the Hudson River School, articulated this idea:

Whether he [an American] beholds the Hudson mingling waters with the Atlantic—explores the central wilds of this vast continent, or stands on the margin of the distant Oregon, he is still in the midst of American scenery—it is his own land; its beauty, its magnificence, its sublimity—all are his; and how undeserving of such a birthright, if he can turn towards it an unobserving eye, an unaffected heart!⁵

Another issue that surfaced frequently in Hudson River School paintings was the moral question of America's direction as a civilization. Cole addressed this question in *The Oxbow* (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm; FIG. 30-24). A splendid scene opens before the viewer, dominated by the lazy oxbow-shaped curve of the Connecticut River. Cole divided the composition in two, with the dark, stormy wilderness on the left and the more developed civilization on the right. The minuscule artist in the bottom center of the painting (wearing a top hat), dwarfed by the landscape's scale, turns to the viewer as if to ask for input in deciding the country's future course. Cole's depictions of expansive wilderness incorporated reflections and moods romantically appealing to the public.

ALBERT BIERSTADT Other Hudson River artists used the landscape genre as an allegorical vehicle to address moral and spiritual concerns. ALBERT BIERSTADT (1830–1902) traveled west in 1858 and produced many paintings depicting the Rocky Mountains, Yosemite Valley, and other dramatic sites. His works, such as *Among the Sierra Nevada Mountains, California* (FIG. 30-25), present breathtaking scenery and natural beauty. This panoramic view (the painting is 10 feet wide) is awe-inspiring. Deer and waterfowl appear at the edge of a placid lake, and steep and rugged mountains soar skyward on the left and in the distance. A stand of trees, uncultivated and wild, frames the lake on the right. To underscore the almost transcendental nature of this scene, Bierstadt depicted the sun's rays



30-25 ALBERT BIERSTADT, *Among the Sierra Nevada Mountains, California, 1868*. Oil on canvas, 6' × 10'. National Museum of American Art, Smithsonian Institution, Washington, D.C.

Bierstadt's panoramic landscape presents the breathtaking natural beauty of the American West. His paintings reinforced the 19th-century doctrine of Manifest Destiny, which justified western expansion.

1 ft.

breaking through the clouds overhead, which suggests a heavenly consecration of the land. That Bierstadt focused attention on the West is not insignificant. By calling national attention to the splendor and uniqueness of the regions beyond the Rocky Mountains, Bierstadt's paintings reinforced the idea of Manifest Destiny. This popular 19th-century doctrine held that westward expansion across the continent was the logical destiny of the United States. As John L. O'Sullivan (1813–1895) expounded in the earliest known use of the term in 1845, "Our manifest destiny [is] to overspread the continent allotted by Providence for the free development of our yearly multiplying millions."⁶ Paintings of the scenic splendor of the American West helped to mute growing concerns about the realities of conquest, the displacement of the Native Americans, and the exploitation of the environment. It should come as no surprise that among those most eager to purchase Bierstadt's work were mail-service

magnates and railroad builders—the very entrepreneurs and financiers involved in westward expansion.

FREDERIC CHURCH Another painter usually associated with the Hudson River School was FREDERIC EDWIN CHURCH (1826–1900), but his interest in landscape scenes extended beyond America. During his life he traveled to South America, Mexico, Europe, the Middle East, Newfoundland, and Labrador. Church's paintings are firmly in the idiom of the Romantic sublime, yet they also reveal contradictions and conflicts in the constructed mythology of American providence and character. *Twilight in the Wilderness* (FIG. 30-26) presents a panoramic view of the sun setting over the majestic landscape. Beyond Church's precise depiction of the awe-inspiring spectacle of nature, the painting is remarkable for what it does not depict. Like Constable, Church and the other Hudson River



30-26 FREDERIC EDWIN CHURCH, *Twilight in the Wilderness, 1860s*. Oil on canvas, 3' 4" × 5' 4". Cleveland Museum of Art, Cleveland (Mr. and Mrs. William H. Marlatt Fund, 1965.233).

Church's paintings eloquently express the Romantic notion of the sublime. Painted during the Civil War, this wilderness landscape presents an idealistic view of America free of conflict.

1 ft.

School painters worked in a time of great upheaval. *Twilight in the Wilderness* dates to the 1860s, when the Civil War was tearing apart the country. Yet this painting does not display evidence of turbulence or discord. Indeed, it does not include even a trace of humanity. By constructing such an idealistic and comforting view, Church contributed to the national mythology of righteousness and divine providence—a mythology that had become increasingly difficult to maintain in the face of conflict.

Landscape painting was immensely popular in the late 18th and early 19th centuries, in large part because it provided viewers with breathtaking and sublime spectacles of nature. Artists also could allegorize nature, and it was rare for a landscape painting not to touch on spiritual, moral, historical, or philosophical issues. Landscape painting became the perfect vehicle for artists (and the viewing public) to “naturalize” conditions, rendering debate about contentious issues moot and eliminating any hint of conflict.

REALISM

Realism was a movement that developed in France around midcentury against the backdrop of an increasing emphasis on science. Advances in industrial technology during the early 19th century reinforced the Enlightenment’s foundation of rationalism. The connection between science and progress seemed obvious to many, both in intellectual circles and among the general public, and people increasingly embraced *empiricism* (the search for knowledge based on observation and direct experience). Indicative of the widespread faith in science was the influence of *positivism*, a Western philosophical model developed by the French philosopher Auguste Comte (1798–1857). Positivists promoted science as the mind’s highest achievement and advocated a purely empirical approach to nature and society. Comte believed that scientific laws governed the environment and human activity and could be revealed through careful recording and analysis of observable data. Like the empiricists and positivists, Realist artists argued that only the things of one’s own time—what people could see for themselves—were “real.” Accordingly, Realists focused their attention on the experiences and sights of everyday contemporary life and disapproved of historical and fictional subjects on the grounds that they were neither real and visible nor of the present.

30-27 GUSTAVE COURBET, *The Stone Breakers*, 1849. Oil on canvas, 5' 3" × 8' 6". Formerly Gemäldegalerie, Dresden (destroyed in 1945).

Courbet was the leading figure in the Realist movement. Using a palette of dirty browns and grays, he conveyed the dreary and dismal nature of menial labor in mid-19th-century France.



1 ft.

France

GUSTAVE COURBET The leading figure of the Realist movement in 19th-century art was GUSTAVE COURBET (1819–1877). In fact, Courbet used the term *Realism* when exhibiting his works, even though he shunned labels (see “Courbet on Realism,” page 799). The Realists’ sincerity about scrutinizing their environment led them to portray objects and images that in recent centuries artists had deemed unworthy of depiction—the mundane and trivial, working-class laborers and peasants, and so forth. Moreover, the Realists depicted these scenes on a scale and with an earnestness and seriousness previously reserved for grand history painting.

STONE BREAKERS Courbet presented a glimpse into the life of rural menial laborers in *The Stone Breakers* (FIG. 30-27), capturing on canvas in a straightforward manner two men—one about 70, the other quite young—in the act of breaking stones, traditionally the lot of the lowest in French society. By juxtaposing youth and age, Courbet suggested that those born to poverty remain poor their entire lives. The artist neither romanticized nor idealized the men’s work but depicted their thankless toil with directness and accuracy. Courbet’s palette of dirty browns and grays conveys the dreary and dismal nature of the task, while the angular positioning of the older stone breaker’s limbs suggests a mechanical monotony.

This interest in the working poor as subject matter had special meaning for the mid-19th-century French audience. In 1848 laborers rebelled against the bourgeois leaders of the newly formed Second Republic and against the rest of the nation, demanding better working conditions and a redistribution of property. The army quelled the revolution in three days, but not without long-lasting trauma and significant loss of life. That uprising thus raised the issue of labor as a national concern and placed workers center stage, both literally and symbolically. Courbet’s depiction of stone breakers in 1849 was very timely and populist.

BURIAL AT ORNANS Also representative of Courbet’s work is *Burial at Ornans* (FIG. 30-28), which depicts a funeral set in a bleak provincial landscape outside his home town. Attending the funeral are the types of ordinary people Honoré de Balzac (1799–1850) and Gustave Flaubert (1821–1880) presented in their novels. While an officious clergyman reads the Office of the Dead, those attending

Courbet on Realism

The Parisian academic jury selecting work for the 1855 Salon (part of the Exposition Universelle in that year) rejected two paintings by Gustave Courbet on the grounds that his subjects and figures were too coarse (so much so as to be plainly “socialistic”) and too large (*Burial at Ornans*, FIG. 30-28, is almost 22 feet long). In response, Courbet withdrew all of his works and set up his own exhibition outside the grounds, calling it the Pavilion of Realism. Courbet was the first artist ever to stage a private exhibition of his own work. His pavilion and the statement he issued to explain the paintings shown there amounted to the new movement’s manifestos. Although Courbet maintained that he founded no school and was of no school, he did, as the name of his pavilion suggests, accept the term *Realism* as descriptive of his art. The statement Courbet distributed at his pavilion reads in part:

The title of “realist” has been imposed upon me Titles have never given a just idea of things; were it otherwise, the work would be superfluous. . . . I have studied the art of the moderns, avoiding any preconceived system and without prejudice. I have no more wanted to imitate the former than to copy the latter; nor have I thought of achieving the idle aim of “art for art’s sake.” No! I have simply wanted to draw from a thorough knowledge of tradition the reasoned and free sense of my own individuality. . . . To be able to translate the customs, ideas, and appearances of my time as I see them—in a word, to create a living art—this has been my aim.*

Six years later, on Christmas Day, 1861, Courbet wrote an open letter, published a few days later in the *Courier du dimanche*, addressed to prospective students. In the letter, the painter reflected on the nature of his art.

[An artist must apply] his personal faculties to the ideas and the events of the times in which he lives. . . . [A]rt in painting should consist only of the representation of things that are visible and tangible to the artist. Every age should be represented only by its own artists, that is to say, by the artists who have lived in it. I also maintain that painting is an essentially concrete art form and can consist only of the representation of both real and existing things. . . . An abstract object, not visible, nonexistent, is not within the domain of painting.†

Courbet’s most famous statement, however, is his blunt dismissal of academic painting, in which he concisely summed up the core principle of Realist painting:

I have never seen an angel. Show me an angel, and I’ll paint one.‡

* Translated by Robert Goldwater and Marco Treves, eds., *Artists on Art from the XIV to the XX Century* (New York: Pantheon), 295.

† Translated by Petra ten-Doesschate Chu, *Letters of Gustave Courbet* (Chicago: University of Chicago Press, 1992), 203–204.

‡ Quoted by Vincent van Gogh in a July 1885 letter to his brother Theo. Ronald de Leeuw, *The Letters of Vincent van Gogh* (New York: Penguin, 1996), 302.



30-28 GUSTAVE COURBET, *Burial at Ornans*, 1849. Oil on canvas, 10' 3½" × 21' 9½". Musée d'Orsay, Paris.

Although as monumental in scale as a traditional history painting, *Burial at Ornans* horrified critics because of the ordinary nature of the subject and Courbet's starkly antiheroic composition.

cluster around the excavated grave site, their faces registering all degrees of response to the situation. Although the painting has the monumental scale of a traditional history painting, the subject's ordinariness and the starkly antiheroic composition horrified contem-

poraneous critics. Arranged in a wavering line extending across the broad horizontal width of the canvas are three groups—the somberly clad women at the back right, a semicircle of similarly clad men by the open grave, and assorted churchmen at the left. This wall of

30-29 JEAN-FRANÇOIS MILLET, *The Gleaners*, 1857. Oil on canvas, 2' 9" × 3' 8". Musée d'Orsay, Paris.

Millet and the Barbizon School painters specialized in depictions of French country life. Here, Millet portrayed three impoverished women gathering the remainders left in the field after a harvest.



figures, seen at eye level in person, blocks any view into deep space. The faces are portraits. Some of the models were Courbet's sisters (three of the women in the front row, toward the right) and friends. Behind and above the figures are bands of overcast sky and barren cliffs. The dark pit of the grave opens into the viewer's space in the center foreground. Despite the unposed look of the figures, Courbet controlled the composition in a masterful way by his sparing use of bright color. In place of the heroic, the sublime, and the dramatic, Courbet aggressively presents the viewer with the mundane realities of daily life and death. In 1857, Jules-François-Félix Husson Champfleury (1821–1889), one of the first critics to recognize and appreciate Courbet's work, wrote of *Burial at Ornans*, "[I]t represents a small-town funeral and yet reproduces the funerals of *all* small towns."⁷ Unlike the theatricality of Romanticism, Realism captured the ordinary rhythms of daily existence.

Of great importance for the later history of art, Realism also involved a reconsideration of the painter's primary goals and departed from the established priority on illusionism. Accordingly, Realists called attention to painting as a pictorial construction by the ways they applied pigment or manipulated composition. Courbet's intentionally simple and direct methods of expression in composition and technique seemed unbearably crude to many of his more traditional contemporaries, who called him a primitive. Although his bold, somber palette was essentially traditional, Courbet often used the *palette knife* for quickly placing and unifying large daubs of paint, producing a roughly wrought surface. His example inspired the young artists who worked for him (and later Impressionists such as Claude Monet and Auguste Renoir; see Chapter 31), but the public accused him of carelessness and critics wrote of his "brutalities."

JEAN-FRANÇOIS MILLET Like Courbet, JEAN-FRANÇOIS MILLET (1814–1878) found his subjects in the people and occupations of the everyday world. Millet was one of a group of French painters of country life who, to be close to their rural subjects, settled near the village of Barbizon in the forest of Fontainebleau. This Barbizon School specialized in detailed pictures of forest and countryside. Millet, perhaps their most prominent member, was of peasant stock and identified with the hard lot of the country poor. In *The Gleaners* (FIG. 30-29), he depicted three peasant women performing the backbreaking task of gleaning the last wheat scraps. These impoverished women were members of the lowest level of peasant society. Landowning nobles traditionally permitted them to glean—to pick up the remainders left in the field after the harvest. Millet characteristically placed his monumental figures in the foreground, against a broad sky. Although the field stretches back to a rim of haystacks, cottages, trees, and distant workers and a flat horizon, the gleaners quietly doing their tedious and time-consuming work dominate the canvas.

Although Millet's works have a sentimentality absent from those of Courbet, the French public still reacted to his paintings with disdain and suspicion. In the aftermath of the 1848 revolution, for Millet to invest the poor with solemn grandeur did not meet with the approval of the prosperous classes. In particular, middle-class landowners resisted granting gleaning rights, and thus Millet's relatively dignified depiction of gleaning did not gain their favor. The middle class also linked the poor with the dangerous, newly defined working class, which was finding outspoken champions in men such as Karl Marx (1818–1883), Friedrich Engels (1820–1895), and the novelists Émile Zola (1840–1902) and Charles Dickens (1812–1870).



30-33 ÉDOUARD MANET, *Le Déjeuner sur l'Herbe* (*Luncheon on the Grass*), 1863. Oil on canvas, 7' × 8' 8". Musée d'Orsay, Paris.

Manet was widely criticized for both his shocking subject matter and his manner of painting. Moving away from illusionism, he used colors to flatten form and to draw attention to the painting surface.

ROSA BONHEUR The most celebrated woman artist of the 19th century was MARIE-ROSALIE (ROSA) BONHEUR (1822–1899). The winner of the gold medal at the Salon of 1848, Bonheur became in 1894 the first woman officer in the French Legion of Honor. Bonheur received her artistic training from her father, who was a proponent of *Saint-Simonianism*, an early-19th-century utopian socialist movement that championed the education and enfranchisement of women. As a result of her father's influence, Bonheur launched her career believing that as a woman and an artist, she had a special role to play in creating a new and perfect society. A Realist passion for accuracy in painting drove Bonheur, but she resisted depicting the problematic social and political situations seen in the work of Courbet, Millet, Daumier, and other Realists. Rather, she turned to the animal world—not, however, to the exotic wild animals that so fascinated Delacroix (FIG. 30-19), but to animals common in the French countryside, especially horses, but also rabbits, cows, and sheep. She went to great lengths to observe the anatomy of living horses at the great Parisian horse fair and spent long hours studying the anatomy of carcasses in the Paris slaughterhouses. For her best-known work, *The Horse Fair* (FIG. 30-32), she adopted a panoramic composition similar to that in Courbet's *Burial at Ornans* (FIG. 30-28). Bonheur filled her broad canvas with the sturdy farm Percherons and their grooms seen on parade at the annual Parisian horse sale. Some horses, not quite broken, rear up. Others plod or trot, guided on foot or ridden by their keepers. Bonheur recorded the Percherons' uneven line of march, their thunderous pounding, and their seemingly overwhelming power based on her close observation of living animals, even though she acknowledged some inspiration from the Parthenon frieze (FIG. 5-50, top). The dramatic lighting, loose brushwork, and rolling sky also reveal her admiration of the style of Géricault (FIG. 30-15). The equine drama in *The Horse Fair* captivated viewers, who eagerly bought en-

graved reproductions of Bonheur's painting, making it one of the best-known artworks of the century.

ÉDOUARD MANET Like Gustave Courbet, ÉDOUARD MANET (1832–1883) was a pivotal artist during the 19th century. Not only was his work critical for the articulation of Realist principles, but his art also played an important role in the development of Impressionism in the 1870s (see Chapter 31). Manet's masterpiece, *Le Déjeuner sur l'Herbe* (*Luncheon on the Grass*; FIG. 30-33), depicts two women, one nude, and two clothed men enjoying a picnic of sorts. Consistent with Realist principles, Manet based all of the foreground figures on living people. The seated nude is Victorine Meurend (Manet's favorite model at the time), and the gentlemen are his brother Eugène (with cane) and probably the sculptor Ferdinand Leenhof, although scholars have suggested other identifications. The two men wear fashionable Parisian attire of the 1860s, and the foreground nude not only is a distressingly unidealized figure type but also seems disturbingly unabashed and at ease, gazing directly at the viewer without shame or flirtatiousness.

This audacious painting outraged the public—rather than a traditional pastoral scene, like the Renaissance *Pastoral Symphony* (FIG. 22-35), which featured anonymous idealized figures in an idyllic setting, *Le Déjeuner* seemed merely to represent ordinary men and promiscuous women in a Parisian park. One hostile critic, no doubt voicing public opinion, said: "A commonplace woman of the demimonde, as naked as can be, shamelessly lolls between two dandies dressed to the teeth. These latter look like schoolboys on a holiday, perpetrating an outrage to play the man. . . . This is a young man's practical joke—a shameful, open sore."⁸ Manet surely anticipated criticism of his painting, but shocking the public was not his primary aim. His goal was more complex and involved a reassessment of the entire range of



30-34 ÉDOUARD MANET, *Olympia*, 1863. Oil on canvas, 4' 3" × 6' 2 $\frac{1}{4}$ ". Musée d'Orsay, Paris.

Manet scandalized the public with this painting of a nude prostitute and her black maid carrying a bouquet from a client. Critics also faulted him for using rough brush strokes and abruptly shifting tonality.

art. *Le Déjeuner* contains sophisticated references and allusions to many painting genres—history painting, portraiture, pastoral scenes, nudes, and even religious scenes. What *Le Déjeuner* thus represents is an impressive synthesis and critique of the history of painting.

The negative response to this painting by public and critics alike extended beyond subject matter. Manet's manner of presenting his figures also prompted severe criticism. He rendered them in soft focus and broadly painted the landscape, including the pool in which the second woman bathes. The loose manner of painting contrasts with the clear forms of the harshly lit foreground trio and the pile of discarded female attire and picnic foods at the lower left. The lighting creates strong contrasts between darks and highlighted areas. In the main figures, many values are summed up in one or two lights or darks. The effect is both to flatten the forms and to give them a hard snapping presence. Form, rather than a matter of line, is only a function of paint and light. Manet himself declared that the chief actor in the painting is the light. Manet used art to call attention to art. In other words, he was moving away from illusionism and toward open acknowledgment of painting's properties, such as the flatness of the painting surface, which would become a core principle of many later 19th- and 20th-century painters. The public, however, saw only a crude sketch without the customary finish. The style of the painting, coupled with the unorthodox subject matter, made this work exceptionally controversial.

OLYMPIA Even more scandalous to the French viewing public was Manet's 1863 painting *Olympia* (FIG. 30-34). This work depicts

a young white prostitute (Olympia was a common "professional" name for prostitutes in the 19th century) reclining on a bed that extends across the foreground. Entirely nude except for a thin black ribbon tied around her neck, a bracelet on her arm, an orchid in her hair, and fashionable mule slippers on her feet, Olympia meets the viewer's eyes with a look of cool indifference. Behind her appears a black maid, who presents her a bouquet of flowers from a client.

Olympia horrified public and critics alike. Although images of prostitutes were not unheard of during this period, the shamelessness of Olympia and her look that verges on defiance shocked viewers. The depiction of a black woman was also not new to painting, but the viewing public perceived Manet's inclusion of both a black maid and a nude prostitute as evoking moral depravity, inferiority, and animalistic sexuality. The contrast of the black servant with the fair-skinned courtesan also made reference to racial divisions. One critic described Olympia as "a courtesan with dirty hands and wrinkled feet . . . her body has the livid tint of a cadaver displayed in the morgue; her outlines are drawn in charcoal and her greenish, bloodshot eyes appear to be provoking the public, protected all the while by a hideous Negress."⁹ From this statement, it is clear that viewers were responding not just to the subject matter but to Manet's artistic style as well. Manet's brush strokes are rougher and the shifts in tonality are more abrupt than those found in traditional academic painting. This departure from accepted practice exacerbated the audacity of the subject matter.

ADOLPHE-WILLIAM BOUGUEREAU To understand better the public's reaction to Manet's radically new painting style, it is in-



30-45 JOHN NASH, Royal Pavilion, Brighton, England, 1815–1818.

British territorial expansion brought a familiarity with many exotic styles. This palatial “Indian Gothic” seaside pavilion is a conglomeration of Islamic domes, minarets, and screens.

rior of Paris’s Notre-Dame to its Gothic splendor after removing the Baroque and Napoleonic (FIG. 30-2) alterations.

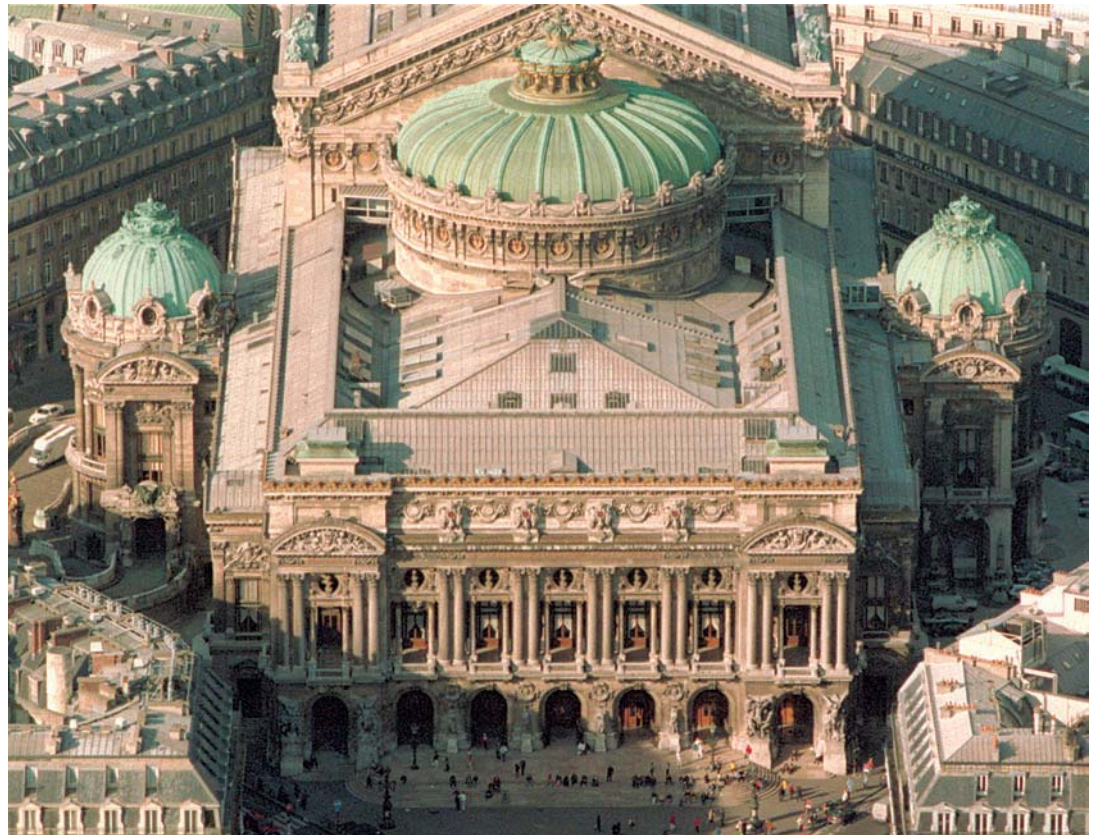
HOUSES OF PARLIAMENT England also celebrated its medieval heritage with *Neo-Gothic* buildings. In London, after the old Houses of Parliament burned in 1834, the Parliamentary Commission decreed that designs for the new building be either Gothic or Elizabethan. CHARLES BARRY (1795–1860), with the assistance of A.W.N. PUGIN (1812–1852), submitted the winning design (FIG. 30-44) in 1835. By this time, style had become a matter of selection from the historical past. Barry had traveled widely in Europe, Greece, Turkey, Egypt, and Palestine, studying the architecture of each place. He preferred the classical Renaissance styles, but he had designed some earlier Neo-Gothic buildings, and Pugin successfully influenced him in the direction of English Late Gothic. Pugin was one of a group of English artists and critics who saw moral purity and spiritual authenticity in the religious architecture of the Middle Ages. They also glorified the careful medieval artisans who built the great cathedrals. The Industrial Revolution was flooding the market with cheaply made and ill-designed commodities, and machine work was replacing handicraft. Many, such as Pugin, believed in the necessity of restoring the old artisanship, which had honesty and quality. The design of the Houses of Parliament, however, is not genuinely Gothic, despite its picturesque tower groupings (the Clock Tower, containing Big Ben, at one end, and the Victoria Tower at the other). The building has a formal axial plan and a kind of Pal-

ladian regularity beneath its Neo-Gothic detail. Pugin himself said of it, “All Grecian, Sir. Tudor [late English Gothic] details on a classical body.”¹³

ROYAL PAVILION Although the Neoclassical and Neo-Gothic styles dominated early-19th-century architecture, exotic new styles of all types soon began to appear, due in part to European imperialism and in part to the Romantic spirit that permeated all the arts. Great Britain’s forays throughout the world, particularly India, had exposed English culture to a broad range of non-Western artistic styles. The Royal Pavilion (FIG. 30-45), designed by JOHN NASH (1752–1835), exhibits a wide variety of these styles. Nash was an established architect, known for Neoclassical buildings in London, when he was asked to design a royal pleasure palace in the seaside resort of Brighton for the prince regent (later King George IV). The structure’s fantastic exterior is a conglomeration of Islamic domes, minarets, and screens that historians have called “Indian Gothic,” and sources ranging from Greece and Egypt to China influenced the interior decor. Underlying the exotic facade is a cast-iron skeleton, an early (if hidden) use of this material in noncommercial building. Nash also put this metal to fanciful use, creating life-size palm-tree columns in cast iron to support the Royal Pavilion’s kitchen ceiling. The building, an appropriate enough backdrop for gala throngs pursuing pleasure by the seaside, served as the prototype for numerous playful architectural exaggerations still found in European and American resorts.

30-46 CHARLES GARNIER, the Opéra, Paris, France, 1861–1874.

For Paris's opera house, Garnier chose a festive and spectacularly theatrical Neo-Baroque facade well suited to a gathering place for fashionable audiences in an age of conspicuous wealth.



PARIS OPÉRA The Baroque style also found favor in 19th-century architecture because it was well suited to conveying a grandeur worthy of the riches the European elite acquired during this age of expansion. The Paris Opéra (FIG. 30-46), designed by CHARLES GARNIER (1825–1898), mirrored the opulence that permeated the lives of these privileged few. The opera house has a festive and spectacularly theatrical Neo-Baroque front and two wings resembling Baroque domed central-plan churches. Inside, intricate arrangements of corridors, vestibules, stairways, balconies, alcoves, entrances, and exits facilitate easy passage throughout the building and provide space for entertainment and socializing at intermissions. The Baroque grandeur of the layout and of the building's ornamental appointments is characteristic of an architectural style called *Beaux-Arts*, which flourished in the late 19th and early 20th centuries in France. Based on ideas taught at the dominant École des Beaux-Arts (School of Fine Arts) in Paris, the *Beaux-Arts* style incorporated classical principles (such as symmetry in design, including interior spaces that extended radially from a central core or axis) and included extensive exterior ornamentation. As an example of a *Beaux-Arts* building, Garnier's Opéra proclaims, through its majesty and lavishness, its function as a gathering place for fashionable audiences in an era of conspicuous wealth. The style was so attractive to the moneyed classes who supported the arts that theaters and opera houses continued to reflect the Paris Opéra's design until World War I transformed society.

CAST-IRON CONSTRUCTION Work on Garnier's Opéra began in 1861, but by the middle of the 19th century, many architects had already abandoned sentimental and Romantic designs from the past. They turned to honest expressions of a building's purpose. Since the 18th century, bridges had been built of cast iron (FIG. 29-11), and most other utilitarian architecture—factories, warehouses, dockyard structures, mills, and the like—long had been built

simply and without historical ornamentation. Iron, along with other industrial materials, permitted engineering advancements in the construction of larger, stronger, and more fire-resistant structures than before. The tensile strength of iron (and especially of steel, available after 1860) permitted architects to create new designs involving vast enclosed spaces, as in the great train sheds of railroad stations and in exposition halls.

