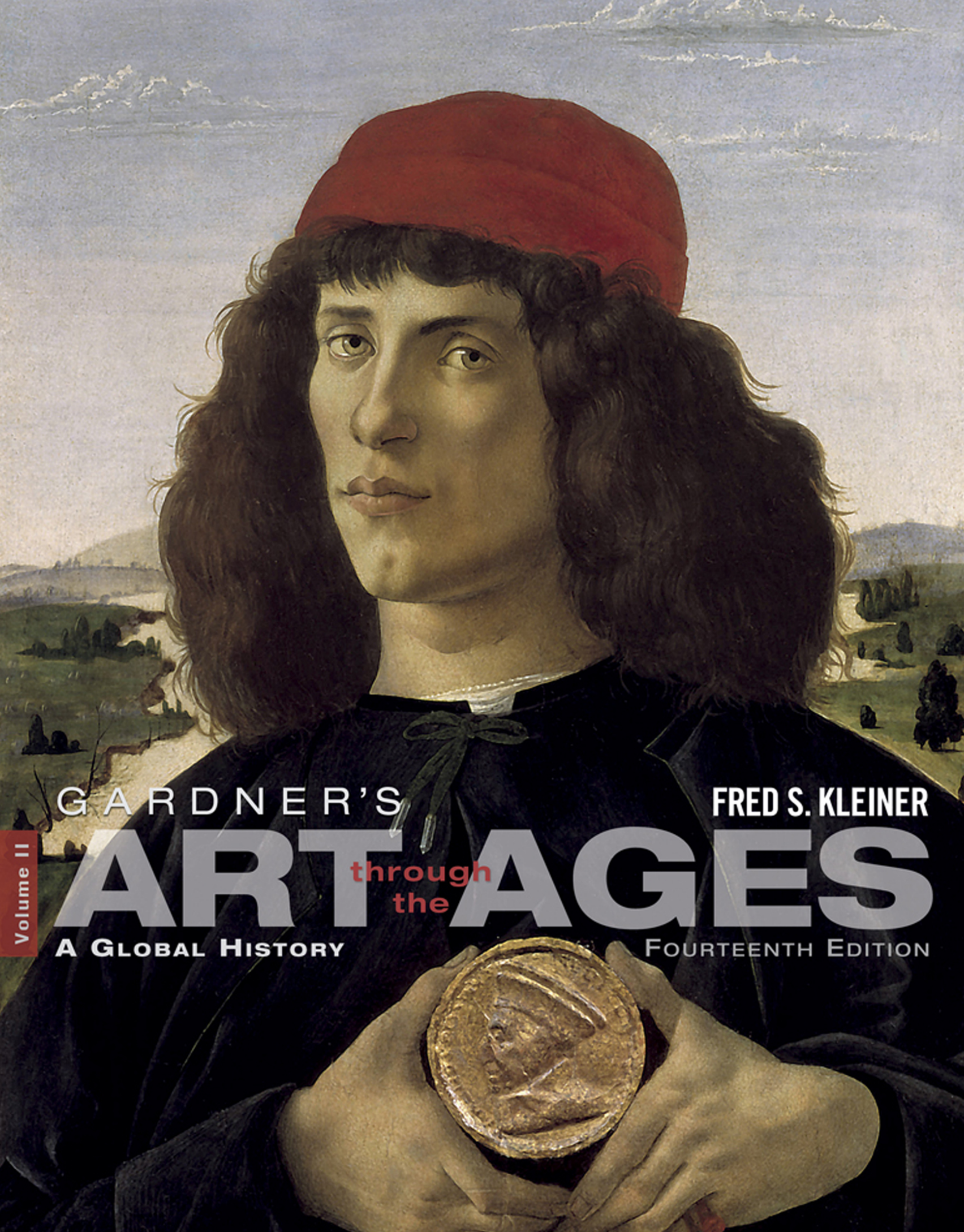

GARDNER'S

# ART through the AGES

A GLOBAL HISTORY

FRED S. KLEINER

FOURTEENTH EDITION

Volume II

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# ABOUT THE COVER ART

**Sandro Botticelli, *Young Man Holding a Medal of Cosimo de' Medici,* ca. 1474–1475. Tempera and gilded gesso on wood, 1′ $10\frac{5}{8}$″ × 1′ $5\frac{3}{8}$″. Galleria degli Uffizi, Florence.**

The name of one family—the Medici of Florence—has become synonymous with the extraordinary cultural phenomenon called the Italian Renaissance. Of all the painters the Medici employed, perhaps the most famous today is Sandro Botticelli (1444–1510). In this early example of a portrait of a man or woman represented against a bird's-eye view of a landscape with the face in a three-quarter view—a compositional formula later used by Leonardo da Vinci for *Mona Lisa*—Botticelli painted a young man proudly displaying a large medal. Portrait medals were popular in Italian humanistic circles at this time because they constituted a revival of an ancient Roman tradition. This medal, which Botticelli fashioned separately in gilded gesso relief and inserted into the wood panel, is a replica of a medal portraying Cosimo de' Medici (1389–1464). The identity of the young man is unknown. Some scholars think he is Lorenzo di Pierfrancesco de' Medici (1463–1503). Whoever the young man is, he wished to advertise in the portrait he commissioned that he was associated with the powerful banker who, although he and family members rarely held official positions in the Florentine government, was the de facto ruler of the republic. The Medici wielded influence through their friends and clients. This young man was more likely one of those supporters than a Medici himself.

Portraits are common subjects in many societies but by no means all. They are almost unknown, for example, in medieval Europe, when, as in antiquity, most artists toiled in anonymity to fulfill the wishes of their patrons. *Art through the Ages* surveys the art of all periods from prehistory to the present, and worldwide, and examines how artworks of all kinds have always reflected the historical contexts in which they were created.

# BRIEF CONTENTS

# CONTENTS

# PREFACE

## THE GARDNER LEGACY IN THE 21ST CENTURY

I take great pleasure in introducing the extensively revised and expanded 14th edition of *Gardner's Art through the Ages: A Global History,* which, like the enhanced 13th edition, is a hybrid art history textbook—the first, and still the only, introductory survey of the history of art of its kind. This innovative new kind of "Gardner" retains all of the best features of traditional books on paper while harnessing 21st-century technology to increase by 25% the number of works examined—without increasing the size or weight of the book itself and at very low additional cost to students compared to a larger book.

When Helen Gardner published the first edition of *Art through the Ages* in 1926, she could not have imagined that more than 85 years later instructors all over the world would still be using her textbook in their classrooms. Indeed, if she were alive today, she would not recognize the book that, even in its traditional form, long ago became—and remains—the most widely read introduction to the history of art and architecture in the English language. During the past half-century, successive authors have constantly reinvented Helen Gardner's groundbreaking global survey, always keeping it fresh and current, and setting an ever-higher standard with each new edition. I am deeply gratified that both professors and students seem to agree that the 13th edition, released in 2008, lived up to that venerable tradition, for they made it the number-one choice for art history survey courses. I hope they will find the 14th edition of this best-selling book exceeds their high expectations.

In addition to the host of new features (enumerated below) in the book proper, the 14th edition follows the enhanced 13th edition in incorporating an innovative new online component. All new copies of the 14th edition are packaged with an access code to a web site with *bonus essays* and *bonus images* (with zoom capability) of more than 300 additional important paintings, sculptures, buildings, and other art forms of all eras, from prehistory to the present and worldwide. The selection includes virtually all of the works professors have told me they wished had been in the 13th edition, but were not included for lack of space. I am extremely grateful to Cengage Learning/Wadsworth for the considerable investment of time and resources that has made this remarkable hybrid textbook possible.

In contrast to the enhanced 13th edition, the online component is now fully integrated into the 14th edition. Every one of the more than 300 bonus images is cited in the text of the traditional book and a thumbnail image of each work, with abbreviated caption, is inset into the text column where the work is mentioned. The integration extends also to the maps, index, glossary, and chapter summaries, which seamlessly merge the printed and online information. The 14th edition is in every way a unified, comprehensive history of art and architecture, even though the text is divided into paper and digital components.

## KEY FEATURES OF THE 14TH EDITION

In this new edition, I have added several important features while retaining the basic format and scope of the previous edition. Once again, the hybrid Gardner boasts roughly 1,700 photographs, plans, and drawings, nearly all in color and reproduced according to the highest standards of clarity and color fidelity, including hundreds of new images, among them a new series of superb photos taken by Jonathan Poore exclusively for *Art through the Ages* during three photographic campaigns in France and Italy in 2009, 2010, and 2011. The online component also includes custom videos made at each site by Sharon Adams Poore. This extraordinary new archive of visual material ranges from ancient Roman ruins in southern France to Romanesque and Gothic churches in France and Tuscany to Le Corbusier's modernist chapel at Ronchamp and the postmodern Pompidou Center and the Louvre Pyramide in Paris. The 14th edition also features the highly acclaimed architectural drawings of John Burge. Together, these exclusive photographs, videos, and drawings provide readers with a visual feast unavailable anywhere else.

The captions accompanying those illustrations contain, as before, a wealth of information, including the name of the artist or architect, if known; the formal title (printed in italics), if assigned, description of the work, or name of the building; the provenance or place of production of the object or location of the building; the date; the material(s) used; the size; and the present location if the work is in a museum or private collection. Scales accompany not only all architectural plans, as is the norm, but also appear next to each photograph of a painting, statue, or other artwork—another unique feature of the Gardner text. The works discussed in the 14th edition of *Art through the Ages* vary enormously in size, from colossal sculptures carved into mountain cliffs and paintings that cover

entire walls or ceilings to tiny figurines, coins, and jewelry that one can hold in the hand. Although the captions contain the pertinent dimensions, it is difficult for students who have never seen the paintings or statues in person to translate those dimensions into an appreciation of the real size of the objects. The scales provide an effective and direct way to visualize how big or how small a given artwork is and its relative size compared with other objects in the same chapter and throughout the book.

