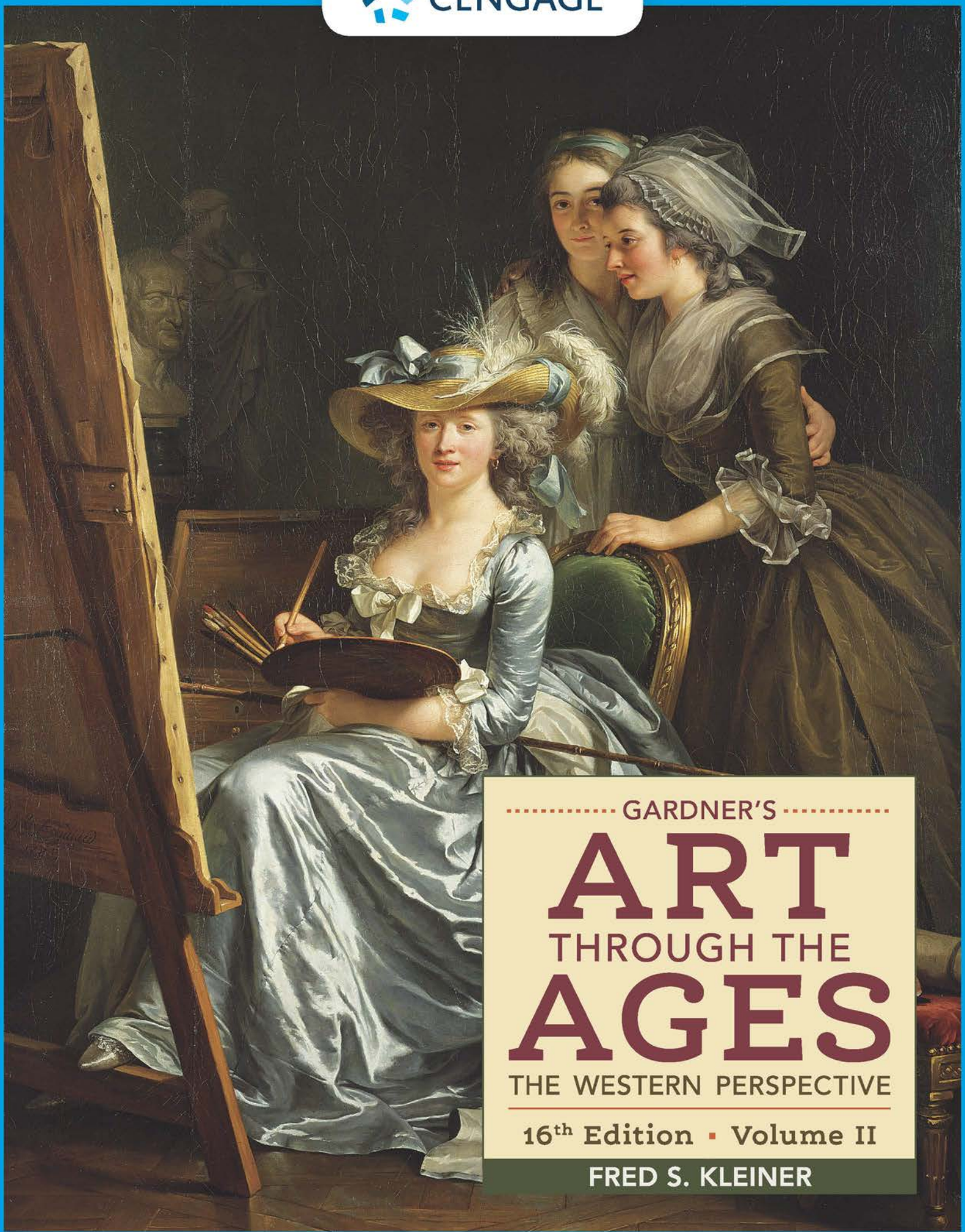
CENGAGE



GARDNER'S

ART THROUGH THE AGES

THE WESTERN PERSPECTIVE

16th Edition • Volume II

FRED S. KLEINER

GARDNER'S

ART THROUGH THE AGES

THE WESTERN PERSPECTIVE

VOLUME II

SIXTEENTH EDITION

FRED S. KLEINER

CENGAGE Learning®

Australia • Brazil • Mexico • Singapore • United Kingdom • United States

Gardner's Art through the Ages: The Western Perspective, Volume II, Sixteenth Edition
Fred S. Kleiner

Product Director: Marta Lee-Perriard
Product Manager: Vanessa Manter
Product Assistant: Teddy Coutracos
Marketing Manager: Laura Kuhlman
Senior Content Manager: Lianne Ames
IP Analyst: Ann Hoffman
Senior IP Project Manager: Betsy Hathaway
Production Service and Layout: Joan Keyes, Dovetail Publishing Services
Compositor: Cenveo® Publisher Services
Art Director: Sarah Cole
Text Designer: Alisha Webber
Cover Designer: Sarah Cole
Cover Image: The Metropolitan Museum of Art/ Art Resource, NY

Library of Congress Control Number: 2019948208

Student Edition:
ISBN: 978-0-357-37039-1

Loose-leaf Edition:
ISBN: 978-0-357-37046-9

Cengage
200 Pier 4 Boulevard
Boston, MA 02210
USA

Cengage is a leading provider of customized learning solutions with employees residing in nearly 40 different countries and sales in more than 125 countries around the world. Find your local representative at **www.cengage.com**.

Cengage products are represented in Canada by Nelson Education, Ltd.

To learn more about Cengage platforms and services, register or access your online learning solution, or purchase materials for your course, visit **www.cengage.com**.

Printed in the United States of America
Print Number: 01 Print Year: 2019

ABOUT THE COVER ART

Adélaïde Labille-Guiard, *Self-Portrait with Two Pupils*, 1785. Oil on canvas, 6′ 11″ × 4′ 11½″. Metropolitan Museum of Art, New York (gift of Julia A. Berwind, 1953).

Adélaïde Labille-Guiard (1749–1803) was one of the most important painters in Paris at the end of the 18th century. She trained with François-Élie Vincent (1708–1790) and later with his son François-André Vincent (1746–1816), whom she married after her divorce from her first husband, Louis-Nicolas Guiard, a clerk. She enjoyed royal patronage, and in 1787 became the official painter of the "mesdames"—the aunts of King Louis XVI (r. 1774–1792). Four years earlier, she shared with Élisabeth Louise Vigée Le Brun (1755–1842) the high honor of being admitted to the French Royal Academy of Painting and Sculpture. The two painters captured the remaining two of four memberships reserved for women, a quota that Labille-Guiard worked hard to lift after gaining admission. The two painters' induction into the Royal Academy was short-lived, however. After the French Revolution, the Academy rescinded the memberships of all women.

Self-Portrait with Two Pupils is one of Labille-Guiard's finest works. It depicts her at work on a canvas that the viewer cannot see because the painter intended the focus to be on herself and her role as a teacher, not on the subject she is painting. Labille-Guiard had as many as nine women in her studio at one time. Here, two apprentices—dressed more simply than their elegantly clad instructor—cluster behind her, one intently studying the painting in progress, the other, like Labille-Guiard, gazing at the viewer. The three figures form a classical pyramidal composition, echoed by the easel. In the V formed by the two triangles is a portrait bust of the artist's father. Appropriately for this early feminist, her muse is a man, a reversal of the traditional gender roles.

Artworks honoring women are far less common in the history of art than works celebrating men and their achievements, and until recently male artists outnumbered their female counterparts by a wide margin, but women artists as well as paintings, sculptures, and even buildings commemorating women figure prominently in this 16th edition of the groundbreaking introduction to art and architecture first published in 1927 by Helen Gardner of the Art Institute of Chicago.

BRIEF CONTENTS

CONTENTS

PREFACE

I take great pleasure in introducing the extensively revised and expanded 16th edition of *Gardner's Art through the Ages: The Western Perspective,* which, like the 15th 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 only nominal additional cost to students.

When Helen Gardner published the first edition of *Art through the Ages* in 1926, she could not have imagined that nearly a century later, instructors all over the world would still be using her textbook (available even in a new Chinese edition, the third time this classic textbook has been translated into Chinese) 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 world's most widely read introduction to the history of art and architecture. I hope that instructors and students alike will agree that this new edition lives up to the venerable Gardner tradition and even exceeds their high expectations.

The 16th edition follows the 15th in incorporating an innovative new online component called MindTap™, which includes, in addition to a host of other features (enumerated below), MindTap Bonus Images (with zoom capability) and descriptions of more than 200 additional important works of all eras, from prehistory to the present. The printed and online components of the hybrid 16th edition are very closely integrated. For example, each MindTap Bonus Image appears as a thumbnail in the traditional textbook, with abbreviated caption, to direct readers to MindTap for additional content, including an in-depth discussion of each image. The integration extends also to the maps, index, glossary, and chapter summaries, which seamlessly merge the printed and online information.