SAINTE-GENEVIÈVE LIBRARY The Bibliothèque Sainte-Geneviève (1843–1850), built by HENRI LABROUSTE (1801–1875), is an interesting mix of Renaissance revival style and modern cast-iron construction. Its two-story facade with arched windows recalls Renaissance palazzo designs, but Labrouste exposed the structure's metal skeleton on the interior. The lower story of the library housed the book stacks. The upper floor featured a spacious reading room (FIG. 30-47) consisting essentially of two barrel-vaulted halls, roofed in terracotta and separated by a row of slender cast-iron columns on concrete pedestals. The columns, recognizably Corinthian, support the iron roof arches pierced with intricate vine-scroll ornament out of the Renaissance architectural vocabulary. Labrouste's design highlights how the peculiarities of the new structural material aesthetically altered the forms of traditional masonry architecture. But it also makes clear how reluctant the 19th-century architect was to surrender traditional forms, even when fully aware of new possibilities for design and construction. Architects scoffed at "engineers' architecture" for many years and continued to clothe their steel-and-concrete structures in the Romantic "drapery" of a historical style.

CRYSTAL PALACE Completely "undraped" construction first became popular in the conservatories (greenhouses) of English country estates. JOSEPH PAXTON (1801–1865) built several such structures for his patron, the duke of Devonshire. In the largest—



30-47 HENRI LABROUSTE, reading room of the Bibliothèque Sainte-Geneviève, Paris, France, 1843–1850.

The exterior of this Parisian library looks like a Renaissance palazzo, but the interior has an exposed cast-iron skeleton, which still incorporates classical Corinthian capitals and Renaissance scrolls.

300 feet long—he used an experimental system of glass-and-metal roof construction. Encouraged by the success of this system, Paxton submitted a winning glass-and-iron building plan to the design competition for the hall to house the Great Exhibition of 1851, organized to present “works of industry of all nations” in London. Paxton constructed the exhibition building, the Crystal Palace (FIG. 30-48), with prefabricated parts. This allowed the vast structure to be erected in the then-unheard-of time of six months and dismantled at the exhibition’s closing to avoid permanent obstruction of the park. The plan borrowed much from ancient Roman and Christian

basilicas, with a central flat-roofed “nave” and a barrel-vaulted crossing “transept.” The design provided ample interior space to contain displays of huge machines as well as to accommodate decorative touches in the form of large working fountains and giant trees. The public admired the building so much that the workers who dismantled it erected an enlarged version of the Crystal Palace at a new location on the outskirts of London at Sydenham, where it remained until fire destroyed it in 1936. A few old black-and-white photographs and several color lithographs (FIG. 30-48) preserve a record of the Crystal Palace’s appearance.



30-48 JOSEPH PAXTON, Crystal Palace, London, England, 1850–1851; enlarged and relocated at Sydenham, England, 1852–1854. Detail of a color lithograph by ACHILLE-LOUIS MARTINET, ca. 1862. Private collection.

The tensile strength of iron permitted Paxton to experiment with a new system of glass-and-metal roof construction. Built with prefabricated parts, the vast Crystal Palace required only six months to erect.

EUROPE AND AMERICA, 1800 TO 1870

ART UNDER NAPOLEON

- As Emperor of the French from 1804 to 1815, Napoleon embraced the Neoclassical style in order to associate his regime with the empire of ancient Rome. Napoleon chose Jacques-Louis David as First Painter of the Empire. Roman temples were the models for La Madeleine in Paris, which Pierre Vignon built as a temple of glory for France's imperial armies.
- Napoleon's favorite sculptor was Antonio Canova, who carved marble Neoclassical portraits of the imperial family, including Napoleon's sister, Pauline Borghese, in the guise of Venus.
- The beginning of a break from Neoclassicism can already be seen in the work of some of David's students, including Gros, Girodet-Trioson, and Ingres, all of whom painted some exotic subjects that reflect Romantic taste.



Canova, *Pauline Borghese as Venus*, 1808

ROMANTICISM

- The roots of Romanticism are in the 18th century, but usually the term more narrowly denotes the artistic movement that flourished from 1800 to 1840, between Neoclassicism and Realism. Romantic artists gave precedence to feeling and imagination over Enlightenment reason. Romantic painters explored the exotic, erotic, and fantastic in their art. In Spain, Francisco Goya's *Caprichos* series celebrated the unleashing of imagination, emotions, and even nightmares.
- In France, Eugène Delacroix led the way in depicting Romantic narratives set in faraway places and distant times. He set his colorful *Death of Sardanapalus* in ancient Assyria.
- Romantic painters often chose landscapes as an ideal subject to express the Romantic theme of the soul unified with the natural world. Masters of the transcendental landscape include Friedrich in Germany, Constable and Turner in England, and Cole, Bierstadt, and Church in the United States.



Delacroix, *Death of Sardanapalus*, 1827

REALISM

- Realism developed as an artistic movement in mid-19th-century France. Its leading proponent was Gustave Courbet, whose paintings of menial labor and ordinary people exemplify his belief that painters should depict only their own time and place. Honoré Daumier boldly confronted authority with his satirical lithographs commenting on the plight of the working classes. Édouard Manet shocked the public with his paintings featuring promiscuous women and rough brush strokes, which emphasized the flatness of the painting surface, paving the way for modern abstract art.
- American Realists include Winslow Homer, Thomas Eakins, and John Singer Sargent. Eakins's painting of surgery in progress was too brutally realistic for the Philadelphia art jury that rejected it.



Courbet, *The Stone Breakers*, 1849

ARCHITECTURE

- Territorial expansion, the Romantic interest in exotic locales and earlier eras, and nationalistic pride led to the revival in the 19th century of older architectural styles, especially the Gothic.
- By the middle of the century, many architects had already abandoned sentimental and Romantic designs from the past in favor of exploring the possibilities of cast-iron construction, as in Henri Labrouste's Sainte-Geneviève Library in Paris and Joseph Paxton's Crystal Palace in London.



Labrouste, *Bibliothèque Sainte-Geneviève*, Paris, 1843–1850

PHOTOGRAPHY

- In 1839, Daguerre in Paris and Talbot in London invented the first practical photographic processes. In 1862, a French court formally recognized photography as an art form subject to copyright protection. Many of the earliest photographers, including Nadar and Cameron, specialized in portrait photography, but others, including Hawes, Southworth, and O'Sullivan in the United States, quickly realized the documentary power of the new medium. Muybridge's sequential photos of human and animal motion were the forerunners of the modern cinema.



O'Sullivan, *A Harvest of Death*, 1863

EUROPE AND AMERICA, 1870 TO 1900

The momentous Western developments of the early 19th century—industrialization, urbanization, and increased economic and political interaction worldwide—matured quickly during the latter half of the century. The Industrial Revolution in England spread to France (MAP 31-1) and the rest of Europe and to the United States. Because of this dramatic expansion, historians often refer to the third quarter of the 19th century as the second Industrial Revolution. Whereas the first Industrial Revolution centered on textiles, steam, and iron, the second focused on steel, electricity, chemicals, and oil. The discoveries in these fields provided the foundation for developments in plastics, machinery, building construction, and automobile manufacturing and paved the way for the invention of the radio, electric light, telephone, and electric streetcar.

One of the most significant consequences of industrialization was urbanization. The number and size of Western cities grew dramatically during the later 19th century, largely due to migration from rural regions. Rural dwellers relocated to urban centers because expanded agricultural enterprises squeezed the smaller property owners from the land. The widely available work opportunities in the cities, especially in the factories, were also a major factor in this migration. In addition, improving health and living conditions in the cities contributed to their explosive growth.

MARXISM AND DARWINISM The rise of the urban working class was fundamental to the ideas of Karl Marx (1818–1883), one of the era’s dominant figures. Born in Trier, Marx received a doctorate in philosophy from the University of Berlin. After moving to Paris, he met fellow German Friedrich Engels (1820–1895), who became his lifelong collaborator. Together they wrote *The Communist Manifesto* (1848), which called for the working class to overthrow the capitalist system. Like other 19th-century empiricists, Marx believed that scientific, rational law governed nature and, indeed, all human history. For Marx, economic forces based on class struggle induced historical change. Throughout history, insisted Marx, those who controlled the means of production conflicted with those whose labor they exploited for their own enrichment. This constant opposition—a dynamic he called “dialectical materialism”—generated change. Marxism’s ultimate goal was to create a socialist state in which the working class seized power and destroyed capitalism. Marxism held great appeal for the oppressed as well as many intellectuals.

Equally influential was the English naturalist Charles Darwin (1809–1882), whose theory of natural selection did much to increase interest in science. Darwin and his compatriot Alfred Russel Wallace (1823–1913), working independently, proposed a model for the process of evolution based on mechanistic laws, rather than attributing evolution to random chance or God’s plan. They postulated a competitive system in which only the fittest survived. Darwin’s controversial ideas, as presented in *On the Origin of Species by Means of Natural Selection* (1859), sharply contrasted with the biblical narrative of creation. By challenging traditional Christian beliefs, Darwinism contributed to a growing secular attitude.

Other theorists and social thinkers, most notably British philosopher Herbert Spencer (1820–1903), applied Darwin’s principles to the rapidly changing socioeconomic realm. As in the biological world, they asserted, industrialization’s intense competition led to the survival of the most economically fit companies, enterprises, and countries. The social Darwinists provided Western leaders with justification for the colonization of peoples and cultures that they deemed less advanced. By 1900 the major economic and political powers had divided up much of the world. The French had colonized most of North Africa and Indochina, while the British occupied India, Australia, and large areas of Africa, including Nigeria, Egypt, Sudan, Rhodesia, and the Union of South Africa. The Dutch were a major presence in the Pacific, and the Germans, Portuguese, Spanish, and Italians all established themselves in various areas of Africa.

MODERNISM The combination of extensive technological changes and increased exposure to other cultures, coupled with the rapidity of these changes, led to an acute sense in Western cultures of the world’s impermanence. Darwin’s ideas of evolution and Marx’s emphasis on a continuing sequence of economic conflicts reinforced this awareness of a constantly shifting reality. These societal changes in turn fostered a new and multifaceted artistic approach that historians call *modernism*. Modernist artists seek to capture the images and sensibilities of their age, but modernism transcends the simple present to involve the artist’s critical examination of or reflection on the premises of art itself. Modernism thus implies certain concerns about art and aesthetics that are internal to art production, regardless of whether the artist is producing scenes from contemporary social life. Clement Greenberg (1909–1994), an influential American art critic, explained:

The essence of Modernism lies . . . in the use of the characteristic methods of a discipline to criticize the discipline itself—not in order to subvert it, but to entrench it more firmly in its area of competence. . . . Realistic, illusionist art had dissembled the medium, using art to conceal art. Modernism used art to call attention to art. The limitations that constitute the medium of painting—the flat surface, the shape of the support, the properties of pigment—were treated by the Old Masters as negative factors that could be acknowledged only implicitly or indirectly. Modernist painting has come to regard these same limitations as positive factors that are to be acknowledged openly.¹



MAP 31-1 France around 1870.

The work of Gustave Courbet and the Realists (see Chapter 30) already expressed this modernist viewpoint, but modernism emerged even more forcefully in the late-19th-century movements that art historians call Impressionism, Post-Impressionism, and Symbolism.

IMPRESSIONISM

Impressionism, both in content and in style, was an art of industrialized, urbanized Paris, a reaction to the sometimes brutal and chaotic transformation of French life that occurred during the latter half of the 19th century. The rapidity of these changes made the world seem unstable and insubstantial. As the poet and critic Charles Baudelaire (1821–1867) observed in 1860 in his essay “The Painter of Modern Life”: “[M]odernity is the transitory, the fugitive, the contingent.”² Accordingly, Impressionist works represent an attempt to capture a fleeting moment—not in the absolutely fixed, precise sense of a Realist painting but by conveying the elusiveness and impermanence of images and conditions.

CLAUDE MONET A hostile critic applied the term “Impressionism” in response to the painting *Impression: Sunrise* (FIG. 31-2) that CLAUDE MONET (1840–1926) exhibited in the first Impressionist show in 1874 (see “Academic Salons and Independent Art Exhibitions,” page 823). Although the critic intended the label to be derogatory, by the third Impressionist show in 1878 the artists had embraced it and were calling themselves Impressionists. Artists and

Academic Salons and Independent Art Exhibitions

For both artists and art historians, modernist art stands in marked contrast—indeed in forceful opposition—to academic art, that is, to the art the established art schools such as the Royal Academy of Painting and Sculpture in France (founded 1648) and the Royal Academy of Arts in Britain (founded 1768) promoted. These academies provided instruction for art students and sponsored exhibitions, exerting tight control over the art scene. The annual exhibitions, called “Salons” in France, were highly competitive, as was membership in these academies. Subsidized by the government, the French Royal Academy supported a limited range of artistic expression, focusing on traditional subjects and highly polished technique. Because of the challenges modernist art presented to established artistic conventions, the juries for the Salons and other exhibitions often rejected the works more adventurous artists wished to display. As noted in the previous chapter, Gustave Courbet’s reaction to the rejection of some of his paintings was to set up his own Pavilion of Realism in 1855 (see “Courbet on Realism,” Chapter 30, page 799). Years later, he wrote:

[I]t is high time that someone have the courage to be an honest man and that he say that the Academy is a harmful, all-consuming institution, incapable of fulfilling the goal of its so-called mission.*

Growing dissatisfaction with the decisions of the French Academy’s jurors prompted Napoleon III (r. 1852–1870) in 1863 to establish the Salon des Refusés (Salon of the Rejected) to show all of the works not accepted for exhibition in the regular Salon. Manet’s *Le Déjeuner sur l’Herbe* (FIG. 30-33) was among them. The public greeted it and the entire exhibition with derision. One reviewer of the rejected works summed up the prevailing attitude:

This exhibition, at once sad and grotesque, . . . offers abundant proof . . . that the jury always displays an unbelievable leniency. Save for one or two questionable exceptions there is not a painting which deserves the honor of the official galleries . . . There is even something cruel about this exhibition; people laugh as they do at a farce.†

In 1867, after further rejections, Manet, following Courbet, mounted a private exhibition of 50 of his paintings outside the Paris World’s Fair. Six years later, the Impressionists (FIG. 31-2) formed their own society and began mounting shows of their works in Paris. This decision gave the Impressionists much more freedom, for they did not have to contend with the Academy’s authoritative and confining viewpoint, and thereafter they held exhibitions at one- or two-year intervals from 1874 until 1886.

Another group of artists unhappy with the Salon’s conservative nature adopted the same renegade approach. In 1884 these artists formed the Société des Artistes Indépendants (Society of Independent Artists) and held annual Salons des Indépendants. Georges Seurat’s *A Sunday on La Grande Jatte* (FIG. 31-15) was one of the paintings in the Independents’ 1886 Salon.

As the art market expanded, venues for the exhibition of art increased. Art circles and societies sponsored private shows in which both amateurs and professionals participated. Dealers became more aggressive in promoting the artists they represented by mounting exhibitions in a variety of spaces, some fairly intimate and small, others large and grandiose. All of these proliferating opportunities for exhibition gave artists alternatives to the traditional constraints of the Salon and provided fertile breeding ground for the development of radically new art forms and styles.



* Letter to Jules-Antoine Castagnary, October 17, 1868. Translated by Petra ten-Doesschate Chu, *Letters of Gustave Courbet* (Chicago: University of Chicago Press, 1992), 346.

† Maxime du Camp, in *Revue des deux mondes*, 1863, quoted in George Heard Hamilton, *Manet and His Critics* (New Haven: Yale University Press, 1986), 42–43.

31-2 CLAUDE MONET, *Impression: Sunrise*, 1872. Oil on canvas, 1' 7½" × 2' 1½". Musée Marmottan, Paris.

A hostile critic applied the derogatory term “Impressionism” to this painting because of its sketchy quality and clearly evident brush strokes. Monet and his circle embraced the label for their movement.

critics had used the term before, but only in relation to sketches. Impressionist paintings do incorporate the qualities of sketches—abbreviation, speed, and spontaneity. This is apparent in *Impression: Sunrise*, in which Monet made no attempt to disguise the brush strokes or blend the pigment to create smooth tonal gradations and an optically accurate scene. This concern with acknowledging the paint and the canvas surface continued the modernist exploration that the Realists began. Beyond this connection to the sketch, Impressionism operated at the intersection of what the artists saw and what they felt. In other words, the “impressions” these artists recorded in their paintings were neither purely objective descriptions of the exterior world nor solely subjective responses but the interaction between the two. They were sensations—the artists’ subjective and personal responses to nature.

In sharp contrast to traditional studio artists, Monet painted outdoors, which sharpened his focus on the roles light and color play in capturing an instantaneous representation of atmosphere and climate. Monet carried the systematic investigation of light and color further than any other Impressionist, but all of them recognized the importance of carefully observing and understanding how light and color operate. This thorough study permitted the Impressionists to present images that truly conveyed a sense of the momentary and transitory. Lila Cabot Perry (1848–1933), a student of Monet’s late in his career, gave this description of Monet’s approach:

I remember his once saying to me: “When you go out to paint, try to forget what objects you have before you—a tree, a house, a field, or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it gives your own naïve impression of the scene before you.”³

Scientific studies of light and the invention of chemically synthesized pigments increased artists’ sensitivity to the multiplicity of colors in nature and gave them new colors for their work. After scrutinizing the effects of light and color on forms, the Impressionists concluded that *local color*—an object’s true color in white light—becomes modified by the quality of the light shining on it, by reflections from other objects, and by the effects juxtaposed colors produce. Shadows do not appear gray or black, as many earlier painters thought, but are composed of colors modified by reflections or other conditions. If artists use complementary colors (see “19th-Century Color Theory,” page 832) side by side over large enough areas, the colors intensify each other, unlike the effect of small quantities of adjoining mixed pigments, which blend into neutral tones. Furthermore, the “mixing” of colors by juxtaposing them on a canvas produces a more intense hue than the same colors mixed on the palette. It is not strictly true that the Impressionists used only primary hues, placing them side by side to create secondary colors (blue and yellow, for example, to create green). But they did achieve remarkably brilliant effects with their characteristically short, choppy brush strokes, which so accurately caught the vibrating quality of light. The fact that their canvas surfaces look incomprehensible at close range and their forms and objects appear only when the eye fuses the strokes at a certain distance accounts for much of the early adverse criticism leveled at their work. Some critics even accused the Impressionists of firing their paint at the canvas with pistols.

ROUEN CATHEDRAL Monet’s intensive study of the phenomena of light and color is especially evident in several series of paintings he made of the same subject. In one series he painted some 40 views of Rouen Cathedral, northwest of Paris (MAP 31-1). For each canvas in the series, Monet observed the cathedral from nearly



31-3 CLAUDE MONET, *Rouen Cathedral: The Portal (in Sun)*, 1894. Oil on canvas, 3' 3 $\frac{1}{4}$ " × 2' 1 $\frac{7}{8}$ ". Metropolitan Museum of Art, New York (Theodore M. Davis Collection, bequest of Theodore M. Davis, 1915).

Monet painted some 40 views of Rouen Cathedral at different times of day and under various climatic conditions. The real subject of this painting is not the building but the sunlight shining on it.

the same viewpoint but at different times of the day or under various climatic conditions. In the painting illustrated here (FIG. 31-3), Monet depicted the church bathed in bright light. With scientific precision, he created an unparalleled record of the passing of time as seen in the movement of light over identical forms. In fact, the real subject of Monet’s painting—as the title *Rouen Cathedral: The Portal (in Sun)* implies—is not the cathedral, which he shows only in part, but the sunlight on the building’s main portal. Later critics accused Monet and his companions of destroying form and order for fleeting atmospheric effects, but Monet focused on light and color precisely to reach a greater understanding of the appearance of form.

SAINT-LAZARE Most of the Impressionists depicted scenes in and around Paris, the heart of modern life in France. Monet’s *Saint-Lazare Train Station* (FIG. 31-4) shows a dominant aspect of the contemporary urban scene. The expanding railway network had made travel more convenient, bringing throngs of people into Paris. In this painting, Monet captured the energy and vitality of Paris’s modern transportation hub. The train, emerging from the steam

1 ft.



and smoke it emits, rumbles into the station. In the background haze are the tall buildings that were becoming a major component of the Parisian landscape. Monet's agitated paint application contributes to the sense of energy and conveys the atmosphere of urban life.

Georges Rivière (1855–1943), a critic and friend of some of the Impressionists, saw this painting in the third Impressionist exhibition and recorded the essence of what Monet had tried to achieve:

Like a fiery steed, stimulated rather than exhausted by the long trek that it has only just finished, [the locomotive] tosses its mane of

31-4 CLAUDE MONET, *Saint-Lazare Train Station*, 1877. Oil on canvas, 2' 5 $\frac{3}{4}$ " \times 3' 5". Musée d'Orsay, Paris.

Impressionist canvas surfaces are incomprehensible at close range, but the eye fuses the brush strokes at a distance. Monet's agitated application of paint contributes to the sense of energy in this urban scene.

smoke, which lashes the glass roof of the main hall. . . . We see the vast and manic movements at the station where the ground shakes with every turn of the wheel. The platforms are sticky with soot, and the air is full of that bitter scent exuded by burning coal. As we look at this magnificent picture, we are overcome by the same feelings as if we were really there, and these feelings are perhaps even more powerful, because in the picture the artist has conveyed his own feelings as well.⁴

GUSTAVE CAILLEBOTTE Other Impressionists also represented facets of city life, although not always using Monet's impressionistic brush strokes. The setting of *Paris: A Rainy Day* (FIG. 31-5) by GUSTAVE CAILLEBOTTE (1849–1893) is a junction of spacious boulevards that resulted from the redesigning of Paris that began in 1852. The city's population had reached nearly 1.5 million by midcentury. To accommodate this congregation of humanity—and to facilitate the movement of troops in the event of another revolution—Napoleon III ordered Paris rebuilt. The emperor named Baron Georges Haussmann (1809–1891), a city superintendent, to oversee the entire project. In addition to new water and sewer systems, street lighting, and new residential and commercial buildings, a major component of the new Paris was the creation of the wide, open boulevards seen in Caillebotte's painting. These great avenues, whose construction caused the demolition of thousands of old buildings and streets, transformed medieval Paris into the present modern city, with its superb vistas and wide uninterrupted arteries for the flow of vehicular and pedestrian traffic. Caillebotte chose to focus on these markers of the city's rapid urbanization.

1 ft.



31-5 GUSTAVE CAILLEBOTTE, *Paris: A Rainy Day*, 1877. Oil on canvas, 6' 9" \times 9' 9". Art Institute of Chicago, Chicago (Worcester Fund).

Although Caillebotte did not use Impressionistic broken brush strokes, the seemingly randomly placed figures and the arbitrary cropping of the vista suggest the transitory nature of modern life.

31-6 CAMILLE PISSARRO, *La Place du Théâtre Français*, 1898. Oil on canvas, 2' 4½" × 3' ½". Los Angeles County Museum of Art, Los Angeles (Mr. and Mrs. George Gard De Sylva Collection).

This Impressionist view of a crowded Paris square seen from several stories above street level has much in common with photographs, especially the flattening spatial effect resulting from the high viewpoint.

Although Caillebotte did not dissolve his image into the broken color and brushwork characteristic of Impressionism, he did use an informal and asymmetrical composition. The figures seem randomly placed, with the frame cropping them arbitrarily, suggesting the transitory nature of the street scene. Well-dressed Parisians of the leisure class share the viewer's space. Despite the sharp focus of *Paris: A Rainy Day*, the picture captures the artist's "impression" of urban life.

CAMILLE PISSARRO Other Impressionists also found the spacious boulevards and avenues that were the product of "Haussmannization" attractive subjects for paintings. *La Place du Théâtre Français* (FIG. 31-6) is one of many panoramic scenes of Paris that CAMILLE PISSARRO (1830–1903) painted. The artist recorded the blurred dark accents against a light ground that constituted his visual sensations of a crowded Paris square viewed from several stories above street level. The moment Pissarro captured in this painting is not so much of fugitive light effects as it is of the street life, achieved through a deliberate casualness in the arrangement of figures. To accomplish this sense of spontaneity, Pissarro, like many of his fellow Impressionists, sometimes used photography to record the places he wished to paint. Scholars have been quick to point out the visual parallels between Impressionist paintings and photographs. These parallels include, here, the arbitrary cutting off of figures at the frame's edge and the curious flattening spatial effect produced by the high viewpoint.

31-7 BERTHE MORISOT, *Villa at the Seaside*, 1874. Oil on canvas, 1' 7¾" × 2' 1⅛". Norton Simon Art Foundation, Los Angeles.

In this informal view of a woman and child enjoying their leisure time at a fashionable seashore resort, Berthe Morisot used swift, sketchy strokes of light colors to convey a feeling of airiness.



BERTHE MORISOT Many Impressionist paintings depict scenes from resort areas on the seashore or along the Seine River, such as Argenteuil, Bougival, and Chatou. The railway line that carried people to and from Saint-Lazare Station connected Argenteuil to Paris, so transportation was not an obstacle. Parisians often would take the train out to these resort areas for a day of sailing, picnicking, and strolling along the Seine. BERTHE MORISOT (1841–1895), Édouard Manet's sister-in-law, regularly exhibited with the Impres-



Renoir on the Art of Painting

Many 19th-century artists were concerned with the theoretical basis of picture making. One of the most cogent statements on this subject is Pierre-Auguste Renoir's concise summary of how he, as an Impressionist, painted pictures (for example, FIG. 31-8) and what he hoped to achieve as an artist.

I arrange my subject as I want it, then I go ahead and paint it, like a child. I want a red to be sonorous, to sound like a bell; if it doesn't turn

out that way, I add more reds and other colors until I get it. I am no cleverer than that. I have no rules and no methods; . . . I have no secrets. I look at a nude; there are myriads of tiny tints. I must find the ones that will make the flesh on my canvas live and quiver. . . .

[If viewers] could explain a picture, it wouldn't be art. Shall I tell you what I think are the two qualities of art? It must be indescribable and it must be inimitable. . . . The work of art must seize upon you, wrap you up in itself, carry you away. It is the means by which the artist conveys his passions. . . . I want people to feel that neither the setting nor the figures are dull and lifeless.*

* Quoted in Eric Protter, ed., *Painters on Painting* (New York: Grosset & Dunlap, 1971), 145.



31-8 PIERRE-AUGUSTE RENOIR, *Le Moulin de la Galette*, 1876. Oil on canvas, 4' 3" × 5' 8". Musée d'Orsay, Paris.

Renoir's painting of this popular Parisian dance hall is dappled by sunlight and shade, artfully blurred into the figures to produce the effect of floating and fleeting light that the Impressionists cultivated.

sionists. Most of her paintings focus on domestic subjects, the one realm of Parisian life where society allowed an upper-class woman such as Morisot free access, but she also produced many outdoor scenes. Morisot's considerable skills are evident in *Villa at the Seaside* (FIG. 31-7). Both the subject and style correlate well with Impressionist concerns. The setting is the shaded veranda of a summer hotel at a fashionable seashore resort. A woman elegantly but not ostentatiously dressed sits gazing out across the railing to a sunlit beach with its umbrellas and bathing cabins. Her child, its discarded toy boat a splash of red, is attentive to the passing sails on the placid sea. The mood is of relaxed leisure. Morisot used the open brushwork and the *plein air* (outdoor) lighting characteristic of Impressionism. Sketchy brush strokes record her quick perceptions. Nowhere did Morisot linger on contours or enclosed details. She presented the scene in a slightly filmy soft focus that conveys a feeling of airiness. The composition also recalls the work of other Impressionists. The figures fall informally into place, as someone who shared their intimate space would perceive them. Morisot was both immensely ambitious and talented, as her ability to catch the pictorial moment demonstrates. She escaped the hostile criticism directed at most of the other Impressionists. People praised her work for its sensibility, grace, and delicacy.

PIERRE-AUGUSTE RENOIR Another facet of the new industrialized Paris that drew the Impressionists' attention was the leisure activities of its inhabitants. Scenes of dining, dancing, the café-concerts, the opera, the ballet, and other forms of urban recreation were mainstays of Impressionism. Although seemingly unrelated, industrialization facilitated these pursuits. With the advent of set working hours, people's schedules became more regimented, allowing them to plan their favorite pastimes. *Le Moulin de la Galette* (FIG. 31-8) by PIERRE-AUGUSTE RENOIR (1841–1919) depicts throngs of people gathered in a popular Parisian dance hall. Some crowd the tables and chatter, while others dance energetically. So lively is the atmosphere that the viewer can virtually hear the sounds of music, laughter, and tinkling glasses. The painter dappled the whole scene with sunlight and shade, artfully blurred into the figures to produce just the effect of floating and fleeting light the Impressionists so cultivated. Renoir's casual, unposed placement of the figures and the suggested continuity of space, spreading in all directions and only accidentally limited by the frame, position the viewer as a participant rather than as an outsider. Whereas classical art sought to express universal and timeless qualities, Impressionism attempted to depict just the opposite—the incidental, momentary, and passing aspects of reality (see "Renoir on the Art of Painting," above).

31-9 ÉDOUARD MANET, *Bar at the Folies-Bergère*, 1882. Oil on canvas, 3' 1" × 4' 3". Courtauld Institute of Art Gallery, London.