Also retained in this edition are the Quick-Review Captions introduced in the 13th edition. Students have overwhelmingly reported that they found these brief synopses of the most significant aspects of each artwork or building illustrated invaluable when preparing for examinations. These extended captions accompany not only every image in the printed book but also all the digital images in the online supplement. Another popular tool introduced in the 13th edition to aid students in reviewing and mastering the material reappears in the 14th edition. Each chapter ends with a full-page feature called *The Big Picture,* which sets forth in bullet-point format the most important characteristics of each period or artistic movement discussed in the chapter. Small illustrations of characteristic works accompany the summary of major points. The 14th edition, however, introduces two new features in every chapter: a timeline summarizing the major developments during the era treated (again in bullet-point format for easy review) and a chapter-opening essay on a characteristic painting, sculpture, or building. Called *Framing the Era,* these in-depth essays are accompanied by a general view and four enlarged details of the work discussed.

The 14th edition of *Art through the Ages* is available in several different traditional paper formats—a single hardcover volume; two paperback volumes designed for use in the fall and spring semesters of a yearlong survey course; a six-volume "backpack" set; and an interactive e-book version. Another pedagogical tool not found in any other introductory art history textbook is the *Before 1300* section that appears at the beginning of the second volume of the paperbound version of the book and at the beginning of Book D of the backpack edition. Because many students taking the second half of a survey course will not have access to Volume I or to Books A, B, and C, I have provided a special set of concise primers on architectural terminology and construction methods in the ancient and medieval worlds, and on mythology and religion—information that is essential for understanding the history of art after 1300, both in the West and the East. The subjects of these special boxes are Greco-Roman Temple Design and the Classical Orders; Arches and Vaults; Basilican Churches; Central-Plan Churches; The Gods and Goddesses of Mount Olympus; The Life of Jesus in Art; Buddhism and Buddhist Iconography; and Hinduism and Hindu Iconography.

Boxed essays once again appear throughout the book as well. This popular feature first appeared in the 11th edition of *Art through the Ages,* which in 2001 won both the Texty and McGuffey Prizes of the Text and Academic Authors Association for a college textbook in the humanities and social sciences. In this edition the essays are more closely tied to the main text than ever before. Consistent with that greater integration, almost all boxes now incorporate photographs of important artworks discussed in the text proper that also illustrate the theme treated in the boxed essays. These essays fall under six broad categories:

*Architectural Basics* boxes provide students with a sound foundation for the understanding of architecture. These discussions are concise explanations, with drawings and diagrams, of the major aspects of design and construction. The information included is essential to an understanding of architectural technology and terminology. The boxes address questions of how and why various forms developed, the problems architects confronted, and the solutions they used to resolve them. Topics discussed include how the Egyptians built the pyramids; the orders of classical architecture; Roman concrete construction; and the design and terminology of mosques, stupas, and Gothic cathedrals.

*Materials and Techniques* essays explain the various media artists employed from prehistoric to modern times. Since materials and techniques often influence the character of artworks, these discussions contain essential information on why many monuments appear as they do. Hollow-casting bronze statues; fresco painting; Chinese silk; Andean weaving; Islamic tilework; embroidery and tapestry; engraving, etching, and lithography; and daguerreotype and calotype photography are among the many subjects treated.

*Religion and Mythology* boxes introduce students to the principal elements of the world's great religions, past and present, and to the representation of religious and mythological themes in painting and sculpture of all periods and places. These discussions of belief systems and iconography give readers a richer understanding of some of the greatest artworks ever created. The topics include the gods and goddesses of Egypt, Mesopotamia, Greece, and Rome; the life of Jesus in art; Buddha and Buddhism; Muhammad and Islam; and Aztec religion.

*Art and Society* essays treat the historical, social, political, cultural, and religious context of art and architecture. In some instances, specific monuments are the basis for a discussion of broader themes, as when the Hegeso stele serves as the springboard for an exploration of the role of women in ancient Greek society. Another essay discusses how people's evaluation today of artworks can differ from those of the society that produced them by examining the problems created by the contemporary market for undocumented archaeological finds. Other subjects include Egyptian mummification; Etruscan women; Byzantine icons and iconoclasm; artistic training in Renaissance Italy; 19th-century academic salons and independent art exhibitions; the Mesoamerican ball game; Japanese court culture; and art and leadership in Africa.

*Written Sources* present and discuss key historical documents illuminating important monuments of art and architecture throughout the world. The passages quoted permit voices from the past to speak directly to the reader, providing vivid and unique insights into the creation of artworks in all media. Examples include Bernard of Clairvaux's treatise on sculpture in medieval churches; Giovanni Pietro Bellori's biographies of Annibale Carracci and Caravaggio; Jean François Marmontel's account of 18th-century salon culture; as well as texts that bring the past to life, such as eyewitness accounts of the volcanic eruption that buried Roman Pompeii and of the fire that destroyed Canterbury Cathedral in medieval England.

Finally, in the *Artists on Art* boxes, artists and architects throughout history discuss both their theories and individual works. Examples include Sinan the Great discussing the mosque he designed for Selim II; Leonardo da Vinci and Michelangelo debating the relative merits of painting and sculpture; Artemisia Gentileschi talking about the special problems she confronted as a woman artist; Jacques-Louis David on Neoclassicism; Gustave Courbet on Realism; Henri Matisse on color; Pablo Picasso on Cubism; Diego Rivera on art for the people; and Judy Chicago on her seminal work *The Dinner Party.*

For every new edition of *Art through the Ages,* I also reevaluate the basic organization of the book. In the 14th edition, the un-

folding narrative of the history of art in Europe and America is no longer interrupted with "excursions" to Asia, Africa, and Oceania. Those chapters are now grouped together at the end of Volumes I and II and in backpack Books D and F. And the treatment of the art of the later 20th century and the opening decade of the 21st century has been significantly reconfigured. There are now separate chapters on the art and architecture of the period from 1945 to 1980 and from 1980 to the present. Moreover, the second chapter (Chapter 31, "Contemporary Art Worldwide") is no longer confined to Western art but presents the art and architecture of the past three decades as a multifaceted global phenomenon. Furthermore, some chapters now appear in more than one of the paperbound versions of the book in order to provide enhanced flexibility to instructors who divide the global history of art into two or three semester-long courses. Chapter 14—on Italian art from 1200 to 1400—appears in both Volumes I and II and in backpack Books B and D. The Islamic and contemporary art chapters appear in both the Western and non-Western backpack subdivisions of the full global text.

Rounding out the features in the book itself is a greatly expanded Bibliography of books in English with several hundred new entries, including both general works and a chapter-by-chapter list of more focused studies; a Glossary containing definitions of all italicized terms introduced in both the printed and online texts; and, for the first time, a complete museum index listing all illustrated artworks by their present location.

The 14th edition of *Art through the Ages* also features a host of state-of-the-art online resources (enumerated on page xx).

## WRITING AND TEACHING THE HISTORY OF ART

Nonetheless, some things have not changed in this new edition, including the fundamental belief that guided Helen Gardner so many years ago—that the primary goal of an introductory art history textbook should be to foster an appreciation and understanding of historically significant works of art of all kinds from all periods and from all parts of the globe. Because of the longevity and diversity of the history of art, it is tempting to assign responsibility for telling its story to a large team of specialists. The original publisher of *Art through the Ages* took this approach for the first edition prepared after Helen Gardner's death, and it has now become the norm for introductory art history surveys. But students overwhelmingly say the very complexity of the global history of art makes it all the more important for the story to be told with a consistent voice if they are to master so much diverse material. I think Helen Gardner would be pleased to know that *Art through the Ages* once again has a single storyteller—aided in no small part by invaluable advice from well over a hundred reviewers and other consultants whose assistance I gladly acknowledge at the end of this Preface.

I continue to believe that the most effective way to tell the story of art through the ages, especially to anyone studying art history for the first time, is to organize the vast array of artistic monuments according to the civilizations that produced them and to consider each work in roughly chronological order. This approach has not merely stood the test of time. It is the most appropriate way to narrate the *history* of art. The principle underlying my approach to every period of art history is that the enormous variation in the form and meaning of the paintings, sculptures, buildings, and other artworks men and women have produced over the past 30,000 years is largely the result of the constantly changing contexts in which artists and architects worked. A historically based narrative is therefore best suited for a global history of art because it enables the author to situate each work discussed in its historical, social, economic, religious, and cultural context. That is, after all, what distinguishes art history from art appreciation.

In the 1926 edition of *Art through the Ages,* Helen Gardner discussed Henri Matisse and Pablo Picasso in a chapter entitled "Contemporary Art in Europe and America." Since then many other artists have emerged on the international scene, and the story of art through the ages has grown longer and even more complex. As already noted, that is reflected in the addition of a new chapter at the end of the book on contemporary art in which developments on all continents are treated together for the first time. Perhaps even more important than the new directions artists and architects have taken during the past several decades is that the discipline of art history has also changed markedly—and so too has Helen Gardner's book. The 14th edition fully reflects the latest art historical research emphases while maintaining the traditional strengths that have made previous editions of *Art through the Ages* so popular. While sustaining attention to style, chronology, iconography, and technique, I also ensure that issues of patronage, function, and context loom large in every chapter. I treat artworks not as isolated objects in sterile 21st-century museum settings but with a view toward their purpose and meaning in the society that produced them at the time they were produced. I examine not only the role of the artist or architect in the creation of a work of art or a building, but also the role of the individuals or groups who paid the artists and influenced the shape the monuments took. Further, in this expanded hybrid edition, I devote more space than ever before to the role of women and women artists in societies worldwide over time. In every chapter, I have tried to choose artworks and buildings that reflect the increasingly wide range of interests of scholars today, while not rejecting the traditional list of "great" works or the very notion of a "canon." Indeed, the expanded hybrid nature of the 14th edition has made it possible to illustrate and discuss scores of works not traditionally treated in art history survey texts without reducing the space devoted to canonical works.

## CHAPTER-BY-CHAPTER CHANGES IN THE 14TH EDITION

All chapters feature many new photographs, revised maps, revised Big Picture chapter-ending summaries, and changes to the text reflecting new research and discoveries.

**Introduction:** What is Art History? New painting by Ogata Korin added.

**14: Late Medieval Italy.** New Framing the Era essay "Late Medieval or Proto-Renaissance?" and new timeline. New series of photos of architecture and sculpture in Florence, Orvieto, Pisa, and Siena. Andrea Pisano Baptistery doors added.