KEY FEATURES OF THE 16TH EDITION

In this new edition, in addition to revising the text of every chapter to incorporate the latest research and methodological developments and dividing the former chapter on European and American art from 1900 to 1945 into two chapters, I have added several important features while retaining the basic format and scope of the previous edition. Once again, the hybrid Gardner boasts roughly 1,600 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 a photographic campaign in England in 2016 (following similar forays into France, Tuscany, Rome, and Germany for the 14th and 15th editions). MindTap also includes custom videos made on these occasions at each site by Sharon Adams Poore. This extraordinary proprietary Cengage archive of visual material ranges from ancient temples and aqueducts in Rome and France; to medieval, Renaissance, and Baroque churches in England, France, Germany, and Italy and 18th-century landscape architecture in England; to such postmodern masterpieces as the Pompidou Center and the Louvre Pyramide in Paris, the Neue Staatsgalerie in Stuttgart, and the Gherkin in London. The 16th edition also features the highly acclaimed architectural drawings of John Burge prepared exclusively for Cengage, as well as Google Earth coordinates for all buildings and sites and all known provenances of portal objects. Together, these exclusive photographs, videos, and drawings provide readers with a visual feast unavailable anywhere else.

Once again, scales accompany the photograph of every painting, statue, or other artwork discussed—another innovative feature of the Gardner text. The scales provide students with a quick and effective way to visualize how big or small a given artwork is and its relative size compared with other objects in the same chapter and throughout the book—especially important given that the illustrated works vary in size from tiny to colossal.

Also retained in this edition are the Quick-Review Captions (brief synopses of the most significant aspects of each artwork or building illustrated) that students have found invaluable when preparing for examinations. These extended captions accompany not only every image in the printed book but also all the digital images in MindTap, where they are also included in a set of interactive electronic flashcards. Each chapter also again ends with the highly popular 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. Also retained from the 15th edition are the timelines summarizing the major artistic and architectural developments during the era treated (again in bullet-point format for easy review) and a chapter-opening essay called *Framing the Era,* which discusses a characteristic painting, sculpture, or building and is illustrated by four photographs.

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. Because many students taking the second half of a survey course will not have access to Volume I, I have provided a special (expanded) 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 Western art after 1300. The subjects of these special essays 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; and Early Christian Saints and Their Attributes. *Before 1300* also is included in MindTap for all courses.

Feature boxes once again appear throughout the book as well. These features fall under nine broad categories, one of which is new to the 16th edition:

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.

Materials and Techniques essays explain the various media that artists have employed from prehistoric to modern times. Because materials and techniques often influence the character of artworks, these discussions contain essential information on why many monuments appear as they do.

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.

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.

Written Sources boxes 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.

In the *Artists on Art* boxes, artists and architects throughout history discuss both their theories and individual works.

The Patron's Voice essays underscore the important roles played by the individuals and groups who paid for the artworks and buildings in determining the character of those monuments.

Problems and Solutions essays are designed to make students think critically about the decisions that went into the making of every painting, sculpture, and building from the Old Stone Age to the present. These discussions address questions of how and why various forms developed; the problems that painters, sculptors, and architects confronted; and the solutions they devised to resolve them.

New to the 16th edition are boxes titled *A Second Opinion,* in which an individual work of art that is the subject of current debate or has recently been reinterpreted is discussed. These essays underscore for students that the history of art and architecture is not a static discipline and that scholars are constantly questioning and rethinking traditional interpretations of paintings, sculptures, and buildings.

Other noteworthy features retained from the 15th edition are the extensive (updated) bibliography of books in English; a glossary containing definitions of all italicized terms introduced in both the printed and online texts. The host of state-of-the-art resources in the 16th edition version of MindTap for *Art through the Ages* are enumerated on page xv.

ACKNOWLEDGMENTS

A work as extensive as a comprehensive history of Western art could not be undertaken or completed without the counsel of experts in all areas of world art. As with previous editions, Cengage has enlisted dozens of 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 16th edition made by the following: Bradley Bailey, Saint Louis University; Amy Bloch, University at Albany; Anne-Marie Bouché, Florida Gulf Coast University; Betty Brownlee, Macomb Community College; Caroline Bruzelius, Duke University; Petra Chu, Seton Hall University; Kathy Curnow, Cleveland State University; Paola Demattè, Rhode Island School of Design; Sarah Dillon, Kingsborough City College, City University of New York; Eduardo de Jesús Douglas, University of North Carolina-Chapel Hill; Sonja Drimmer, University of Massachusetts Amherst; Ingrid Furniss, Lafayette College; Karen Hope Goodchild, Wofford College; Christopher Gregg, George Mason University; Melinda Hartwig, Emory University; Joe Hawkins, Hagley Park; Peter Holliday, California State University, Long Beach; Craig Houser, City College of New York/City University of New York; Margaret Jackson, University of New Mexico; Mark J. Johnson, Brigham Young University; Lynn Jones, Florida State University; Tanja L. Jones, University of Alabama Tuscaloosa; Nancy Klein, Texas A&M; Peri Klemm, California State University, Northridge; Yu Bong Ko, Dominican College; Paul Lavy, University of Hawai'i at Manoa; John Listopad, California State University, Sacramento; Gary Liu Jr., University of Hawaii at Manoa; Nancy Bea Miller, Montgomery County Community College; Michelle Moseley-Christian, Virginia Tech University; Evan Neely, Pratt Institute; Huiping Pang, University of Iowa; Benjamin Paul, Rutgers University; Julie-Anne Plax, University of Arizona; Stephanie Porras, Tulane University; Sharon Pruitts, East Carolina University; Kurt Rahmlow, University of North Texas; Julie Risser, Minneapolis College of Art and Design; Robyn Roslak, University of Minnesota-Duluth; Susan Elizabeth Ryan, Louisiana State University; Nicholas Sawicki, Lehigh University; Nancy Serwint, Arizona State University; Kerri Cox Sullivan, University of Texas, Austin; James R. Swensen, Brigham Young University; David S. Whitley, University of California, Los Angeles/ASM Affiliates; Margaret L. Woodhull, University of Colorado Denver.

I am especially indebted to the following for creating the instructor and student materials for the 16th edition: Anne McClanan, Portland State University; Kerri Cox Sullivan, University of Texas, Austin.

I am also happy to have this opportunity to express my gratitude to the extraordinary group of people at Cengage involved with the editing, production, and distribution of *Art through the Ages*. Some of them I have now worked with on various projects for 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 Vanessa Manter, senior product manager; Laura Hildebrand, senior content manager; Lianne Ames, senior content manager; Paula Dohnal, learning designer;

Ann Hoffman, intellectual property analyst; Betsy Hathaway, senior intellectual property project manager; Laura Kuhlman, marketing manager; Sarah Cole, senior designer; as well as Sharon Adams Poore, former product manager for art; Cate Barr, former senior art director; Jillian Borden, former senior marketing manager; and Sayaka Kawano, former product assistant. I also express my deep gratitude to the incomparable group of learning consultants who have passed on to me the welcome advice offered by the hundreds of instructors they speak to daily.

It is a special pleasure also to acknowledge my debt to the following out-of-house contributors to the 16th edition: the peerless quarterback of the entire production process, Joan Keyes, Dovetail Publishing Services; Michele Jones, copy editor extraordinaire; Susan Gall, eagle-eyed proofreader; Alisha Webber, text and cover designer; Lumina Datamatics, photo researchers; Jay and John Crowley, Jay's Publisher Services; Cenveo Publisher Services; and Jonathan Poore and John Burge, for their superb photos and architectural drawings.

I conclude this long (but no doubt incomplete) list of acknowledgments with an expression of gratitude to my colleagues at Boston University and to the thousands of students and hundreds of teaching fellows in my art history courses since I began teaching in 1975. From them I have learned much that has helped determine the form and content of *Art through the Ages* and made it a much better book than it otherwise might have been.

Fred S. Kleiner

CHAPTER-BY-CHAPTER CHANGES IN THE 16TH EDITION

The 16th edition is extensively revised and expanded, as detailed below. Instructors will find a very helpful figure number transition guide on the online instructor companion site.

Introduction: What Is Art History? Added the head of the portrait of Augustus as pontifex maximus from the Via Labicana, Rome.