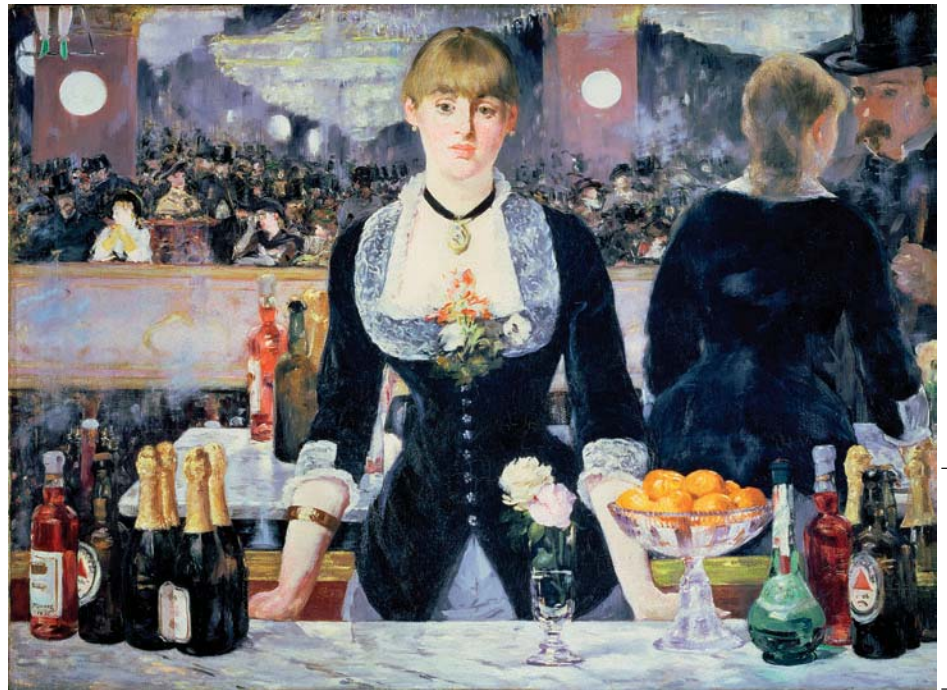
In this painting set in a Parisian café, Manet called attention to the canvas surface by creating spatial inconsistencies, such as the relationship between the barmaid and her apparent reflection in a mirror.

ÉDOUARD MANET Another artist who depicted Parisian nightlife was Édouard Manet, whose career bridged Realism (see Chapter 30) and Impressionism. One of his later paintings in the Impressionist mode is *Bar at the Folies-Bergère* (FIG. 31-9). The Folies-Bergère was a popular café with music-hall performances, one of the fashionable gathering places for Parisian revelers that many Impressionists frequented. In Manet's 1882 painting, a barmaid, centrally placed, looks out from the canvas but seems disinterested or lost in thought, divorced from her patrons as well as from the viewer. Manet blurred and roughly applied the brush strokes, particularly those in the background, and the effects of modeling and perspective are minimal. This painting method further calls attention to the surface by forcing the viewer to scrutinize the work to make sense of the scene. On such scrutiny, visual discrepancies emerge. For example, what initially seems easily recognizable as a mirror behind the barmaid creates confusion throughout the rest of the painting. Is the woman on the right the barmaid's reflection? If so, it is impossible to reconcile the spatial relationship among the barmaid, the mirror, the bar's frontal horizontality, and the barmaid's seemingly displaced reflection. These visual contradictions reveal Manet's insistence on calling attention to the pictorial structure of his painting, in keeping with his modernist interest in examining the basic premises of the medium.

EDGAR DEGAS Impressionists also depicted more formal leisure activities. The fascination EDGAR DEGAS (1834–1917) had with patterns of motion brought him to the Paris Opéra (FIG. 30-46) and its ballet school. There, his great observational power took in the formalized movements of classical ballet, one of his favorite subjects. In *Ballet Rehearsal* (FIG. 31-10), Degas used several devices to bring the observer into the pictorial space. The frame cuts off the spiral stair, the windows in the background, and the group of figures in the right foreground. The figures are not at the center of a classically balanced composition. Instead, Degas arranged them in a

31-10 EDGAR DEGAS, *Ballet Rehearsal*, 1874. Oil on canvas, 1' 11" × 2' 9". Glasgow Art Galleries and Museum, Glasgow (Burrell Collection).

The arbitrarily cut-off figures, the patterns of light splotches, and the blurry images in this work reveal Degas's interest in reproducing fleeting moments, as well as his fascination with photography.



seemingly random manner. The prominent diagonals of the wall bases and floorboards carry the viewer into and along the directional lines of the dancers. Finally, as is customary in Degas's ballet pictures, a large, off-center, empty space creates the illusion of a continuous floor that connects the observer with the pictured figures.

The often arbitrarily cut-off figures, the patterns of light splotches, and the blurriness of the images in this and other Degas works indicate the artist's interest in reproducing single moments. Further, they reveal his fascination with photography. Degas not only studied the photography of others but also used the camera to make preliminary studies for his works, particularly photographing figures in interiors. Japanese woodblock prints (see "Japonisme," page 829) were another inspirational source for paintings such as *Ballet Rehearsal*. The cunning spatial projections in Degas's paintings probably derived in part from Japanese prints, such as those by Suzuki Harunobu (FIG. 28-12). Japanese artists used diverging lines



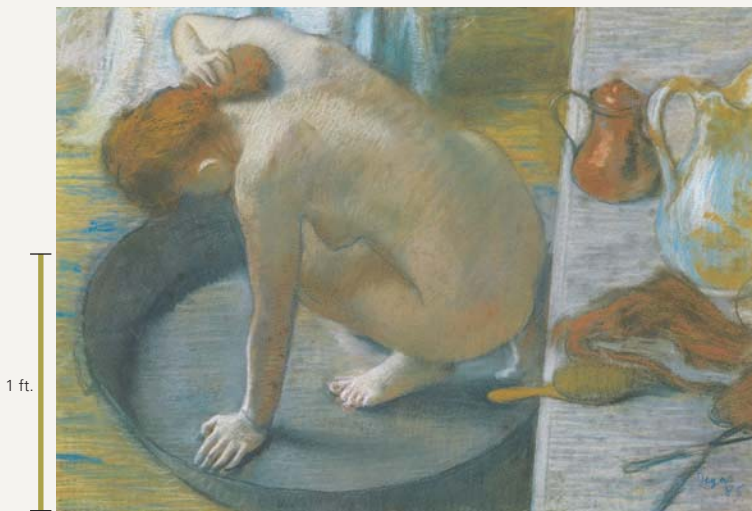
Japonisme

Despite Europe's and America's extensive colonization during the 19th century, Japan avoided Western intrusion until 1853–1854, when Commodore Matthew Perry (1794–1858) and American naval forces exacted trading and diplomatic privileges from Japan. From the increased contact, Westerners became familiar with Japanese culture. So intrigued were the French with Japanese art and culture that they introduced a specific label—*Japonisme*—to describe the Japanese aesthetic, which, because of both its beauty and exoticism, greatly appealed to the fashionable segment of Parisian society. In 1867 at the Exposition Universelle in Paris, the Japanese pavilion garnered more attention than any other. Soon, Japanese kimonos, fans, lacquer cabinets, tea caddies, folding screens, tea services, and jewelry flooded Paris. Japanese-themed novels and travel books were immensely popular as well. As demand for Japanese merchandise grew in the West, the Japanese began to develop import-export businesses, and the foreign currency that flowed into Japan helped to finance much of its industrialization.

Artists in particular were great admirers of Japanese art. Among those the Japanese aesthetic influenced were the Impressionists and Post-Impressionists, especially Édouard Manet, Edgar Degas, Mary Cassatt, James Abbott McNeill Whistler, Henri de Toulouse-Lautrec, Vincent van Gogh, and Paul Gauguin. For the most part, the Japanese presentation of space in woodblock prints (FIGS. 28-12 and 28-13),

which were more readily available in the West than any other art form, intrigued these artists. Because of the simplicity of the woodblock printing process (see “Japanese Woodblock Prints,” Chapter 28, page 744), these prints feature broad areas of flat color with a limited amount of modulation or gradation. This flatness interested modernist painters, who sought ways to call attention to the picture surface. The right side of Degas's *The Tub* (FIG. 31-11, left), for example, has this two-dimensional quality. Degas, in fact, owned a print by Japanese artist TORII KIYONAGA (1752–1815) depicting eight women at a bath in various poses and states of undress. That print inspired Degas's painting. A comparison between Degas's bather and a detail (FIG. 31-11, right) of a bather from another of Kiyonaga's prints is striking, although Degas did not closely copy any of the Japanese artist's figures. Instead, he absorbed the essence of Japanese compositional style and the distinctive angles employed in representing human figures, and he translated them into the Impressionist mode.

The decorative quality of Japanese images also appealed to the artists associated with the Arts and Crafts movement in England. Artists such as William Morris (FIG. 31-34) and Charles Rennie Mackintosh (FIG. 31-35) found Japanese prints attractive because those artworks intersected nicely with two fundamental Arts and Crafts principles: Art should be available to the masses, and functional objects should be artistically designed.



31-11 Left: EDGAR DEGAS, *The Tub*, 1886. Pastel, 1' 11½" × 2' 8⅜". Musée d'Orsay, Paris. Right: TORII KIYONAGA, detail of *Two Women at the Bath*, ca. 1780. Color woodblock, full print 10½" × 7½", detail 3¾" × 3½". Musée Guimet, Paris.

The Tub reveals the influence of Japanese prints, especially the distinctive angles artists such as Torii Kiyonaga used in representing figures. Degas translated his Japanese model into the Impressionist mode.

not only to organize the flat shapes of figures but also to direct the viewer's attention into the picture space. The Impressionists, acquainted with these prints as early as the 1860s, greatly admired their spatial organization, familiar and intimate themes, and flat unmodeled color areas, and drew much instruction from them.

THE TUB Although color and light were major components of the Impressionist quest to capture fleeting sensations, these artists considered other formal elements as well. Degas, for example, became a

superb master of line, so much so that his works often differ significantly from those of Monet and Renoir. Degas specialized in studies of figures in rapid and informal action, recording the quick impression of arrested motion, as is evident in *Ballet Rehearsal* (FIG. 31-10). He often employed lines to convey this sense of movement. In *The Tub* (FIG. 31-11, left), inspired by a Japanese print similar to the one illustrated here (FIG. 31-11, right), a young woman crouches in a washing tub. The artist outlined the major objects in the painting—the woman, tub, and pitchers—and covered all surfaces with linear



31-12 MARY CASSATT, *The Bath*, ca. 1892. Oil on canvas, 3' 3" × 2' 2". Art Institute of Chicago, Chicago (Robert A. Walker Fund).

Cassatt's style owed much to the compositional devices of Degas and of Japanese prints, but her subjects differed from those of most Impressionists, in part because, as a woman, she could not frequent cafés.

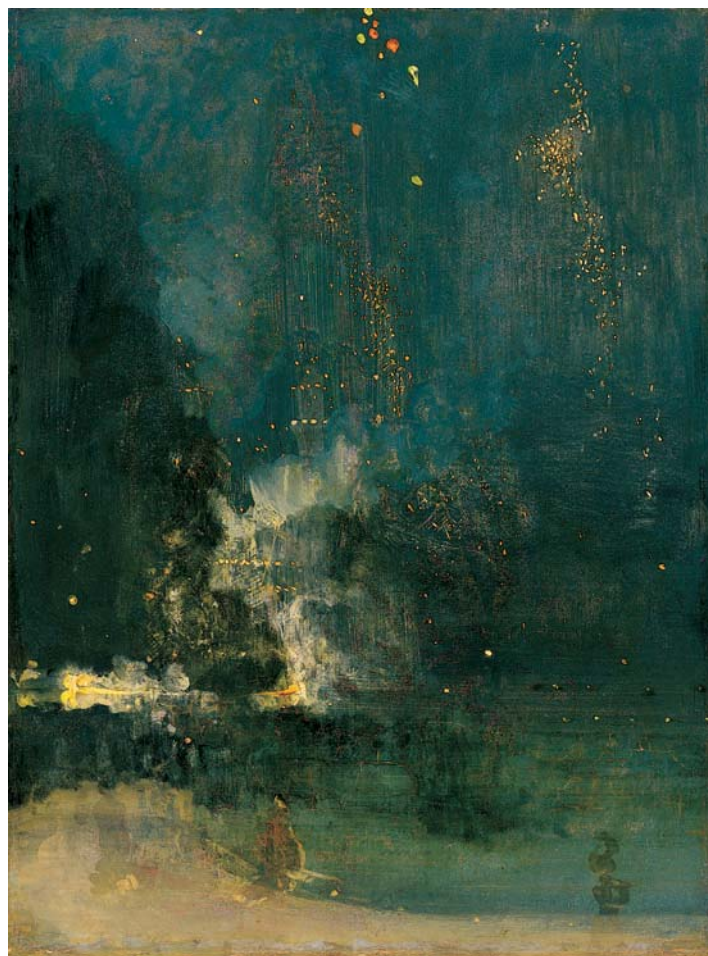
hatch marks. Degas achieved this leaner quality with *pastels*, his favorite medium. Using these dry sticks of powdered pigment, Degas drew directly on the paper, as one would with a piece of chalk, thus accounting for the linear basis of his work. Although the applied pastel is subject to smudging, the colors tend to retain their autonomy, so they appear fresh and bright.

The Tub also reveals how Degas's work, like that of the other Impressionists, continued the modernist exploration of the premises of painting by acknowledging the artwork's surface. Although the viewer clearly perceives the woman as a depiction of a three-dimensional form in space, the tabletop or shelf on the right of the image appears so severely tilted that it seems to parallel the picture plane. The two pitchers on the table complicate this visual conflict between the table's flatness and the illusion of the bathing woman's three-dimensional volume. The limited foreshortening of the pitchers and their shared edge, in conjunction with the rest of the image, create a visual perplexity for the viewer.

MARY CASSATT In the Salon of 1874, Degas admired a painting by a young American artist, MARY CASSATT (1844–1926), the

daughter of a Philadelphia banker. Degas befriended and influenced Cassatt, who exhibited regularly with the Impressionists. She had trained as a painter before moving to Europe to study masterworks in France and Italy. As a woman, she could not easily frequent the cafés with her male artist friends, and she had the responsibility of caring for her aging parents, who had moved to Paris to join her. Because of these restrictions, Cassatt's subjects, like Morisot's (FIG. 31-7), were principally women and children, whom she presented with a combination of objectivity and genuine sentiment. Works such as *The Bath* (FIG. 31-12) show the tender relationship between a mother and child. As in Degas's *The Tub*, the visual solidity of the mother and child contrasts with the flattened patterning of the wallpaper and rug. Cassatt's style in this work owed much to the compositional devices of Degas and of Japanese prints, but the painting's design has an originality and strength all its own.

JAMES WHISTLER Another American expatriate artist in Europe was JAMES ABBOTT McNEILL WHISTLER (1834–1903), who spent time in Paris before settling finally in London. He met many of the French Impressionists, and his art is a unique combination of some of their concerns and his own. Whistler shared the Impressionists' interests in the subject of contemporary life and the sensations color produces on the eye. To these influences he added his own desire to create harmonies paralleling those achieved in music.



31-13 JAMES ABBOTT McNEILL WHISTLER, *Nocturne in Black and Gold (The Falling Rocket)*, ca. 1875. Oil on panel, 1' 11 $\frac{5}{8}$ " × 1' 6 $\frac{1}{2}$ ". Detroit Institute of Arts, Detroit (gift of Dexter M. Ferry Jr.).

In this painting, Whistler displayed an Impressionist's interest in conveying the atmospheric effects of fireworks at night, but he also emphasized the abstract arrangement of shapes and colors.

Nature contains the elements, in color and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful—as the musician gathers his notes, and forms his chords, until he brings forth from chaos glorious harmony.⁵

To underscore his artistic intentions, Whistler began calling his paintings “arrangements” or “nocturnes.” *Nocturne in Black and Gold, or The Falling Rocket* (FIG. 31-13), is a daring painting with gold flecks and splatters that represent the exploded firework punctuating the darkness of the night sky. More interested in conveying the atmospheric effects than in providing details of the scene, Whistler emphasized creating a harmonious arrangement of shapes and colors on the rectangle of his canvas, an approach that appealed to many 20th-century artists. These works angered many 19th-century viewers, however. The British critic John Ruskin (1819–1900) responded to this painting with a scathing review accusing Whistler of “flinging a pot of paint in the public’s face” with his style. In reply, Whistler sued Ruskin for libel. During the trial, Ruskin’s attorney asked Whistler about the subject of *Nocturne*:

What is your definition of a Nocturne?

It is an arrangement of line, form, and colour first; . . . Among my works are some night pieces; and I have chosen the word Nocturne because it generalizes and amplifies the whole set of them. . . . The nocturne in black and gold is a night piece and represents the fire-works at Cremorne [Gardens in London].

Not a view of Cremorne?

If it were a view of Cremorne, it would certainly bring about nothing but disappointment on the part of the beholders. It is an artistic arrangement.⁶

The court transcript notes that the spectators in the courtroom laughed at that response, but Whistler won the case. However, his victory had sadly ironic consequences for him. The judge in the case,

showing where his—and the public’s—sympathies lay, awarded the artist only one farthing (less than a penny) in damages and required him to pay all of the court costs, which ruined him financially.

POST-IMPRESSIONISM

By 1886 most critics and a large segment of the public accepted the Impressionists as serious artists. Just when their images of contemporary life no longer seemed crude and unfinished, however, some of these painters and a group of younger followers came to feel that the Impressionists were neglecting too many of the traditional elements of picture making in their attempts to capture momentary sensations of light and color on canvas. In a conversation with the influential art dealer Ambroise Vollard (1866–1939) in about 1883, Renoir commented: “I had wrung impressionism dry, and I finally came to the conclusion that I knew neither how to paint nor how to draw. In a word, impressionism was a blind alley, as far as I was concerned.”⁷ By the 1880s, some artists were more systematically examining the properties and the expressive qualities of line, pattern, form, and color. Among them were Dutch-born Vincent van Gogh and the French painter Paul Gauguin, who focused their artistic efforts on exploring the expressive capabilities of formal elements, and Georges Seurat and Paul Cézanne, also from France, who were more analytical in orientation. Because their art had its roots in Impressionist precepts and methods, but is not stylistically homogeneous, these artists and others have become known as the *Post-Impressionists*.

HENRI DE TOULOUSE-LAUTREC Closest to the Impressionists in many ways was the French artist HENRI DE TOULOUSE-LAUTREC (1864–1901), who deeply admired Degas and shared the Impressionists’ interest in capturing the sensibility of modern life. His work, however, has an added satirical edge to it and often borders on caricature. Genetic defects that stunted his growth and in part crippled him led to Toulouse-Lautrec’s self-exile from the high soci-

ety his ancient aristocratic name entitled him to enter. He became a denizen of the night world of Paris, consorting with a tawdry population of entertainers, prostitutes, and other social outcasts. He reveled in the energy of cheap music halls, cafés, and bordellos. *At the Moulin Rouge* (FIG. 31-14) reveals the influences of Degas, of the Japanese print, and of photography in the oblique and asymmetrical composition, the spatial diagonals, and the strong line patterns with added dissonant colors. But although Toulouse-Lautrec closely studied such scenes in real life and they were already familiar to viewers in the work of the earlier Impressionists, he so emphasized or exaggerated each element that



31-14 HENRI DE TOULOUSE-LAUTREC, *At the Moulin Rouge*, 1892–1895. Oil on canvas, 4' × 4' 7". Art Institute of Chicago, Chicago (Helen Birch Bartlett Memorial Collection).

The influences of Degas, Japanese prints, and photography show in this painting’s oblique composition, but the glaring lighting, masklike faces, and dissonant colors are Toulouse-Lautrec’s.

19th-Century Color Theory

In the 19th century, advances in the sciences contributed to changing theories about color and how people perceive it. Many physicists and chemists immersed themselves in studying optical reception and the behavior of the human eye in response to light of differing wavelengths. They also investigated the psychological dimension of color. These new ideas about color and its perception provided a framework within which artists such as Georges Seurat worked. Although historians do not know which publications on color Seurat himself read, he no doubt relied on aspects of these evolving theories to develop pointillism (FIG. 31-15).

Discussions of color often focus on *hue* (for example, red, yellow, and blue), but it is important to consider the other facets of color—*saturation* (the hue's brightness or dullness) and *value* (the hue's lightness or darkness). Most artists during the 19th century understood the concepts of *primary colors* (red, yellow, and blue), *secondary colors* (orange, purple, and green), and *complementary colors* (red and green, yellow and purple, blue and orange; see Introduction, page 7). Chemist Michel-Eugène Chevreul (1786–1889) extended artists' understanding of color dynamics by formulating the law of *simultaneous contrasts* of colors. Chevreul asserted that juxtaposed colors affect the eye's reception of each, making the two colors as dissimilar as possible, both in hue and in value. For example, placing light green next to dark green has the effect of making the light green look even lighter and the dark green darker. Chevreul further provided an explanation of *successive contrasts*—the phenomenon of colored afterimages. When a person looks intently at a color (green, for example) and then shifts to a white area, the fatigued eye momentarily perceives the complementary color (red).

Charles Blanc (1813–1882), who coined the term *optical mixture* to describe the visual effect of juxtaposed complementary colors, asserted that the smaller the areas of adjoining complementary colors, the greater the tendency for the eye to “mix” the colors, so that the viewer perceives a grayish or neutral tint. Seurat used this principle frequently in his paintings.

Also influential for Seurat was the work of physicist Ogden Rood (1831–1902), who published his ideas in *Modern Chromatics, with Applications to Art and Industry* in 1879. Expanding on the ideas of Chevreul and Blanc, Rood constructed an accurate and understandable diagram of contrasting colors. Further (and particularly significant to Seurat), Rood explored representing color gradation. He suggested that artists could achieve gradation by placing small dots or lines of color side by side, which he observed would blend in the eye of the beholder when viewed from a distance.

The color experiments of Seurat and other late-19th-century artists were also part of a larger discourse about human vision and how people see and understand the world. The theories of physicist Ernst Mach (1838–1916) focused on the psychological experience of sensation. He believed humans perceive their environments in isolated units of sensation that the brain then recomposes into a comprehensible world. Another scientist, Charles Henry (1859–1926), also pursued research into the psychological dimension of color—how colors affect people, and under what conditions. He went even further to explore the physiological effects of perception. Seurat's work, though characterized by a systematic and scientifically minded approach, also incorporated his concerns about the emotional tone of the images.

the tone is new. Compare, for instance, this painting's mood with the relaxed and casual atmosphere of Renoir's *Le Moulin de la Galette* (FIG. 31-8). Toulouse-Lautrec's scene is nightlife, with its glaring artificial light, brassy music, and assortment of corrupt, cruel, and masklike faces. (He included himself in the background—the tiny man with the derby accompanying the very tall man, his cousin.) Such distortions by simplification of the figures and faces anticipated Expressionism (see Chapter 35), when artists' use of formal elements—for example, brighter colors and bolder lines than ever before—increased the impact of the images on observers.

GEORGES SEURAT The themes GEORGES SEURAT (1859–1891) addressed in his paintings were also Impressionist subjects, but he depicted them in a resolutely intellectual way. He devised a disciplined and painstaking system of painting that focused on color analysis. Seurat was less concerned with the recording of immediate color sensations than he was with their careful and systematic organization into a new kind of pictorial order. He disciplined the free and fluent play of color that characterized Impressionism into a calculated arrangement based on scientific color theory (see “19th-Century Color Theory,” above). Seurat's system, known as *pointillism* or *divisionism*, involves carefully observing color and separating it into its component parts. The artist then applies these pure component colors to the canvas in tiny dots (points) or daubs. Thus, the shapes, figures, and spaces in the

image become totally comprehensible only from a distance, when the viewer's eye blends the many pigment dots.

Pointillism was on view at the eighth and last Impressionist exhibition in 1886, when Seurat showed his *A Sunday on La Grande Jatte* (FIG. 31-15). The subject of the painting is consistent with Impressionist recreational themes, and Seurat also shared the Impressionists' interest in analyzing light and color. But Seurat's rendition is strangely rigid and remote, unlike the spontaneous representations of most Impressionists. Seurat applied pointillism to produce a carefully composed and painted image. By using meticulously calculated values, the painter carved out a deep rectangular space. He played on repeated motifs both to create flat patterns and to suggest spatial depth. Reiterating the profile of the female form, the parasol, and the cylindrical forms of the figures, Seurat placed each in space to set up a rhythmic movement in depth as well as from side to side. Sunshine fills the picture, but the painter did not break the light into transient patches of color. Light, air, people, and landscape are formal elements in an abstract design in which line, color, value, and shape cohere in a precise and tightly controlled organization. Seurat's orchestration of the many forms across the monumental (almost 7-by-10-foot) canvas created a rhythmic cadence that harmonizes the entire composition.

Seurat once stated: “They see poetry in what I have done. No, I apply my method, and that is all there is to it.”⁸ Despite this claim,



31-15 GEORGES SEURAT, *A Sunday on La Grande Jatte*, 1884–1886. Oil on canvas, 6' 9" × 10'. Art Institute of Chicago, Chicago (Helen Birch Bartlett Memorial Collection, 1926).

Seurat's color system—pointillism—involved dividing colors into their component parts and applying those colors to the canvas in tiny dots. The forms become comprehensible only from a distance.

his art is much more than a scientifically based system. *La Grande Jatte* reveals Seurat's recognition of the tenuous and shifting social and class relationships at the time. La Grande Jatte (The Big Bowl) is an island in the Seine River near Asnières, one of Paris's rapidly growing industrial suburbs. Seurat's painting captures public life on a Sunday—a congregation of people from various classes, from the sleeveless worker lounging in the left foreground to the middle-class man and woman seated next to him. Most of the people wear their Sunday best, making class distinctions less obvious.

VINCENT VAN GOGH In marked contrast to Seurat, VINCENT VAN GOGH (1853–1890) explored the capabilities of colors and distorted forms to express his emotions as he confronted nature. The son of a Dutch Protestant pastor, van Gogh believed he had a religious calling and did missionary work in the coal-mining area of Belgium. Repeated professional and personal failures brought him close to despair. Only after he turned to painting did he find a way to communicate his experiences. When van Gogh died of a self-inflicted gunshot wound at age 37, he considered himself a failure as an artist. He felt himself an outcast not only from artistic circles but also from society at large. The hostile reception to his work, both from fellow artists and the general public, no doubt reinforced this

perception. He sold only one painting during his lifetime. Since his death, however, his reputation and the appreciation of his art have grown dramatically. Subsequent painters, especially the Fauves and German Expressionists (see Chapter 35), built on the use of color and the expressiveness of van Gogh's art. This kind of influence is an important factor in determining artistic significance, and it is no exaggeration to state that today van Gogh is one of the most revered artists in history.

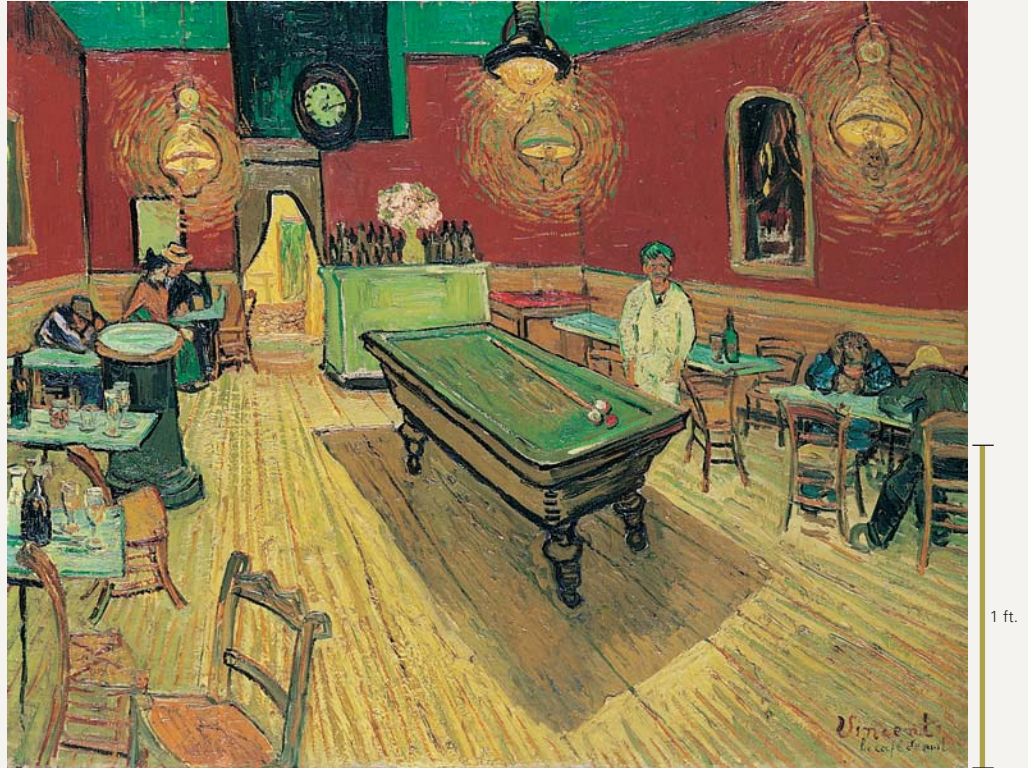
NIGHT CAFÉ After relocating to Arles in southern France in 1888, van Gogh painted *Night Café* (FIG. 31-16). Although the subject is apparently benign, van Gogh invested it with a charged energy. As he stated in a letter to his brother Theo (see "The Letters of Vincent van Gogh," page 834), he wanted the painting to convey an oppressive atmosphere—"a place where one can ruin oneself, go mad, or commit a crime."⁹ The proprietor rises like a specter from the edge of the billiard table, which the painter depicted in such a steeply tilted perspective that it threatens to slide out of the painting into the viewer's space. Van Gogh communicated the "madness" of the place by selecting vivid hues whose juxtaposition augmented their intensity. His insistence on the expressive values of color led him to develop a corresponding expressiveness in his paint application. The

The Letters of Vincent van Gogh

Throughout his life, Vincent van Gogh wrote letters to his brother Theo van Gogh (1857–1891), a Parisian art dealer, on matters both mundane and philosophical. The letters are precious documents of the vicissitudes of the painter's life and reveal his emotional anguish. In many of the letters, van Gogh also forcefully stated his views about art. In one letter, he told Theo: "In both my life and in my painting, I can very well do without God but I cannot, ill as I am, do without something which is greater than I, . . . the power to create."^{*} For van Gogh, the power to create involved the expressive use of color. "Instead of trying to reproduce exactly what I have before my eyes, I use color more arbitrarily so as to express myself forcibly."[†] Color in painting, he argued, is "not locally true from the point of view of the delusive realist, but color suggesting some emotion of an ardent temperament."[‡]

Some of van Gogh's letters contain vivid descriptions of his paintings, which are invaluable to art historians in gauging his intentions and judging his success. For example, about *Night Café* (FIG. 31-16), he wrote:

I have tried to express the terrible passions of humanity by means of red and green. The room is blood red and dark yellow with a green billiard table in the middle; there are four citron-yellow lamps with a glow of orange and green. Everywhere there is a clash and contrast of the most disparate reds and greens in the figures of little sleeping hooligans, in the empty, dreary room, in violet and blue. The blood-red and the yellow-green of the billiard table, for instance, contrast with the soft, tender Louis XV green of the counter, on which there is a pink nosegay. The white coat of



31-16 VINCENT VAN GOGH, *Night Café*, 1888. Oil on canvas, 2' 4½" × 3'. Yale University Art Gallery, New Haven (bequest of Stephen Carlton Clark).