**20: Late Medieval and Early Renaissance Northern Europe.** New Framing the Era essay "The Virgin in a Flemish Home" and new timeline. New section of the *Nuremberg Chronicle* illustrated. Diptych of Martin van Nieuwenhove added.

**21: The Renaissance in Quattrocento Italy.** New Framing the Era essay "Medici Patronage and Classical Learning" and new time-

line. Expanded discussion of Botticelli and Neo-Platonism. Revised boxes on linear and atmospheric perspective and on Cennino Cennini. Tomb of Leonardo Bruni and *Resurrection* by Piero della Francesca added.

**22: Renaissance and Mannerism in Cinquecento Italy.** New Framing the Era essay "Michelangelo in the Service of Julius II" and new timeline. Michelangelo's late *Pietà* and Parmigianino's self-portrait added. Revised box on "Palma il Giovane and Titian." Series of new photos of Florence, Rome, and Venice.

**23: High Renaissance and Mannerism in Northern Europe and Spain.** New Framing the Era essay "Earthly Delights in the Netherlands" and new timeline. Dürer's self-portrait and *Melencolia I* and El Greco's *View of Toledo* added.

**24: The Baroque in Italy and Spain.** New Framing the Era essay "Baroque Art and Spectacle" and new timeline. Bernini's Four Rivers Fountain and Gentileschi's self-portrait added.

**25: The Baroque in Northern Europe.** New Framing the Era essay "Still-Life Painting in the Dutch Republic" and new timeline. Expanded discussion of Dutch mercantilism. Vermeer's *Woman Holding a Balance* added.

**26: Rococo to Neoclassicism: The 18th Century in Europe and America.** New Framing the Era essay "Art and Science in the Era of Enlightenment" and new timeline. Expanded discussion of Diderot as art critic. Adelaide Labille-Guiard added.

**27: Romanticism, Realism, Photography: Europe & America, 1800 to 1870.** New Framing the Era essay "Napoleon at Jaffa" and new timeline. Friedrich's *Wanderer above a Sea of Mist* and Altes Museum, Berlin, added.

**28: Impressionism, Post-Impressionism, Symbolism: Europe and America, 1870 to 1900.** New Framing the Era essay "Impressions of Modern Life" and new timeline. New discussion of Manet and Monet. Rodin's *Gates of Hell* and James Ensor added.

**29: Modernism in Europe and America, 1900 to 1945.** New Framing the Era essay "Global War, Anarchy, and Dada" and new timeline. New box on "Walter Gropius and the Bauhaus." Grosz's *Eclipse of the Sun*, de Chirico's *Song of Love,* Arthur Dove, Egon Schiele, Adolf Loos, and Margaret Bourke-White added.

**30: Modernism and Postmodernism in Europe and America, 1945 to 1980.** Former 1945–Present chapters significantly expanded and divided into two chapters. New Framing the Era essay "Art and Consumer Culture" and new timeline. Arshile Gorky, Lee Krasner, Franz Kline, Robert Motherwell, Joan Mitchell, Bridget Riley, Isamu Noguchi, George Segal, Niki de Saint-Phalle, Lucian Freud, Diane Arbus, Minor White, and Vanna Venturi house added.

**31: Contemporary Art Worldwide.** Former 1945–Present chapter significantly expanded and divided into two chapters. This chapter also now includes contemporary non-Western art. New Framing the Era essay "Art as Socio-Political Message" and new timeline. Robert Mapplethorpe, Shahzia Sikander, Carrie Mae Weems, Jean-Michel Basquiat, Kehinde Wiley, Shirin Neshat, Edward Burtynksy, Wu Guanzhong, Emily Kame Kngwarreye, Tara Donovan, Jenny Saville, Marisol, Rachel Whiteread, Andy Goldsworthy, Keith Haring, Andreas Gursky, Zaha Hadid, I.M. Pei, Daniel Libeskind, and green architecture added.

**32: South and Southeast Asia, 1200 to 1980.** New Framing the Era essay "Painting at the Mughal Imperial Court" and new timeline. Sahifa Banu, Abdul Hasan, and Manohar added.

**33: China and Korea, 1279 to 1980.** New Framing the Era essay "The Forbidden City" and new timeline. Zhao Mengfu and Ni Zan added.

**34: Japan, 1336 to 1980.** New Framing the Era essay "Famous Views of Edo" and new timeline. White Heron Castle, Tawaraya Sotatsu, Ando Hiroshige, Kitagawa Utamaro, and Kano Hogai added.

**35: Native Arts of the Americas, 1300 to 1980.** New Framing the Era essay "The Founding of Tenochtitlán" and new timeline. Expanded discussion of Aztec religion and of the Templo Mayor in Mexico City with recently discovered relief of Tlaltecuhtli. New box on Inka technology. *Codex Mendoza* and Mandan buffalo-hide robe added.

**36: Oceania before 1980.** New Framing the Era essay "Maori Men's Meetinghouses" and new timeline. *Ambum Stone* and Australian Islands Rurutu added. Expanded discussion of Hawaiian art with new illustrations.

**37: Africa, 1800 to 1980.** New Framing the Era essay "Kalabari Ijaw Ancestral Screens" and new timeline. Chokwe art and Olowe of Ise's Ikere palace doors added.

Go to the online instructor companion site or PowerLecture for a more detailed list of chapter-by-chapter changes and the figure number transition guide.

# ACKNOWLEDGMENTS

A work as extensive as a global history of art could not be undertaken or completed without the counsel of experts in all areas of world art. As with previous editions, Cengage Learning/Wadsworth has enlisted more than a hundred art historians to review every chapter of *Art through the Ages* in order to ensure that the text lives up to the Gardner reputation for accuracy as well as readability. I take great pleasure in acknowledging here the important contributions to the 14th edition made by the following: Michael Jay Adamek, Ozarks Technical Community College; Charles M. Adelman, University of Northern Iowa; Christine Zitrides Atiyeh, Kutztown University; Gisele Atterberry, Joliet Junior College; Roann Barris, Radford University; Philip Betancourt, Temple University; Karen Blough, SUNY Plattsburgh; Elena N. Boeck, DePaul University; Betty Ann Brown, California State University Northridge; Alexandra A. Carpino, Northern Arizona University; Anne Walke Cassidy, Carthage College; Harold D. Cole, Baldwin Wallace College; Sarah Cormack, Webster University, Vienna; Jodi Cranston, Boston University; Nancy de Grummond, Florida State University; Kelley Helmstutler Di Dio, University of Vermont; Owen Doonan, California State University Northridge; Marilyn Dunn, Loyola University Chicago; Tom Estlack, Pittsburgh Cultural Trust; Lois Fichner-Rathus, The College of New Jersey; Arne R. Flaten, Coastal Carolina University; Ken Friedman, Swinburne University of Technology; Rosemary Gallick, Northern Virginia Community College; William V. Ganis, Wells College; Marc Gerstein, University of Toledo; Clive F. Getty, Miami University; Michael Grillo, University of Maine; Amanda Hamilton, Northwest Nazarene University; Martina Hesser, Heather Jensen,

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I am also happy to have this opportunity to express my gratitude to the extraordinary group of people at Cengage Learning/Wadsworth involved with the editing, production, and distribution of *Art through the Ages*. Some of them I have now worked with on various projects for nearly two decades and feel privileged to count among my friends. The success of the Gardner series in all of its various permutations depends in no small part on the expertise and unflagging commitment of these dedicated professionals, especially Clark Baxter, publisher; Sharon Adams Poore, senior development editor (as well as videographer extraordinaire); Lianne Ames, senior content project manager; Mandy Groszko, rights acquisitions specialist; Kimberly Apfelbaum, associate media editor; Robert White, product manager; Ashley Bargende, assistant editor; Elizabeth Newell, editorial assistant; Amy Bither and Jessica Jackson, editorial interns; Cate Rickard Barr, senior art director; Jeanne M. Heston, senior marketing manager, Heather Baxley, senior marketing communications manager, and the incomparable group of local sales representatives who have passed on to me the welcome advice offered by the hundreds of instructors they speak to daily during their visits to college campuses throughout North America.

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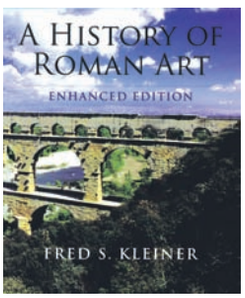
*Fred S. Kleiner*

# ABOUT THE AUTHOR

Fred S. Kleiner (Ph.D., Columbia University) is the author or co-author of the 10th, 11th, 12th, and 13th editions of *Art through the Ages: A Global History,* as well as the 1st, 2nd, and 3rd editions of *Art through the Ages: A Concise History,* and more than a hundred publications on Greek and Roman art and architecture, including *A History of Roman Art,* also published by Wadsworth, a part of Cengage Learning. He has taught the art history survey course for more than three decades, first at the University of Virginia and, since 1978, at Boston University, where he is currently Professor of Art History and Archaeology and Chair of the Department of History of Art and Architecture. From 1985 to 1998, he was Editor-in-Chief of the *American Journal of Archaeology.* Long acclaimed for his inspiring lectures and dedication to students, Professor Kleiner won Boston University's Metcalf Award for Excellence in Teaching as well as the College Prize for Undergraduate Advising in the Humanities in 2002, and he is a two-time winner of the Distinguished Teaching Prize in the College of Arts and Sciences Honors Program. In 2007, he was elected a Fellow of the Society of Antiquaries of London, and, in 2009, in recognition of lifetime achievement in publication and teaching, a Fellow of the Text and Academic Authors Association.




Also by Fred Kleiner: *A History of Roman Art, Enhanced Edition* (Wadsworth/Cengage Learning 2010; ISBN 9780495909873), winner of the 2007 Texty Prize for a new college textbook in the humanities and social sciences. In this authoritative and lavishly illustrated volume, Professor Kleiner traces the development of Roman art and architecture from Romulus's foundation of Rome in the eighth century bce to the death of Constantine in the fourth century ce, with special chapters devoted to Pompeii and Herculaneum, Ostia, funerary and provincial art and architecture, and the earliest Christian art. The enhanced edition also includes a new introductory chapter on the art and architecture of the Etruscans and of the Greeks of South Italy and Sicily.