14: Late Medieval Italy. New Framing the Era essay "Duccio di Buoninsegna." New A Second Opinion essay "Pietro Cavallini." New Problems and Solutions essay "Cityscapes and Landscapes as Allegories." Two new photographs of Pietro Cavallini's *Last Judgment* in Santa Cecilia in Trastevere.

20: Late Medieval and Early Renaissance Northern Europe. Reorganized discussion of artworks with three new chapter sections: the French Ducal Courts; Flanders; and France and the Holy Roman Empire. Added Jacques de Baerze's *Retable de Champmol.* New A Second Opinion essay "Jan van Eyck's *Giovanni Arnolfini and His Wife.*" New photograph of the full *Altarpiece of the Holy Sacrament* by Dieric Bouts.

21: The Renaissance in Quattrocento Italy. New A Second Opinion essay "Piero della Francesca's *Flagellation.*"

22: Renaissance and Mannerism in Cinquecento Italy. Reorganization of the chapter to place the discussion of Mannerism between the sections on the High and Late Renaissance, and to discuss together all the works of Michelangelo created at different phases of his career. Added Sebastiano del Piombo's *Polyphemos.* New A Second Opinion essay "Giorgione's *Tempest.*" New photographs of Michelangelo's *Bound Slave,* the courtyard of the Palazzo Farnese in Rome, the Villa Rotonda at Vicenza, and the Palazzo del Tè at Mantua (aerial view).

23: High Renaissance and Mannerism in Northern Europe and Spain. Added the Gallery of Francis I in the Château of Fontainebleau. New Framing the Era essay "Netherlandish Mores and the Pursuit of Wealth." New A Second Opinion essay "Hieronymus Bosch's *Garden of Earthly Delights.*"

24: The Baroque in Italy and Spain. Added Caravaggio's *The Taking of Christ.* New Framing the Era essay "Mystical Drama in a Baroque Chapel." New A Second Opinion essay "Diego Velázquez's *Las Meninas.*" New photographs of Bernini's *Ecstasy of Saint Teresa,* Carlo Maderno's east facade of Saint Peter's in the Vatican, and Annibale Carracci's *Loves of the Gods* ceiling fresco in the Palazzo Farnese in Rome.

25: The Baroque in Northern Europe. New Framing the Era essay "International Trade and Art Patronage in the Dutch Republic." New A Second Opinion essay "Johannes Vermeer's *Allegory of the Art of Painting.*" New photographs of Hals's *Women Regents of the Old Men's Home at Haarlem,* Rembrandt's *Night Watch,* and Poussin's *Et in Arcadia Ego.*

26: Rococo to Neoclassicism: The 18th Century in Europe and America. Added St Martin-in-the-Fields in London, the rotunda and sham medieval castle at Hagley Park, and the temple of Apollo at Stourhead Park. New Art and Society essay "Hagley Park and English Picturesque Gardens." New photographs of the Salon de la Princesse in Paris, the iron bridge at Coalbrookdale, Chiswick House near London, the Temple of Theseus at Hagley Park, the lake and Pantheon at Stourhead Park, and the Rotunda and Lawn of the University of Virginia in Charlottesville.

27: Romanticism, Realism, Photography: Europe and America, 1800 to 1870. Extensive text revisions. Added Smirke's St. Mary's in Bryanston Square in London, Nash's Marble Arch in London, and Burton and Turner's Palm House at Kew Gardens. New Framing the Era essay "Napoleon in Jaffa." New A Second Opinion essay "Edmonia Lewis's *Forever Free.*" New photographs of the stained-glass windows of the Houses of Parliament in London and of the exterior of the Bibliothèque Sainte-Geneviève in Paris.

28: Impressionism, Post-Impressionism, Symbolism: Europe and America, 1870 to 1900. New Framing the Era essay "Impressions of Modern Life." New A Second Opinion essay "Manet at the Folies-Bergère." New photographs of Rodin's *Burghers of Calais,* the Eiffel Tower in Paris, and Gaudí's Casa Milá in Barcelona.

29: Modernism in Europe, 1900 to 1945. The chapter in the 15th edition on European and American modernism from 1900 to 1945 has been divided into two chapters, the first on developments in Europe and the second on the art and architecture of the same period in the United States and Mexico. Added André Derain's *The Turning Road, L'Estaque.* New A Second Opinion essay "Hannah Höch's Dada Photomontage." New timeline and Big Picture. New photographs of Picasso's *Guitar* and Duchamp's *Large Glass.*

30: Modernism in the United States and Mexico, 1900 to 1945. In this new independent chapter on art and architecture in the United States and Mexico from 1900 to 1945, the discussion of American art has been significantly reorganized and divided by medium: painting, photography, sculpture, and architecture. Added Stuart Davis's *Hot Still-Scape for Six Colors—7th Avenue Style.* New Framing the Era essay "Aaron Douglas, Europe, Africa, and America." New A Second Opinion essay "Grant Wood's *American Gothic.*" New timeline and Big Picture. New photographs of Marcel Duchamp's *Nude*

Descending a Staircase No. 2, Alfred Stieglitz's *The Steerage,* and Frank Lloyd Wright's Robie House in Chicago.

31: Modernism and Postmodernism in Europe and America, 1945 to 1980. Added Mark Rothko's *No. 10,* Louise Nevelson's *Sky Cathedral,* and Robert Frank's *Trolley, New Orleans*. New Art and Society essay "Robert Frank's *The Americans.*" New A Second Opinion essay "The Portland Building." New Artists on Art essay "Robert Smithson on *Spiral Jetty.*"

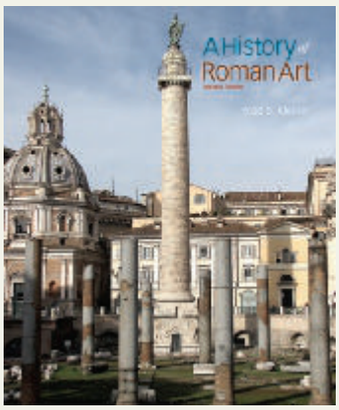
32: Contemporary Art Worldwide. Added *De Style* by Kerry James Marshall, *Subway Graffiti #3* by Faith Ringgold, *Big Alagba and Sekibo* by Sokari Douglas Camp, *Hydra and Kali* by Damien Hirst, and *Shibboleth* by Doris Salcedo. New Art and Society essay "Damien Hirst's *Wreck of the Unbelievable.*" New photographs of Maya Lin's Vietnam Veterans Memorial, the interior and exterior of Norman Foster's HSBC headquarters in Hong Kong, and Foster's Gherkin tower in London.

ABOUT THE AUTHOR

Fred S. Kleiner

Fred S. Kleiner (Ph.D., Columbia University) has been the author or coauthor of *Gardner's Art through the Ages* beginning with the 10th edition in 1995. He has also published more than a hundred books, articles, and reviews on Greek and Roman art and architecture, including *A History of Roman Art,* also published by Cengage Learning. Both *Art through the Ages* and the book on Roman art have been awarded Texty prizes as the outstanding college textbook of the year in the humanities and social sciences, in 2001 and 2007, respectively. Professor Kleiner has taught the art history survey course since 1975, first at the University of Virginia and, since 1978, at Boston University, where he is currently professor of the history of art and architecture and classical archaeology and has served as department chair for five terms, most recently from 2005 to 2014. From 1985 to 1998, he was editor-in-chief of the *American Journal of Archaeology*.

Long acclaimed for his inspiring lectures and devotion 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 & 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, Second Edition* (Cengage Learning 2018; ISBN 9781337279505), 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, with an introductory chapter on the art and architecture of the Etruscans and of the Greeks of South Italy and Sicily.

RESOURCES FOR STUDENTS AND INSTRUCTORS

MINDTAP FOR *ART THROUGH THE AGES*

MindTap for *Gardner's Art through the Ages: The Western Perspective,* 16th edition, helps students engage with course content and achieve greater comprehension. Highly personalized, fully online, and completely mobile-optimized, the MindTap learning platform presents authoritative Cengage content, assignments, and services.

Students

MindTap guides you through your course via a learning path where you can annotate readings and take quizzes. Concepts are brought to life with zoomable versions of close to 1,600 images; videos to reinforce concepts and expand knowledge of particular works or art trends; numerous study tools, including mobile-optimized image flashcards; a glossary complete with an audio pronunciation guide; and more!

Instructors

You can easily tailor the presentation of each MindTap course and integrate activities into a learning management system. The Resources for Teaching folder in MindTap and the Instructor Companion Site hold resources such as instructions on how to use the online test bank; Microsoft PowerPoint slides with high-resolution images, which can be used as is or customized by importing personal lecture slides or other material; YouTube playlists organized by chapter; course learning objectives; and more.