In *Night Café*, van Gogh explored the abilities of colors and distorted forms to express emotions. The thickness, shape, and direction of his brush strokes create a tactile counterpart to the intense colors.

the landlord, awake in a corner of that furnace, turns citron-yellow, or pale luminous green.[§]

^{*} Vincent van Gogh to Theo van Gogh, September 3, 1888, in W. H. Auden, ed., *Van Gogh: A Self-Portrait. Letters Revealing His Life as a Painter* (New York: Dutton, 1963), 319.

[†] August 11, 1888. *Ibid.*, 313.

[‡] September 8, 1888. *Ibid.*, 321.

[§] September 8, 1888. *Ibid.*, 320.

thickness, shape, and direction of his brush strokes created a tactile counterpart to his intense color schemes. He often moved the brush vehemently back and forth or at right angles, giving a textilelike effect, even squeezing dots or streaks directly onto his canvas from his paint tube. This bold, almost slapdash attack enhanced the intensity of his colors.

STARRY NIGHT Similarly illustrative of van Gogh's "expressionist" method is *Starry Night* (FIG. 31-17), which the artist painted in 1889, the year before his death. At this time, van Gogh was living at Saint-Paul-de-Mausole, an asylum in Saint-Rémy, near Arles, where he had committed himself. In *Starry Night*, the artist did not represent the sky's appearance. Rather, he communicated his feelings about the electrifying vastness of the universe, filled with whirling and exploding stars and galaxies of stars, the earth and humanity huddling beneath it. The church nestled in the center of the village is perhaps van Gogh's attempt to express or reconcile his conflicted views about religion. Although the style in *Starry Night* sug-

gests a very personal vision, this work does correspond in many ways to the view available to the painter from the window of his room in Saint-Paul-de-Mausole. The existence of cypress trees and the placement of the constellations have been confirmed as matching the view van Gogh would have had during his stay in the asylum. Still, the artist translated any visible objects into his unique vision. Given van Gogh's determination to "use color . . . to express [him]self forcibly," the dark, deep blue that suffuses the entire painting cannot be overlooked. Together with the turbulent brush strokes, the color suggests a quiet but pervasive depression. Van Gogh's written observation to his brother reveals his contemplative state of mind:

Perhaps death is not the hardest thing in a painter's life. . . . [L]ooking at the stars always makes me dream, as simply as I dream over the black dots representing towns and villages on a map. Why, I ask myself, shouldn't the shining dots of the sky be as accessible as the black dots on the map of France? Just as we take the train to get to Tarascon or Rouen, we take death to reach a star.¹⁰



31-17 VINCENT VAN GOGH, *Starry Night*, 1889. Oil on canvas, 2' 5" × 3' $\frac{1}{4}$ ". Museum of Modern Art, New York (acquired through the Lillie P. Bliss Bequest).

In this late work, van Gogh painted the vast night sky filled with whirling and exploding stars, the earth huddled beneath it. The painting is an almost abstract pattern of expressive line, shape, and color.

1 ft.

PAUL GAUGUIN After painting as an amateur, PAUL GAUGUIN (1848–1903) took lessons with Pissarro and then resigned from his prosperous brokerage business in 1883 to devote his time entirely to painting. Like van Gogh, he rejected objective representation in favor of subjective expression. He also broke with the Impressionists' studies of minutely contrasted hues because he believed that color above all must be expressive and that the artist's power to determine

the colors in a painting was a central element of creativity. However, whereas van Gogh's heavy, thick brush strokes were an important component of his expressive style, Gauguin's color areas appear flatter, often visually dissolving into abstract patches or patterns.

In 1886, attracted by Brittany's unspoiled culture, its ancient Celtic folkways, and the still-medieval Catholic piety of its people, Gauguin moved to Pont-Aven. Although in the 1870s and 1880s Brit-

tany had been transformed into a profitable market economy, Gauguin still viewed the Bretons as "natural" men and women, perfectly at ease in their unspoiled peasant environment. At Pont-Aven, he painted *Vision after the Sermon*, or *Jacob Wrestling with the Angel* (FIG. 31-18), a work that decisively rejects both Realism and Impressionism. The painting shows Breton women, wearing their starched white Sunday caps and black dresses, visualizing the sermon they have just heard at church on Jacob's encounter with the Holy



1 ft.

31-18 PAUL GAUGUIN, *Vision after the Sermon, or Jacob Wrestling with the Angel*, 1888. Oil on canvas, 2' 4 $\frac{3}{4}$ " × 3' $\frac{1}{2}$ ". National Gallery of Scotland, Edinburgh.

Gauguin admired Japanese prints, stained glass, and cloisonné enamels. Their influences are evident in this painting of Breton women, in which firm outlines enclose large areas of unmodulated color.

Spirit (Gen. 32:24–30). The women pray devoutly before the apparition, as they would have before the roadside crucifix shrines that were familiar features of the Breton countryside. Gauguin departed from optical realism and composed the picture elements to focus the viewer's attention on the idea and intensify its message. The images are not what the Impressionist eye would have seen and replicated but what memory would have recalled and imagination would have modified. Thus the artist twisted the perspective and allotted the space to emphasize the innocent faith of the unquestioning women, and he shrank Jacob and the angel, wrestling in a ring enclosed by a Breton stone fence, to the size of fighting cocks. Wrestling matches were regular features at the entertainment held after high mass, so Gauguin's women are spectators at a contest that was, for them, a familiar part of their culture.

Gauguin did not unify the picture with a horizon perspective, light and shade, or a naturalistic use of color. Instead, he abstracted the scene into a pattern. Pure unmodulated color fills flat planes and shapes bounded by firm lines: white caps, black dresses, and the red field of combat. The shapes are angular, even harsh. The caps, the sharp fingers and profiles, and the hard contours suggest the austerity of peasant life and ritual. Gauguin admired Japanese prints, stained glass, and *cloisonné* metalwork (FIGS. 16-2 and 16-3). These art forms contributed to his own daring experiment to transform traditional painting and Impressionism into abstract, expressive patterns of line, shape, and pure color. His revolutionary method found its first authoritative expression in *Vision after the Sermon*.

WHERE DO WE COME FROM? After a brief period of association with van Gogh in Arles in 1888, Gauguin, in his restless search for provocative subjects and for an economical place to live, settled in Tahiti (MAP 33-1). The South Pacific island attracted Gauguin because it offered him a life far removed from materialistic Europe and an opportunity to reconnect with nature. Upon his arrival, he discovered that Tahiti, under French control since 1842, had been extensively colonized. Disappointed, Gauguin tried to maintain his vision of an untamed paradise by moving to the Tahitian countryside, where he expressed his fascination with primitive life and bril-

liant color in a series of striking decorative canvases. Gauguin often based the design, although indirectly, on native motifs, and the color owed its peculiar harmonies of lilac, pink, and lemon to the tropical flora of the island.

Despite the allure of the South Pacific, Gauguin continued to struggle with life. His health suffered, and his art had a hostile reception. In 1897, worn down by these obstacles, Gauguin decided to take his own life, but not before painting a large canvas titled *Where Do We Come From? What Are We? Where Are We Going?* (FIG. 31-19). This painting can be read as a summary of Gauguin's artistic methods and of his views on life. The scene is a tropical landscape, populated with native women and children. Despite the setting, most of the canvas surface, other than the figures, consists of broad areas of flat color, which convey a lushness and intensity.

In a letter to his friend Charles Morice, Gauguin shed light on the meaning of this painting:

Where are we going? Near to death an old woman. . . . What are we? Day to day existence. . . . Where do we come from? Source. Child. Life begins. . . . Behind a tree two sinister figures, cloaked in garments of sombre colour, introduce, near the tree of knowledge, their note of anguish caused by that very knowledge in contrast to some simple beings in a virgin nature, which might be paradise as conceived by humanity, who give themselves up to the happiness of living.¹¹

Where Do We Come From? is, therefore, a sobering, pessimistic image of the life cycle's inevitability. Gauguin's attempt to commit suicide in Tahiti was unsuccessful, but he died a few years later, in 1903, in the Marquesas Islands, his artistic genius still unrecognized.

PAUL CÉZANNE Although a lifelong admirer of Eugène Delacroix, PAUL CÉZANNE (1839–1906) allied himself early in his career with the Impressionists, especially Pissarro. He at first accepted their color theories and their faith in subjects chosen from everyday life, but his studies of the Old Masters in the Louvre persuaded him that Impressionism lacked form and structure. Cézanne declared he wanted to “make of Impressionism something solid and durable like the art of the museums.”¹²



31-19 PAUL GAUGUIN, *Where Do We Come From? What Are We? Where Are We Going?* 1897. Oil on canvas, 4' 6 $\frac{3}{4}$ " \times 12' 3". Museum of Fine Arts, Boston (Tompkins Collection).

In search of a place far removed from European materialism, Gauguin moved to Tahiti, where he used native women and tropical colors to present a pessimistic view of the inevitability of the life cycle.



31-20 PAUL CÉZANNE, *Mont Sainte-Victoire*, 1902–1904. Oil on canvas, 2' 3½" × 2' 11¼". Philadelphia Museum of Art, Philadelphia (The George W. Elkins Collection).

In his landscapes, Cézanne replaced the transitory visual effects of changing atmospheric conditions, a focus for the Impressionists, with careful analysis of the lines, planes, and colors of nature.

The basis of Cézanne's art was his unique way of studying nature in works such as *Mont Sainte-Victoire* (FIG. 31-20), one of many views he painted of this mountain near his home in Aix-en-Provence. His aim was not truth in appearance, especially not photographic truth, nor was it the "truth" of Impressionism. Rather, he sought a lasting structure behind the formless and fleeting visual information the eye absorbs. Instead of employing the Impressionists' random approach when he was face-to-face with nature, Cézanne developed a more analytical style. He sought to order the lines, planes, and colors that comprised nature. He constantly and painstakingly checked his painting against the part of the real scene—he called it the "motif"—he was studying at the moment. Cézanne wrote in March 1904 that his goal was "[to do] Poussin over entirely from nature . . . in the open air, with color and light, instead of one of those works imagined in a studio, where everything has the brown coloring of feeble daylight without reflections from the sky and sun."¹³ He sought to achieve Poussin's effects of distance, depth, structure, and solidity not by using traditional perspective and chiaroscuro but by recording the color patterns an optical analysis of nature provides.

With special care, Cézanne explored the properties of line, plane, and color and their interrelationships. He studied the effect of every kind of linear direction, the capacity of planes to create the sensation of depth, the intrinsic qualities of color, and the power of colors to modify the direction and depth of lines and planes. To create the illusion of three-dimensional form and space, Cézanne focused on carefully selecting colors. He understood that the visual properties—hue, saturation, and value—of different colors vary (see "19th-Century Color Theory," page 832). Cool colors tend to recede, whereas warm ones advance. By applying to the canvas small patches of juxtaposed colors, some advancing and some receding, Cézanne

created volume and depth in his works. On occasion, the artist depicted objects chiefly in one hue and achieved convincing solidity by modulating the intensity (or saturation). At other times, he juxtaposed contrasting colors—for example, green, yellow, and red—of like saturation (usually in the middle range rather than the highest intensity) to compose specific objects, such as fruit or bowls.

In *Mont Sainte-Victoire*, he replaced the transitory visual effects of changing atmospheric conditions, effects that occupied Monet, with a more concentrated, lengthier analysis of the colors in large lighted spaces. The main space stretches out behind and beyond the canvas plane and includes numerous small elements, such as roads, fields, houses, and the viaduct at the far right, each seen from a slightly different viewpoint. Above this shifting, receding perspective rises the largest mass of all, the mountain, with an effect—achieved by equally stressing background and foreground contours—of being simultaneously near and far away. This portrayal approximates the real experience a person has when viewing a landscape's forms piecemeal. The relative proportions of objects vary rather than being fixed by a strict one- or two-point perspective, such as that normally found in a photograph. Cézanne immobilized the shifting colors of Impressionism into an array of clearly defined planes that compose the objects and spaces in his scene. Describing his method in a letter to a fellow painter, he wrote:

[T]reat nature by the cylinder, the sphere, the cone, everything in proper perspective so that each side of an object or a plane is directed towards a central point. Lines parallel to the horizon give breadth . . . Lines perpendicular to this horizon give depth. But nature for us men is more depth than surface, whence the need of introducing into our light vibrations, represented by reds and yellows, a sufficient amount of blue to give the impression of air.¹⁴

31-21 PAUL CÉZANNE, *Basket of Apples*, ca. 1895. Oil on canvas, 2' $\frac{3}{8}$ " \times 2' 7". Art Institute of Chicago, Chicago (Helen Birch Bartlett Memorial Collection, 1926).

Cézanne's analytical approach to painting is evident in his still lifes. He captured the solidity of bottles and fruit by juxtaposing color patches, but the resulting abstract shapes are not optically realistic.

BASKET OF APPLES Still life was another good vehicle for Cézanne's experiments, as he could arrange a limited number of selected objects to provide a well-ordered point of departure. So analytical was Cézanne in preparing, observing, and painting still lifes (in contrast to the Impressionist emphasis on the concept of spontaneity) that he had to abandon using real fruit and flowers because they tended to rot. In *Basket of Apples* (FIG. 31-21), the objects have lost something of their individual character as bottles and fruit and almost become cylinders and spheres. Cézanne captured the solidity of each object by juxtaposing color patches. His interest in the study of volume and solidity is evident from the disjunctures in the painting—the table edges are discontinuous, and various objects seem to be depicted from different vantage points. In his zeal to understand three-dimensionality and to convey the placement of forms relative to the space around them, Cézanne explored his still-life arrangements from different viewpoints. This resulted in paintings that, although conceptually coherent, do not appear optically realistic. Cézanne created what might be called, paradoxically, an architecture of color.



In keeping with the modernist concern with the integrity of the painting surface, Cézanne's methods never allow the viewer to disregard the two-dimensionality of the picture plane. In this manner, Cézanne achieved a remarkable feat—presenting the viewer with two-dimensional and three-dimensional images simultaneously.

SYMBOLISM

The Impressionists and Post-Impressionists believed their emotions and sensations were important elements for interpreting nature, but the depiction of nature remained a primary focus of their efforts. By



31-22 PIERRE PUVIS DE CHAVANNES, *Sacred Grove*, 1884. Oil on canvas, 2' 11 $\frac{1}{2}$ " \times 6' 10". Art Institute of Chicago, Chicago (Potter Palmer Collection).

The Symbolists revered Puvis de Chavannes for his rejection of Realism. His statuesque figures in timeless poses inhabit a tranquil landscape, their gestures suggesting a symbolic ritual significance.

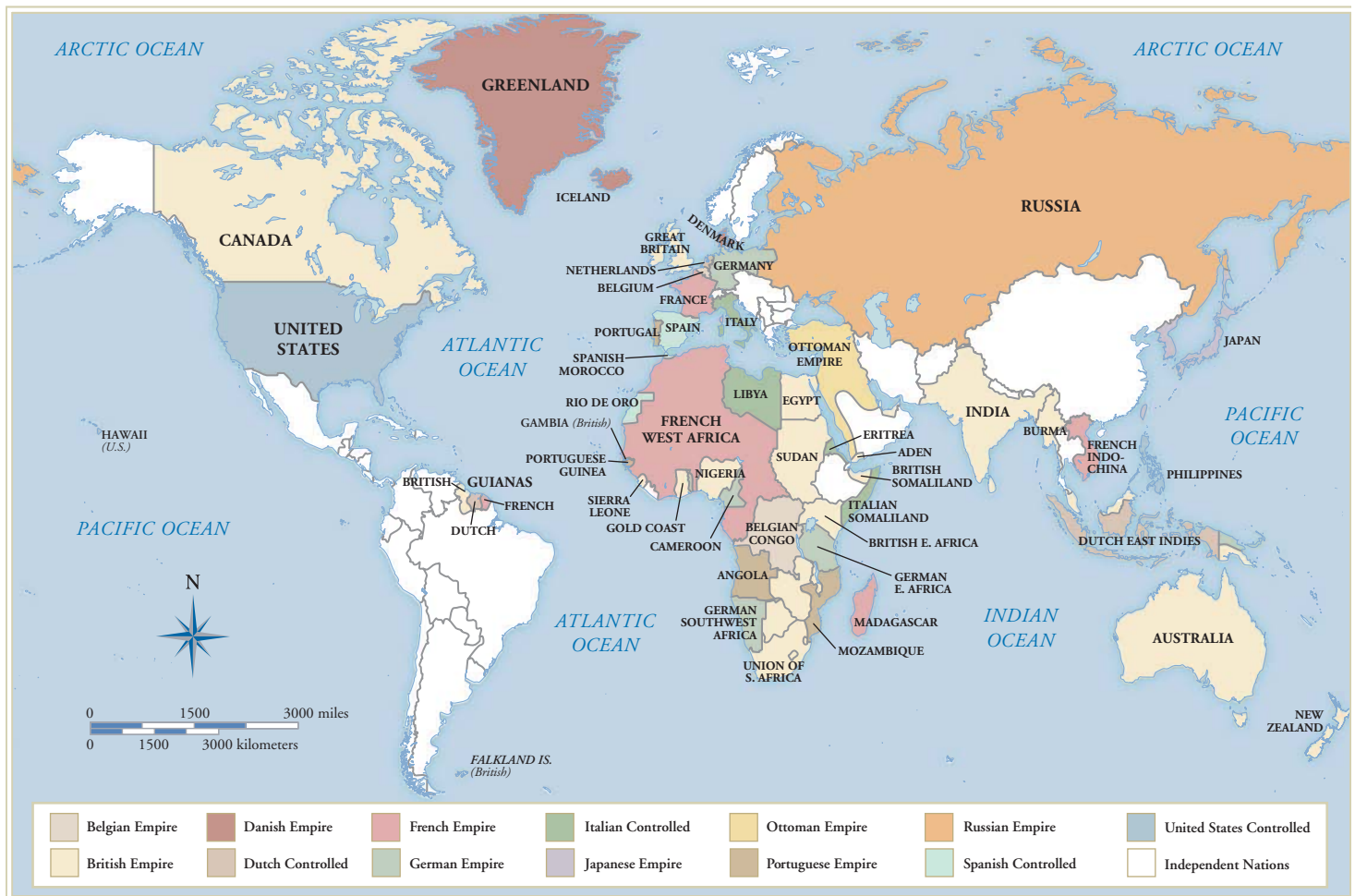
EUROPE AND AMERICA, 1900 TO 1945

The first half of the 20th century was a period of significant upheaval worldwide. Between 1900 and 1945, the major industrial powers expanded their colonial empires, fought two global wars, witnessed the rise of Communism, Fascism, and Nazism, and suffered the Great Depression. These decades were also a time of radical change in the arts when painters and sculptors challenged some of the most basic assumptions about the purpose of art and what form an artwork should take.

During the 19th century, the development of modern nation-states and advanced industrial societies in Europe and America had led to frenzied imperialist expansion. By the beginning of the 20th century (MAP 35-1), Britain, France, Germany, Belgium, Italy, Spain, and Portugal all had footholds in Africa. In Asia, Britain ruled India, the Dutch controlled Indonesia's vast archipelago, the French held power in Indochina, and the Russians ruled Central Asia and Siberia. Japan began rising as a new and formidable Pacific power that would stake its claims to empire in the 1930s. This imperialism was capitalist and expansionist, establishing colonies as raw-material sources, as manufacturing markets, and as territorial acquisitions. Early-20th-century colonialism also often had the missionary dimension of bringing the "light" of Christianity and civilization to "backward peoples" and educating "inferior races."

Nationalism and rampant imperialism also led to competition. Eventually, countries negotiated alliances to protect their individual state interests. The conflicts between the two major blocs—the Triple Alliance (Germany, Austria-Hungary, and Italy) and the Triple Entente (Russia, France, and Great Britain)—led to World War I, which began in 1914. The slaughter and devastation of the Great War lasted until 1918. Not only were more than nine million soldiers killed in battle, but the introduction of poison gas in 1915 added to the horror of humankind's inhumanity to itself. Although the United States tried to remain neutral, it finally felt compelled to enter the war in 1917. In 1919, the 27 Allied nations negotiated the official end of World War I, whose legacy was widespread misery, social disruption, and economic collapse—the ultimate effects of nationalism, imperialism, and expansionist goals.

The Russian Revolution exacerbated the global chaos when it erupted in 1917. Dissatisfaction with the regime of Tsar Nicholas II (r. 1894–1917) had led workers to stage a general strike, and the monarchy's rule ended with the tsar's abdication in March. In late 1917 the Bolsheviks wrested control of the country



MAP 35-1 Colonial empires around 1900.

from the ruling provisional government. The Bolsheviks, a faction of Russian Social Democrats led by Vladimir Lenin (1870–1924), promoted violent revolution. Once in power, Lenin nationalized the land and turned it over to the local rural soviets (councils of workers and soldiers’ deputies). After extensive civil war, the Communists, as they now called themselves, succeeded in retaining control of Russia and taking over an assortment of satellite countries in Eastern Europe. This new state took the official name the Union of Soviet Socialist Republics (USSR, or Soviet Union) in 1923.

Economic upheaval followed on the heels of war and revolution. The Great Depression of the 1930s dealt a serious blow to the stability of Western countries. Largely due to the international scope of banking and industrial capitalism, the economic depression deeply affected the United States and many European countries. By 1932 unemployment in the British workforce stood at 25 percent, and 40 percent of German workers were without jobs. Production in the United States plummeted by 50 percent.

This economic disaster, along with the failure of postwar treaties and the League of Nations to keep the peace, provided a fertile breeding ground for destabilizing forces to emerge once again. In the 1920s and 1930s, totalitarian regimes came to the fore in several European countries. Benito Mussolini (1883–1945) headed the nationalistic Fascist regime in Italy. Joseph Stalin (1879–1953) consolidated his control of the Soviet Union by 1929. Concurrently, in Germany Adolf Hitler (1889–1945) built the National Socialist German Workers Party (also known as the Nazi Party) into a mass political movement and eliminated all opposition.

These ruthless seizures of power led to the many conflicts that evolved into World War II. This catastrophic struggle erupted in 1939 when Germany invaded Poland, and Britain and France declared war on Germany. Eventually, the conflict earned its designation as a world war. While Germany and Italy fought most of Europe and the Soviet Union, Japan invaded China and occupied Indochina. After the Japanese bombing of Pearl Harbor in Hawaii in 1941, the United States declared war on Japan. Germany, in loose alliance with Japan, declared war on the United States, which joined the conflict in Europe on the side of Britain and France. Although most of the concerns of individual countries participating in World War II were territorial and nationalistic, other agendas surfaced as well. The Nazis, propelled by Hitler’s staunch anti-Semitism, sought to build a racially exclusive Aryan state. This resolve led to the horror of the Holocaust, the killing of nearly two out of every three European Jews.

World War II drew to an end in 1945, when the Allied forces defeated Germany, and the United States dropped atomic bombs on Hiroshima and Nagasaki in Japan. The shock of the war’s physical, economic, and psychological devastation immediately tempered the elation people felt at the conclusion of these global hostilities.

EUROPE, 1900 TO 1920

Like other members of society, artists deeply felt the effects of the political and economic disruptions of the early 20th century. As the old social orders collapsed and new ones, from communism to cor-

porate capitalism, took their places, artists searched for new definitions of and uses for art in a changed world.

Already in the 19th century, each successive modernist movement—Realism, Impressionism, and Post-Impressionism—had challenged artistic conventions with ever-greater intensity. This relentless challenge gave rise to the *avant-garde* (“front guard”), a term derived from 19th-century French military usage. The *avant-garde* were soldiers sent ahead of the army’s main body to reconnoiter and make occasional raids on the enemy. Politicians who deemed themselves visionary and forward-thinking subsequently adopted the term. It then migrated to the art world in the 1880s, where it referred to artists who were ahead of their time and who transgressed the limits of established art forms.

These artists were the vanguard, or trailblazers. The *avant-garde* rejected the classical, academic, and traditional, and zealously explored the premises and formal qualities of painting, sculpture, and other media. The Post-Impressionists were the first artists labeled *avant-garde*. Although the general public found *avant-garde* art incomprehensible, the principles underlying late-19th-century modernism appealed to increasing numbers of artists as the 20th century dawned. *Avant-garde* artists in all their diversity became a major force during the first half of the 20th century and beyond.

Avant-garde principles emerged forcefully in European art of the early 1900s in the general movement that art historians call *Expressionism*, a term used over the years in connection with a wide range of art. At its essence, *Expressionism* refers to art that is the result of the artist’s unique inner or personal vision and that often has an emotional dimension. This contrasts strongly with most Western art produced since the Renaissance that focused on visually describing the empirical world. The term “*Expressionism*” first gained currency after *Der Sturm*, an *avant-garde* periodical initially published in Munich, popularized it.

Fauvism

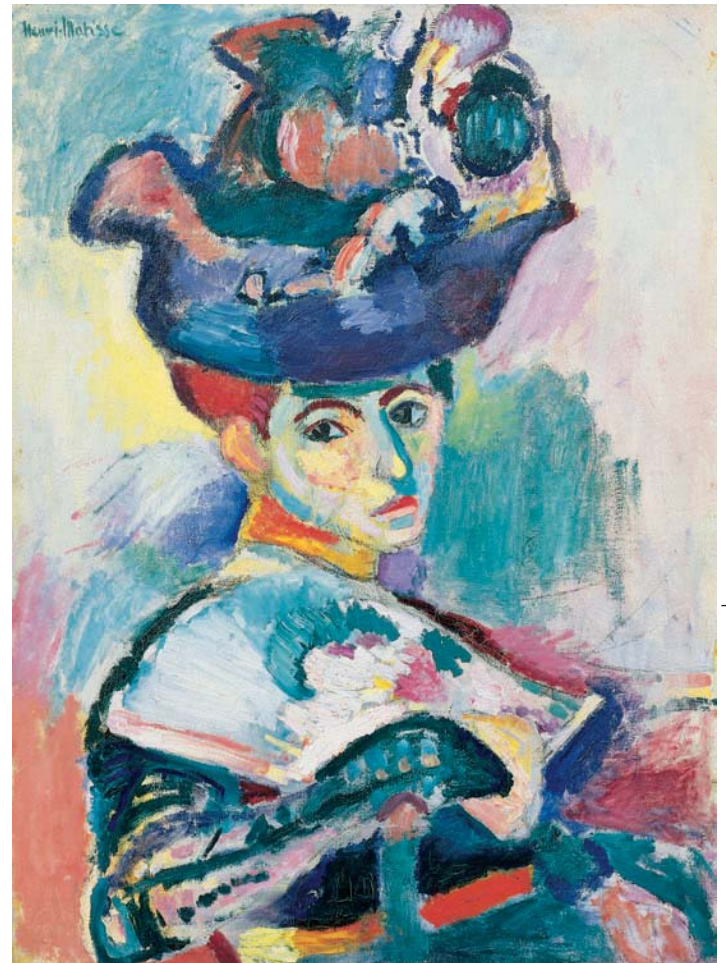
One of the first movements to tap into this pervasive desire for expression was *Fauvism*. In 1905, at the third Salon d’Automne in Paris, a group of young painters exhibited canvases so simplified in design and so shockingly bright in color that a startled critic, Louis Vauxcelles (1870–1943), described the artists as *fauves* (wild beasts). The Fauves were totally independent of the French Academy and the “official” Salon (see “Academic Salons and Independent Art Exhibitions,” Chapter 31, page 823). Driving the Fauve movement was a desire to develop an art having the directness of Impressionism but also embracing intense color juxtapositions and their emotional capabilities.

Building on the legacy of artists such as van Gogh and Gauguin (see Chapter 31), Fauve artists went even further in liberating color from its descriptive function and using it for both expressive and structural ends. They produced portraits, landscapes, still lifes, and nudes of spontaneity and verve, with rich surface textures, lively linear patterns, and, above all, bold colors. The Fauves employed startling contrasts of vermilion and emerald green and of cerulean blue and vivid orange held together by sweeping brush strokes and bold patterns. Thus, these artists explored both facets of *Expressionism*. They combined outward expression, in the form of a bold release of internal feelings through wild color and powerful, even brutal, brushwork, and inward expression, awakening the viewer’s emotions by these very devices.

The Fauve painters never officially organized, and the looseness of both personal connections and stylistic affinities caused the Fauve

movement to begin to disintegrate almost as soon as it emerged. Within five years, most of the artists had departed from a strict adherence to Fauve principles and developed their own, more personal styles. During the brief existence of the movement, however, the Fauve artists made a remarkable contribution to the direction of painting by demonstrating color’s structural, expressive, and aesthetic capabilities.