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# BEFORE 1300

Students enrolled in the second semester of a yearlong introductory survey of the history of art may not have access to paperback Volume I (or backpack Books A, B, and C). Therefore, Volume II and Book D of *Art through the Ages: A Global History* open with a special set of concise primers on Greco-Roman and medieval architectural terminology and construction methods and on Greco-Roman, Buddhist, and Hindu iconography—information that is essential for understanding the history of art and architecture after 1300 both in the West and the East.

## CONTENTS

# Greco-Roman Temple Design and the Classical Orders

The gable-roofed columnar stone temples of the Greeks and Romans have had more influence on the later history of architecture in the Western world than any other building type ever devised. Many of the elements of classical temple architecture are present in buildings from the Renaissance to the present day.

The basic design principles of Greek and Roman temples and the most important components of the classical orders can be summarized as follows.

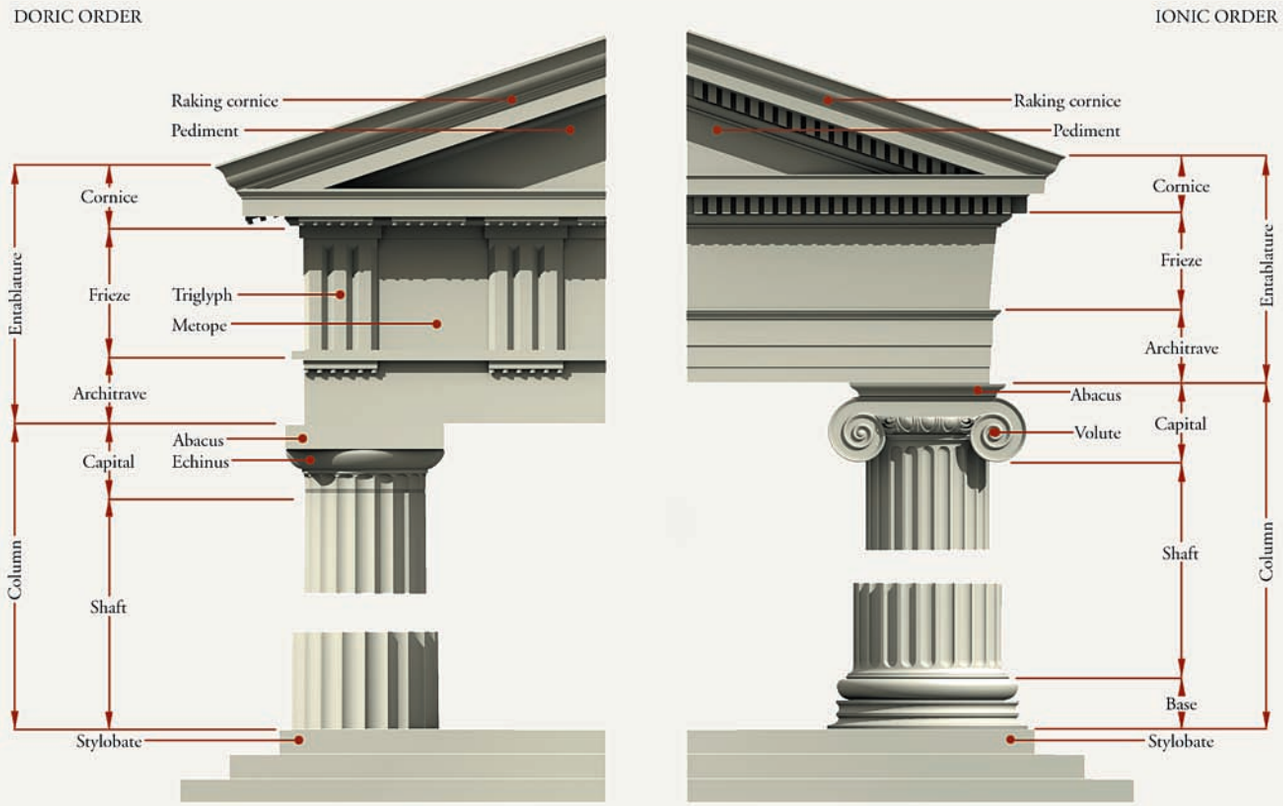
- ***Temple design*** The core of a Greco-Roman temple was the *cella,* a room with no windows that usually housed the statue of the god or goddess to whom the shrine was dedicated. Generally, only the priests, priestesses, and chosen few would enter the cella. Worshipers gathered in front of the building, where sacrifices occurred at open-air altars. In most Greek temples, for example, the temple erected in honor of Hera or Apollo at Paestum, a *colonnade* was erected all around the cella to form a *peristyle.*

  In contrast, Roman temples, for example, the Temple of Portunus in Rome, usually have freestanding columns only in a porch at the front of the building. Sometimes, as in the Portunus temple, *engaged* (attached) half-columns adorn three sides of the cella to give the building the appearance of a *peripteral* temple. Architectural historians call this a *pseudoperipteral* design. The Greeks and Romans also built round temples (called *tholos* temples), a building type that also had a long afterlife in Western architecture.

- ***Classical orders*** The Greeks developed two basic architectural orders, or design systems: the *Doric* and the *Ionic.* The forms of the columns and *entablature* (superstructure) generally differentiate the orders. Classical columns have two or three parts, depending on the order: the shaft, which is usually marked with vertical channels (*flutes*); the *capital*; and, in the Ionic order, the *base.* The Doric capital consists of a round *echinus* beneath a square abacus block. Spiral *volutes* constitute the distinctive feature of the Ionic capital. Classical entablatures have three parts: the *architrave,* the *frieze,* and the triangular *pediment* of the gabled roof, framed by the *cornice.* In the Doric order, the frieze is subdivided into *triglyphs* and *metopes,* whereas in the Ionic, the frieze is left open.

  The *Corinthian capital,* a later Greek invention very popular in Roman times, is more ornate than either the Doric or Ionic. It consists of a double row of acanthus leaves, from which tendrils and flowers emerge. Although this capital often is cited as the distinguishing element of the Corinthian order, in strict terms no Corinthian order exists. Architects simply substituted the new capital type for the volute capital in the Ionic order, as in the Roman temple probably dedicated to Vesta at Tivoli.

  Sculpture played a major role on the exterior of classical temples, partly to embellish the deity's shrine and partly to tell something about the deity to those gathered outside. Sculptural ornament was concentrated on the upper part of the building, in the pediment and frieze.




**Doric and Ionic orders**

Greek Doric peripteral temple (Temple of Hera or Apollo, Paestum, Italy, ca. 460 bce)

Roman Ionic pseudoperipteral temple
(Temple of Portunus, Rome, Italy, ca. 75 bce)

Roman Corinthian tholos temple
(Temple of Vesta, Tivoli, Italy, early first century bce)

## Arches and Vaults

Although earlier architects used both arches and vaults, the Romans employed them more extensively and effectively than any other ancient civilization. The Roman forms became staples of architectural design from the Middle Ages until today.

- ***Arch*** The arch is one of several ways of spanning a passageway. The Romans preferred it to the *post-and-lintel* (column-and-architrave) system used in the Greek orders. Builders construct arches using wedge-shaped stone blocks called *voussoirs*. The central voussoir is the arch's *keystone*.
- ***Barrel vault*** Also called the *tunnel vault,* the barrel vault is an extension of a simple arch, creating a semicylindrical ceiling over parallel walls.
- ***Groin vault*** The groin vault, or *cross vault,* is formed by the intersection at right angles of two barrel vaults of equal size. When a series of groin vaults covers an interior hall, the open lateral arches of the vaults function as windows admitting light to the building.
- ***Dome*** The hemispherical dome may be described as a round arch rotated around the full circumference of a circle, usually resting on a cylindrical *drum*. The Romans normally constructed domes using *concrete,* a mix of lime mortar, volcanic sand, water, and small stones, instead of with large stone blocks. Concrete dries to form a solid mass of great strength, which enabled the Romans to puncture the apex of a concrete dome with an *oculus* (eye), so that much-needed light could reach the interior of the building.

Barrel vaults, as noted, resemble tunnels, and groin vaults are usually found in a series covering a similar *longitudinally* oriented interior space. Domes, in contrast, crown *centrally* planned buildings, so named because the structure's parts are of equal or almost equal dimensions around the center.

Arch

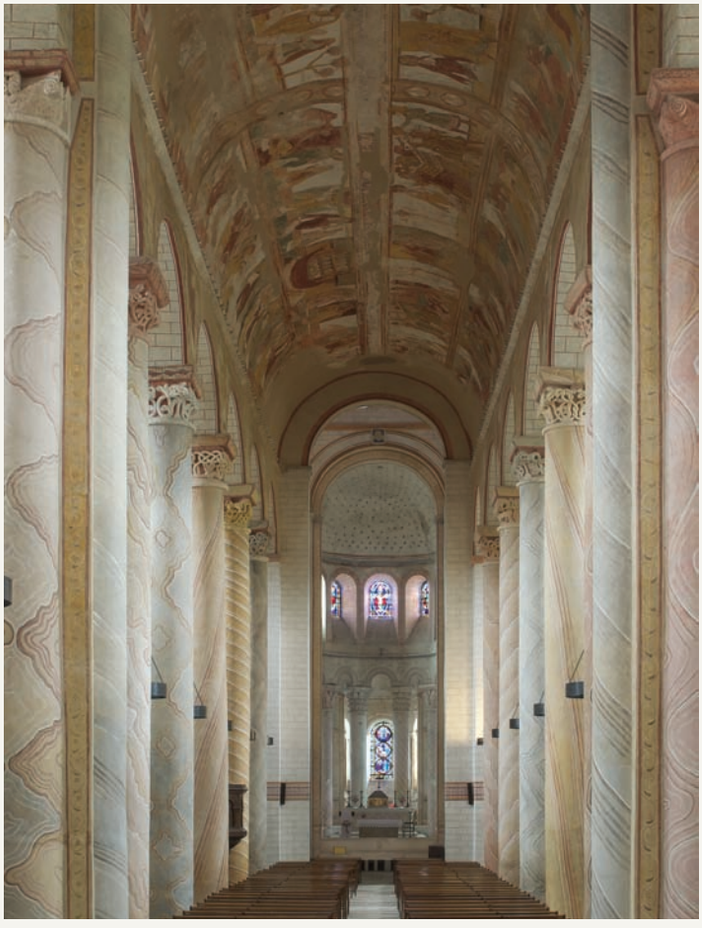
Barrel vault

Groin vault

Hemispherical dome with oculus


Roman arch (Arch of Titus, Rome, Italy, ca. 81)