MINDTAP MOBILE

Gardner's Art through the Ages: The Western Perspective, 16th edition, is now more accessible than ever with the MindTap Mobile App, empowering students to learn on their terms—anytime, anywhere, online or off.

- The MindTap eReader provides convenience as students can read or listen to their eBook on their smartphone, take notes, and highlight important passages.
- Students have instant access to ready-made flashcards to engage with key concepts and images and confidently prepare for exams.
- Notifications keep students connected. Due dates are never forgotten with MindTap Mobile course notifications, which push assignment reminders, score updates, and instructor messages directly to students' smartphones.

LECTURE NOTES & STUDY GUIDES

The Lecture Notes & Study Guide for each chapter is a lecture companion that allows students to take notes alongside the images shown in class. This resource includes reproductions of the images from the reading, with full captions and space for note-taking either on a computer or on a printout. It also includes a chapter summary, key terms list, and learning objectives checklist.

GOOGLE EARTH

Take a virtual tour of art through the ages! Resources for the 16th edition include Google Earth coordinates for all works, monuments, and sites discussed in the reading, encouraging students to make geographical connections between places and sites. Instructors can use these coordinates to start lectures with a virtual journey to locations all over the globe or take aerial screenshots of important sites to incorporate into lecture materials.

BEFORE 1300

Students enrolled in the second semester of a yearlong introductory survey of the history of art may not have access to Volume I. Therefore, Volume II of *Art through the Ages: The Western Perspective* open with a special set of concise primers on Greco-Roman and medieval architectural terminology and construction methods and on Greco-Roman and Christian iconography—information that is essential for understanding the history of art and architecture after 1300 in the West.

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.

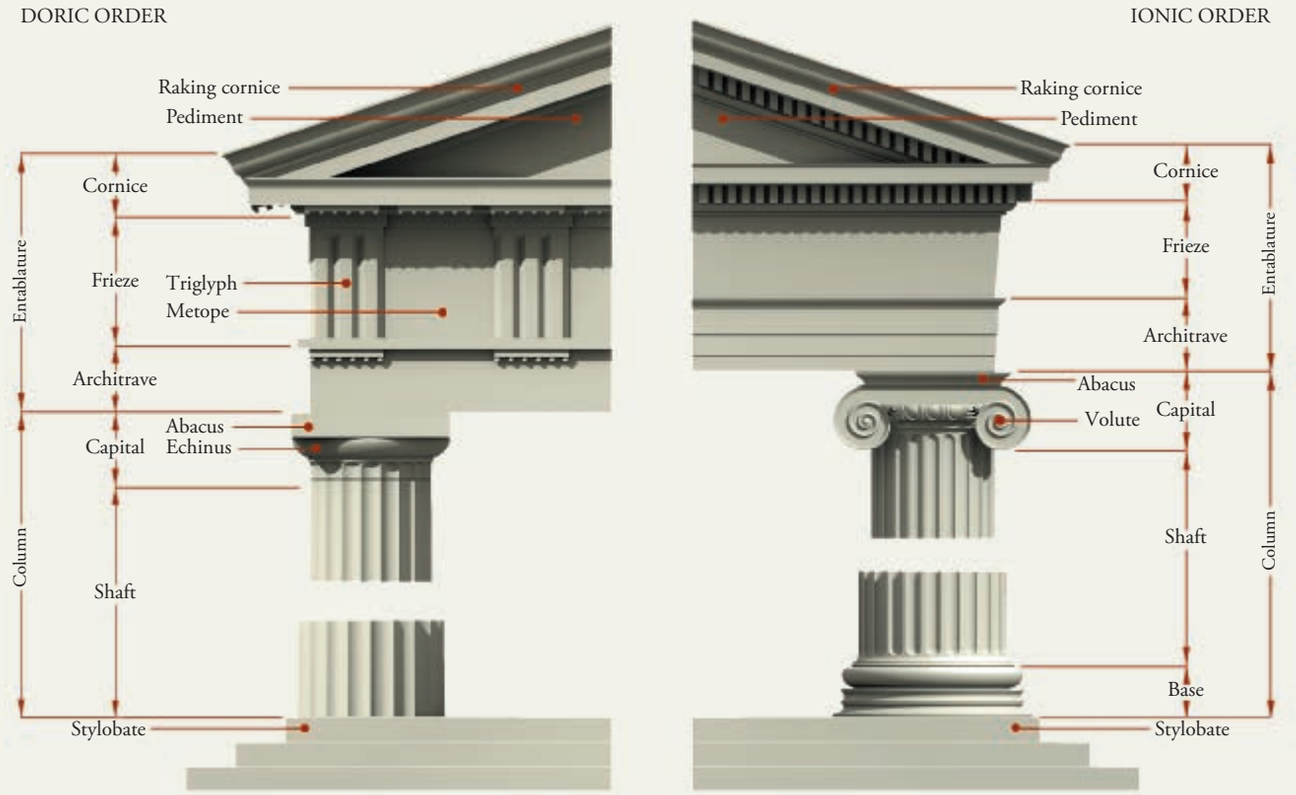
The basic design principles of Greek and Roman temples and the most important components of the classical orders can be summarized as follows.

- ***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*.

  By 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 fourth-century BCE tholos temple at Epidaurus in Greece.

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)

Corinthian capital
(Tholos temple, Epidaurus, Greece, ca. 350 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.

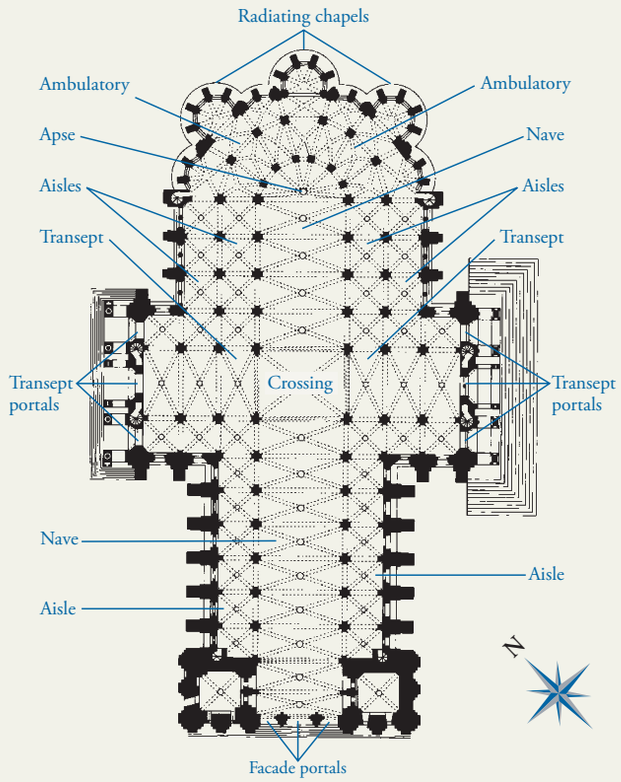
In Western Christendom, the typical medieval church had a *basilican* plan, which evolved from the Roman columnar hall, or *basilica*. The great European *cathedrals* of the Gothic age, which were the immediate predecessors of the churches of the Renaissance and Baroque eras, shared many elements with 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.*