HENRI MATISSE The dominant figure of the Fauve group was HENRI MATISSE (1869–1954), who believed that color could play a primary role in conveying meaning and focused his efforts on developing this premise. In an early painting, *Woman with the Hat* (FIG. 35-2), Matisse depicted his wife Amélie in a rather conventional manner compositionally, but the seemingly arbitrary colors immediately startle the viewer, as does the sketchiness of the forms. The entire image—the woman’s face, clothes, hat, and background—consists of patches and splotches of color juxtaposed in ways that sometimes produce jarring contrasts. Matisse explained his approach: “What characterized fauvism was that we rejected imitative colors, and that with pure colors we obtained stronger reactions.”¹ For Matisse and the Fauves, therefore, color became the formal element most responsible for pictorial coherence and the primary conveyor of meaning (see “Matisse on Color,” page 912).



35-2 HENRI MATISSE, *Woman with the Hat*, 1905. Oil on canvas, 2' 7 $\frac{3}{4}$ " \times 1' 11 $\frac{1}{2}$ ". San Francisco Museum of Modern Art, San Francisco (bequest of Elise S. Haas).

Matisse portrayed his wife Amélie using patches and splotches of seemingly arbitrary colors. He and the other Fauve painters used color not to imitate nature but to produce a reaction in the viewer.

Matisse on Color

In an essay entitled “Notes of a Painter,” published in the Parisian journal *La Grande Revue* on Christmas Day, 1908, Henri Matisse responded to his critics and set forth his principles and goals as a painter. The excerpts that follow help explain what Matisse was trying to achieve in paintings such as *Harmony in Red* (FIG. 35-3).

What I am after, above all, is expression. . . . Expression, for me, does not reside in passions glowing in a human face or manifested by violent movement. The entire arrangement of my picture is expressive: the place occupied by the figures, the empty spaces around them, the proportions, everything has its share. Composition is the art of arranging in a decorative manner the diverse elements at the painter’s command to express his feelings. . . .

Both harmonies and dissonances of colour can produce agreeable effects. . . . Suppose I have to paint an interior: I have before me a cupboard; it gives me a sensation of vivid red, and I put down a red which satisfies me. A relation is established between this red and the white of the canvas. Let me put a green near the red, and make the floor yellow; and again there will be relationships between the green or yellow and the white of the canvas which will satisfy me. . . . A new combination of colours will succeed the first and render the totality

of my representation. I am forced to transpose until finally my picture may seem completely changed when, after successive modifications, the red has succeeded the green as the dominant colour.

I cannot copy nature in a servile way; I am forced to interpret nature and submit it to the spirit of the picture. From the relationship I have found in all the tones there must result a living harmony of colours, a harmony analogous to that of a musical composition. . . .

The chief function of colour should be to serve expression as well as possible. . . . My choice of colours does not rest on any scientific theory; it is based on observation, on sensitivity, on felt experiences. . . . I simply try to put down colours which render my sensation. There is an impelling proportion of tones that may lead me to change the shape of a figure or to transform my composition. Until I have achieved this proportion in all parts of the composition I strive towards it and keep on working. Then a moment comes when all the parts have found their definite relationships, and from then on it would be impossible for me to add a stroke to my picture without having to repaint it entirely.*

* Translated by Jack D. Flam, *Matisse on Art* (London: Phaidon, 1973), 32–40.



35-3 HENRI MATISSE, *Red Room (Harmony in Red)*, 1908–1909. Oil on canvas, 5' 11" × 8' 1". State Hermitage Museum, Saint Petersburg.

Matisse believed painters should choose compositions and colors that express their feelings. Here, the table and wall seem to merge because they are the same color and have identical patterning.



35-4 ANDRÉ DERAÏN, *The Dance*, 1906. Oil on canvas, 6' $\frac{7}{8}$ " \times 6' $10\frac{1}{4}$ ". Fridart Foundation, London.

Derain worked closely with Matisse, but the tropical setting and the bold colors of *The Dance* also reflect Derain's study of Gauguin's paintings (FIGS. 31-18 and 31-19), as does the flattened perspective.

HARMONY IN RED The maturation of Matisse's color discoveries coalesced in his *Red Room* (*Harmony in Red*; FIG. 35-3). The subject is the interior of a comfortable, prosperous household with a maid placing fruit and wine on the table, but Matisse's canvas is radically different from traditional paintings of domestic interiors (FIG. 25-19). The Fauve painter depicted objects in simplified and schematized fashion and flattened out the forms. For example, Matisse eliminated the front edge of the table, making the table, with its identical patterning, as flat as the wall behind it. The window at the upper left could also be a painting on the wall, further flattening the space. Everywhere, the colors contrast richly and intensely. Matisse's process of overpainting reveals the importance of color for striking the right chord in the viewer. Initially, this work was predominantly green, and then he repainted it blue. Neither seemed appropriate to Matisse, and not until he repainted this work in red did he feel he had found the right color for the "harmony" he wished to compose.

ANDRÉ DERAÏN Another Fauve painter was ANDRÉ DERAÏN (1880–1954), who worked closely with Matisse. Like Matisse, Derain worked to use color to its fullest potential—to produce aesthetic and compositional coherence, to increase luminosity, and to elicit emotional responses from the viewer. *The Dance* (FIG. 35-4), in which several figures, some nude, others clothed, frolic in a lush landscape, is typical of Derain's art. The tropical setting and the bold colors reflect in part Derain's study of Paul Gauguin's paintings (FIGS. 31-18 and 31-19), as does the flattened perspective. Color delineates space, and Derain indicated light and shadow not by differences in value but by contrasts of hue. For the Fauves, as for Gauguin and van Gogh, color does not describe the local tones of objects but expresses the picture's content.

German Expressionism

The immediacy and boldness of the Fauve images appealed to many artists, including the German Expressionists. However, although color plays a prominent role in contemporaneous German painting,

the expressiveness of the German images is due as much to wrenching distortions of form, ragged outline, and agitated brush strokes. This approach resulted in savagely powerful, emotional canvases in the years leading to World War I.

ERNST LUDWIG KIRCHNER The first group of German artists to explore Expressionist ideas gathered in Dresden in 1905 under the leadership of ERNST LUDWIG KIRCHNER (1880–1938). The group members thought of themselves as paving the way for a more perfect age by bridging the old age and the new. They derived their name, *Die Brücke* (The Bridge), from this concept. Kirchner's early studies in architecture, painting, and the graphic arts had instilled in him a deep admiration for German medieval art. Like the British artists associated with the Arts and Crafts movement, such as William Morris (FIG. 31-34), members of *Die Brücke* modeled themselves on their ideas of medieval craft guilds by living together and practicing all the arts equally. Kirchner described their lofty goals in a ringing statement published in the form of a woodcut in 1913 and titled *Chronik der Brücke*:

With faith in progress and in a new generation of creators and spectators we call together all youth. As youth, we carry the future and want to create for ourselves freedom of life and of movement against the long-established older forces. Everyone who reproduces that which drives him to creation with directness and authenticity belongs to us.²

These artists protested the hypocrisy and materialistic decadence of those in power. Kirchner, in particular, focused much of his attention on the detrimental effects of industrialization, such as the alienation of individuals in cities, which he felt fostered a mechanized and impersonal society. The tensions leading to World War I further exacerbated the discomfort and anxiety evidenced in the works of *Die Brücke* artists.

GLOSSARY

à la grecque—French, “in Greek style.”

a secco—Italian, “dried.” See *fresco*.

abacus—The uppermost portion of the *capital* of a *column*, usually a thin slab.

abbess—See *abbey*.

abbey—A religious community under the direction of an abbot (for monks) or an abbess (for nuns).

abbot—See *abbey*.

abhaya—See *mudra*.

abrasion—The rubbing or grinding of stone or another material to produce a smooth finish.

Abstract Expressionism—The first major American avant-garde movement, Abstract Expressionism emerged in New York City in the 1940s. The artists produced abstract paintings that expressed their state of mind and that they hoped would strike emotional chords in viewers. The movement developed along two lines: *gestural abstraction* and *chromatic abstraction*.

acropolis—Greek, “high city.” In ancient Greece, usually the site of the city’s most important temple(s).

action painting—Also called *gestural abstraction*. The kind of *Abstract Expressionism* practiced by Jackson Pollock, in which the emphasis was on the creation process, the artist’s gesture in making art. Pollock poured liquid paint in linear webs on his canvases, which he laid out on the floor, thereby physically surrounding himself in the painting during its creation.

additive light—Natural light, or sunlight, the sum of all the wavelengths of the visible *spectrum*. See also *subtractive light*.

additive sculpture—A kind of sculpture *technique* in which materials (for example, clay) are built up or “added” to create form.

adobe—The clay used to make a kind of sun-dried mud brick of the same name; a building made of such brick.

aerial perspective—See *perspective*.

agora—An open square or space used for public meetings or business in ancient Greek cities.

ahu—A stone platform on which the *moai* of Easter Island stand. Ahu marked burial sites or served ceremonial purposes.

‘ahu‘ula—A Hawaiian feather cloak.

airbrush—A tool that uses compressed air to spray paint onto a surface.

aisle—The portion of a *basilica* flanking the *nave* and separated from it by a row of *columns* or *piers*.

akua’ba—“Akua’s child.” A Ghanaian image of a young girl.

ala (pl. *alae*)—A rectangular recess at the back of the *atrium* of a Roman house.

album leaf—A painting on a single sheet of paper for a collection stored in an album.

alchemy—The medieval study of seemingly magical changes, especially chemical changes.

altar frontal—A decorative panel on the front of a church altar.

altarpiece—A panel, painted or sculpted, situated above and behind an altar. See also *retable*.

alternate-support system—In church architecture, the use of alternating wall supports in the *nave*, usually *piers* and *columns* or *compound piers* of alternating form.

amalaka—In Hindu temple design, the large flat disk with ribbed edges surmounting the beehive-shaped tower.

Amazonomachy—In Greek mythology, the battle between the Greeks and Amazons.

ambo—A church *pulpit* for biblical readings.

ambulatory—A covered walkway, outdoors (as in a church *cloister*) or indoors; especially the passageway around the *apse* and the *choir* of a church. In Buddhist architecture, the passageway leading around the *stupa* in a *chaitya hall*.

amphiprostyle—A *classical* temple *plan* in which the *columns* are placed across both the front and back but not along the sides.

amphitheater—Greek, “double theater.” A Roman building type resembling two Greek theaters put together. The Roman amphitheater featured a continuous elliptical *cavea* around a central *arena*.

amphora—An ancient Greek two-handled jar used for general storage purposes, usually to hold wine or oil.

amulet—An object worn to ward off evil or to aid the wearer.

Analytic Cubism—The first phase of *Cubism*, developed jointly by Pablo Picasso and Georges Braque, in which the artists analyzed form from every possible vantage point to combine the various views into one pictorial whole.

anamorphic image—A distorted image that must be viewed by some special means (such as a mirror) to be recognized.

ancien régime—French, “old order.” The term used to describe the political, social, and religious order in France before the Revolution at the end of the 18th century.

antae—The molded projecting ends of the walls forming the *pronaos* or *opisthodomos* of an ancient Greek temple.

ante legem—Latin, “before the law.” In Christian thought, the period before Moses received the Ten Commandments. See also *sub lege*.

apadana—The great audience hall in ancient Persian palaces.

apostle—Greek, “messenger.” One of the 12 disciples of Jesus.

apotheosis—Elevated to the rank of gods, or the ascent to heaven.

apoxyomenos—Greek, “athlete scraping oil from his body.”

apse—A recess, usually semicircular, in the wall of a building, commonly found at the east end of a church.

apsidal—Rounded; *apse*-shaped.

arcade—A series of *arches* supported by *piers* or *columns*.

Arcadian (adj.)—In Renaissance and later art, depictions of an idyllic place of rural peace and simplicity. Derived from Arcadia, an ancient district of the central Peloponnesos in southern Greece.

arch—A curved structural member that spans an opening and is generally composed of wedge-shaped blocks (*voussoirs*) that transmit the downward pressure laterally. See also *thrust*.

Archaic—The artistic style of 600–480 BCE in Greece, characterized in part by the use of the

- composite view* for painted and *relief* figures and of Egyptian stances for statues.
- Archaic smile**—The smile that appears on all *Archaic* Greek statues from about 570 to 480 BCE. The smile is the Archaic sculptor's way of indicating that the person portrayed is alive.
- architrave**—The *lintel* or lowest division of the *entablature*; also called the epistyle.
- archivolt**—The continuous molding framing an *arch*. In *Romanesque* or *Gothic* architecture, one of the series of concentric bands framing the *tympandum*.
- arcuated**—*Arch*-shaped.
- arena**—In a Roman *amphitheater*, the central area where bloody *gladiatorial* combats and other boisterous events took place.
- armature**—The crossed, or diagonal, *arches* that form the skeletal framework of a *Gothic rib vault*. In sculpture, the framework for a clay form.
- arriccio**—In *fresco* painting, the first layer of rough lime plaster applied to the wall.
- Art Deco**—Descended from *Art Nouveau*, this movement of the 1920s and 1930s sought to upgrade industrial design as a “fine art” and to work new materials into decorative patterns that could be either machined or handcrafted. Characterized by streamlined, elongated, and symmetrical design.
- Art Nouveau**—French, “new art.” A late-19th- and early-20th-century art movement whose proponents tried to synthesize all the arts in an effort to create art based on natural forms that could be mass produced by technologies of the industrial age. The movement had other names in other countries: *Jugendstil* in Austria and Germany, *Modernismo* in Spain, and *Floreal* in Italy.
- asceticism**—Self-discipline and self-denial.
- ashlar masonry**—Carefully cut and regularly shaped blocks of stone used in construction, fitted together without mortar.
- assemblage**—An artwork constructed from already existing objects.
- asye usu**—Baule (Côte d'Ivoire) bush spirits.
- atlantid**—A male figure that functions as a supporting *column*. See also *caryatid*.
- atlatl**—Spear-thrower, the typical weapon of the Toltecs of ancient Mexico.
- atmospheric perspective**—See *perspective*.
- atrium**—The central reception room of a Roman house that is partly open to the sky. Also the open, *colonnaded* court in front of and attached to a Christian *basilica*.
- attic**—The uppermost story of a building, *tri-umphant arch*, or city gate.
- attribute**—(n.) The distinctive identifying aspect of a person, for example, an object held, an associated animal, or a mark on the body. (v.) To make an *attribution*.
- attribution**—Assignment of a work to a maker or makers.
- automatism**—In painting, the process of yielding oneself to instinctive motions of the hands after establishing a set of conditions (such as size of paper or medium) within which a work is to be created.
- avant-garde**—French, “advance guard” (in a platoon). Late-19th- and 20th-century artists who emphasized innovation and challenged established convention in their work. Also used as an adjective.
- avatar**—A manifestation of a deity incarnated in some visible form in which the deity performs a sacred function on earth. In Hinduism, an incarnation of a god.
- axial plan**—See *plan*.
- backstrap loom**—A simple Andean loom featuring a belt or backstrap encircling the waist of the seated weaver.
- bai**—An elaborately painted men's ceremonial house on Belau (formerly Palau) in the Caroline Islands of Micronesia.
- baldacchino**—A canopy on *columns*, frequently built over an altar. The term derives from *baldaccho*.
- baldacco**—Italian, “silk from Baghdad.” See *baldacchino*.
- baldric**—A sashlike belt worn over one shoulder and across the chest to support a sword.
- baptism**—The Christian bathing ceremony in which an infant or a convert becomes a member of the Christian community.
- baptistry**—In Christian architecture, the building used for *baptism*, usually situated next to a church. Also, the designated area or hall within a church for baptismal rites.
- bar tracery**—See *tracery*.
- baray**—One of the large reservoirs laid out around Cambodian *wats* that served as means of transportation as well as irrigation. A network of canals connected the reservoirs.
- Baroque**—The traditional blanket designation for European art from 1600 to 1750. The stylistic term *Baroque*, which describes art that features dramatic theatricality and elaborate ornamentation in contrast to the simplicity and orderly rationality of Renaissance art, is most appropriately applied to Italian art of this period. The term derives from *barroco*.
- barrel vault**—See *vault*.
- barroco**—Portuguese, “irregularly shaped pearl.” See *Baroque*.
- base**—In ancient Greek architecture, the molded projecting lowest part of *Ionian* and *Corinthian columns*. (*Doric* columns do not have bases.)
- basilica**—In Roman architecture, a public building for legal and other civic proceedings, rectangular in plan with an entrance usually on a long side. In Christian architecture, a church somewhat resembling the Roman basilica, usually entered from one end and with an *apse* at the other.
- bas-relief**—See *relief*.
- batik**—An Indonesian fabric-dyeing technique using melted wax to form patterns the dye cannot penetrate.
- battlement**—A low parapet at the top of a circuit wall in a fortification.
- Bauhaus**—A school of architecture in Germany in the 1920s under the aegis of Walter Gropius, who emphasized the unity of art, architecture, and design.
- bay**—The space between two columns, or one unit in the *nave arcade* of a church; also, the passageway in an *arcuated* gate.
- beam**—A horizontal structural member that carries the load of the superstructure of a building; a timber *lintel*.
- Beaux-Arts**—An architectural style of the late 19th and early 20th centuries in France. Based on ideas taught at the École des Beaux-Arts in Paris, the Beaux-Arts style incorporated classical principles, such as symmetry in design, and included extensive exterior ornamentation.
- belvedere**—Italian, “beautiful view.” A building or other structure with a view of a landscape or seascape.
- ben-ben**—A pyramidal stone; a fetish of the Egyptian god Re.
- benday dots**—Named after the newspaper printer Benjamin Day, the benday dot system involves the modulation of colors through the placement and size of colored dots.
- benedictional**—A Christian religious book containing bishops' blessings.
- bent-axis plan**—A *plan* that incorporates two or more angular changes of direction, characteristic of Sumerian architecture.
- bestiary**—A collection of illustrations of real and imaginary animals.
- bhakti**—In Buddhist thought, the adoration of a personalized deity (*bodhisattva*) as a means of achieving unity with it; love felt by the devotee for the deity. In Hinduism, the devout, selfless direction of all tasks and activities of life to the service of one god.
- bhumisparsha**—See *mudra*.
- bi**—In ancient China, jade disks carved as ritual objects for burial with the dead. They were often decorated with piercings that extended entirely through the object, as well as with surface carvings.
- bichrome**—Two-color.
- bieri**—The wooden *reliquary* guardian figures of the Fang in Gabon and Cameroon.
- bilateral symmetry**—Having the same forms on either side of a central axis.
- bilingual vases**—Experimental Greek vases produced for a short time in the late sixth century BCE; one side featured *black-figure* decoration, the other *red-figure*.
- Biomorphic Surrealism**—See *Surrealism*.
- bisj pole**—An elaborately carved pole constructed from the trunk of the mangrove tree. The Asmat people of southwestern New Guinea created bisj poles to indicate their intent to avenge a relative's death.
- black-figure painting**—In early Greek pottery, the silhouetting of dark figures against a light background of natural, reddish clay, with linear details *incised* through the silhouettes.
- blind arcade**—An *arcade* having no true openings, applied as decoration to a wall surface.
- block statue**—In ancient Egyptian sculpture, a cubic stone image with simplified body parts.
- bocio**—A Fon (Republic of Benin) empowerment figure.
- bodhisattva**—In Buddhist thought, a potential Buddha who chooses not to achieve enlightenment in order to help save humanity.
- Book of Hours**—A Christian religious book for private devotion containing prayers to be read at specified times of the day.
- boss**—A circular knob.
- bottega**—An artist's studio-shop.
- breakfast piece**—A *still life* that includes bread and fruit.

breviary—A Christian religious book of selected daily prayers and Psalms.

brocade—The weaving together of threads of different colors.

bucranium (pl. **bucrania**)—Latin, “bovine skull.” A common motif in classical architectural ornament.

Buddha triad—A three-figure group with a central Buddha flanked on each side by a *bodhisattva*.

buon fresco—See *fresco*.

burgher—A middle-class citizen.

burin—A pointed tool used for *engraving* or *incising*.

buttress—An exterior masonry structure that opposes the lateral *thrust* of an *arch* or a *vault*. A pier buttress is a solid mass of masonry. A flying buttress consists typically of an inclined member carried on an arch or a series of arches and a solid buttress to which it transmits lateral *thrust*.

byobu—Japanese painted folding screens.

Byzantine—The art, territory, history, and culture of the Eastern Christian Empire and its capital of Constantinople (ancient Byzantium).

caduceus—In ancient Greek mythology, a magical rod entwined with serpents, the attribute of Hermes (Roman, Mercury), the messenger of the gods.

caldarium—The hot-bath section of a Roman bathing establishment.

caliph(s)—Islamic rulers, regarded as successors of Muhammad.

calligrapher—One who practices *calligraphy*.

calligraphy—Greek, “beautiful writing.” Handwriting or penmanship, especially elegant writing as a decorative art.

calotype—From the Greek *kalos*, “beautiful.” A photographic process in which a positive image is made by shining light through a negative image onto a sheet of sensitized paper.

came—A lead strip in a *stained-glass* window that joins separate pieces of colored glass.

camera lucida—Latin, “lighted room.” A device in which a small lens projects the image of an object downward onto a sheet of paper.

camera obscura—Latin, “dark room.” An ancestor of the modern camera in which a tiny pinhole, acting as a lens, projects an image on a screen, the wall of a room, or the ground-glass wall of a box; used by artists in the 17th, 18th, and early 19th centuries as an aid in drawing from nature.

campanile—A bell tower of a church, usually, but not always, freestanding.

canon—A rule, for example, of proportion. The ancient Greeks considered beauty to be a matter of “correct” proportion and sought a canon of proportion, for the human figure and for buildings. The fifth-century BCE sculptor Polykleitos wrote the *Canon*, a treatise incorporating his formula for the perfectly proportioned statue.

canon table—A concordance, or matching, of the corresponding passages of the four *Gospels* as compiled by Eusebius of Caesarea in the fourth century.

canopic jar—In ancient Egypt, the container in which the organs of the deceased were placed for later burial with the mummy.

capital—The uppermost member of a *column*, serving as a transition from the *shaft* to the *lin-*

tel. In classical architecture, the form of the capital varies with the *order*.

Capitolium—An ancient Roman temple dedicated to the gods Jupiter, Juno, and Minerva.

capriccio—Italian, “originality.” One of several terms used in Italian *Renaissance* literature to praise the originality and talent of artists.

cardo—The north-south street in a Roman town, intersecting the *decumanus* at right angles.

Caroline minuscule—The alphabet that *Carolingian* scribes perfected, from which the modern English alphabet was developed.

Carolingian (adj.)—Pertaining to the empire of Charlemagne (Latin, “Carolus Magnus”) and his successors.

carpet page—In early medieval manuscripts, a decorative page resembling a textile.

cartoon—In painting, a full-size preliminary drawing from which a painting is made.

carving—A *technique* of sculpture in which the artist cuts away material (for example, from a stone block) in order to create a *statue* or a *relief*.

caryatid—A female figure that functions as a supporting *column*. See also *atlantid*.

cassone (pl. **cassoni**)—A carved chest, often painted or gilded, popular in Renaissance Italy for the storing of household clothing.

castellum—See *westwork*.

casting—A sculptural *technique* in which the artist pours liquid metal, plaster, clay or another material into a *mold*. When the material dries, the sculptor removes the cast piece from the mold.

castrum—A Roman military encampment.

catacombs—Subterranean networks of rock-cut galleries and chambers designed as cemeteries for the burial of the dead.

cathedra—Latin, “seat.” See *cathedral*.

cathedral—A bishop’s church. The word derives from *cathedra*, referring to the bishop’s chair.

cavea—Latin, “hollow place or cavity.” The seating area in ancient Greek and Roman theaters and *amphitheaters*.

celadon—A Chinese-Korean pottery *glaze*, fired in an oxygen-deprived kiln to a characteristic gray-green or pale blue color.

cella—The chamber at the center of an ancient temple; in a classical temple, the room (Greek, *naos*) in which the *cult statue* usually stood.

celt—In Olmec Mexico, an ax-shaped form made of polished jade; generally, a prehistoric metal or stone implement shaped like a chisel or ax head.

centaur—In ancient Greek mythology, a creature with the front or top half of a human and the back or bottom half of a horse.

centaureomachy—In ancient Greek mythology, the battle between the Greeks and *centaurs*.

central plan—See *plan*.

cestrum—A small spatula used in *encaustic* painting.

chacmool—A Mesoamerican statuary type depicting a fallen warrior on his back with a receptacle on his chest for sacrificial offerings.

chaitya hall—A South Asian rock-cut temple hall having a votive *stupa* at one end.

chakra—The Buddha’s wheel, set in motion at Sarnath.

chakravartin—In South Asia, the ideal king, the Universal Lord who ruled through goodness.

chamfer—The surface formed by cutting off a corner of a board or post; a bevel.

chancel arch—The arch separating the chancel (the *apse* or *choir*) or the *transept* from the *nave* of a basilica or church.

Chan—See *Zen*.

chantry—An endowed chapel for the chanting of the mass for the founder of the chapel.

chaplet—A metal pin used in hollow-casting to connect the *investment* with the clay core.

chapter house—The meeting hall in a *monastery*.

characters—In Chinese writing, signs that record spoken words.

chartreuse—A Carthusian *monastery*.

charun—An Etruscan death demon.

chasing—The engraving or embossing of metal.

château (pl. **châteaux**)—French, “castle.” A luxurious country residence for French royalty, developed from medieval castles.

chatra—See *yasti*.

chiaroscuro—In drawing or painting, the treatment and use of light and dark, especially the gradations of light that produce the effect of *modeling*.

chiaroscuro woodcut—A *woodcut* technique using two blocks of wood instead of one. The printmaker carves and inks one block in the usual way in order to produce a traditional black-and-white print. Then the artist cuts a second block consisting of broad highlights that can be inked in gray or color and printed over the first block’s impression.

chigi—Decorative extensions of the *rafters* at each end of the roof of a Japanese shrine.

chimera—A monster of Greek invention with the head and body of a lion and the tail of a serpent. A second head, that of a goat, grows out of one side of the body.

chisel—A tool with a straight blade at one end for cutting and shaping stone or wood.

chiton—A Greek tunic, the essential (and often only) garment of both men and women, the other being the *himation*, or mantle.

choir—The space reserved for the clergy and singers in the church, usually east of the *transept* but, in some instances, extending into the *nave*.

Christogram—The three initial letters (chi-rho-iota, or $\chi\rho\iota$) of Christ’s name in Greek, which came to serve as a monogram for Christ.

chromatic abstraction—A kind of *Abstract Expressionism* that focuses on the emotional resonance of color, as exemplified by the work of Barnett Newman and Mark Rothko.

chronology—In art history, the dating of art objects and buildings.

chryselephantine—Fashioned of gold and ivory.

circumambulation—In Buddhist worship, walking around the *stupa* in a clockwise direction, a process intended to bring the worshiper into harmony with the cosmos.

cire perdue—See *lost-wax process*.

cista (pl. **cistae**)—An Etruscan cylindrical container made of sheet bronze with cast handles and feet, often with elaborately engraved bodies, used for women’s toiletry articles.

city-state—An independent, self-governing city.

Classical—The art and culture of ancient Greece between 480 and 323 BCE. Lowercase *classical* refers more generally to Greco-Roman art and culture.

clerestory—The *fenestrated* part of a building that rises above the roofs of the other parts. The oldest known clerestories are Egyptian. In Roman *basilicas* and medieval churches, clerestories are the windows that form the *nave's* uppermost level below the timber ceiling or the *vaults*.

cloison—French, “partition.” A cell made of metal wire or a narrow metal strip soldered edge-up to a metal base to hold *enamel*, semiprecious stones, pieces of colored glass, or glass paste fired to resemble sparkling jewels.

cloisonné—A decorative metalwork technique employing *cloisons*; also, decorative brickwork in later Byzantine architecture.

cloister—A monastery courtyard, usually with covered walks or *ambulatories* along its sides.

cluster pier—See *compound pier*.

codex (pl. *codices*)—Separate pages of *vellum* or *parchment* bound together at one side; the predecessor of the modern book. The codex superseded the *rotulus*. In *Mesoamerica*, a painted and inscribed book on long sheets of bark paper or deerskin coated with fine white plaster and folded into accordion-like pleats.

coffer—A sunken panel, often ornamental, in a *vault* or a ceiling.

collage—A composition made by combining on a flat surface various materials, such as newspaper, wallpaper, printed text and illustrations, photographs, and cloth.

colonnade—A series or row of *columns*, usually spanned by *lintels*.

colonnade—A thin *column*.

colophon—An inscription, usually on the last page, giving information about a book's manufacture. In Chinese painting, written texts on attached pieces of paper or silk.

color—The value, or tonality, of a color is the degree of its lightness or darkness. The intensity, or saturation, of a color is its purity, its brightness or dullness. See also *primary colors*, *secondary colors*, and *complementary colors*.

color-field painting—A variant of *Post-Painterly Abstraction* in which artists sought to reduce painting to its physical essence by pouring diluted paint onto unprimed canvas and letting these pigments soak into the fabric, as exemplified by the work of Helen Frankenthaler and Morris Louis.

colorito—Italian, “colored” or “painted.” A term used to describe the application of paint. Characteristic of the work of 16th-century Venetian artists who emphasized the application of paint as an important element of the creative process. Central Italian artists, in contrast, largely emphasized *disegno*—the careful design preparation based on preliminary drawing.

colossal order—An architectural design in which the *columns* or *pilasters* are two or more stories tall. Also called a giant order.

column—A vertical, weight-carrying architectural member, circular in cross-section and consisting of a *base* (sometimes omitted), a *shaft*, and a *capital*.

combines—The name American artist Robert Rauschenberg gave to his *assemblages* of painted passages and sculptural elements.

complementary colors—Those pairs of colors, such as red and green, that together embrace the entire spectrum. The complement of one of the three *primary colors* is a mixture of the other two.

compline—The last prayer of the day in a *Book of Hours*.

compose—See *composition*.