Roman hall with groin vaults (Baths of Diocletian, now Santa Maria degli Angeli, Rome, Italy, ca. 298–306)



Medieval barrel-vaulted church (Saint-Savin, Saint-Savin-sur-Gartempe, France, ca. 1100)

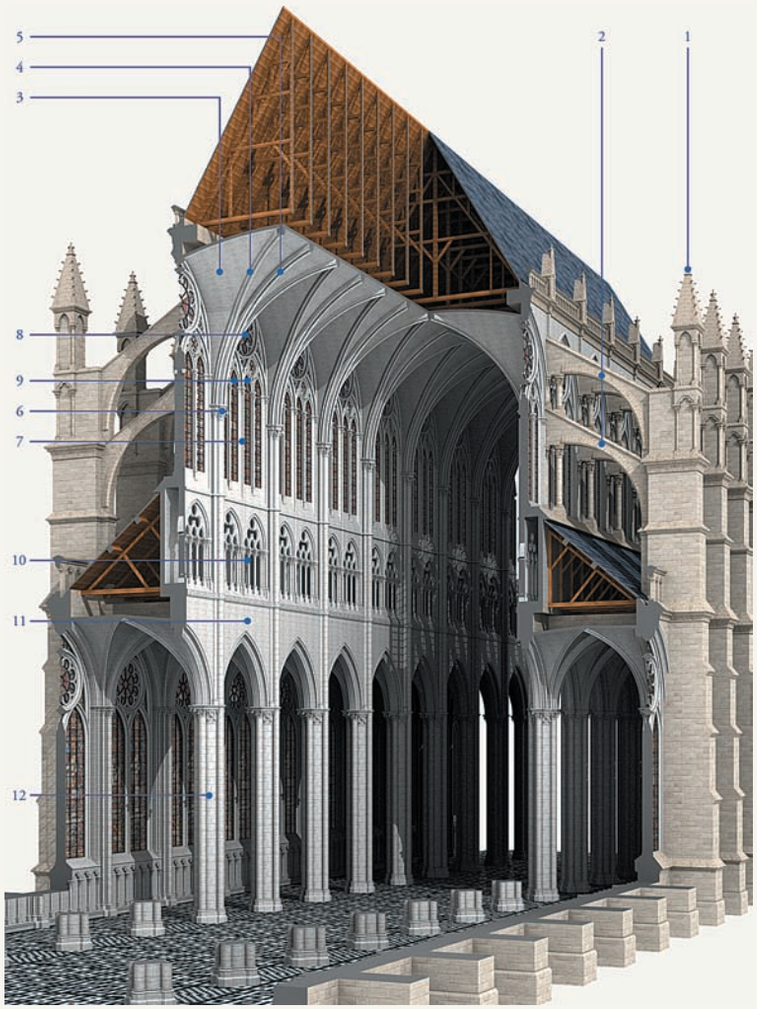
Roman dome with oculus (Pantheon, Rome, Italy, 118–125)

## Basilican Churches

Church design during the Middle Ages set the stage for ecclesiastical architecture from the Renaissance to the present. Both the longitudinal- and central-plan building types of antiquity had a long postclassical history.

In Western Christendom, the typical medieval church had a *basilican* plan, which evolved from the Roman columnar hall, or basilica. The great European cathedrals of the Gothic age, which were the immediate predecessors of the churches of the Renaissance and Baroque eras, shared many elements with the earliest basilican churches constructed during the fourth century, including a wide central *nave* flanked by *aisles* and ending in an *apse*. Some basilican churches also have a *transept,* an area perpendicular to the nave. The nave and transept intersect at the *crossing*. Gothic churches, however, have many additional features. The key components of Gothic design are labeled in the drawing of a typical French Gothic cathedral, which can be compared to the interior view of Amiens Cathedral and the plan of Chartres Cathedral.

Gothic architects frequently extended the aisles around the apse to form an *ambulatory,* onto which opened *radiating chapels* housing sacred relics. Groin vaults formed the ceiling of the nave, aisles, ambulatory, and transept alike, replacing the timber roof of the typical Early Christian basilica. These vaults rested on *diagonal* and *transverse ribs* in the form of pointed arches. On the exterior, *flying buttresses* held the nave vaults in place. These masonry struts transferred the thrust of the nave vaults across the roofs of the aisles to tall piers frequently capped by pointed ornamental *pinnacles*. This structural system made it possible to open up the walls above the *nave arcade* with huge *stained-glass* windows in the nave *clerestory.*

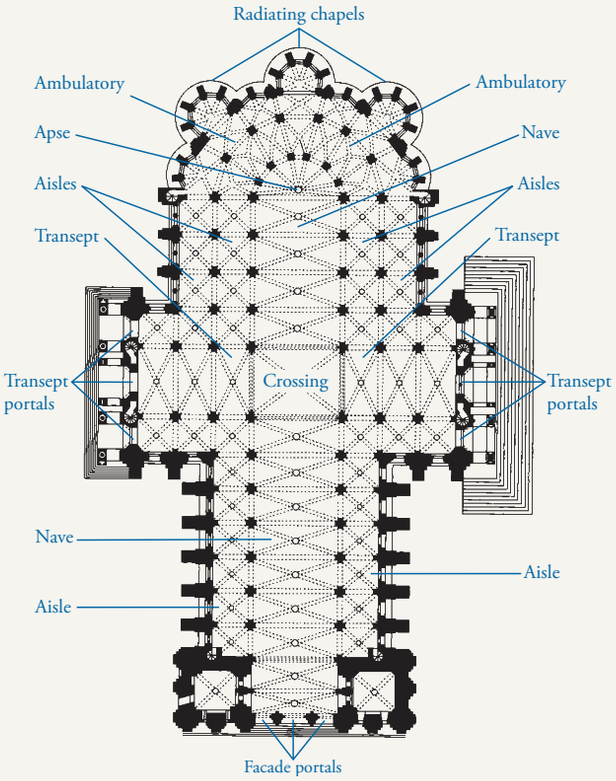



**Cutaway view of a typical French Gothic cathedral**

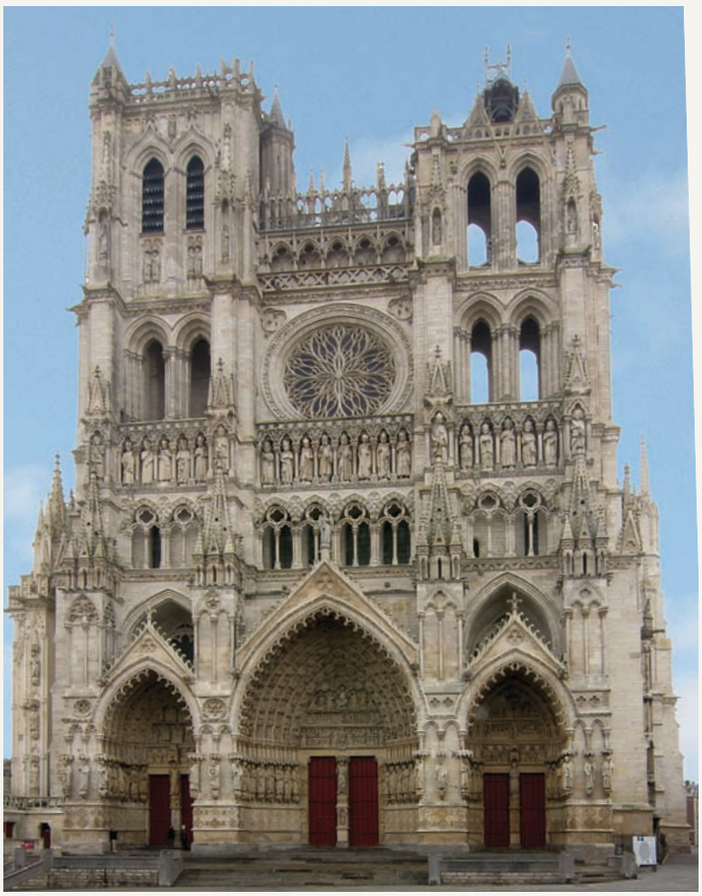
**(1) pinnacle, (2) flying buttress, (3) vaulting web, (4) diagonal rib, (5) transverse rib, (6) springing, (7) clerestory, (8) oculus, (9) lancet, (10) triforium, (11) nave arcade, (12) compound pier with responds**

**Nave of Amiens Cathedral, France, begun 1220**

In the later Middle Ages, especially in the great cathedrals of the Gothic age, church facades featured extensive sculptural ornamentation, primarily in the portals beneath the stained-glass *rose windows* (circular windows with *tracery* resembling floral petals). The major sculpted areas were the *tympanum* above the doorway (akin to a Greco-Roman temple pediment), the *trumeau* (central post), and the *jambs*.