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.*

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



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

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

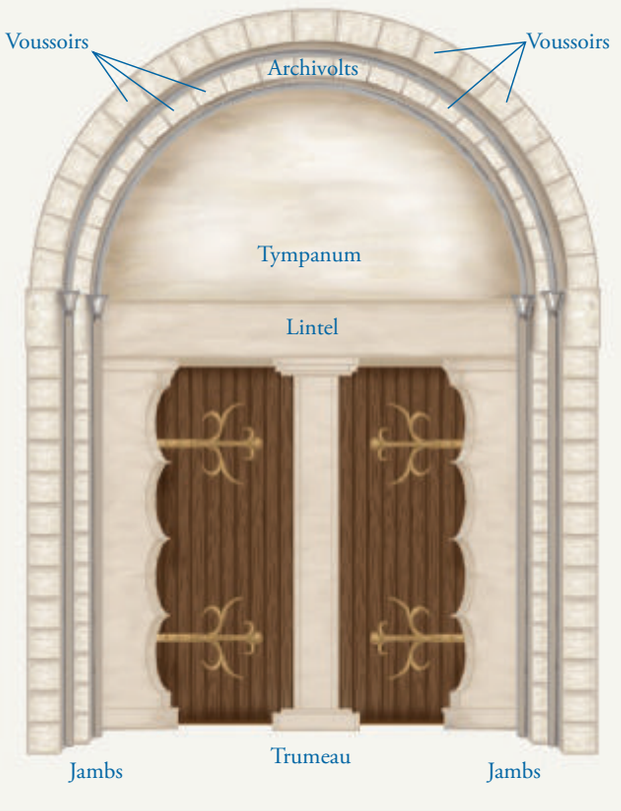


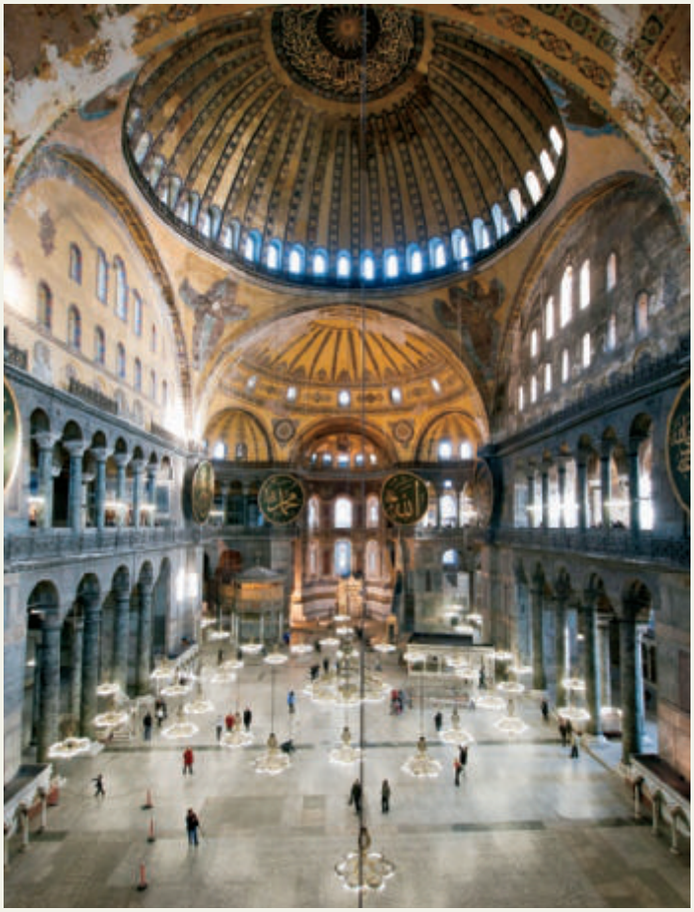
Diagram of medieval portal sculpture

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 San Marco (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.

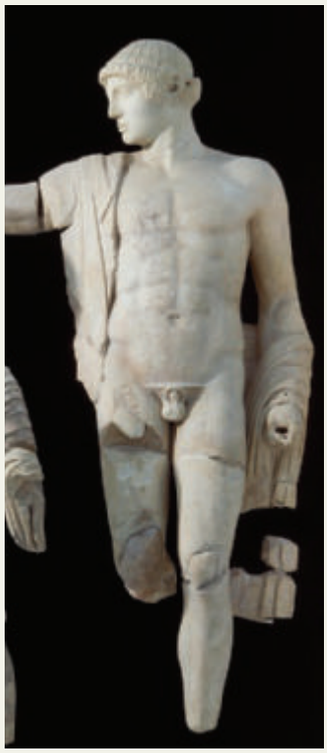
The 12 Olympian gods (and their Roman equivalents) were:

- ***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.

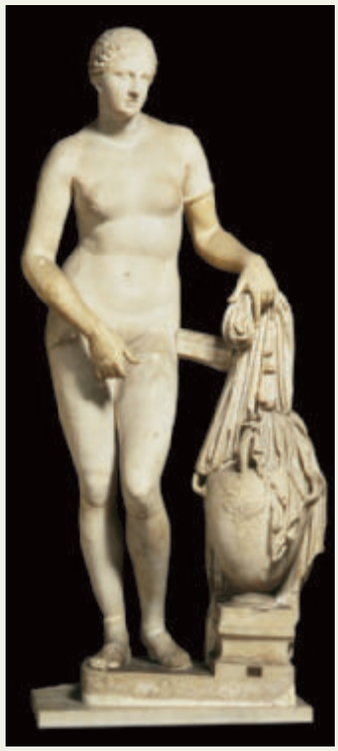
Other important Greek gods and goddesses were:

- ***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.

Athena, by Phidias, ca. 438 BCE



Apollo, from Olympia, ca. 470–456 BCE



Aphrodite, by Praxiteles, ca. 350–340 BCE

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

The Life of Jesus in Art

Christians believe that 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 that 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 that Peter 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 that 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.

Annunciation, **by Jean Pucelle, ca. 1325–1328**

Miracle of Loaves and Fishes, **Sant'Apollinare Nuovo, Ravenna, Italy, ca. 504**

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 silver coins. 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 that Jesus 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.

Crucifixion, **ivory plaque, Italy, early fifth century**

Ascension of Christ, Rabbula Gospels, **586**

Early Christian Saints and Their Attributes

A distinctive feature of Christianity is the veneration accorded to *saints* (from the Latin word for "holy"—*sanctus*), a practice dating to the second century. Most of the earliest Christian saints were *martyrs* who died for their faith at the hands of the Roman authorities, often after suffering cruel torture. During the first millennium of the Church, the designation of sainthood, or *canonization*, was an informal process, but in the late 12th century, Pope Alexander III (r. 1159–1181) ruled that only the papacy could designate individuals as saints, and only after a protracted review of the life, character, deeds, and miracles of the person under consideration. A preliminary stage is *beatification*, the official determination that a deceased individual is a *beatus* (blessed person).

In Christian art, saints almost always have *halos* around their heads. To distinguish individual saints, artists commonly depicted them with one or more characteristic *attributes*—often the means of their martyrdom, although saintly attributes take a wide variety of forms.

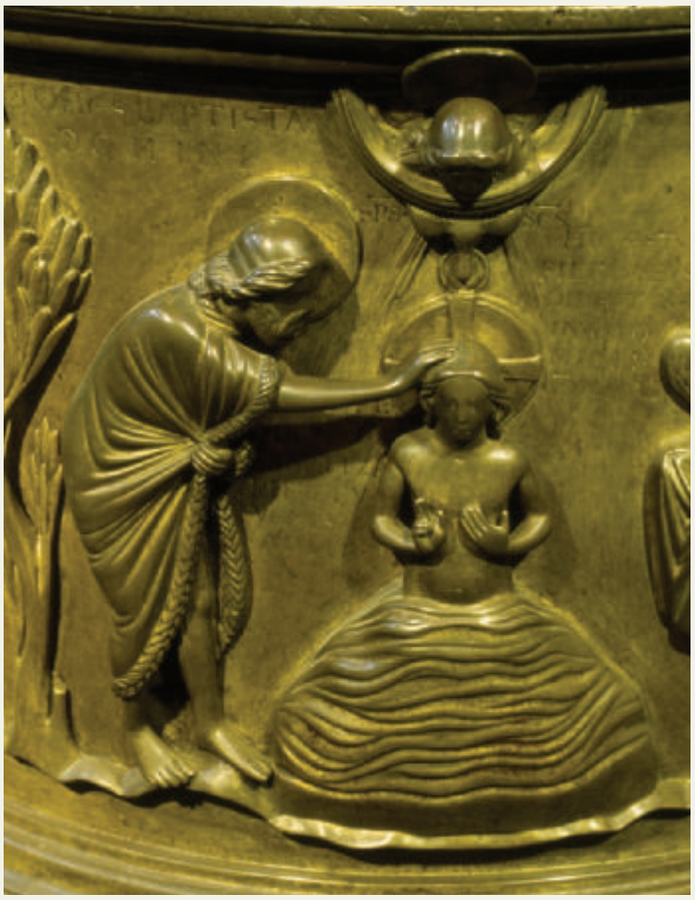
The most important saints during the early centuries of Christianity were contemporaries of Jesus. They may be classified in three general categories.

FAMILY OF JESUS AND MARY

- ***Anne*** The parents of the Virgin Mary were Anne and Joachim, a childless couple after 20 years of marriage. Angels separately announced to them that Anne would give birth.
- ***Elizabeth*** A cousin of Anne, Elizabeth was also an older barren woman. The angel Gabriel announced to her husband, the priest Zacharias, that she would give birth to a son named John. Six months later, Gabriel informed Mary that she would become the mother of the son of God (*Annunciation*), whereupon Mary visited Elizabeth (*Visitation*), and in Elizabeth's womb the future John the Baptist leaped for joy at the approach of the Mother of God.
- ***Joseph*** Although a modest craftsman, Joseph was a descendant of King David. An elderly widower, he was chosen among several suitors to wed the much younger Mary when his staff miraculously blossomed. Joseph's principal attributes are the flowering staff and carpentry tools.
- ***John the Baptist*** Elizabeth's son, John, became a preacher who promoted baptism as a means of cleansing Jews of their sins in preparation for the Messiah. John most often appears in art as a bearded hermit baptizing a much younger Jesus in the Jordan River, even though John was only six months older. His attribute is a lamb.