Composite capital—A capital combining *Ionic* volutes and *Corinthian* acanthus leaves, first used by the ancient Romans.

composite view—A convention of representation in which part of a figure is shown in profile and another part of the same figure is shown frontally; also called twisted perspective.

composition—The way in which an artist organizes *forms* in an artwork, either by placing shapes on a flat surface or arranging forms in space.

compound pier—A *pier* with a group, or cluster, of attached *shafts*, or *responds*, especially characteristic of *Gothic* architecture.

Conceptual Art—An American avant-garde art movement of the 1960s whose premise was that the “artfulness” of art lay in the artist's idea rather than its final expression.

conceptual representation—The representation of the fundamental distinguishing properties of a person or object, not the way a figure or object appears in space and light at a specific moment. See *composite view*.

concrete—A building material invented by the Romans and consisting of various proportions of lime mortar, volcanic sand, water, and small stones.

condottiere (pl. *condottieri*)—An Italian mercenary general.

confraternity—In Late Antiquity, an association of Christian families pooling funds to purchase property for burial. In late medieval Europe, an organization founded by laypersons who dedicated themselves to strict religious observances.

congregational mosque—A city's main *mosque*, designed to accommodate the entire Muslim population for the Friday noonday prayer. Also called the great mosque or Friday mosque.

connoisseur—An expert in *attributing* artworks to one artist rather than another. More generally, an expert on artistic *style*.

Constructivism—An early-20th-century Russian art movement formulated by Naum Gabo, who built up his sculptures piece by piece in space instead of carving or *modeling* them. In this way the sculptor worked with “volume of mass” and “volume of space” as different materials.

consuls—In the Roman Republic, the two chief magistrates.

contour line—In art, a continuous line defining the outer shape of an object.

contrapposto—The disposition of the human figure in which one part is turned in opposition to another part (usually hips and legs one way, shoulders and chest another), creating a counterpositioning of the body about its central axis. Sometimes called “weight shift” because the weight of the body tends to be thrown to one

foot, creating tension on one side and relaxation on the other.

corbel—A projecting wall member used as a support for some element in the superstructure. Also, courses of stone or brick in which each course projects beyond the one beneath it. Two such walls, meeting at the topmost course, create a corbeled *arch* or corbeled *vault*.

corbeled arch—See *corbel*.

corbeled vault—A *vault* formed by the piling of stone blocks in horizontal *courses*, cantilevered inward until the two walls meet in an *arch*.

Corinthian capital—A more ornate form than *Doric* or *Ionic*; it consists of a double row of acanthus leaves from which tendrils and flowers grow, wrapped around a bell-shaped *echinus*. Although this *capital* form is often cited as the distinguishing feature of the Corinthian *order*, no such order exists, in strict terms, but only this style of capital used in the *Ionic* order.

cornice—The projecting, crowning member of the *entablature* framing the *pediment*; also, any crowning projection.

corona civica—Latin, “civic crown.” A Roman honorary wreath worn on the head.

course—In masonry construction, a horizontal row of stone blocks.

crenel—See *crenellation*.

crenellation—Alternating solid merlons and open crenels in the notched tops of walls, as in *battlements*.

crossing—The space in a *cruciform* church formed by the intersection of the *nave* and the *transept*.

cross-hatching—See *hatching*.

cross vault—See *vault*.

crossing square—The area in a church formed by the intersection (*crossing*) of a *nave* and a *transept* of equal width, often used as a standard *module* of interior proportion.

crossing tower—The tower over the *crossing* of a church.

cruciform—Cross-shaped.

Crusades—In medieval Europe, armed pilgrimages aimed at recapturing the Holy Land from the *Muslims*.

crypt—A *vaulted* space under part of a building, wholly or partly underground; in churches, normally the portion under an *apse*.

cubiculum (pl. *cubicula*)—A small cubicle or bedroom that opened onto the *atrium* of a Roman house. Also, a chamber in an Early Christian *catacomb* that served as a mortuary chapel.

Cubism—An early-20th-century art movement that rejected naturalistic depictions, preferring compositions of shapes and forms abstracted from the conventionally perceived world. See also *Analytic Cubism* and *Synthetic Cubism*.

cuerda seca—A type of polychrome tilework used in decorating Islamic buildings.

cuirass—A military leather breastplate.

cult statue—The statue of the deity that stood in the *cella* of an ancient temple.

cuneiform—Latin, “wedge-shaped.” A system of writing used in ancient Mesopotamia, in which wedge-shaped characters were produced by pressing a *stylus* into a soft clay tablet, which was then baked or otherwise allowed to harden.

cuneus (pl. **cunei**)—In ancient Greek and Roman theaters and *amphitheaters*, the wedge-shaped section of stone benches separated by stairs.

cupola—An exterior architectural feature composed of a *drum* with a shallow cap; a *dome*.

cutaway—An architectural drawing that combines an exterior view with an interior view of part of a building.

Cycladic—The prehistoric art of the Aegean Islands around Delos, excluding Crete.

Cyclopean masonry—A method of stone construction, named after the mythical *Cyclopes*, using massive, irregular blocks without mortar, characteristic of the Bronze Age fortifications of Tiryns and other *Mycenaean* sites.

Cyclops (pl. **Cyclopes**)—A mythical Greek one-eyed giant.

cylinder seal—A cylindrical piece of stone usually about an inch or so in height, decorated with an *incised* design, so that a raised pattern is left when the seal is rolled over soft clay. In the ancient Near East, documents, storage jars, and other important possessions were signed, sealed, and identified in this way. Stamp seals are an earlier, flat form of seal used for similar purposes.

Dada—An early-20th-century art movement prompted by a revulsion against the horror of World War I. Dada embraced political anarchy, the irrational, and the intuitive. A disdain for convention, often enlivened by humor or whimsy, is characteristic of the art the Dadaists produced.

Daedalic—The Greek *Orientalizing* sculptural style of the seventh century BCE named after the legendary artist Daedalus.

daguerreotype—A photograph made by an early method on a plate of chemically treated metal; developed by Louis J. M. Daguerre.

daimyo—Local lords who controlled small regions and owed obeisance to the *shogun* in the Japanese *shogunate* system.

damnatio memoriae—The Roman decree condemning those who ran afoul of the Senate. Those who suffered *damnatio memoriae* had their memorials demolished and their names erased from public inscriptions.

darshan—In Hindu worship, seeing images of the divinity and being seen by the divinity.

De Stijl—Dutch, “the style.” An early-20th-century art movement (and magazine), founded by Piet Mondrian and Theo van Doesburg, whose members promoted utopian ideals and developed a simplified geometric style.

deconstruction—An analytical strategy developed in the late 20th century according to which all cultural “constructs” (art, architecture, literature) are “texts.” People can read these texts in a variety of ways, but they cannot arrive at fixed or uniform meanings. Any interpretation can be valid, and readings differ from time to time, place to place, and person to person. For those employing this approach, deconstruction means destabilizing established meanings and interpretations while encouraging subjectivity and individual differences.

Deconstructivism—An architectural style using *deconstruction* as an analytical strategy. Deconstructivist architects attempt to disorient the

observer by disrupting the conventional categories of architecture. The haphazard presentation of volumes, masses, planes, lighting, and so forth challenges the viewer’s assumptions about form as it relates to function.

decumanus—The east-west street in a Roman town, intersecting the *cardo* at right angles.

decursio—The ritual circling of a Roman funerary pyre.

Deësis—Greek, “supplication.” An image of Christ flanked by the figures of the Virgin Mary and Saint John the Baptist, who intercede on behalf of humankind.

demos—Greek, “the people,” from which the word *democracy* is derived.

demotic—Late Egyptian writing.

denarius—The standard Roman silver coin from which the word *penny* ultimately derives.

Der Blaue Reiter—German, “the blue rider.” An early-20th-century German *Expressionist* art movement founded by Vasily Kandinsky and Franz Marc. The artists selected the whimsical name because of their mutual interest in the color blue and horses.

dharma—In Buddhism, moral law based on the Buddha’s teaching.

dharmachakra—See *mudra*.

dhyana—See *mudra*.

di sotto in sù—Italian, “from below upward.” A *perspectival* view seen from below.

diagonal rib—See *rib*.

diaphragm arch—A transverse, wall-bearing *arch* that divides a *vault* or a ceiling into compartments, providing a kind of firebreak.

dictator—In the Roman Republic, the supreme magistrate with extraordinary powers, appointed during a crisis for a specified period. Julius Caesar eventually became *dictator perpetuo*, dictator for life.

dictator perpetuo—See *dictator*.

Die Brücke—German, “the bridge.” An early-20th-century German *Expressionist* art movement under the leadership of Ernst Ludwig Kirchner. The group thought of itself as the bridge between the old age and the new.

Dilukai—A female figure with splayed legs, a common motif over the entrance to a Belau *bai*, serving as both guardian and fertility symbol.

dipteral—See *peristyle*.

diptych—A two-paneled painting or *altarpiece*; also, an ancient Roman, Early Christian, or Byzantine hinged writing tablet, often of ivory and carved on the external sides.

disegno—Italian, “drawing” and “design.” *Renaissance* artists considered drawing to be the external physical manifestation (*disegno esterno*) of an internal intellectual idea of design (*disegno interno*).

disputatio—Latin, “logical argument.” The philosophical methodology used in *Scholasticism*.

divisionism—See *pointillism*.

documentary evidence—In art history, the examination of written sources in order to determine the date of an artwork, the circumstances of its creation, or the identity of the artist(s) who made it.

doge—Duke; a ruler of the Republic of Venice, Italy.

dome—A hemispherical *vault*; theoretically, an *arch* rotated on its vertical axis. In *Mycenaean* architecture, domes are beehive-shaped.

domus—A Roman private house.

donor portrait—A portrait of the individual(s) who commissioned (donated) a religious work, for example, an *altarpiece*, as evidence of devotion.

Doric—One of the two systems (or *orders*) invented in ancient Greece for articulating the three units of the elevation of a *classical* building—the platform, the *colonnade*, and the superstructure (*entablature*). The Doric order is characterized by, among other features, *capitals* with funnel-shaped *echinuses*, *columns* without *bases*, and a *frieze* of *triglyphs* and *metopes*. See also *Ionic*.

doryphoros—Greek, “spear bearer.”

dotaku—Ancient Japanese bronze ceremonial bells, usually featuring raised decoration.

double monastery—A *monastery* for both monks and nuns.

dressed masonry—Stone blocks shaped to the exact dimensions required, with smooth faces for a perfect fit.

dromos—The passage leading to a *tholos tomb*.

drum—One of the stacked cylindrical stones that form the *shaft* of a *column*. Also, the cylindrical wall that supports a *dome*.

dry painting—See *sand painting*.

drypoint—An *engraving* in which the design, instead of being cut into the plate with a *burin*, is scratched into the surface with a hard steel “pencil.” See also *etching*, *intaglio*.

earthenware—Pottery made of clay that is fired at low temperatures and is slightly porous. Also, clay figurines and statues produced in the same manner.

earthworks—See *Environmental Art*.

eaves—The lower part of a roof that overhangs the wall.

echinus—The convex element of a *capital* directly below the *abacus*.

écorché—The representation of a nude body as if without skin.

edition—A set of impressions taken from a single print surface.

effigy mounds—Ceremonial mounds built in the shape of animals or birds by native North American peoples.

elevation—In architecture, a head-on view of an external or internal wall, showing its features and often other elements that would be visible beyond or before the wall.

emblema—The central framed figural panel of a *mosaic* floor.

embroidery—The technique of sewing threads onto a finished ground to form contrasting designs. Stem stitching employs short overlapping strands of thread to form jagged lines. Laid-and-couched work creates solid blocks of color.

empiricism—The search for knowledge based on observation and direct experience.

enamel—A decorative coating, usually colored, fused onto the surface of metal, glass, or ceramics.

encaustic—A painting *technique* in which pigment is mixed with melted wax and applied to the surface while the mixture is hot.

engaged column—A half-round *column* attached to a wall. See also *pilaster*.

engraving—The process of *incising* a design in hard material, often a metal plate (usually copper); also, the *print* or impression made from such a plate.

Enlightenment—The Western philosophy based on empirical evidence that dominated the 18th century. The Enlightenment was a new way of thinking critically about the world and about humankind, independently of religion, myth, or tradition.

ensi—A Sumerian ruler.

entablature—The part of a building above the *columns* and below the roof. The entablature has three parts: *architrave*, *frieze*, and *pediment*.

entasis—The convex profile (an apparent swelling) in the *shaft* of a *column*.

Environmental Art—An American art form that emerged in the 1960s. Often using the land itself as their material, Environmental artists construct monuments of great scale and minimal form. Permanent or impermanent, these works transform some section of the environment, calling attention both to the land itself and to the hand of the artist. Sometimes referred to as earthworks.

eravo—A ceremonial men's meetinghouse constructed by the Elema people in New Guinea.

escutcheon—An emblem bearing a coat of arms.

etching—A kind of *engraving* in which the design is *incised* in a layer of wax or varnish on a metal plate. The parts of the plate left exposed are then etched (slightly eaten away) by the acid in which the plate is immersed after incising. See also *drypoint*, *intaglio*.

Eucharist—In Christianity, the partaking of the bread and wine, which believers hold to be either Christ himself or symbolic of him.

evangelist—One of the four authors (Matthew, Mark, Luke, John) of the New Testament *Gospels*.

Events—See *Fluxus*.

exedra—Recessed area, usually semicircular.

exemplum virtutis—Latin, "example or model of virtue."

Expressionism (adj. **Expressionist**)—Twentieth-century art that is the result of the artist's unique inner or personal vision and that often has an emotional dimension. Expressionism contrasts with art focused on visually describing the empirical world.

facade—Usually, the front of a building; also, the other sides when they are emphasized architecturally.

faience—A low-fired opaque glasslike silicate.

fan vault—See *vault*.

fantasia—Italian, "imagination." One of several terms used in Italian *Renaissance* literature to praise the originality and talent of artists.

fascēs—A bundle of rods with an ax attached, representing an emblem of authority in ancient Rome.

fauces—Latin, "jaws." In a Roman house, the narrow foyer leading to the *atrium*.

Fauves—French, "wild beasts." See *Fauvism*.

Fauvism—An early-20th-century art movement led by Henri Matisse. For the Fauves, color be-

came the formal element most responsible for pictorial coherence and the primary conveyor of meaning.

Favrile—A type of leaded stained glass patented by Louis Comfort Tiffany in the late 19th century.

femmagēs—The name American artist Miriam Schapiro gave to her sewn *collages*, assembled from fabrics, quilts, buttons, sequins, lace trim, and rickrack collected at antique shows and fairs.

femme savante—French, "learned woman." The term used to describe the cultured hostesses of *Rococo* salons.

fenestrated—Having windows.

fenestration—The arrangement of the windows of a building.

fête galante—French, "amorous festival." A type of *Rococo* painting depicting the outdoor amusements of French upper-class society.

feudalism—The medieval political, social, and economic system held together by the relationship between landholding *liege lords* and the *vassals* who were granted tenure of a portion of their land and in turn swore allegiance to the liege lord.

fibula (pl. *fibulae*)—A decorative pin, usually used to fasten garments.

fin-de-siècle—French, "end of the century." A period in Western cultural history from the end of the 19th century until just before World War I, when decadence and indulgence masked anxiety about an uncertain future.

findspot—Place where an artifact was found; provenance.

finial—A crowning ornament.

First Style mural—The earliest style of Roman mural painting. Also called the Masonry Style, because the aim of the artist was to imitate, using painted stucco relief, the appearance of costly marble panels.

Flamboyant—A Late French *Gothic* style of architecture superseding the *Rayonnant* style and named for the flamelike appearance of its pointed bar *tracery*.

flashing—In making *stained-glass* windows, fusing one layer of colored glass to another to produce a greater range of colors.

fleur-de-lis—A three-petaled iris flower; the royal flower of France.

Floresale—See *Art Nouveau*.

florin—The denomination of gold coin of Renaissance Florence that became an international currency for trade.

flute or **fluting**—Vertical channeling, roughly semicircular in cross-section and used principally on *columns* and *pilasters*.

Fluxus—A group of American, European, and Japanese artists of the 1960s who created *Performance Art*. Their performances, or Events, often focused on single actions, such as turning a light on and off or watching falling snow, and were more theatrical than *Happenings*.

flying buttress—See *buttress*.

folio—A page of a manuscript or book.

fons vitae—Latin, "fountain of life." A symbolic fountain of everlasting life.

foreshortening—The use of *perspective* to represent in art the apparent visual contraction of

an object that extends back in space at an angle to the perpendicular plane of sight.

form—In art, an object's shape and structure, either in two dimensions (for example, a figure painted on a surface) or in three dimensions (such as a statue).

formal analysis—The visual analysis of artistic *form*.

formalism—Strict adherence to, or dependence on, stylized shapes and methods of composition. An emphasis on an artwork's visual elements rather than its subject.

forum—The public square of an ancient Roman city.

Fourth Style mural—In Roman mural painting, the Fourth Style marks a return to architectural illusionism, but the architectural vistas of the Fourth Style are irrational fantasies.

freedmen, freedwomen—In ancient and medieval society, men and women who had been freed from servitude, as opposed to having been born free.

freestanding sculpture—See *sculpture in the round*.

fresco—Painting on lime plaster, either dry (dry fresco, or fresco secco) or wet (true, or buon, fresco). In the latter method, the pigments are mixed with water and become chemically bound to the freshly laid lime plaster. Also, a painting executed in either method.

fresco secco—See *fresco*.

Friday mosque—See *congregational mosque*.

frieze—The part of the *entablature* between the *architrave* and the *cornice*; also, any sculptured or painted band in a building. See *register*.

frigidarium—The cold-bath section of a Roman bathing establishment.

frottage—A *technique* in which the artist rubs a crayon or another medium across a sheet of paper placed over a surface having a strong textural pattern.

fusuma—Japanese painted sliding-door panels.

Futurism—An early-20th-century Italian art movement that championed war as a cleansing agent and that celebrated the speed and dynamism of modern technology.

garbha griha—Hindi, "womb chamber." In Hindu temples, the *cella*, the holy inner sanctum often housing the god's image or symbol.

genre—A style or category of art; also, a kind of painting that realistically depicts scenes from everyday life.

Geometric—The style of Greek art during the ninth and eighth centuries BCE, characterized by abstract geometric ornament and schematic figures.

German Expressionism—An early-20th-century regional Expressionist movement.

gesso—Plaster mixed with a binding material, used as the base coat for paintings on wood panels.

gestural abstraction—Also known as *action painting*. A kind of abstract painting in which the gesture, or act of painting, is seen as the subject of art. Its most renowned proponent was Jackson Pollock. See also *Abstract Expressionism*.

giant order—See *colossal order*.

gigantomachy—In ancient Greek mythology, the battle between gods and giants.

giornata (pl. **giornate**)—Italian, “day.” The section of plaster that a *fresco* painter expects to complete in one session.

gladiator—An ancient Roman professional fighter, usually a slave, who competed in an *amphitheater*.

glaze—A vitreous coating applied to pottery to seal and decorate the surface; it may be colored, transparent, or opaque, and glossy or *matte*. In oil painting, a thin, transparent, or semitransparent layer applied over a color to alter it slightly.

glazier—A glassworker.

gold leaf—Gold beaten into tissue-paper-thin sheets that then can be applied to surfaces.

gopuras—The massive, ornamented entrance gateway towers of southern Indian temple compounds.

gorget—A neck pendant, usually made of shell.

gorgon—In ancient Greek mythology, a hideous female demon with snake hair. Medusa, the most famous gorgon, was capable of turning anyone who gazed at her into stone.

Gospels—The four New Testament books that relate the life and teachings of Jesus.

Gothic—Originally a derogatory term named after the Goths, used to describe the history, culture, and art of western Europe in the 12th to 14th centuries. Typically divided into periods designated Early (1140–1194), High (1194–1300), and Late (1300–1500).

Grand Manner portraiture—A type of 18th-century portrait painting designed to communicate a person's grace and class through certain standardized conventions, such as the large scale of the figure relative to the canvas, the controlled pose, the landscape setting, and the low horizon line.

granulation—A decorative technique in which tiny metal balls (granules) are fused to a metal surface.

graver—An *engraving* tool. See also *burin*.

great mosque—See *congregational mosque*.

Greek cross—A cross with four arms of equal length.

grisaille—A monochrome painting done mainly in neutral grays to simulate sculpture.

groin—The edge formed by the intersection of two barrel *vaults*.

groin vault—See *vault*.

ground line—In paintings and reliefs, a painted or carved baseline on which figures appear to stand.

guang—An ancient Chinese covered vessel, often in animal form, holding wine, water, grain, or meat for sacrificial rites.

guild—An association of merchants, craftspersons, or scholars in medieval and Renaissance Europe.

haboku—In Japanese art, a loose and rapidly executed painting style in which the ink seems to have been applied by flinging or splashing it onto the paper.

haiku—A 17-syllable Japanese poetic form.

halberd—A combination spear and battle-ax.

hall church—See *Hallenkirche*.

Hallenkirche—German, “hall church.” A church design favored in Germany, but also used elsewhere, in which the *aisles* rise to the same height as the *nave*.

handscroll—In Asian art, a horizontal painted scroll that is unrolled right to left, section by section, and often used to present illustrated religious texts or *landscapes*.

hanging scroll—In Asian art, a vertical scroll hung on a wall with pictures mounted or painted directly on it.

haniwa—Sculpted fired pottery cylinders, modeled in human, animal, or other forms and placed on Japanese *tumuli* of the Kofun period.

Happenings—A term coined by American artist Allan Kaprow in the 1960s to describe loosely structured performances, whose creators were trying to suggest the aesthetic and dynamic qualities of everyday life; as actions, rather than objects, Happenings incorporate the fourth dimension (time).

hard-edge painting—A variant of *Post-Painterly Abstraction* that rigidly excluded all reference to gesture and incorporated smooth knife-edge geometric forms to express the notion that painting should be reduced to its visual components.

harmika—In Buddhist architecture, a stone fence or railing that encloses an area surmounting the *dome* of a *stupa* that represents one of the Buddhist heavens; from the center arises the *yasti*.

hatching—A series of closely spaced drawn or *engraved* parallel lines. Cross-hatching employs sets of lines placed at right angles.

heiau—A Hawaiian temple.

Helladic—The prehistoric art of the Greek mainland (*Hellas* in Greek).

Hellas—The ancient name of Greece.

Hellenes (adj. **Hellenic**)—The name the ancient Greeks called themselves as the people of *Hellas*.

Hellenistic—The term given to the art and culture of the roughly three centuries between the death of Alexander the Great in 323 BCE and the death of Queen Cleopatra in 30 BCE, when Egypt became a Roman province.

henge—An arrangement of *megalithic* stones in a circle, often surrounded by a ditch.

heraldic composition—A *composition* that is symmetrical on either side of a central figure.

herm—A bust on a quadrangular *pillar*.

Hevehe—An elaborate cycle of ceremonial activities performed by the Elema people of the Papuan Gulf region of New Guinea. Also, the large, ornate masks produced for and presented during these ceremonies.

Hiberno-Saxon—An art style that flourished in the monasteries of the British Isles in the early Middle Ages. Also called Insular.

hierarchy of scale—An artistic convention in which greater size indicates greater importance.

hieroglyphic—A system of writing using symbols or pictures.

high relief—See *relief*.

Hijra—The flight of Muhammad from Mecca to Medina in 622, the year from which Islam dates its beginnings.

himation—An ancient Greek mantle worn by men and women over the *chiton* and draped in various ways.

Hippodamian plan—A city *plan* devised by Hippodamos of Miletos ca. 466 BCE, in which a strict

grid was imposed on a site, regardless of the terrain, so that all streets would meet at right angles.

hiragana—A sound-based writing system developed in Japan from Chinese characters; it came to be the primary script for Japanese court poetry.

historiated—Ornamented with representations, such as plants, animals, or human figures, that have a narrative—as distinct from a purely decorative—function.

horizon line—See *perspective*.

hôtel—French, “town house.”

hubris—Greek, “arrogant pride.”

hue—The name of a *color*. See also *primary colors*, *secondary colors*, and *complementary colors*.

humanism—In the *Renaissance*, an emphasis on education and on expanding knowledge (especially of *classical antiquity*), the exploration of individual potential and a desire to excel, and a commitment to civic responsibility and moral duty.

hydria—An ancient Greek three-handled water pitcher.

hypaethral—A building having no *pediment* or roof, open to the sky.

hypostyle hall—A hall with a roof supported by *columns*.

icon—A portrait or image; especially in Byzantine churches, a panel with a painting of sacred personages that are objects of veneration. In the visual arts, a painting, a piece of sculpture, or even a building regarded as an object of veneration.

iconoclasm—The destruction of religious or sacred images. In Byzantium, the period from 726 to 843 when there was an imperial ban on such images. The destroyers of images were known as iconoclasts. Those who opposed such a ban were known as iconophiles.

iconoclast—See *iconoclasm*.

iconography—Greek, the “writing of images.” The term refers both to the content, or subject, of an artwork and to the study of content in art. It also includes the study of the symbolic, often religious, meaning of objects, persons, or events depicted in works of art.

iconophile—See *iconoclasm*.

iconostasis—Greek, “icon stand.” In Byzantine churches, a screen or a partition, with doors and many tiers of *icons*, separating the sanctuary from the main body of the church.

ikegobo—A Benin royal shrine.

illuminated manuscript—A luxurious handmade book with painted illustrations and decorations.

illusionism (adj. **illusionistic**)—The representation of the three-dimensional world on a two-dimensional surface in a manner that creates the illusion that the person, object, or place represented is three-dimensional. See also *perspective*.

imagines—In ancient Rome, wax portraits of ancestors.

imam—In Islam, the leader of collective worship.

impasto—A layer of thickly applied pigment.

imperator—Latin, “commander in chief,” from which the word *emperor* derives.

impluvium—In a Roman house, the basin located in the *atrium* that collected rainwater.

impost block—The uppermost block of a wall or pier beneath the *springing* of an *arch*.

Impressionism—A late-19th-century art movement that sought to capture a fleeting moment, thereby conveying the illusiveness and impermanence of images and conditions.

in antis—In ancient Greek architecture, the area between the *antae*.

incise—To cut into a surface with a sharp instrument; also, a method of decoration, especially on metal and pottery.

incrustation—Wall decoration consisting of bright panels of different colors.

incubus—A demon believed in medieval times to prey, often sexually, on sleeping women.

indulgence—A religious pardon for a sin committed.

ingegno—Italian, “innate talent.” One of several terms used in Italian *Renaissance* literature to praise the originality and talent of artists.

installation—An artwork that creates an artistic environment in a room or gallery.

insula (pl. *insulae*)—In Roman architecture, a multistory apartment house, usually made of brick-faced *concrete*; also refers to an entire city block.

Insular—See *Hiberno-Saxon*.

intaglio—A graphic technique in which the design is *incised*, or scratched, on a metal plate, either manually (*engraving*, *drypoint*) or chemically (*etching*). The incised lines of the design take the ink, making this the reverse of the *woodcut* technique.

intensity—See *color*.

interaxial or **intercolumniation**—The distance between the center of the lowest *drum* of a *column* and the center of the next.

intercolumniation—See *interaxial*.

internal evidence—In art history, the examination of what an artwork represents (people, clothing, hairstyles, and so on) in order to determine its date. Also, the examination of the *style* of an artwork to identify the artist who created it.

International Style—A *style* of 14th- and 15th-century painting begun by Simone Martini, who adapted the French *Gothic* manner to Sienese art fused with influences from Northern Europe. This style appealed to the aristocracy because of its brilliant color, lavish costumes, intricate ornamentation, and themes involving splendid processions of knights and ladies. Also, a style of 20th-century architecture associated with Le Corbusier, whose elegance of design came to influence the look of modern office buildings and skyscrapers.

intonaco—In *fresco* painting, the last layer of smooth lime plaster applied to the wall; the painting layer.

invenzione—Italian, “invention.” One of several terms used in Italian *Renaissance* literature to praise the originality and talent of artists.

investment—In hollow-casting, the final clay mold applied to the exterior of the wax model.

Ionic—One of the two systems (or *orders*) invented in ancient Greece for articulating the three units of the elevation of a *classical* building: the platform, the *colonnade*, and the super-

structure (*entablature*). The Ionic order is characterized by, among other features, *volutes*, *capitals*, *columns* with *bases*, and an uninterrupted *frieze*.

iron-wire lines—In ancient Chinese painting, thin brush lines suggesting tensile strength.

ivi p’o—Hollow, cylindrical bone or ivory ornaments produced in the Marquesas Islands (Polynesia).

iwan—In Islamic architecture, a *vaulted* rectangular recess opening onto a courtyard.

jamb—In architecture, the side posts of a doorway.

Japonisme—The French fascination with all things Japanese. Japonisme emerged in the second half of the 19th century.

jataka—Tales of the past lives of the Buddha. See also *sutra*.

jomon—Japanese, “cord markings.” A type of Japanese ceramic technique characterized by ropelike markings.

Jugendstil—See *Art Nouveau*.

junzi—Chinese, “superior person” or “gentleman.” A person who is a model of Confucian behavior.

ka—In ancient Egypt, the immortal human life force.