**Plan of Chartres Cathedral, Chartres, France, rebuilt after 1194**



**West facade of Amiens Cathedral, Amiens, France, begun 1220**

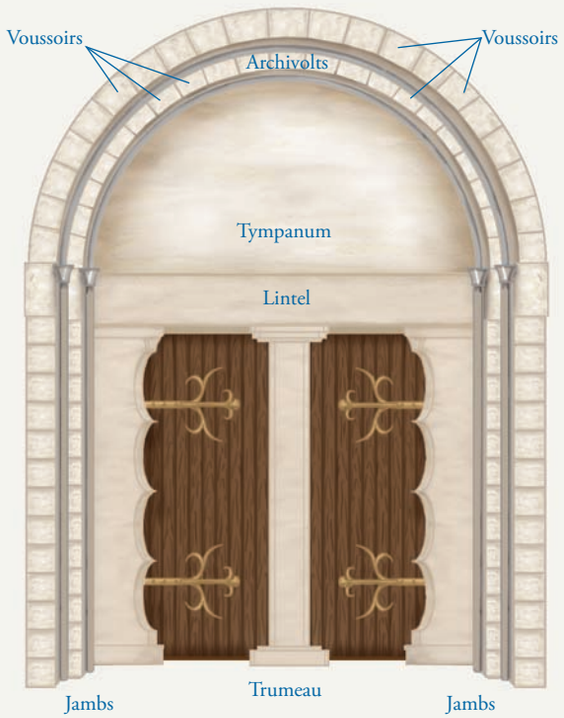



**Diagram of medieval portal sculpture**

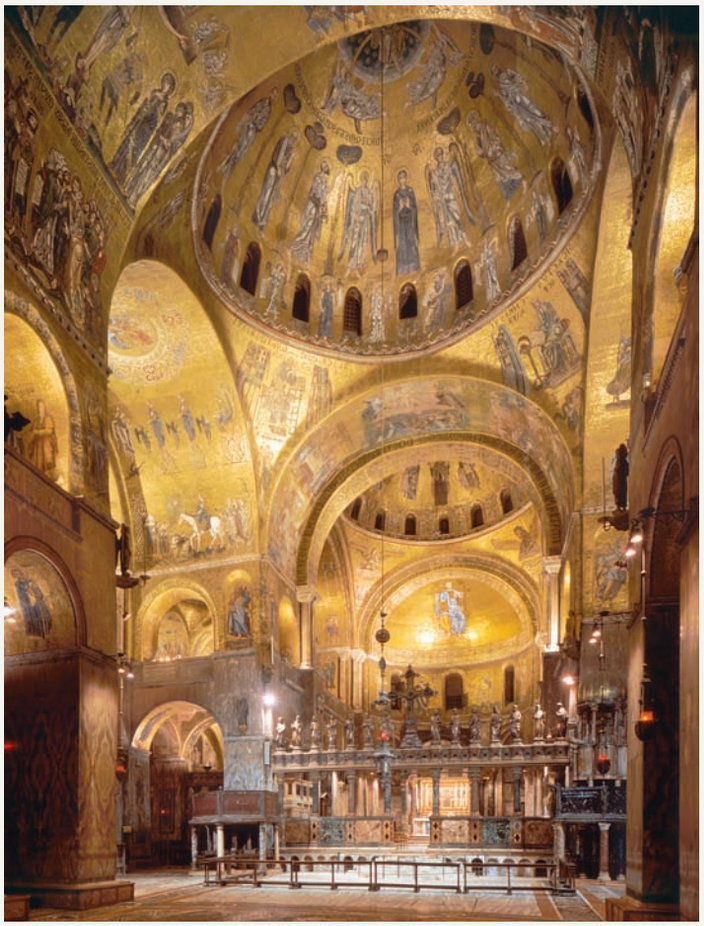
**Central portal, west facade, Chartres Cathedral, ca. 1145–1155**

## Central-Plan Churches

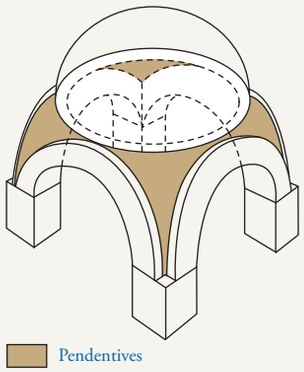
The domed central plan of classical antiquity dominated the architecture of the Byzantine Empire but with important modifications. Because the dome covered the crossing of a Byzantine church, architects had to find a way to erect domes on square bases instead of on the circular bases (cylindrical drums) of Roman buildings. The solution was *pendentive* construction in which the dome rests on what is in effect a second, larger dome. The top portion and four segments around the rim of the larger dome are omitted, creating four curved triangles, or pendentives. The pendentives join to form a ring and four arches whose planes bound a square. The first use of pendentives on a grand scale occurred in the sixth-century church of Hagia Sophia (Holy Wisdom) in Constantinople.

The interiors of Byzantine churches differed from those of basilican churches in the West not only in plan and the use of domes but also in the manner in which they were adorned. The original mosaic decoration of Hagia Sophia is lost, but at Saint Mark's in Venice, some 40,000 square feet of mosaics cover all the walls, arches, vaults, and domes.

Hagia Sophia, Constantinople (Istanbul), Turkey, 532–537



Saint Mark's, Venice, Italy, begun 1063




Dome on pendentives

## The Gods and Goddesses of Mount Olympus

The chief deities of the Greeks ruled the world from their home on Mount Olympus, Greece's highest peak. They figure prominently not only in Greek, Etruscan, and Roman art but also in art from the Renaissance to the present.

The 12 Olympian gods (and their Roman equivalents) were:

- ***Zeus* (*Jupiter*)** King of the gods, Zeus ruled the sky and allotted the sea to his brother Poseidon and the Underworld to his other brother, Hades. His weapon was the thunderbolt. Jupiter was also the chief god of the Romans.
- ***Hera* (*Juno*)** Wife and sister of Zeus, Hera was the goddess of marriage.
- ***Poseidon* (*Neptune*)** Poseidon was lord of the sea. He controlled waves, storms, and earthquakes with his three-pronged pitchfork (*trident*).
- ***Hestia* (*Vesta*)** Sister of Zeus, Poseidon, and Hera, Hestia was goddess of the hearth.
- ***Demeter* (*Ceres*)** Third sister of Zeus, Demeter was the goddess of grain and agriculture.
- ***Ares* (*Mars*)** God of war, Ares was the son of Zeus and Hera and the lover of Aphrodite. His Roman counterpart, Mars, was the father of the twin founders of Rome, Romulus and Remus.
- ***Athena* (*Minerva*)** Goddess of wisdom and warfare, Athena was a virgin born from the head of her father, Zeus.
- ***Hephaistos* (*Vulcan*)** God of fire and of metalworking, Hephaistos was the son of Zeus and Hera. Born lame and, uncharacteristically for a god, ugly, he married Aphrodite, who was unfaithful to him.
- ***Apollo* (*Apollo*)** God of light and music and son of Zeus, the young, beautiful Apollo was an expert archer, sometimes identified with the sun (***Helios/Sol***).
- ***Artemis* (*Diana*)** Sister of Apollo, Artemis was goddess of the hunt. She was occasionally equated with the moon (***Selene/Luna***).
- ***Aphrodite* (*Venus*)** Daughter of Zeus and a *nymph* (goddess of springs and woods), Aphrodite was the goddess of love and beauty.
- ***Hermes* (*Mercury*)** Son of Zeus and another nymph, Hermes was the fleet-footed messenger of the gods and possessed winged sandals. He carried the *caduceus*, a magical herald's rod.

Other important Greek gods and goddesses were:

- ***Hades* (*Pluto*)**, lord of the Underworld and god of the dead. Although the brother of Zeus and Poseidon, Hades never resided on Mount Olympus.
- ***Dionysos* (*Bacchus*)**, god of wine, another of Zeus's sons.
- ***Eros* (*Amor* or *Cupid*)**, the winged child-god of love, son of Aphrodite and Ares.
- ***Asklepios* (*Aesculapius*)**, god of healing, son of Apollo. His serpent-entwined staff is the emblem of modern medicine.

**Zeus, from Cape Artemision, ca. 460–450 bce**

**Athena, by Phidias, ca. 438 bce**

**Aphrodite (*Venus de Milo*), by Alexandros, ca. 150–125 bce**

**Hermes and infant Dionysos, by the Phiale Painter, ca. 440–435 bce**

# The Life of Jesus in Art

Christians believe Jesus of Nazareth is the son of God, the *Messiah* (Savior, Christ) of the Jews prophesied in Hebrew scripture. His life—his miraculous birth from the womb of a virgin mother, his preaching and miracle working, his execution by the Romans and subsequent ascent to Heaven—has been the subject of countless artworks from Roman times through the present day.

## Incarnation and Childhood

The first "cycle" of the life of Jesus consists of the events of his conception (incarnation), birth, infancy, and childhood.

- ***Annunciation to Mary*** The archangel Gabriel announces to the Virgin Mary that she will miraculously conceive and give birth to God's son, Jesus.
- ***Visitation*** The pregnant Mary visits her cousin Elizabeth, who is pregnant with John the Baptist. Elizabeth is the first to recognize that the baby Mary is bearing is the Son of God.
- ***Nativity, Annunciation to the Shepherds***, and ***Adoration of the Shepherds*** Jesus is born at night in Bethlehem and placed in a basket. Mary and her husband, Joseph, marvel at the newborn, while an angel announces the birth of the Savior to shepherds in the field, who rush to adore the infant Jesus.
- ***Adoration of the Magi*** A bright star alerts three wise men (*magi*) in the East that the King of the Jews has been born. They travel 12 days to present precious gifts to the infant Jesus.
- ***Presentation in the Temple*** In accordance with Jewish tradition, Mary and Joseph bring their firstborn son to the temple in Jerusalem, where the aged Simeon recognizes Jesus as the prophesied savior of humankind.
- ***Massacre of the Innocents*** and ***Flight into Egypt*** King Herod, fearful a rival king has been born, orders the massacre of all infants, but the holy family escapes to Egypt.
- ***Dispute in the Temple*** Joseph and Mary travel to Jerusalem for the feast of Passover. Jesus, only a boy, debates the astonished Jewish scholars in the temple, foretelling his ministry.

## Public Ministry

The public-ministry cycle comprises the teachings of Jesus and the miracles he performed.

- ***Baptism*** Jesus's public ministry begins with his baptism at age 30 by John the Baptist in the Jordan River. God's voice is heard proclaiming Jesus as his son.
- ***Calling of Matthew*** Jesus summons Matthew, a tax collector, to follow him, and Matthew becomes one of his 12 disciples, or *apostles* (from the Greek for "messenger").
- ***Miracles*** Jesus performs many miracles, revealing his divine nature. These include acts of healing and raising the dead, turning water into wine, walking on water and calming storms, and creating wondrous quantities of food.
- ***Delivery of the Keys to Peter*** Jesus chooses the fisherman Peter (whose name means "rock") as his successor. He declares Peter

***Annunciation*, Byzantine icon, Ohrid, Macedonia, early 14th century**

***Baptism of Jesus,* baptismal font, Liège, Belgium, 1118**

is the rock on which his church will be built and symbolically delivers to Peter the keys to the kingdom of Heaven.

- ***Transfiguration*** Jesus scales a mountain and, in the presence of Peter and two other disciples, is transformed into radiant light. God, speaking from a cloud, discloses Jesus is his son.
- ***Cleansing of the Temple*** Jesus returns to Jerusalem, where he finds money changers and merchants conducting business in the temple. He rebukes them and drives them out.