APOSTLES

During the course of his ministry, Jesus called 12 men to be his *apostles*, or messengers, to spread the news of the coming of the son of God. All 12 apostles were present at the *Last Supper.* After Judas's betrayal and suicide, the remaining 11 witnessed Jesus's *Ascension* and chose another follower of Jesus to replace Judas. At the *Pentecost*, the Holy



John the Baptist baptizing Jesus, Liège, Belgium, 1118

Christ between Saints Peter and Paul, Sarcophagus of Junius Bassus, Rome, ca. 359

Spirit assigned the 12 apostles the mission of spreading the Gospel throughout the world. All but John the Evangelist eventually suffered martyrdom. Four of the apostles figure prominently in the history of art.

- ***Peter*** The "prince of apostles," Peter was a fisherman whom Jesus designated as the rock on which he would found his Church. The Savior presented the apostle with the keys to the kingdom of Heaven. Peter was the first bishop of Rome and the head of the long line of popes. He was crucified upside down because he insisted that he was unworthy to die as Jesus did. Peter's chief attributes are the keys.
- ***John the Evangelist*** Another fisherman, John was the youngest apostle and "the disciple whom Jesus loved." He was one of two apostles who became *evangelists*—those who recorded Jesus's life in the Gospels. John also wrote the Book of Revelation. His attribute is an eagle.
- ***Matthew*** The second evangelist among the apostles, Matthew was a Jewish tax collector. Different accounts say that he was either stabbed to death or beheaded while saying Mass. Matthew appears most frequently in art as a seated robed figure writing his Gospel. His attribute is a winged man.
- ***James*** The brother of John the Evangelist and also a fisherman, James was the first apostle to be martyred—by beheading. According to tradition, before his martyrdom he preached the Gospel in Spain. James's attribute is a scallop shell, the emblem of pilgrims to his shrine at Santiago de Compostela.

OTHER EARLY SAINTS

Several other saints who died before Constantine ended the persecution of Christians have also frequently been the subjects of artworks:

- ***Paul*** Born a Jew named Saul, Paul fervently opposed Christian teaching until Christ spoke to him in a blinding burst of light. Paul became the "Apostle to the Gentiles," preaching the Gospel to non-Jews as well as Jews. His *Epistles* are the foundation of Christian theology. In Early Christian art, he holds a scroll and often appears with Peter flanking Christ, although, unlike the original apostles, Paul never met Jesus. In later representations he may hold the sword of his martyrdom.
- ***Mark*** One of the two evangelists who were not apostles, Mark accompanied Paul on his earliest missionary journey and became the first bishop of Alexandria, where he was martyred by being dragged with a rope around his neck. The Venetians acquired Mark's remains in 828. The saint's attribute—a lion—is the emblem of Venice to this day.
- ***Luke*** A Gentile physician in addition to being a Gospel author, Luke painted a portrait of Mary and the infant Jesus, and consequently became the patron saint of artists as well as doctors. His attribute is an ox.
- ***Mary Magdalene*** Born in Magdala on the Sea of Galilee, Mary Magdalene washed Jesus's feet with her tears and dried them with her hair. She was the first to discover Christ's empty tomb and to encounter the resurrected Savior. Mary's major attribute is her long hair.

Mark, with his lion, writing his Gospel, *Corbie Gospels,* ca. 1120

Mary Magdalene and the resurrected Christ, *Rabbula Gospels,* 586

▲**I-1a** Art historians seek to understand not only why artworks appear as they do but also why those works exist at all. Who paid this African artist to make this altar? Can the figures represented provide the answer?

1 in.

I-1 **Altar to the Hand (ikegobo), from Benin, Nigeria, ca. 1735–1750. Bronze, 1′ 5½″ high. British Museum, London (gift of Sir William Ingram).**

◀**I-1b** What tools and techniques did this sculptor employ to transform molten bronze into this altar representing a Benin king and his attendants projecting in high relief from the background plane?

▶**I-1c** At the bottom of the altar is a band with hands and other symbols, but no artist's signature or date. How can art historians determine when an unlabeled work such as this one was made and by and for whom?

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 events, particularly social and political events. By 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 earliest known paintings and sculptures were created almost 40,000 years ago, but they can be viewed today, often in glass cases in museums built only during the past few years.

Modern museum visitors can admire these objects from the remote past and countless others produced over the millennia—whether a large painting on canvas by a 17th-century French artist (FIG. I-12), a wood portrait from an ancient Egyptian tomb (FIG. I-15), an illustrated book by a medieval German monk (FIG. I-8), or an 18th-century bronze altar glorifying an African king (FIG. I-1)—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 aesthetic responses. (*Aesthetics* is the branch of philosophy that addresses the nature of beauty, especially in 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 to be offered for sale by commercial art galleries. This is what American artist CLYFFORD STILL (1904–1980) did when he created his series of paintings (FIG. I-2) of pure color titled simply with the year of their creation. Usually, someone whom the artist has never met will purchase the artwork and display it in a setting that 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. A museum visitor can appreciate the visual and tactile qualities of these objects, but without knowing the circumstances of their creation, that modern viewer cannot understand why they were made or why they appear as they do. Art *appreciation* and aesthetic judgments in general do not require knowledge of the historical context of an artwork (or a building). Art *history* does.

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. In ways that other historical documents may not, art objects and buildings can shed light on the peoples who made them and on the times of their creation. 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. Although the two disciplines are not the same, the analysis of art and architecture is inseparable from the study of history.

The following pages introduce some of the distinctive subjects that 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—and to form their own opinions and write knowledgably about artworks and buildings in all places and at all times. This is the central aim of this book.

ART HISTORY IN THE 21ST CENTURY

Art historians study the visual and tangible objects that humans make and the structures they 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—but the fact that these objects were used does not mean that they are not works of art. In fact, in some times and places, these so-called minor arts were the most prestigious artworks of all. 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 that 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 that their creators and owners almost certainly did not consider to be "works of art"—for example, the African altar illustrated on the opening page of this introductory chapter (FIG. I-1). Likewise, few ancient Romans 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 that 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 that 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") that 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.

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 colored-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.

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 or sculptor might have depicted an identifiable person or a kind of hairstyle or garment fashionable only at a certain time. If so, the art historian can assign a more accurate date to that painting or sculpture.

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, an artwork's style is by far the most unreliable chronological criterion. Still, art historians find stylistic evidence 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 or third 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 that 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 (FIG. 3-13) and one created 2,000 years later (FIG. 3-37). But no one would mistake an Egyptian statue of 500 BCE for one of the same date made in Greece (FIG. 5-35) or Africa (FIG. 19-4).

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 (Holy Cross, 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-glass windows, whereas the Italian building has a low timber roof and small,

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

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

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.

widely separated clear windows. Because the two contemporaneous churches served similar purposes, regional style mainly explains their differing appearance.

Personal style, the distinctive manner of individual artists or architects, often decisively explains stylistic discrepancies among paintings, sculptures, and buildings of the same time and place. For example, in 1930, 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 that 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 that the original trial was 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 that the artists chose. But even when two artists depict the same subject, the results can vary widely. The *way* that O'Keeffe painted flowers and the *way* that 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

I-7 Gislebertus, 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.

during a long career. Art historians then must distinguish among the different period styles of a particular artist, such as the "Rose Period" (fig. 29-10A) and the "Cubist Period" (fig. 29-14) 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 neither traditional subjects nor even settings. 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 a 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 that an artist has 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 Matthew by the winged man associated with him, John by his eagle, Mark by his lion, and Luke by his ox.

Throughout the history of art, artists have used *personifications*—abstract ideas codified in human form. Because of the fame of the colossal statue set up in New York City's harbor in 1886, people everywhere visualize Liberty as a robed woman wearing a rayed crown and holding a torch. Four different personifications appear

1 in.

I-8 The four evangelists, folio 14 verso of the *Aachen Gospels,* ca. 810. Ink and tempera on vellum, $1' \times 9\frac{1}{2}''$. Domschatzkammer, Aachen.

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

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.

in *The Four Horsemen of the Apocalypse* (fig. I-9) by German artist Albrecht Dürer (1471–1528). The late-15th-century print is a terrifying 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. Dürer personified Death as an emaciated old man with a pitchfork. 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 (the terminus post quem), 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 an 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" (fig. 5-58), 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 that 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. For example, for a half-century through 2014, scholars involved with the Rembrandt Research Project debated attributions to the famous 17th-century Dutch painter Rembrandt van Rijn (fig. 25-15)—and the debate continues today.