Kaaba—Arabic, “cube.” A small cubical building in Mecca, the Islamic world’s symbolic center.

kami—Shinto deities or spirits, believed in Japan to exist in nature (mountains, waterfalls) and in charismatic people.

karesansui—Japanese dry-landscape gardening.

karma—In Vedic religions (see *Veda*), the ethical consequences of a person’s life, which determine his or her fate.

katsina—An art form of Native Americans of the Southwest, the katsina doll represents benevolent supernatural spirits (katsinas) living in mountains and water sources.

katsuogi—Wooden logs placed at right angles to the *ridgepole* of a Japanese shrine to hold the thatched roof in place.

kautaha—Women’s organizations in Tonga (Polynesia) that produce barkcloth.

keep—A fortified tower in a castle that served as a place of last refuge.

keystone—See *voussoir*.

kipu—Andean record-keeping device consisting of numerous knotted strings hanging from a main cord; the strings signified, by position and color, numbers and categories of things.

kiva—A square or circular underground structure that is the spiritual and ceremonial center of Pueblo Indian life.

kline (pl. *klinai*)—A couch or funerary bed. A type of *sarcophagus* with a reclining portrait of the deceased on its lid.

kogan—A *Shino* water jar.

kondo—Japanese, “golden hall.” The main hall for worship in a Japanese Buddhist temple complex. The kondo contained statues of the Buddha and the *bodhisattvas* to whom the temple was dedicated.

Koran—Islam’s sacred book, composed of *surahs* (chapters) divided into verses.

kore (pl. *korai*)—Greek, “young woman.” An *Archaic* Greek statue of a young woman.

koru—An unrolled spiral design used by the Maori of New Zealand in their *tattoos*.

kouros (pl. *kouroi*)—Greek, “young man.” An *Archaic* Greek statue of a young man.

krater—An ancient Greek wide-mouthed bowl for mixing wine and water.

Kufic—An early form of Arabic script, characterized by angularity, with the uprights forming almost right angles with the baseline.

kula—An exchange of white conus-shell arm ornaments and red chama-shell necklaces that takes place among the Trobriand Islanders of Papua New Guinea.

kupesi—Embroidered design tablets used by Tonga (Polynesia) women in the production of barkcloth.

labyrinth—Maze. The English word derives from the mazelike plan of the *Minoan* palace at Knossos.

lacquer—A varnishlike substance made from the sap of the Asiatic sumac tree, used to decorate wood and other organic materials. Often colored with mineral pigments, lacquer cures to great hardness and has a lustrous surface.

laid-and-couched work—See *embroidery*.

lakshana—One of the distinguishing marks of the Buddha. The lakshanas include the *urna* and *ushnisha*.

lalitasana—In Buddhist iconography, the body pose with one leg folded and the other hanging down, indicating relaxation.

lamassu—Assyrian guardian in the form of a man-headed winged bull.

lancet—In *Gothic* architecture, a tall narrow window ending in a *pointed arch*.

landscape—A picture showing natural scenery, without narrative content.

Landschaft—German, “landscape.”

lateral section—See *section*.

leading—In the manufacture of *stained-glass* windows, the joining of colored glass pieces using lead *comes*.

lectionary—A book containing passages from the *Gospels*, arranged in the sequence that they are to be read during the celebration of religious services, including the *Mass*, throughout the year.

lekythos (pl. *lekythoi*)—A flask containing perfumed oil; lekythoi were often placed in Greek graves as offerings to the deceased.

liege lord—In *feudalism*, a landowner who grants tenure of a portion of his land to a *vassal*.

line—The extension of a point along a path, made concrete in art by drawing on or chiseling into a *plane*.

linear perspective—See *perspective*.

linga—In Hindu art, the depiction of Shiva as a phallus or cosmic *pillar*.

linguist’s staff—In Africa, a staff carried by a person authorized to speak for a king or chief.

lintel—A horizontal *beam* used to span an opening.

literati—In China, talented amateur painters and scholars from the landed gentry.

lithograph—See *lithography*.

lithography—A printmaking technique in which the artist uses an oil-based crayon to draw directly on a stone plate and then wipes water onto the stone. When ink is rolled onto the

plate, it adheres only to the drawing. The print produced by this method is a lithograph.

liturgy (adj. **liturgical**)—The official ritual of public worship.

local color—An object's true color in white light.

loculi—Openings in the walls of *catacombs* to receive the dead.

loggia—A gallery with an open *arcade* or a *colonnade* on one or both sides.

lohan—A Buddhist holy person who has achieved enlightenment and *nirvana* by suppression of all desire for earthly things.

longitudinal plan—See *plan*.

longitudinal section—See *section*.

lost-wax (cire perdue) process—A bronze-casting method in which a figure is modeled in wax and covered with clay; the whole is fired, melting away the wax (French, *cire perdue*) and hardening the clay, which then becomes a mold for molten metal.

low relief—See *relief*.

lunette—A semicircular area (with the flat side down) in a wall over a door, niche, or window; also, a painting or *relief* with a semicircular frame.

lux nova—Latin, "new light." Abbot Suger's term for the light that enters a *Gothic* church through *stained-glass* windows.

machicolated gallery—A gallery in a defensive tower with holes in the floor to allow stones or hot liquids to be dumped on enemies below.

madrasa—An Islamic theological college adjoining and often containing a *mosque*.

maebyeong—A Korean vase similar to the Chinese *meiping*.

magus (pl. **magi**)—One of the three wise men from the East who presented gifts to the infant Jesus.

ma-hevehe—Mythical Oceanic water spirits. The Elema people of New Guinea believed these spirits visited their villages.

malanggan—Festivals held in honor of the deceased in New Ireland (Papua New Guinea). Also, the carvings and objects produced for these festivals.

mana—In Polynesia, spiritual power.

mandala—Sanskrit term for the sacred diagram of the universe; Japanese, *mandara*.

mandapa—*Pillared* hall of a Hindu temple.

mandara—See *mandala*.

mandorla—An almond-shaped *nimbus* surrounding the figure of Christ or other sacred figure. In Buddhist Japan, a lotus-petal-shaped *nimbus*.

maniera—Italian, "style" or "manner." See *Mannerism*.

maniera greca—Italian, "Greek manner." The Italo-Byzantine painting style of the 13th century.

Mannerism—A style of later *Renaissance* art that emphasized "artifice," often involving contrived imagery not derived directly from nature. Such artworks showed a self-conscious stylization involving complexity, caprice, fantasy, and polish. Mannerist architecture tended to flout the classical rules of order, stability, and symmetry, sometimes to the point of parody.

manor—In *feudalism*, the estate of a *liege lord*.

mantra—Sanskrit term for the ritual words or syllables recited in *Shingon* Buddhism.

manulua—Triangular patterns based on the form of two birds, common in Tongan *tapa* designs.

maqsura—In some *mosques*, a screened area in front of the *mihrab* reserved for a ruler.

Mara—A spirit in Northern European mythology that was thought to torment and suffocate sleepers.

martyr—A person who chooses to die rather than deny his or her religious belief. See also *saint*.

martyrium—A shrine to a Christian martyr *saint*.

Masonry Style—See *First Style mural*.

mass—The bulk, density, and weight of matter in *space*.

Mass—The Catholic and Orthodox ritual in which believers understand that Christ's redeeming sacrifice on the cross is repeated when the priest consecrates the bread and wine in the *Eucharist*.

mastaba—Arabic, "bench." An ancient Egyptian rectangular brick or stone structure with sloping sides erected over a subterranean tomb chamber connected with the outside by a shaft.

matins—The dawn prayer in a *Book of Hours*.

matte—In painting, pottery, and photography, a dull finish.

maulstick—A stick used to steady the hand while painting.

mausoleum—A monumental tomb. The name derives from the mid-fourth-century BCE tomb of Mausolos at Halikarnassos, one of the Seven Wonders of the ancient world.

mbari—A ceremonial Igbo (Nigeria) house built about every 50 years in honor of the earth goddess Ala.

mbulu ngulu—The wood-and-metal *reliquary* guardian figures of the Kota of Gabon.

meander—An ornament, usually in bands but also covering broad surfaces, consisting of interlocking geometric motifs. An ornamental pattern of contiguous straight lines joined usually at right angles.

medium (pl. **media**)—The material (for example, marble, bronze, clay, *fresco*) in which an artist works; also, in painting, the vehicle (usually liquid) that carries the pigment.

megalith (adj. **megalithic**)—Greek, "great stone." A large, roughly hewn stone used in the construction of monumental prehistoric structures.

megaron—The large reception hall and throne room in a *Mycenaean* palace, fronted by an open, two-columned porch.

meiping—A Chinese vase of a high-shouldered shape; the *sgrafitto technique* was used in decorating such vases.

memento mori—Latin, "reminder of death." In painting, a reminder of human mortality, usually represented by a skull.

mendicants—In medieval Europe, friars belonging to the Franciscan and Dominican orders, who renounced all worldly goods, lived by contributions of laypersons (the word *mendicant* means "beggar"), and devoted themselves to preaching, teaching, and doing good works.

menorah—In antiquity, the Jewish sacred seven-branched candelabrum.

merlon—See *crenellation*.

Mesoamerica—The region that comprises Mexico, Guatemala, Belize, Honduras, and the Pacific coast of El Salvador.

Mesolithic—The "middle" Stone Age, between the *Paleolithic* and the *Neolithic* ages.

Messiah—The savior of the Jews prophesied in the Old Testament. Christians believe that Jesus of Nazareth was the Messiah.

metamatics—The name Swiss artist Jean Tinguely gave to the motor-driven devices he constructed to produce instant abstract paintings.

metope—The square panel between the *triglyphs* in a *Doric frieze*, often sculpted in *relief*.

mihrab—A semicircular niche set into the *qibla* wall of a *mosque*.

minaret—A distinctive feature of *mosque* architecture, a tower from which the faithful are called to worship.

minbar—In a *mosque*, the *pulpit* on which the *imam* stands.

mingei—A type of modern Japanese folk pottery.

miniatures—Small individual Indian paintings intended to be held in the hand and viewed by one or two individuals at one time.

Minimalism—A predominantly sculptural American trend of the 1960s characterized by works featuring a severe reduction of form, often to single, homogeneous units.

Minoan—The prehistoric art of Crete, named after the legendary King Minos of Knossos.

Minotaur—The mythical beast, half man and half bull, that inhabited the *labyrinth* of the *Minoan* palace at Knossos.

mithuna—In South Asian art, a male-female couple embracing or engaged in sexual intercourse.

moai—Large, blocky figural stone sculptures found on Rapa Nui (Easter Island) in Polynesia.

mobile—A kind of sculpture, invented by Alexander Calder, combining nonobjective organic forms and motion in balanced structures hanging from rods, wires, and colored, organically shaped plates.

modeling—The shaping or fashioning of three-dimensional forms in a soft material, such as clay; also, the gradations of light and shade reflected from the surfaces of matter in space, or the illusion of such gradations produced by alterations of value in a drawing, painting, or print.

modernism—A movement in Western art that developed in the second half of the 19th century and sought to capture the images and sensibilities of the age. Modernist art goes beyond simply dealing with the present and involves the artist's critical examination of the premises of art itself.

Modernismo—See *Art Nouveau*.

modernist formalism—See *formalism*.

module (adj. **modular**)—A basic unit of which the dimensions of the major parts of a work are multiples. The principle is used in sculpture and other art forms, but it is most often employed in architecture, where the module may be the dimensions of an important part of a building, such as the diameter of a *column*.

moko—The form of tattooing practiced by the Maori of New Zealand.

moksha—See *nirvana*.

mold—A hollow form for *casting*.

molding—In architecture, a continuous, narrow surface (projecting or recessed, plain or ornamented) designed to break up a surface, to accent, or to decorate.

- monastery**—A group of buildings in which monks live together, set apart from the secular community of a town.
- monastic**—Relating to life in a *monastery*.
- monastic order**—An organization of monks living according to the same rules, for example, the Benedictine, Franciscan, and Dominican orders.
- monochrome** (adj. **monochromatic**)—One color.
- monolith** (adj. **monolithic**)—A stone *column shaft* that is all in one piece (not composed of *drums*); a large, single block or piece of stone used in *megalithic* structures. Also, a colossal statue carved from a single piece of stone.
- monotheism**—The worship of one all-powerful god.
- moralized Bible**—A heavily illustrated Bible, each page pairing paintings of Old and New Testament episodes with explanations of their moral significance.
- mortise-and-tenon system**—See *tenon*.
- mortuary temple**—In Egyptian architecture, a temple erected for the worship of a deceased *pharaoh*.
- mosaic**—Patterns or pictures made by embedding small pieces (*tesserae*) of stone or glass in cement on surfaces such as walls and floors; also, the technique of making such works.
- mosaic tilework**—An Islamic decorative technique in which large ceramic panels are fired, cut into smaller pieces, and set in plaster.
- moschophoros**—Greek, “calf bearer.”
- mosque**—The Islamic building for collective worship. From the Arabic word *masjid*, meaning a “place for bowing down.”
- Mozarabic**—Referring to the Christian culture of northern Spain during the time Islamic *caliphs* ruled southern Spain.
- mudra**—In Buddhist and Hindu iconography, a stylized and symbolic hand gesture. The *dhyana* (meditation) *mudra* consists of the right hand over the left, palms upward, in the lap. In the *bhumisparsha* (earth-touching) *mudra*, the right hand reaches down to the ground, calling the earth to witness the Buddha’s enlightenment. The *dharmachakra* (Wheel of the Law, or teaching) *mudra* is a two-handed gesture with right thumb and index finger forming a circle. The *abhaya* (do not fear) *mudra*, with the right hand up, palm outward, is a gesture of protection or blessing.
- Mughal**—“Descended from the Mongols.” The Muslim rulers of India, 1526–1857.
- Muhaqqaq**—A cursive style of Islamic *calligraphy*.
- mullion**—A vertical member that divides a window or that separates one window from another.
- mummification**—A technique used by ancient Egyptians to preserve human bodies so that they may serve as the eternal home of the immortal *ka*.
- muqarnas**—Stucco decorations of Islamic buildings in which stalactite-like forms break a structure’s solidity.
- mural**—A wall painting.
- Muslim**—A believer in Islam.
- Mycenaean**—The prehistoric art of the Late *Helladic* period in Greece, named after the citadel of Mycenae.
- mystery play**—A dramatic enactment of the holy mysteries of the Christian faith performed at church portals and in city squares.
- mystic marriage**—A spiritual marriage of a woman with Christ.
- Nabis**—Hebrew, “prophet.” A group of *Symbolist* painters influenced by Paul Gauguin.
- naos**—See *cella*.
- narthex**—A porch or vestibule of a church, generally *colonnaded* or *arcaded* and preceding the *nave*.
- natatio**—The swimming pool in a Roman bathing establishment.
- naturalism**—The style of painted or sculptured representation based on close observation of the natural world that was at the core of the *classical* tradition.
- Naturalistic Surrealism**—See *Surrealism*.
- nave**—The central area of an ancient Roman *basilica* or of a church, demarcated from *aisles* by *piers* or *columns*.
- nave arcade**—In *basilica* architecture, the series of *arches* supported by *piers* or *columns* separating the *nave* from the *aisles*.
- nduen fobara**—A Kalabari Ijaw (Nigeria) ancestral screen in honor of a deceased chief of a trading house.
- necropolis**—Greek, “city of the dead.” A large burial area or cemetery.
- nemes**—In ancient Egypt, the linen headdress worn by the *pharaoh*, with the *uraeus* cobra of kingship on the front.
- Neoclassicism**—A style of art and architecture that emerged in the late 18th century as part of a general revival of interest in *classical* cultures. Neoclassical artists adopted themes and styles from ancient Greece and Rome.
- Neo-Expressionism**—An art movement that emerged in the 1970s and that reflects artists’ interest in the expressive capability of art, seen earlier in *German Expressionism* and *Abstract Expressionism*.
- Neo-Gothic**—The revival of the *Gothic* style in architecture, especially in the 19th century.
- Neolithic**—The “new” Stone Age.
- Neoplasticism**—The Dutch artist Piet Mondrian’s theory of “pure plastic art,” an ideal balance between the universal and the individual using an abstract formal vocabulary.
- Neue Sachlichkeit**—German, “new objectivity.” An art movement that grew directly out of the World War I experiences of a group of German artists who sought to show the horrors of the war and its effects.
- ngatu**—Decorated *tapa* made by women in Tonga.
- niello**—A black metallic alloy.
- nihonga**—A 19th-century Japanese painting style that incorporated some Western techniques in Japanese-style painting, as opposed to *yoga* (Western painting).
- nimbus**—A halo or aureole appearing around the head of a holy figure to signify divinity.
- nirvana**—In Buddhism and Hinduism, a blissful state brought about by absorption of the individual soul or consciousness into the supreme spirit. Also called *moksha*.
- nishiki-e**—Japanese, “brocade pictures.” Japanese polychrome *woodcut prints* valued for their sumptuous colors.
- nkisi n’kondi**—A power figure carved by the Kongo people of the Democratic Republic of Congo. Such images embodied spirits believed to heal and give life or to be capable of inflicting harm or death.
- Nun**—In ancient Egypt, the primeval waters from which the creator god emerged.
- nymphs**—In *classical* mythology, female divinities of springs, caves, and woods.
- oba**—An African sacred king.
- oculus** (pl. *oculi*)—Latin, “eye.” The round central opening of a *dome*. Also, a small round window in a *Gothic cathedral*.
- odalisque**—A woman in a Turkish harem.
- ogee arch**—An *arch* composed of two double-curving lines meeting at a point.
- ogive** (adj. **ogival**)—The diagonal *rib* of a *Gothic vault*; a pointed, or Gothic, *arch*.
- oil painting**—A painting technique using oil-based pigments that rose to prominence in Northern Europe in the 15th century and is now the standard medium for painting on canvas.
- Olympiad**—The four-year period defined by the staging of the Olympic Games in ancient Greece.
- oni**—An African ruler.
- opere francigeno**—See *opus francigenum*.
- opisthodomos**—In ancient Greek architecture, a porch at the rear of a temple, set against the blank back wall of the *cella*.
- optical mixture**—The visual effect of juxtaposed *complementary colors*.
- opus francigenum**—Latin, “French work.” Architecture in the style of *Gothic France*; *opere francigeno* (adj.), “in the French manner.”
- opus modernum**—Latin, “modern work.” The late medieval term for *Gothic* art and architecture. Also called *opus francigenum*.
- orant**—In Early Christian art, a figure with both arms raised in the ancient gesture of prayer.
- oratory**—The church of a Christian *monastery*.
- orbiculum**—A disklike opening.
- orchestra**—Greek, “dancing place.” In ancient Greek theaters, the circular piece of earth with a hard and level surface on which the performance took place.
- order**—In *classical* architecture, a style represented by a characteristic design of the *columns* and *entablature*. See also *superimposed orders*.
- Orientalizing**—The early phase of *Archaic* Greek art (seventh century BCE), so named because of the adoption of forms and motifs from the ancient Near East and Egypt. See also *Daedalic*.
- Orphism**—A form of *Cubism* developed by the French painter Robert Delaunay in which color plays an important role.
- orrery**—A mechanical model of the solar system demonstrating how the planets revolve around the sun.
- orthogonal**—A line imagined to be behind and perpendicular to the picture plane; the orthogonals in a painting appear to recede toward a vanishing point on the horizon.
- orthogonal plan**—The imposition of a strict grid *plan* on a site, regardless of the terrain, so that all streets meet at right angles. See also *Hippodamian plan*.
- Ottoman** (adj.)—Pertaining to the empire of Otto I and his successors.

overglaze—In *porcelain* decoration, the technique of applying mineral colors over the *glaze* after the work has been fired. The overglaze colors, or *enamels*, fuse to the glazed surface in a second firing at a much lower temperature than the main firing. See also *underglaze*.

oxidizing—The first phase of the ancient Greek ceramic firing process, which turned both the pot and the clay *slip* red. During the second (reducing) phase, the oxygen supply into the kiln was shut off, and both pot and slip turned black. In the final (reoxidizing) phase, the pot's coarser material reabsorbed oxygen and became red again, whereas the smoother slip did not and remained black.

pagoda—An East Asian tower, usually associated with a Buddhist temple, having a multiplicity of winged *eaves*; thought to be derived from the Indian *stupa*.

palaestra—An ancient Greek and Roman exercise area, usually framed by a *colonnade*. In Greece, the palaestra was an independent building; in Rome, palastras were also frequently incorporated into a bathing complex.

Paleolithic—The “old” Stone Age, during which humankind produced the first sculptures and paintings.

palette—A thin board with a thumb hole at one end on which an artist lays and mixes *colors*; any surface so used. Also, the colors or kinds of colors characteristically used by an artist. In ancient Egypt, a slate slab used for preparing makeup.

palette knife—A flat tool used to scrape paint off the *palette*. Artists sometimes also use the palette knife in place of a brush to apply paint directly to the canvas.

Pantokrator—Greek, “ruler of all.” Christ as ruler and judge of heaven and earth.

papier collé—French, “stuck paper.” See *collage*.

papyrus—A plant native to Egypt and adjacent lands used to make paperlike writing material; also, the material or any writing on it.

parallel hatching—See *hatching*.

parapet—A low, protective wall along the edge of a balcony, roof, or bastion.

parchment—Lambskin prepared as a surface for painting or writing.

parekklesion—The side chapel in a Byzantine church.

parinirvana—Image of the reclining Buddha, a position often interpreted as representing his death.

parthenos—Greek, “virgin.” The epithet of Athena, the virgin goddess.

passage grave—A prehistoric tomb with a long stone corridor leading to a burial chamber covered by a great *tumulus*.

pastel—A powdery paste of pigment and gum used for making crayons; also, the pastel crayons themselves.

paten—A large shallow bowl or plate for the bread used in the *Eucharist*.

patrician—A Roman freeborn landowner.

patron—The person or entity that pays an artist to produce individual artworks or employs an artist on a continuing basis.

pebble mosaic—A *mosaic* made of irregularly shaped stones of various colors.

pectoral—An ornament worn on the chest.

pediment—In *classical* architecture, the triangular space (gable) at the end of a building, formed by the ends of the sloping roof above the *colonnade*; also, an ornamental feature having this shape.

pendant—The large hanging terminal element of a *Gothic* fan *vault*.

pendentive—A concave, triangular section of a hemisphere, four of which provide the transition from a square area to the circular base of a covering *dome*. Although pendentives appear to be hanging (pendant) from the dome, they in fact support it.

Pentateuch—The first five books of the Old Testament.

peplos—A simple, long belted garment of wool worn by women in ancient Greece.

Performance Art—An American avant-garde art trend of the 1960s that made time an integral element of art. It produced works in which movements, gestures, and sounds of persons communicating with an audience replace physical objects. Documentary photographs are generally the only evidence remaining after these events. See also *Happenings*.

period style—See *style*.

peripteral—See *peristyle*.

peristyle—In *classical* architecture, a *colonnade* all around the *cella* and its porch(es). A peripteral colonnade consists of a single row of *columns* on all sides; a dipteral colonnade has a double row all around.

Perpendicular—A Late English *Gothic* style of architecture distinguished by the pronounced verticality of its decorative details.

personal style—See *style*.

personification—An abstract idea represented in bodily form.

perspective (adj. **perspectival**)—A method of presenting an illusion of the three-dimensional world on a two-dimensional surface. In linear perspective, the most common type, all parallel lines or surface edges converge on one, two, or three vanishing points located with reference to the eye level of the viewer (the horizon line of the picture), and associated objects are rendered smaller the farther from the viewer they are intended to seem. Atmospheric, or aerial, perspective creates the illusion of distance by the greater diminution of color intensity, the shift in color toward an almost neutral blue, and the blurring of contours as the intended distance between eye and object increases.

pfemba—A Yombe (Democratic Republic of Congo) mother-and-child group.

pharaoh (adj. **pharaonic**)—An ancient Egyptian king.

philosophe—French, “thinker, philosopher.” The term applied to French intellectuals of the Enlightenment.

photomontage—A composition made by pasting together pictures or parts of pictures, especially photographs. See also *collage*.

Photorealism—See *Superrealism*.

physical evidence—In art history, the examination of the materials used to produce an artwork in order to determine its date.

piazza—Italian, “plaza.”

pictograph—A picture, usually stylized, that represents an idea; also, writing using such means; also, painting on rock. See also *hieroglyphic*.

pier—A vertical, freestanding masonry support.

Pietà—A painted or sculpted representation of the Virgin Mary mourning over the body of the dead Christ.

pilaster—A flat, rectangular, vertical member projecting from a wall of which it forms a part. It usually has a *base* and a *capital* and is often *fluted*.

pillar—Usually a weight-carrying member, such as a *pier* or a *column*; sometimes an isolated, freestanding structure used for commemorative purposes.

pinakothek—Greek, “picture gallery.” An ancient Greek building for the display of paintings on wood panels.

pinnacle—In *Gothic* churches, a sharply pointed ornament capping the *piers* or flying *buttresses*; also used on church *facades*.

Pittura Metafisica—Italian, “metaphysical painting.” An early-20th-century Italian art movement led by Giorgio de Chirico, whose work conveys an eerie mood and visionary quality.

pixels—Shortened form of “picture elements.” The tiny boxes that make up digital images displayed on a computer monitor.

plan—The horizontal arrangement of the parts of a building or of the buildings and streets of a city or town, or a drawing or diagram showing such an arrangement. In an axial plan, the parts of a building are organized longitudinally, or along a given axis; in a central plan, the parts of the structure are of equal or almost equal dimensions around the center.

plane—A flat surface.

plate tracery—See *tracery*.

Plateresque—A style of Spanish architecture characterized by elaborate decoration based on *Gothic*, Italian *Renaissance*, and Islamic sources; derived from the Spanish word *platero*, meaning “silversmith.”

platero—See *Plateresque*.

plebeian—The Roman social class that included small farmers, merchants, and freed slaves.

plein air—An approach to painting much popular among the *Impressionists*, in which an artist sketches outdoors to achieve a quick impression of light, air, and color. The artist then takes the sketches to the studio for reworking into more finished works of art.

poesia—A term describing “poetic” art, notably Venetian *Renaissance* painting, which emphasizes the lyrical and sensual.

pointed arch—A narrow *arch* of pointed profile, in contrast to a semicircular arch.

pointillism—A system of painting devised by the 19th-century French painter Georges Seurat. The artist separates color into its component parts and then applies the component colors to the canvas in tiny dots (points). The image becomes comprehensible only from a distance, when the viewer's eyes optically blend the pigment dots. Sometimes referred to as divisionism.

polis (pl. **poleis**)—An independent *city-state* in ancient Greece.

polyptych—An *altarpiece* composed of more than three sections.

polytheism—The belief in multiple gods.

pontifex maximus—Latin, “chief priest.” The high priest of the Roman state religion, often the emperor himself.

Pop Art—A term coined by British art critic Lawrence Alloway to refer to art, first appearing in the 1950s, that incorporated elements from consumer culture, the mass media, and popular culture, such as images from motion pictures and advertising.

porcelain—Extremely fine, hard, white ceramic. Unlike *stoneware*, porcelain is made from a fine white clay called kaolin mixed with ground petuntse, a type of feldspar. True porcelain is translucent and rings when struck.

portico—A roofed *colonnade*; also an entrance porch.

positivism—A Western philosophical model that promoted science as the mind’s highest achievement.

post-and-lintel system—A system of construction in which two posts support a *lintel*.

Post-Impressionism—The term used to describe the stylistically heterogeneous work of the group of late-19th-century painters in France, including van Gogh, Gauguin, Seurat, and Cézanne, who more systematically examined the properties and expressive qualities of line, pattern, form, and color than the Impressionists did.

postmodernism—A reaction against *modernist formalism*, seen as elitist. Far more encompassing and accepting than the more rigid confines of modernist practice, postmodernism offers something for everyone by accommodating a wide range of *styles*, subjects, and formats, from traditional easel painting to *installation* and from abstraction to *illusionistic* scenes. Postmodern art often includes irony or reveals a self-conscious awareness on the part of the artist of art-making processes or the workings of the art world.

Post-Painterly Abstraction—An American art movement that emerged in the 1960s and was characterized by a cool, detached rationality emphasizing tighter pictorial control. See also *color-field painting* and *hard-edge painting*.

pou tokomanawa—A sculpture of an ancestor that supports a *ridgepole* of a Maori (New Zealand) meetinghouse.

pouncing—The method of transferring a sketch onto paper or a wall by tracing, using thin paper or transparent gazelle skin placed on top of the sketch, pricking the contours of the design into the skin or paper with a pin, placing the skin or paper on the surface to be painted, and forcing black pigment through the holes.

poupou—A decorated wall panel in a Maori (New Zealand) meetinghouse.

Poussiniste—A member of the French Royal Academy of Painting and Sculpture during the early 18th century who followed Nicolas Poussin in insisting that *form* was the most important element of painting. See also *Rubéniste*.

powwow—A traditional Native American ceremony featuring dancing in quilled, beaded, and painted costumes.

prasada—In Hindu worship, food that becomes sacred by first being given to a god.

Precisionism—An American art movement of the 1920s and 1930s. The Precisionists concentrated on portraying man-made environments in a clear and concise manner to express the beauty of perfect and precise machine forms.

pre-Columbian (adj.)—The cultures that flourished in the Western Hemisphere before the arrival of Christopher Columbus and the beginning of European contact and conquest.

predella—The narrow ledge on which an *altarpiece* rests on an altar.

prefiguration—In Early Christian art, the depiction of Old Testament persons and events as prophetic forerunners of Christ and New Testament events.

primary colors—Red, yellow, and blue—the *colors* from which all other colors may be derived.

primitivism—The incorporation in early-20th-century Western art of stylistic elements from the artifacts of Africa, Oceania, and the native peoples of the Americas.

princeps—Latin, “first citizen.” The title Augustus and his successors as Roman emperor used to distinguish themselves from Hellenistic monarchs.

print—An artwork on paper, usually produced in multiple impressions.