### Passion

The passion (Latin *passio,* "suffering") cycle includes the events leading to Jesus's trial, death, resurrection, and ascent to Heaven.

- ***Entry into Jerusalem*** On the Sunday before his crucifixion (Palm Sunday), Jesus rides into Jerusalem on a donkey.
- ***Last Supper*** In Jerusalem, Jesus celebrates Passover with his disciples. During this last supper, Jesus foretells his imminent betrayal, arrest, and death and invites the disciples to remember him when they eat bread (symbol of his body) and drink wine (his blood). This ritual became the celebration of *Mass* (*Eucharist*).
- ***Agony in the Garden*** Jesus goes to the Mount of Olives in the Garden of Gethsemane, where he struggles to overcome his human fear of death by praying for divine strength.
- ***Betrayal*** and ***Arrest*** The disciple Judas Iscariot betrays Jesus to the Jewish authorities for 30 pieces of silver. Judas identifies Jesus to the soldiers by kissing him, and Jesus is arrested.
- ***Trials of Jesus*** The soldiers bring Jesus before Caiaphas, the Jewish high priest, who interrogates Jesus about his claim to be the Messiah. Jesus is then brought before the Roman governor of Judaea, Pontius Pilate, on the charge of treason because he had proclaimed himself king of the Jews. Pilate asks the crowd to choose between freeing Jesus or Barabbas, a murderer. The people choose Barabbas, and the judge condemns Jesus to death.
- ***Flagellation*** The Roman soldiers who hold Jesus captive whip (flagellate) him and mock him by dressing him as king of the Jews and placing a crown of thorns on his head.
- ***Carrying of the Cross, Raising of the Cross***, and ***Crucifixion*** The Romans force Jesus to carry the cross on which he will be crucified from Jerusalem to Mount Calvary. Soldiers erect the cross and nail Jesus's hands and feet to it. Jesus's mother, John the Evangelist, and Mary Magdalene mourn at the foot of the cross, while the soldiers torment Jesus. One of them stabs Jesus in the side with a spear. After suffering great pain, Jesus dies on Good Friday.
- ***Deposition***, ***Lamentation***, and ***Entombment*** Two disciples, Joseph of Arimathea and Nicodemus, remove Jesus's body from the cross (deposition) and take him to his tomb. Joseph, Nicodemus, the Virgin Mary, John the Evangelist, and Mary Magdalene mourn over the dead Jesus (lamentation). (When in art the isolated figure of the Virgin Mary cradles her dead son in her lap, it is called a *Pietà*—Italian for "pity.") Then his followers lower Jesus into a sarcophagus in the tomb (entombment).
- ***Resurrection*** and ***Three Marys at the Tomb*** On the third day (Easter Sunday), Christ rises from the dead and leaves the tomb. The Virgin Mary, Mary Magdalene, and Mary, the mother of James, visit the tomb but find it empty. An angel informs them Christ has been resurrected.
- ***Noli Me Tangere, Supper at Emmaus,*** and ***Doubting of Thomas*** During the 40 days between Christ's resurrection and his ascent to Heaven, he appears on several occasions to his followers. Christ warns Mary Magdalene, weeping at his tomb, with the words "Don't touch me" (*Noli me tangere* in Latin). At Emmaus he eats supper with two astonished disciples. Later, Christ invites Thomas, who cannot believe Christ has risen, to touch the wound in his side inflicted at his crucifixion.
- ***Ascension*** On the 40th day, on the Mount of Olives, with his mother and apostles as witnesses, Christ gloriously ascends to Heaven in a cloud.

***Entry into Jerusalem,*** **Sarchophagus of Junius Bassus, Rome, Italy, ca. 359**

***Crucifixion,*** **Church of the Dormition, Daphni, Greece, ca. 1090–1100**

# Buddhism and Buddhist Iconography

The Buddha (Enlightened One) was born around 563 bce as Prince Siddhartha Gautama. When he was 29, he renounced his opulent life and became a wandering ascetic searching for knowledge through meditation. Six years later, he achieved complete enlightenment, or buddhahood, while meditating beneath a pipal tree (the Bodhi tree) at Bodh Gaya (place of enlightenment) in eastern India. The Buddha preached his first sermon in the Deer Park at Sarnath. There he set into motion the Wheel (*chakra*) of the Law (*dharma*) and expounded the Four Noble Truths: (1) life is suffering; (2) the cause of suffering is desire; (3) one can overcome and extinguish desire; (4) the way to conquer desire and end suffering is to follow the Buddha's Eightfold Path of right understanding, right thought, right speech, right action, right livelihood, right effort, right mindfulness, and right concentration. The Buddha's path leads to *nirvana,* the cessation of the endless cycle of painful life, death, and rebirth. The buddha continued to preach until his death at age 80 at Kushinagara.

The earliest form of Buddhism is called Theravada (Path of the Elders) Buddhism. The second major school of Buddhist thought, Mahayana (Great Path) Buddhism, emerged around the beginning of the Christian era. Mahayana Buddhists refer to Theravada Buddhism as Hinayana (Lesser Path) Buddhism and believe in a larger goal than nirvana for an individual—namely, buddhahood for all. Mahayana Buddhists also revere *bodhisattvas* (Buddhas-to-be), exemplars of compassion who restrain themselves at the threshold of nirvana to aid others in earning merit and achieving buddhahood. A third important Buddhist sect, especially popular in East Asia, venerates the Amitabha Buddha (Amida in Japanese), the Buddha of Infinite Light and Life. The devotees of this Buddha hope to be reborn in the Pure Land Paradise of the West, where the Amitabha resides and can grant them salvation.

The earliest (first century ce) known depictions of the Buddha in human form show him as a robed monk. Artists distinguished the Enlightened One from monks and bodhisattvas by *lakshanas,* body attributes indicating the Buddha's suprahuman nature. These distinguishing marks include an *urna,* or curl of hair between the eyebrows; an *ushnisha,* or cranial bump; and, less frequently, palms of hands and soles of feet imprinted with a wheel. The Buddha is also recognizable by his elongated ears, the result of wearing heavy royal jewelry in his youth.

Representations of the Buddha also feature a repertory of mudras, or hand gestures. These include the *dhyana* (meditation) mudra, with the right hand over the left, palms upward; the *bhumisparsha* (earth-touching) mudra, right hand down reaching to the ground, calling the earth to witness the Buddha's enlightenment; the *dharmachakra* (Wheel of the Law, or teaching) mudra, a two-handed gesture with right thumb and index finger forming a circle; and the *abhaya* (do not fear) mudra, right hand up, palm outward, a gesture of protection or blessing.

Episodes from the Buddha's life are among the most popular subjects in all Buddhist artistic traditions. Four of the most important events are his birth at Lumbini from the side of his mother; his achievement of buddhahood while meditating beneath the Bodhi tree; his first sermon at Sarnath; and his attainment of nirvana when he died (*parinirvana*) at Kushinagara.

a

b

c

d

**Life and death of the Buddha, from Gandhara, second century. (a) Birth at Lumbini, (b) enlightenment at Bodh Gaya, (c) first sermon at Sarnath, (d) death at Kushinagara (parinirvana)**

## Hinduism and Hindu Iconography

Unlike Buddhism (and Christianity, Islam, and other religions), Hinduism recognizes no founder or great prophet. Hindism also has no simple definition, but means "the religion of the Indians." The practices and beliefs of Hindus vary tremendously, but ritual sacrifice is central to Hinduism. The goal of sacrifice is to please a deity in order to achieve release (*moksha,* liberation) from the endless cycle of birth, death, and rebirth (*samsara*) and become one with the universal spirit.

Not only is Hinduism a religion of many gods, but the Hindu deities also have various natures and take many forms. This multiplicity suggests the all-pervasive nature of the Hindu gods. The three most important deities are the gods Shiva and Vishnu and the goddess Devi. Each of the three major sects of Hinduism today considers one of these three to be supreme—Shiva in Shaivism, Vishnu in Vaishnavism, and Devi in Shaktism. (*Shakti* is the female creative force.)

- ***Shiva*** is the Destroyer, but, consistent with the multiplicity of Hindu belief, he is also a regenerative force and, in the latter role, can be represented in the form of a *linga* (a phallus or cosmic pillar). When Shiva appears in human form in Hindu art, he frequently has multiple limbs and heads, signs of his suprahuman nature, and matted locks piled atop his head, crowned by a crescent moon. Sometimes he wears a serpent scarf and has a third eye on his forehead (the emblem of his all-seeing nature). Shiva rides the bull ***Nandi*** and often carries a trident.

- ***Vishnu*** is the Preserver of the Universe. Artists frequently portray him with four arms holding various attributes, including a conchshell trumpet and discus, sometimes sleeping on the serpent Ananta floating on the waters of the cosmic sea as he dreams the universe into reality. When the evil forces in the world become too strong, he descends to earth to restore balance and assumes different forms (*avatars,* or incarnations), including a boar, fish, and tortoise, as well as ***Krishna,*** the divine lover, and even the Buddha himself.

- ***Devi*** is the Great Goddess who takes many forms and has many names. Hindus worship her alone or as a consort of male gods (***Parvati*** or ***Uma,*** wife of Shiva; ***Lakshmi,*** wife of Vishnu), as well as ***Radha,*** lover of Krishna. She has both benign and horrific forms. She creates and destroys. In one manifestation, she is ***Durga,*** a multiarmed goddess who often rides a lion. Her son is the elephant-headed ***Ganesha.***

**Dancing Shiva, Badami, India, late sixth century**

***Vishnu Asleep on the Serpent Ananta,*** **Deogarh, India, early sixth century**

Art historians seek to understand not only why individual artworks appear as they do but also why those works exist at all. Who paid this African artist to make this bronze plaque? Why?

Why did this Benin kingdom sculptor vary the sizes of the figures? Why is the central equestrian figure much larger than his horse? How did the artist inform the viewer the rider is a king?

Dating and signing artworks are relatively recent practices. How can art historians determine when an unlabeled work such as this one was made, and by whom? Style, technique, and subject are clues.

1 in.