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" in this sense 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 that many art historians show in attribution reflects their conviction that the identity of an artwork's maker is the major reason why 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 (for example, fig. 3-13) and some Roman emperors insisted that artists depict them with unlined faces and perfect youthful bodies no matter how old they were when portrayed. In these cases, the state employed the sculptors and painters, and the artists had no choice but to 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; compare fig. 7-27). Although Roman emperor for more than 40 years, Augustus demanded that artists always represent him as a young, godlike head of state.

All modes of artistic production reveal the impact of patronage. Learned monks provided the themes for the sculptural decoration of medieval church portals (fig. I-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 that patrons have had diverse tastes and needs throughout history and consequently have demanded different kinds of art. Whenever a patron contracts with an artist or architect to paint, sculpt, or build in a prescribed manner, personal style often becomes a very minor factor in the ultimate appearance

I-10 Head of the statue of Augustus as pontifex maximus, from Via Labicana, Rome, Italy, late first century BCE. Marble, statue 6′ 10″ high; detail 1′ 4½″. Palazzo Massimo alle Terme, Museo Nazionale Romano, Rome.

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

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 hooded *toga* in his official capacity as *pontifex maximus* (chief priest of the Roman state religion)—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. *Art through the Ages* highlights the involvement of patrons in the design and production of sculptures, paintings, and buildings throughout the text and in a series of boxed essays called *The Patron's Voice.*

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, and are used whenever one talks or writes about art and architecture. 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 portrait painted on canvas) or in three dimensions (such as a statue carved from a marble block). Two forms may take the same shape but 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 that artists employ, such as applying paint to canvas with a brush, and the distinctive, personal ways that 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 *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 the colors that the other reflects.

I-11 Josef Albers, *Homage to the Square: "Ascending,"* 1953. Oil on composition board, 3′ $7\frac{1}{2}''$ × 3′ $7\frac{1}{2}''$. Whitney Museum of American Art, New York.

Albers created hundreds of paintings 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 that a sculptor selects.

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 a three-dimensional object 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 an ancient Roman ruin in the left foreground—an irrationally anachronistic combination that the art historian can explain only in the context of the cultural values of the artist's time and place. In Claude's painting, the figures and boats on the shoreline are much larger than those in the distance, because decreasing the size of an object makes it appear farther away. 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 three 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 they were first employed by the ancient Greeks. It is important to state, however, 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.

These perspective conventions are by no means universal. In *Waves at Matsushima* (fig. I-13), a Japanese seascape painting on

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. All diagonal lines converge on a single point.

a six-part folding screen, Ogata Korin (1658–1716) ignored these Western "tricks" for representing deep space on a flat surface. A Western viewer might interpret the left half of Korin's composition as depicting the distant horizon, as in the French painting, but the sky is an unnatural gold, and the clouds filling that unnaturally colored sky are almost indistinguishable from the waves below. 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 and clouds in space than with composing shapes on a surface, playing the swelling curves of waves and clouds 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, Japan, ca. 1700–1716. Six-panel folding screen, ink, colors, and gold leaf on paper, 4′ $11\frac{1}{8}$″ × 12′ $\frac{7}{8}$″. Museum of Fine Arts, Boston (Fenollosa-Weld Collection).

Asian artists rarely employed Western perspective (FIG. I-12). Korin was more concerned with creating an intriguing composition of shapes on a surface than with locating boulders, waves, and clouds in space.

I-14 Peter Paul Rubens, *Lion Hunt,* 1617–1618. Oil on canvas, 8′ 2″ × 12′ 5″. Alte Pinakothek, Munich.

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

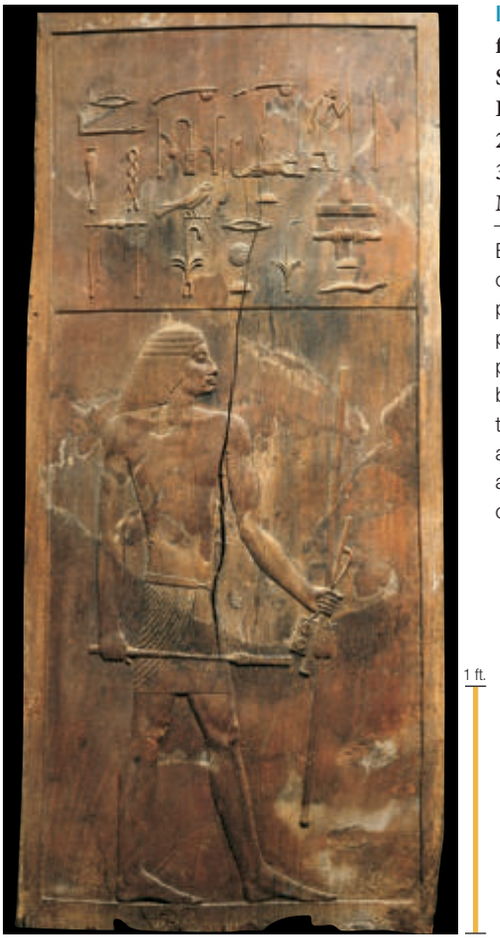
Artists also represent single figures in space in varying ways. When Flemish artist Peter Paul Rubens (1577–1640) painted *Lion Hunt* (fig. I-14), he used *foreshortening* for all the hunters and animals—that is, he represented their bodies at angles to the picture plane. When in life one views a figure at an angle, the body appears to contract as it extends back in space. Foreshortening is a kind of perspective. It produces the illusion that one part of the body is farther away than another, even though all the painted forms are on the same plane. Especially noteworthy in *Lion Hunt* are the gray horse at the left, seen from behind with the bottom of its left rear hoof facing viewers and most of its head hidden by its rider's shield, and the fallen hunter at the painting's lower right corner, whose barely visible legs and feet recede into the distance.

The artist who carved the portrait of the ancient Egyptian official Hesire (fig. I-15) for display in Hesire's tomb did not employ foreshortening. That artist's purpose was to present the various human body parts as clearly as possible, without overlapping. The lower part of Hesire's body is in profile to give the most complete view of the legs, with both the heel and toes of each foot visible. The frontal torso, however, enables viewers to see its full shape, including both shoulders, equal in size, as in nature. (Compare the shoulders of the hunter on the gray horse or those of the fallen hunter in *Lion Hunt*'s left foreground.) The result—an "unnatural" 90-degree twist at the waist—provides a precise picture of human body parts, if not an accurate picture of how a standing human figure really looks. Rubens and the Egyptian sculptor used very different means of depicting forms in space. Once again, neither is the "correct" manner.

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

In certain times and places, artists have devised *canons,* or systems, of "correct" or "ideal" proportions for representing human figures, constituent parts of buildings, and so forth. In ancient Greece, many sculptors formulated canons of proportions so strict and all-encompassing that they calculated the size of every body part in advance, even the fingers and toes, according to mathematical ratios.

Proportional systems can differ sharply from period to period, culture to culture, and artist to artist. Part of the task that art history



I-15 Hesire, relief from his tomb at Saqqara, Egypt, Dynasty III, ca. 2650 bce. Wood, 3′ 9″ high. Egyptian Museum, Cairo.

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

students face is to perceive and adjust to these differences. In fact, many artists have used disproportion and distortion deliberately for expressive effect. In the medieval French depiction of the weighing of souls on Judgment Day (FIG. I-7), the devilish figure yanking down on the scale has distorted facial features and stretched, lined limbs with animal-like paws for feet. Disproportion and distortion make him appear "inhuman," precisely as the sculptor intended.

In other cases, artists have used disproportion to focus attention on one body part (often the head) or to single out a group member (usually the leader). These intentional "unnatural" discrepancies in proportion constitute what art historians call *hierarchy of scale,* the enlarging of elements considered the most important. On the bronze altar from Nigeria illustrated here (FIG. I-1), the sculptor varied the size of each figure according to the person's social status. Largest, and therefore most important, is the Benin king, depicted twice, each time flanked by two smaller attendant figures and shown wearing a multistrand coral necklace emblematic of his high office. The king's head is also disproportionately large compared to his body, consistent with one of the Benin ruler's praise names: Great Head.