Productivism—An art movement that emerged in the Soviet Union after the Russian Revolution; its members believed that artists must direct art toward creating products for the new society.

pronaos—The space, or porch, in front of the *cella*, or naos, of an ancient Greek temple.

proportion—The relationship in size of the parts of persons, buildings, or objects, often based on a *module*.

proscenium—The part of a theatrical stage in front of the curtain.

prostyle—A *classical* temple *plan* in which the *columns* are only in front of the *cella* and not on the sides or back.

provenance—Origin or source; findspot.

psalter—A book containing the Psalms.

pseudoperipteral—In Roman architecture, a pseudoperipteral temple has a series of engaged *columns* all around the sides and back of the *cella* to give the appearance of a *peripteral colonnade*.

pueblo—A communal multistoried dwelling made of stone or *adobe* brick by the Native Americans of the Southwest. Upper-case *Pueblo* refers to various groups that occupied such dwellings.

pukao—A small red scoria cylinder serving as a topknot or hat on Easter Island *moai*.

pulpit—A raised platform in a church on which a priest stands while leading the religious service.

punchwork—Tooled decorative work in *gold leaf*.

Purism—An early-20th-century art movement that embraced the “machine aesthetic” and sought purity of *form* in the clean functional lines of industrial machinery.

purlins—Horizontal *beams* in a roof structure, parallel to the *ridgepoles*, resting on the main *rafters* and giving support to the secondary rafters.

putto (pl. **putti**)—A cherubic young boy.

pylon—The wide entrance gateway of an Egyptian temple, characterized by its sloping walls.

qibla—The direction (toward Mecca) Muslims face when praying.

quadrant arch—An *arch* whose curve extends for one quarter of a circle’s circumference.

quadro riportato—A ceiling design in which painted scenes are arranged in panels that resemble framed pictures transferred to the surface of a shallow, curved *vault*.

quatrefoil—A shape or plan in which the parts assume the form of a cloverleaf.

quoins—The large, sometimes *rusticated*, usually slightly projecting stones that often form the corners of the exterior walls of masonry buildings.

radiating chapels—In medieval churches, chapels for the display of *relics* that opened directly onto the *ambulatory* and the *transept*.

radiocarbon dating—A method of measuring the decay rate of carbon isotopes in organic matter to determine the age of organic materials such as wood and fiber.

rafters—The sloping supporting timber planks that run from the *ridgepole* of a roof to its edge.

raking cornice—The *cornice* on the sloping sides of a *pediment*.

ramparts—Defensive wall circuits.

ratha—Small, freestanding Hindu temple carved from a huge boulder.

Rayonnant—The “radiant” style of *Gothic* architecture, dominant in the second half of the 13th century and associated with the French royal court of Louis IX at Paris.

Realism—A movement that emerged in mid-19th-century France. Realist artists represented the subject matter of everyday life (especially subjects that previously had been considered inappropriate for depiction) in a relatively naturalistic mode.

red-figure painting—In later Greek pottery, the silhouetting of red figures against a black background, with painted linear details; the reverse of *black-figure painting*.

reducing—See *oxidizing*.

refectory—The dining hall of a Christian *monastery*.

regional style—See *style*.

Regionalism—A 20th-century American art movement that portrayed American rural life in a clearly readable, realist style. Major Regionalists include Grant Wood and Thomas Hart Benton.

register—One of a series of superimposed bands or *friezes* in a pictorial narrative, or the particular levels on which motifs are placed.

relics—The body parts, clothing, or objects associated with a holy figure, such as the Buddha or Christ or a Christian *saint*.

relief—In sculpture, figures projecting from a background of which they are part. The degree of relief is designated high, low (*bas*), or sunken. In the last, the artist cuts the design into the surface so that the highest projecting parts of the image are no higher than the surface itself. See also *repoussé*.

relief sculpture—See *relief*.

relieving triangle—In *Mycenaean* architecture, the triangular opening above the *lintel* that serves to lighten the weight to be carried by the lintel itself.

reliquary—A container for holding *relics*.

ren—Chinese, “human-heartedness.” The quality that the ideal Confucian *junzi* possesses.

Renaissance—French, “rebirth.” The term used to describe the history, culture, and art of 14th-through 16th-century western Europe during which artists consciously revived the *classical* style.

renovatio—Latin, “renewal.” During the *Carolingian* period, Charlemagne sought to revive the culture of ancient Rome (*renovatio imperi Romani*).

reoxidizing—See *oxidizing*.

repoussé—Formed in *relief* by beating a metal plate from the back, leaving the impression on the face. The metal sheet is hammered into a hollow *mold* of wood or some other pliable material and finished with a *graver*. See also *relief*.

respond—An engaged *column*, *pilaster*, or similar element that either projects from a *compound pier* or some other supporting device or is bonded to a wall and carries one end of an *arch*.

retable—An architectural screen or wall above and behind an altar, usually containing painting, sculpture, carving, or other decorations. See also *altarpiece*.

revetment—In architecture, a wall covering or facing.

rib—A relatively slender, molded masonry *arch* that projects from a surface. In *Gothic* architecture, the ribs form the framework of the *vaulting*. A diagonal rib is one of the ribs that form the **X** of a *groin vault*. A transverse rib crosses the *nave* or *aisle* at a 90-degree angle.

rib vault—A *vault* in which the diagonal and transverse *ribs* compose a structural skeleton that partially supports the masonry *web* between them.

ridgepole—The beam running the length of a building below the peak of the gabled roof.

rocaille—See *Rococo*.

Rococo—A style, primarily of interior design, that appeared in France around 1700. Rococo interiors featured lavish decoration, including small sculptures, ornamental mirrors, easel paintings, *tapestries*, *reliefs*, wall paintings, and elegant furniture. The term Rococo derived from the French word *rocaille* (“pebble”) and referred to the small stones and shells used to decorate grotto interiors.

Romanesque—“Roman-like.” A term used to describe the history, culture, and art of medieval western Europe from ca. 1050 to ca. 1200.

Romanticism—A Western cultural phenomenon, beginning around 1750 and ending about 1850, that gave precedence to feeling and imagination over reason and thought. More narrowly, the art movement that flourished from about 1800 to 1840.

roof comb—The elaborately sculpted vertical projection surmounting a Maya temple-pyramid.

rose window—A circular *stained-glass* window.

rostrum—Speaker’s platform.

rotulus—The manuscript scroll used by Egyptians, Greeks, Etruscans, and Romans; predecessor of the *codex*.

rotunda—The circular area under a *dome*; also a domed round building.

roundel—See *tondo*.

rubbing—An impression of a relief made by placing paper over the surface and rubbing with a pencil or crayon.

Rubéniste—A member of the French Royal Academy of Painting and Sculpture during the early 18th century who followed Peter Paul Rubens in insisting that *color* was the most important element of painting. See also *Poussiniste*.

rusticate (n. **rustication**)—To give a rustic appearance by roughening the surfaces and beveling the edges of stone blocks to emphasize the joints between them. Rustication is a technique employed in ancient Roman architecture, and was also popular during the *Renaissance*, especially for stone *courses* at the ground-floor level.

sabi—Japanese; the value found in the old and weathered, suggesting the tranquility reached in old age.

sacra conversazione—Italian, “holy conversation.” A style of *altarpiece* painting popular after the middle of the 15th century, in which *saints* from different epochs are joined in a unified space and seem to be conversing either with one another or with the audience.

sacra rappresentazione (pl. **sacre rappresentazioni**)—Italian, “holy representation.” A more elaborate version of a *mystery play* performed for a lay audience by a *confraternity*.

sacramentary—A Christian religious book incorporating the prayers priests recite during *Mass*.

saint—From the Latin word *sanctus*, meaning “made holy by God.” Applied to persons who suffered and died for their Christian faith or who merited reverence for their Christian devotion while alive. In the Roman Catholic Church, a worthy deceased Catholic who is canonized by the pope.

Saint-Simonianism—An early-19th-century utopian movement that emphasized the education and enfranchisement of women.

samsara—In Hindu belief, the rebirth of the soul into a succession of lives.

samurai—Medieval Japanese warriors.

sand painting—A temporary painting *technique* using sand, varicolored powdered stones, corn pollen, and charcoal. Sand paintings, also called dry paintings, are integral parts of sacred Navajo rituals.

sarcophagus (pl. **sarcophagi**)—Latin, “consumer of flesh.” A coffin, usually of stone.

Satimbe—“Sister on the head.” A Dogon (Mali) mask representing all women.

saturation—See *color*.

satyr—A Greek mythological follower of Dionysos having a man’s upper body, a goat’s hindquarters and horns, and a horse’s ears and tail.

scarab—An Egyptian gem in the shape of a beetle.

scarification—Decorative markings on the human body made by cutting or piercing the flesh to create scars.

Scholasticism—The *Gothic* school of philosophy in which scholars applied Aristotle’s system of rational inquiry to the interpretation of religious belief.

school—A chronological and stylistic classification of works of art with a stipulation of place.

scriptorium (pl. **scriptoria**)—The writing studio of a *monastery*.

scudi—Italian, “shields.” A coin denomination in 17th-century Italy.

sculpture in the round—Freestanding figures, carved or modeled in three dimensions.

seal—In Asian painting, a stamp affixed to a painting to identify the artist, the *calligrapher*, or the owner. See also *cylinder seals*.

secco—Italian, “dry.” See also *fresco*.

Second Style mural—The style of Roman mural painting in which the aim was to dissolve the confining walls of a room and replace them with the illusion of a three-dimensional world constructed in the artist’s imagination.

secondary colors—Orange, green, and purple, obtained by mixing pairs of *primary colors* (red, yellow, blue).

section—In architecture, a diagram or representation of a part of a structure or building along an imaginary plane that passes through it vertically. Drawings showing a theoretical slice across a structure’s width are lateral sections. Those cutting through a building’s length are longitudinal sections. See also *elevation* and *cutaway*.

sedes sapientiae—Latin, “throne of wisdom.” A Romanesque sculptural type depicting the Virgin Mary with the Christ Child in her lap.

senate—Latin *senatus*, “council of elders.” The Senate was the main legislative body in Roman constitutional government.

serdab—A small concealed chamber in an Egyptian *mastaba* for the statue of the deceased.

Severe Style—The Early *Classical* style of Greek sculpture, ca. 480–450 BCE.

sexpartite vault—See *vault*.

sfumato—Italian, “smoky.” A smokelike haziness that subtly softens outlines in painting; particularly applied to the paintings of Leonardo da Vinci and Correggio.

sgrafitto—A Chinese ceramic technique in which the design is *incised* through a colored *slip*.

shaft—The tall, cylindrical part of a *column* between the *capital* and the *base*.

shakti—In Hinduism, the female power of the deity Devi (or Goddess), which animates the matter of the cosmos.

shaykh—An Islamic mystic *saint*.

sherd—A fragmentary piece of a broken ceramic vessel.

shikara—The beehive-shaped tower of a northern-style Hindu temple.

Shingon—The primary form of Buddhism in Japan through the mid-10th century. Lowercase *shingon* is the Japanese term for the words or syllables recited in Buddhist ritual.

Shino—Japanese ceramic wares produced during the late 16th and early 17th centuries in kilns in Mino.

shogun—In 12th- through 19th-century Japan, a military governor who managed the country on behalf of a figurehead emperor.

shogunate—The Japanese military government of the 12th through 19th centuries.

sibyl—A Greco-Roman mythological prophetess.

signoria—The governing body in the Republic of Florence.

silk-screen printing—An industrial printing technique that creates a sharp-edged image by pressing ink through a design on silk or a similar tightly woven porous fabric stretched tight on a frame.

silverpoint—A *stylus* made of silver, used in drawing in the 14th and 15th centuries because of the fine line it produced and the sharp point it maintained.

simultaneous contrasts—The phenomenon of juxtaposed colors affecting the eye's reception of each, as when a painter places dark green next to light green, making the former appear even darker and the latter even lighter. See also *successive contrasts*.

sinopia—A burnt-orange pigment used in *fresco* painting to transfer a *cartoon* to the *arriccio* before the artist paints the plaster.

siren—In ancient Greek mythology, a creature that was part bird and part woman.

site-specific art—Art created for a specific location. See also *Environmental Art*.

skene—Greek, “stage.” The stage of a *classical* theater.

skenographia—Greek, “scene painting”; the Greek term for *perspective* painting.

skiagraphia—Greek, “shadow painting.” The Greek term for shading, said to have been invented by Apollodoros, an Athenian painter of the fifth century BCE.

slip—A mixture of fine clay and water used in ceramic decoration.

space—In art history, both the actual area an object occupies or a building encloses, and the *illusionistic* representation of space in painting and sculpture.

spandrel—The roughly triangular space enclosed by the curves of adjacent *arches* and a horizontal member connecting their vertexes; also, the space enclosed by the curve of an *arch* and an enclosing right angle. The area between the arch proper and the framing *columns* and *entablature*.

spectrum—The range or band of visible colors in natural light.

sphinx—A mythical Egyptian beast with the body of a lion and the head of a human.

splashed-ink painting—See *haboku*.

springing—The lowest stone of an *arch*, resting on the *impost block*. In *Gothic vaulting*, the lowest stone of a diagonal or transverse *rib*.

squinch—An architectural device used as a transition from a square to a polygonal or circular base for a *dome*. It may be composed of *lintels*, *corbels*, or *arches*.

stained glass—In *Gothic* architecture, the colored glass used for windows.

stamp seal—See *cylinder seal*.

stanza (pl. *stanze*)—Italian, “room.”

statue—A three-dimensional sculpture.

stave—A wedge-shaped timber; vertically placed staves embellish the architectural features of a building.

stele (pl. *stelae*)—A carved stone slab used to mark graves or to commemorate historical events.

stem stitching—See *embroidery*.

stigmata—In Christian art, the wounds Christ received at his crucifixion that miraculously appear on the body of a *saint*.

still life—A picture depicting an arrangement of inanimate objects.

stoa—In ancient Greek architecture, an open building with a roof supported by a row of *columns* parallel to the back wall. A covered *colonnade* or *portico*.

Stoic—A philosophical school of ancient Greece, named after the *stoas* in which the philosophers met.

stoneware—Pottery fired at high temperatures to produce a stonelike hardness and density.

strategos—Greek, “general.”

stretcher bar—One of a set of wooden bars used to stretch canvas to provide a taut surface for painting.

strigil—A tool Greek athletes used to scrape oil from their bodies after exercising.

stringcourse—A raised horizontal *molding*, or band, in masonry. Its principal use is ornamental but it usually reflects interior structure.

strut—A timber plank or other structural member used as a support in a building. Also a short section of marble used to support an arm or leg in a statue.

stucco—A type of plaster used as a coating on exterior and interior walls. Also used as a sculptural medium.

stupa—A large, mound-shaped Buddhist shrine.

style—A distinctive artistic manner. Period style is the characteristic style of a specific time. Regional style is the style of a particular geographical area. Personal style is an individual artist's unique manner.

stylistic evidence—In art history, the examination of the *style* of an artwork in order to determine its date or the identity of the artist.

stylobate—The uppermost course of the platform of a *classical* Greek temple, which supports the *columns*.

stylus—A needlelike tool used in *engraving* and *incising*; also, an ancient writing instrument used to inscribe clay or wax tablets.

sub gracia—Latin, “under grace.” In Christian thought, the period after the coming of Christ.

sub lege—Latin, “under the law.” In Christian thought, the period after Moses received the Ten Commandments and before the coming of Christ. See also *sub gracia*.

subtractive light—The painter's light in art; the light reflected from pigments and objects. See also *additive light*.

subtractive sculpture—A kind of sculpture technique in which materials are taken away from the original mass; carving.

successive contrasts—The phenomenon of colored afterimages. When a person looks intently at a *color* (green, for example) and then shifts

to a white area, the fatigued eye momentarily perceives the *complementary color* (red). See also *simultaneous contrasts*.

sultan—A *Muslim* ruler.

sunken relief—See *relief*.

Sunnah—The collection of the Prophet Muhammad's moral sayings and descriptions of his deeds.

superimposed orders—*Orders* of architecture that are placed one above another in an *arcaded* or *colonnaded* building, usually in the following sequence: *Doric* (the first story), *Ionic*, and *Corinthian*. Superimposed orders are found in later Greek architecture and were used widely by Roman and *Renaissance* builders.

superimposition—In *Mesoamerican* architecture, the erection of a new structure on top of, and incorporating, an earlier structure; the nesting of a series of buildings inside each other.

Superrealism—A *school* of painting and sculpture of the 1960s and 1970s that emphasized producing artworks based on scrupulous fidelity to optical fact. The Superrealist painters were also called Photorealists because many used photographs as sources for their imagery.

Suprematism—A type of art formulated by Kazimir Malevich to convey his belief that the supreme reality in the world is pure feeling, which attaches to no object and thus calls for new, nonobjective forms in art—shapes not related to objects in the visible world.

surah—A chapter of the *Koran*, divided into verses.

Surrealism—A successor to *Dada*, Surrealism incorporated the improvisational nature of its predecessor into its exploration of the ways to express in art the world of dreams and the unconscious. Biomorphically Surrealists, such as Joan Miró, produced largely abstract compositions. Naturalistic Surrealists, notably Salvador Dalí, presented recognizable scenes transformed into a dream or nightmare image.

sutra—In Buddhism, an account of a sermon by or a dialogue involving the Buddha. A scriptural account of the Buddha. See also *jataka*.

symbol—An image that stands for another image or encapsulates an idea.

Symbolism—A late-19th-century movement based on the idea that the artist was not an imitator of nature but a creator who transformed the facts of nature into a symbol of the inner experience of that fact.

symmetria—Greek, “commensurability of parts.” Polykleitos's treatise on his *canon* of proportions incorporated the principle of symmetria.

symposium—An ancient Greek banquet attended solely by men (and female servants and prostitutes).

Synthetic Cubism—A later phase of *Cubism*, in which paintings and drawings were constructed from objects and shapes cut from paper or other materials to represent parts of a subject, in order to engage the viewer with pictorial issues, such as figuration, realism, and abstraction.

taberna—In Roman architecture, a single-room shop usually covered by a barrel *vault*.

tablero—See *talud-tablero construction*.

tablinum—The study or office in a Roman house.

taj—Arabic and Persian, “crown.”

talud-tablero construction—The alternation of sloping (talud) and vertical (tablero) rubble layers, characteristic of Teotihuacan architecture in Mesoamerica.

tapa—Barkcloth made particularly in Polynesia. Tapa is often dyed, painted, stenciled, and sometimes perfumed.

tapestry—A weaving technique in which the *weft* threads are packed densely over the *warp* threads so that the designs are woven directly into the fabric.

tarashikomi—In Japanese art, a painting *technique* involving the dropping of ink and pigments onto surfaces still wet with previously applied ink and pigments.

tatami—The traditional woven straw mat used for floor covering in Japanese architecture.

tatanua—In New Ireland (Papua New Guinea), the spirits of the dead.

tatau—See *tattoo*.

tattoo—A permanent design on the skin produced using indelible dyes. The term derives from the Tahitian, Samoan, and Tongan word tatau or tatu.

tatu—See *tattoo*.

technique—The processes artists employ to create *form*, as well as the distinctive, personal ways in which they handle their materials and tools.

tempera—A *technique* of painting using pigment mixed with egg yolk, glue, or casein; also, the *medium* itself.

templon—The columnar screen separating the sanctuary from the main body of a Byzantine church.

tenebrism—Painting in the “shadowy manner,” using violent contrasts of light and dark, as in the work of Caravaggio. The term derives from *tenebrosus*.

tenebroso—Italian, “shadowy.” See *tenebrism*.

tenon—A projection on the end of a piece of wood that is inserted into a corresponding hole (mortise) in another piece of wood to form a joint.

tephra—The volcanic ash produced by the eruption on the *Cycladic* island of Thera.

tepidarium—The warm-bath section of a Roman bathing establishment.

terracotta—Hard-baked clay, used for sculpture and as a building material. It may be *glazed* or painted.

tessera (pl. *tesserae*)—Greek, “cube.” A tiny stone or piece of glass cut to the desired shape and size for use in forming a *mosaic*.

tetrarch—One of four corulers.

tetrarchy—Greek, “rule by four.” A type of Roman government established in the late third century CE by Diocletian in an attempt to foster order by sharing power with potential rivals.

texture—The quality of a surface (rough, smooth, hard, soft, shiny, dull) as revealed by light. In represented texture, a painter depicts an object as having a certain texture even though the paint is the actual texture.

theatron—Greek, “place for seeing.” In ancient Greek theaters, the slope overlooking the *orchestra* on which the spectators sat.

Theotokos—Greek, “she who bore God.” The Virgin Mary, the mother of Jesus.

thermoluminescence—A method of dating by measuring amounts of radiation found within the clay of ceramic or sculptural forms, as well as in the clay cores from metal castings.

Third Style mural—In Roman mural painting, the style in which delicate linear fantasies were sketched on predominantly monochromatic backgrounds.

tholos (pl. *tholoi*)—A temple with a circular plan. Also, the burial chamber of a *tholos tomb*.

tholos tomb—In *Mycenaean* architecture, a beehive-shaped tomb with a circular plan.

thrust—The outward force exerted by an *arch* or a *vault* that must be counterbalanced by a *buttress*.

tiki—A Marquesas Islands (Polynesia) three-dimensional carving of an exalted, deified ancestor figure.

togu na—“House of words.” A Dogon (Mali) men’s house, where deliberations vital to community welfare take place.

tokonoma—A shallow alcove in a Japanese room, which is used for decoration, such as a painting or stylized flower arrangement.

tonality—See *color*.

tondo (pl. *tondi*)—A circular painting or *relief* sculpture.

Torah—The Hebrew religious scroll containing the *Pentateuch*.

torana—Gateway in the stone fence around a *stupa*, located at the cardinal points of the compass.

torque—The distinctive necklace worn by the Gauls.

tracery—Ornamental stonework for holding *stained glass* in place, characteristic of *Gothic* cathedrals. In plate tracery, the glass fills only the “punched holes” in the heavy ornamental stonework. In bar tracery, the stained-glass windows fill almost the entire opening, and the stonework is unobtrusive.

tramezzo—A screen placed across the *nave* of a church to separate the clergy from the lay audience.

transept—The part of a church with an axis that crosses the *nave* at a right angle.

transubstantiation—The transformation of the Eucharistic bread and wine into the body and blood of Christ.

transverse arch—An *arch* separating one *vaulted bay* from the next.

transverse barrel vault—In medieval architecture, a semicylindrical *vault* oriented at a 90-degree angle to the *nave* of a church.

transverse rib—See *rib*.

treasury—In ancient Greece, a small building set up for the safe storage of *votive offerings*.

trefoil—A cloverlike ornament or symbol with stylized leaves in groups of three.

tribune—In church architecture, a gallery over the inner *aisle* flanking the *nave*.

triclinium—The dining room of a Roman house.

trident—The three-pronged pitchfork associated with the ancient Greek sea god Poseidon (Roman, Neptune).

triforium—In a *Gothic* cathedral, the *blind arched* gallery below the *clerestory*; occasionally, the arcades are filled with *stained glass*.

triglyph—A triple projecting, grooved member of a *Doric frieze* that alternates with *metopes*.

trilithons—A pair of *monoliths* topped with a *lintel*; found in *megalithic* structures.

Trinity—In Christianity, God the Father, his son Jesus Christ, and the Holy Spirit.

tripod—An ancient Greek deep bowl on a tall three-legged stand.

triptych—A three-paneled painting, ivory plaque, or *altarpiece*. Also, a small, portable shrine with hinged wings used for private devotion.

triumphal arch—In Roman architecture, a free-standing *arch* commemorating an important event, such as a military victory or the opening of a new road.

trompe l’oeil—French, “fools the eye.” A form of *illusionistic* painting that aims to deceive viewers into believing they are seeing real objects rather than a representation of those objects.

trumeau—In church architecture, the *pillar* or center post supporting the *lintel* in the middle of the doorway.

tubicen—Latin, “trumpet player.”

tukutuku—A stitched lattice panel found in a Maori (New Zealand) meetinghouse.

tumulus (pl. *tumuli*)—Latin, “burial mound.” In Etruscan architecture, tumuli cover one or more subterranean multichambered tombs cut out of the local tufa (limestone). Also characteristic of the Japanese Kofun period of the third and fourth centuries.

tunnel vault—See *vault*.

turris—See *westwork*.

Tuscan column—The standard type of Etruscan *column*. It resembles ancient Greek *Doric* columns but is made of wood, is unfluted, and has a *base*. Also a popular motif in *Renaissance* and *Baroque* architecture.

twisted perspective—See *composite view*.

tympanum (pl. *tympana*)—The space enclosed by a *lintel* and an *arch* over a doorway.

typology—In Christian theology, the recognition of concordances between events, especially between episodes in the Old and New Testaments.

ukiyo-e—Japanese, “pictures of the floating world.” During the Edo period, *woodcut prints* depicting brothels, popular entertainment, and beautiful women.

underglaze—In *porcelain* decoration, the *technique* of applying mineral colors to the surface before the main firing, followed by an application of clear *glaze*. See also *overglaze*.

Upanishads—South Asian religious texts of ca. 800–500 BCE that introduced the concepts of *samsara*, *karma*, and *moksha*.

uraeus—An Egyptian cobra; one of the emblems of *pharaonic* kingship.

urna—A whorl of hair, represented as a dot, between the brows; one of the *lakshanas* of the Buddha.

ushabti—In ancient Egypt, a figurine placed in a tomb to act as a servant to the deceased in the afterlife.

ushnisha—A knot of hair on the top of the head; one of the *lakshanas* of the Buddha.

valley temple—The temple closest to the Nile River associated with each of the Great Pyramids at Gizeh in ancient Egypt.

value—See *color*.

vanishing point—See *perspective*.

vanitas—Latin, “vanity.” A term describing paintings (particularly 17th-century Dutch still lifes) that include references to death.

vassal—In *feudalism*, a person who swears allegiance to a *liege lord* and renders him military service in return for tenure of a portion of the lord’s land.

vault (adj. **vaulted**)—A masonry roof or ceiling constructed on the *arch* principle, or a concrete roof of the same shape. A barrel (or tunnel) vault, semicylindrical in cross-section, is in effect a deep arch or an uninterrupted series of arches, one behind the other, over an oblong space. A quadrant vault is a half-barrel vault. A groin (or cross) vault is formed at the point at which two barrel vaults intersect at right angles. In a ribbed vault, there is a framework of *ribs* or arches under the intersections of the vaulting sections. A sexpartite vault is one whose ribs divide the vault into six compartments. A fan vault is a vault characteristic of English *Perpendicular Gothic* architecture, in which radiating ribs form a fanlike pattern.

vaulting web—See *web*.

Veda—Sanskrit, “knowledge.” One of four second-millennium BCE South Asian compilations of religious learning.

veduta (pl. **vedute**)—Italian, “scenic view.”

velarium—In a Roman *amphitheater*, the cloth awning that could be rolled down from the top of the *cavea* to shield spectators from sun or rain.

vellum—Calfskin prepared as a surface for writing or painting.

venationes—Ancient Roman wild animal hunts staged in an *amphitheater*.

veristic—True to natural appearance; superrealistic.

vihara—A Buddhist monastery, often cut into a hill.

vimana—A pyramidal tower over the *garbha griha* of a Hindu temple of the southern, or Dravida, style.

vita—Italian, “life.” Also, the title of a biography.

vita contemplativa—Latin, “contemplative life.”

The secluded spiritual life of monks and nuns.

volume—The *space* that *mass* organizes, divides, or encloses.

volute—A spiral, scroll-like form characteristic of the ancient Greek *Ionic* and the Roman *Composite capital*.

votive offering—A gift of gratitude to a deity.

vousoir—A wedge-shaped stone block used in the construction of a true *arch*. The central vousoir, which sets the arch, is called the key-stone.

wabi—A 16th-century Japanese art style characterized by refined rusticity and an appreciation of simplicity and austerity.

wainscoting—Paneling on the lower part of interior walls.

waka sran—“People of wood.” Baule (Côte d’Ivoire) wooden figural sculptures.

warp—The vertical threads of a loom or cloth.

wat—A Buddhist *monastery* in Cambodia.

web—The masonry blocks that fill the area between the *ribs* of a *groin vault*. Also called vaulting web.

wedjat—The eye of the Egyptian falcon-god Horus, a powerful *amulet*.

weft—The horizontal threads of a loom or cloth.

weld—To join metal parts by heating, as in assembling the separate parts of a *statue* made by *casting*.

were-jaguar—A composite human-jaguar; a common motif in Olmec art.

westwork—German, “western entrance structure.” The *facade* and towers at the western end of a medieval church, principally in Germany. In contemporary documents the westwork is called a castellum (Latin, “castle” or “fortress”) or turris (“tower”).

wet-plate photography—An early photographic process in which the photographic plate is exposed, developed, and fixed while wet.

white-ground painting—An ancient Greek vase-painting *technique* in which the pot was first

covered with a *slip* of very fine white clay, over which black *glaze* was used to outline figures, and diluted brown, purple, red, and white were used to color them.

woodcut—A wooden block on the surface of which those parts not intended to *print* are cut away to a slight depth, leaving the design raised; also, the printed impression made with such a block.

yaksha (m.), **yakshi** (f.)—Lesser local male and female Buddhist and Hindu divinities. Yakshis are goddesses associated with fertility and vegetation. Yakshas, the male equivalent of yakshis, are often represented as fleshy but powerful males.

yamato-e—Also known as native-style painting, a purely Japanese style that often involved colorful, decorative representations of Japanese narratives or *landscapes*.

yang—In Chinese cosmology, the principle of active masculine energy, which permeates the universe in varying proportions with yin, the principle of passive feminine energy.

yasti—In Buddhist architecture, the mast or pole that arises from the dome of the *stupa* and its *harmika* and symbolizes the axis of the universe; it is adorned with a series of chatras (stone disks).

yin—See *yang*.

yoga—A method for controlling the body and relaxing the mind used in later Indian religions to yoke, or unite, the practitioner to the divine.

Zen—A Japanese Buddhist sect and its doctrine, emphasizing enlightenment through intuition and introspection rather than the study of scripture. In Chinese, Chan.

ziggurat—In ancient Mesopotamian architecture, a monumental platform for a temple.

zoopraxiscope—A device invented by Eadweard Muybridge in the 19th century to project sequences of still photographic images; a predecessor of the modern motion-picture projector.