**I-1 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).**

What tools and techniques did the African sculptor employ to transform molten bronze into this plaque representing a king and his attendants projecting in high relief from the background plane?

# Introduction

## WHAT IS ART HISTORY?

**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. In contrast, 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 now knows 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, whether small bronze sculptures from Africa (FIG. **I-1**) or large paintings on canvas by American artists (FIG. I-2)—without any knowledge of the circumstances leading 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 emotionally. 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 American painter Clyfford Still (1904–1980) did when he created large canvases (FIG. **I-2**) of pure color 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 those artworks. 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.

1 ft.

**I-2 Clyfford Still, *1948-C,* 1948. Oil on canvas, 6′ $8\frac{7}{8}$″ × 5′ $8\frac{3}{4}$″. 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.

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 construction 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 indispensable for a thorough understanding 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 ways other historical documents may not. 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 these 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.

Beginning with the earliest Greco-Roman art critics, scholars have studied objects their makers consciously manufactured as "art" and to which the artists assigned formal titles. But today's art historians also study a multitude of objects 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 during the past few decades, 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 write 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,* 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 (the *terminus post quem:* Latin "point after which") 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 date (the *terminus ante quem:* Latin "point before which") 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. The study of tree rings, for instance, usually can 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 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 the way it once did. Art historians speak of several different kinds of artistic styles.

*Period style* refers to the characteristic artistic manner of a specific era or span of years, usually within a distinct culture, such as "Archaic Greek" or "High Renaissance." But many periods do not display any stylistic unity at all. How would someone define the artistic style of the second 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 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-3**) and the church of Santa Croce (FIG. **I-4**) in Florence 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

**I-3 Choir of Beauvais Cathedral (looking east), Beauvais, France, rebuilt after 1284.**

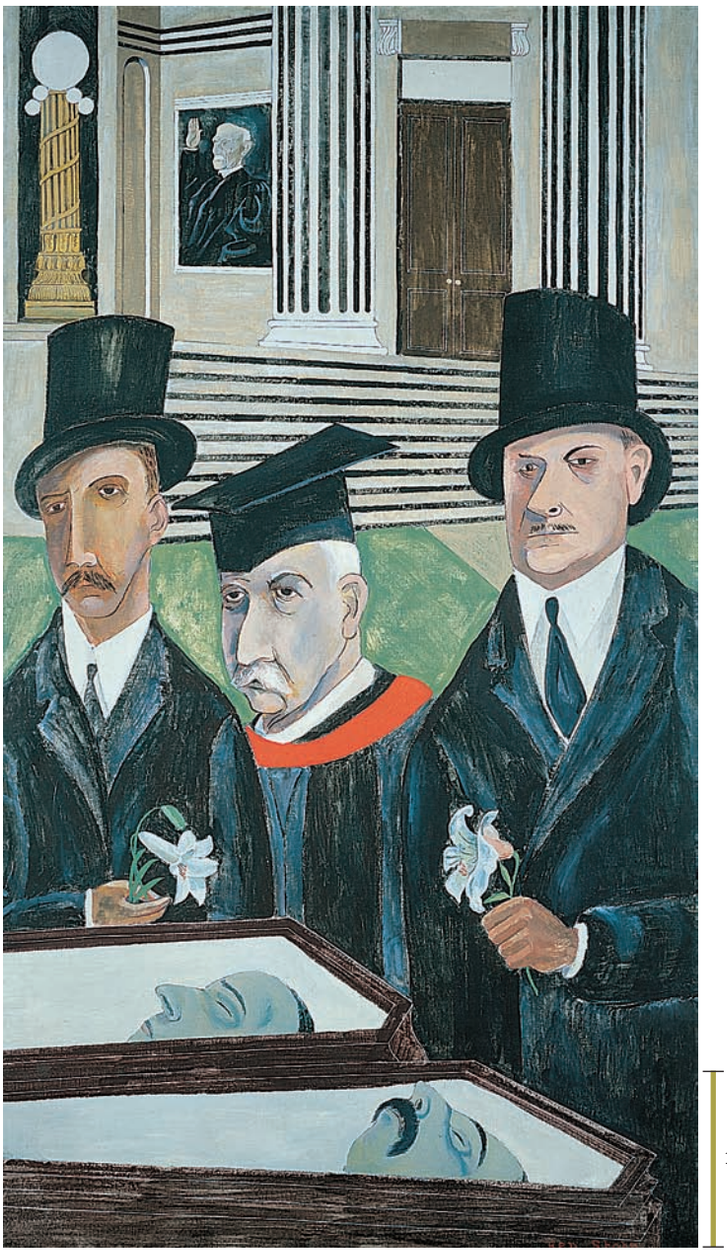
The style of an object or building often varies from region to region. This cathedral has towering stone vaults and large stained-glass windows typical of 13th-century French architecture.

**I-4 Interior of Santa Croce (looking east), Florence, Italy, begun 1294.**

In contrast to Beauvais Cathedral (FIG. I-3), this contemporaneous Florentine church conforms to the quite different regional style of Italy. The building has a low timber roof and small windows.


**I-5 Georgia O'Keeffe, *Jack-in-the-Pulpit No. 4,* 1930. Oil on canvas, 3′ 4″ × 2′ 6″. National Gallery of Art, Washington (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.




**I-6 Ben Shahn, *The Passion of Sacco and Vanzetti,* 1931–1932. Tempera on canvas, 7′ $\frac{1}{2}$″ × 4′. Whitney Museum of American Art, New York (gift of Edith and Milton Lowenthal in memory of Juliana Force).**

O'Keeffe's contemporary, Shahn developed a style markedly different from hers. His paintings are often social commentaries on recent events and incorporate readily identifiable people.

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—*Jack-in-the-Pulpit No. 4* (FIG. **I-5**)—is a sharply focused close-up view of petals and leaves. O'Keeffe captured the growing plant's slow, controlled motion while converting 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-6**), 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 robbery 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) who 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 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 6.)

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

**I-7 Gislebertus, The weighing of souls, detail of *Last Judgment* (FIG. 12-1), 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.

the different period styles of a particular artist, such as the "Rose 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-2), have no subject, not even a setting. The "subject" is the artwork itself—its colors, textures, composition, and size. But when artists represent people, places, or actions, viewers must identify these features 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 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-7**).

Artists may depict figures with unique *attributes* identifying them. In Christian art, for example, each of the authors of the biblical gospel books, the four evangelists (FIG. **I-8**), 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 wearing a rayed crown and holding a torch because of the fame of the colossal statue set up in New York City's harbor in 1886.

1 in.

**I-8 The four evangelists, folio 14 verso of the *Aachen Gospels,* ca. 810. Ink and tempera on vellum, 1′ × 9½″. Domschatzkammer, Aachen.**

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

1 in.

**I-9 Albrecht Dürer, *The Four Horsemen of the Apocalypse,* ca. 1498. Woodcut, 1′ 3¼″ × 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 one carrying an identifying attribute.

*The Four Horsemen of the Apocalypse* (FIG. **I-9**) 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. German artist Albrecht Dürer (1471–1528) personified Death as an emaciated old man with a pitchfork. Dürer's Famine swings the scales for weighing human souls (compare FIG. I-7), 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-6), for example, the two 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 major 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 artist 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 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 van Rijn.

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 or art academy. The term connotes only shared chronology, style, and geography. 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 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 portray their patrons in the officially approved manner. This is why Augustus, who lived to age 76, looks so young in his portraits (FIG. **I-10**). Although Roman emperor for more than 40 years, Augustus demanded 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-7). Renaissance princes and popes dictated the subject, size, and materials of artworks destined for display in buildings also constructed according to their specifications. An art historian could make a very long list of commissioned works, and it would indicate patrons have had diverse tastes and needs throughout the history of art and consequently have 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

1 in.

**I-10 Bust of 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 he always be portrayed as a young, godlike head of state even though he lived to age 76.

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 illustrated here (FIG. I-10)—showing the emperor wearing a *corona civica,* or civic crown—was the work of a virtuoso sculptor, a master wielder of hammer and chisel. But scores of similar portraits of this Roman emperor also 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

As in all fields of study, art history has its own specialized vocabulary consisting 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 and discussions of the most important 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 *composes* (organizes) 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 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 visible 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 *The Four Horsemen of the Apocalypse* (FIG. I-9). 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,* it 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 giving 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, 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.


**I-11 Josef Albers, *Homage to the Square: "Ascending,"* 1953. Oil on composition board, 3′ 7½″ × 3′ 7½″. Whitney Museum of American Art, New York.**

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

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-11**). 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]

**TEXTURE** The term *texture* refers to the quality of a surface, such as rough or shiny. Art historians distinguish between true texture, that is, 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. People's first impulse is usually to handle a work 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 real 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 intervals between a structure's masses, or the amount of space occupied by three-dimensional objects such as a statue, pot, or chair. 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 perspective to create an illusion of depth or space on a two-dimensional surface. The French painter Claude Lorrain (1600–1682) employed several perspective devices in *Embarkation of the Queen of Sheba* (FIG. **I-12**), 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 in a real building. Instead, the lines converge beyond the structure, leading the viewer's eye toward the hazy, indistinct sun on the horizon. These perspective 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 *Waves at Matsushima* (FIG. **I-13**), a Japanese seascape painting on a six-part folding screen, Ogata Korin (1658–1716) ignored these Western perspective conventions. A Western viewer might interpret the left half of Korin's composition as depicting the distant horizon, as in Claude's painting, but the sky is a flat, unnatural gold, and in five of the six sections of the composition, waves fill the

1 ft.

**I-12** **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.

full height of the screen. The rocky outcroppings decrease in size with distance, but all are in sharp focus, and there are no shadows. The Japanese artist was less concerned with locating the boulders and waves in space than with composing shapes on a surface, playing the water's swelling curves against the jagged contours of the rocks. 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.

1 ft.

**I-13** **Ogata Korin, *Waves at Matsushima,* Edo period, ca. 1700–1716. Six-panel folding screen, ink, color, and gold leaf on paper, 4′ $11\frac{1}{8}$″ × 12′ $\frac{7}{8}$″. Museum of Fine Arts, Boston (Fenollosa-Weld Collection).**

Korin was more concerned with creating an intriguing composition of shapes on a surface than with locating boulders and waves in space. Asian artists rarely employed Western perspective.