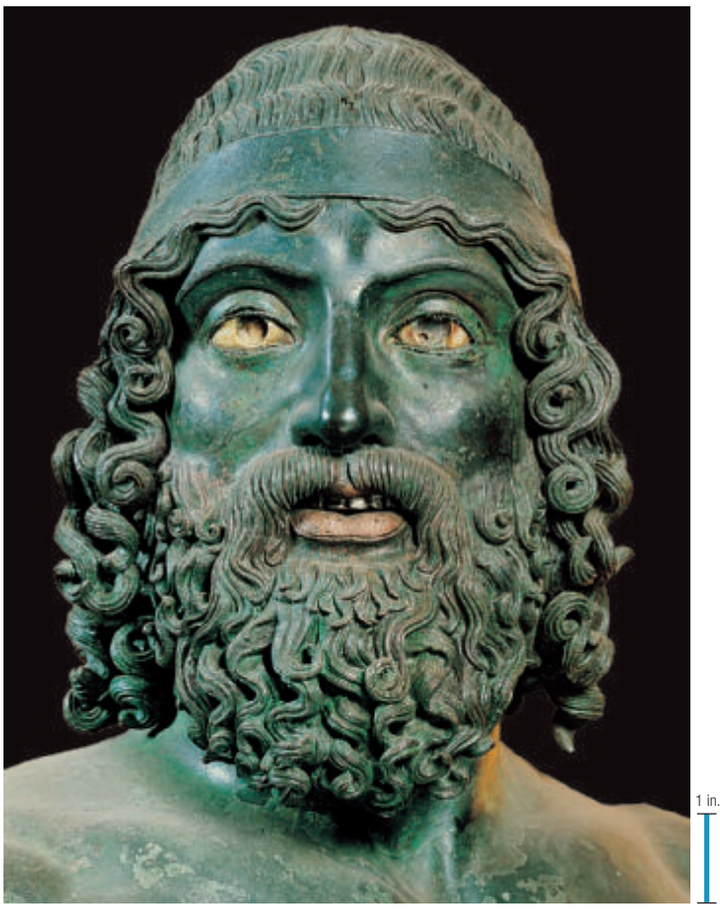
One problem that students of art history—and professional art historians too—confront when studying illustrations in art history books is that although the relative sizes of figures and objects in a painting or sculpture are easy to discern, it is impossible to determine the absolute size of the work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

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

In additive sculpture, the artist builds up the forms, usually in clay around a framework, or *armature.* Or a sculptor may fashion a *mold,* a hollow form for shaping, or *casting,* a fluid substance such as bronze or plaster. The ancient Greek sculptor who made the bronze statue of a warrior found in the sea near Riace, Italy, cast the head (FIG. I-17) as well as the limbs, torso, hands, and feet (FIG. 5-36)

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

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



I-17 Head of a warrior, detail of a statue (FIG. 5-36) from the sea off Riace, Italy, ca. 460–450 BCE. Bronze, full statue 6′ 6″ high. Museo Archeologico Nazionale, Reggio Calabria.

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

in separate molds and then *welded* them together (joined them by heating). Finally, the artist added features, such as the pupils of the eyes (now missing), in other materials. The warrior's teeth are silver, and his lower lip is copper.

Relief Sculpture. *Statues* and *busts* (head, shoulders, and chest) that exist independent of any architectural frame or setting and that viewers can walk around are *freestanding sculptures,* or *sculptures in the round,* whether the artist produced the piece by carving (FIG. I-10) or casting (FIG. I-17). In *relief sculpture,* the subjects project from the background but remain part of it. In *high-relief* sculpture, the images project boldly. In some cases, such as the medieval weighing-of-souls scene (FIG. I-7), the *relief* is so high that not only do the forms cast shadows on the background, but some parts are even in the round, which explains why some pieces—for example, the arms of the scales—broke off centuries ago. In *low-relief,* or *bas-relief,* sculpture, such as the portrait of Hesire (FIG. I-15), the projection is slight. Artists can produce relief sculptures, as they do sculptures in the round, either by carving or casting. The altar from Benin (FIG. I-1) is an example of bronze-casting in high relief (for the figures on the cylindrical altar) as well as in the round (for the king and his two attendants on the top).

Architectural Drawings. Buildings are groupings of enclosed spaces and enclosing masses. People experience architecture both visually and by moving through and around it, so they perceive architectural space and mass together. These spaces and masses can be represented graphically in several ways, including as plans, sections, elevations, and cutaway drawings.

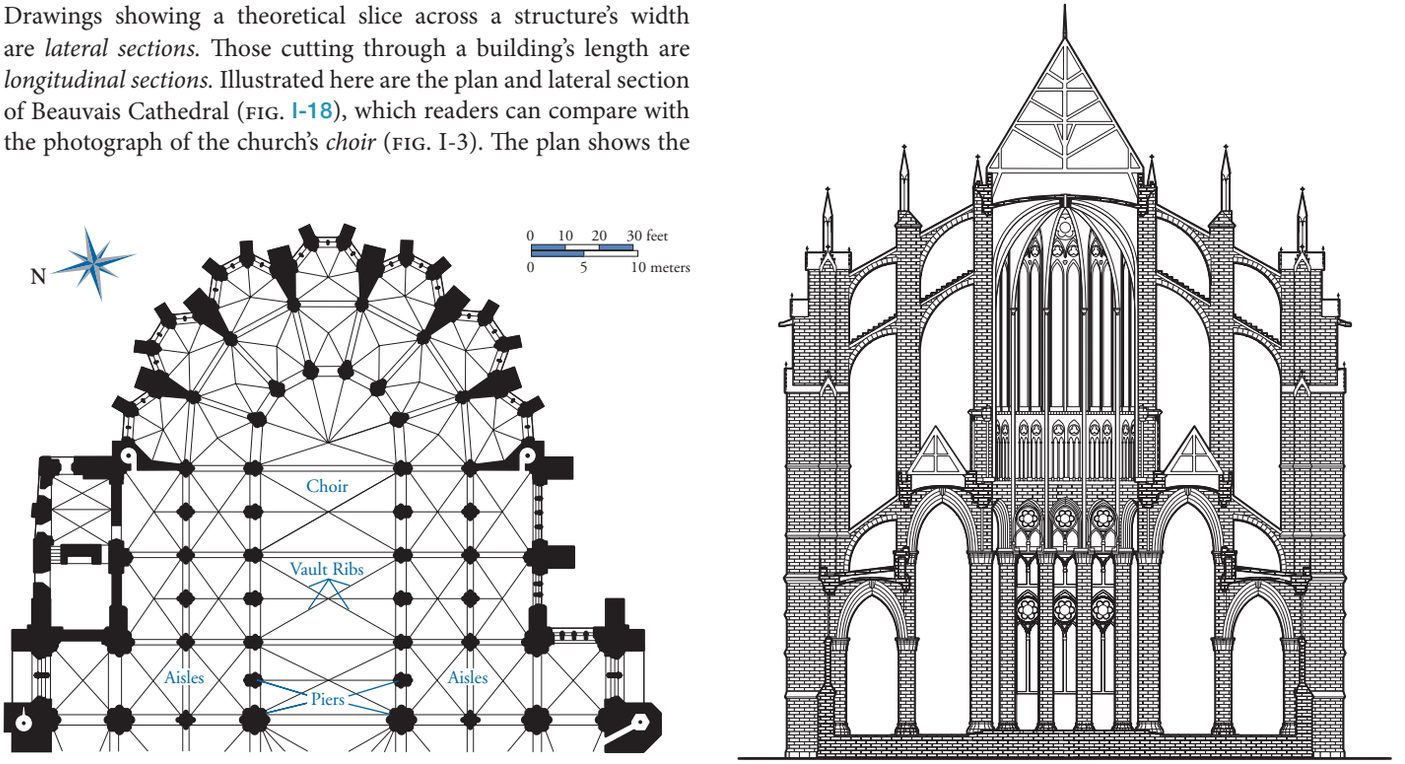
A *plan,* essentially a map of a floor, shows the placement of a structure's masses and, therefore, the spaces they circumscribe and enclose. A *section,* a kind of vertical plan, depicts the placement of the masses as if someone cut through the building along a plane. Drawings showing a theoretical slice across a structure's width are *lateral sections.* Those cutting through a building's length are *longitudinal sections.* Illustrated here are the plan and lateral section of Beauvais Cathedral (FIG. I-18), which readers can compare with the photograph of the church's *choir* (FIG. I-3). The plan shows the choir's shape and the location of the *piers* dividing the *aisles* and supporting the *vaults* above, as well as the pattern of the crisscrossing vault *ribs.* The lateral section shows not only the interior of the choir with its vaults and tall *stained-glass* windows but also the structure of the roof and the form of the exterior *flying buttresses* holding the vaults in place.

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

This overview of the art historian's vocabulary is not exhaustive, nor have artists used only painting, drawing, sculpture, and architecture as media over the millennia. Ceramics, jewelry, textiles, photography, and computer graphics are just some of the numerous other arts. All of them involve highly specialized techniques described in distinct vocabularies. As in this introductory chapter, new terms are in *italics* when they first appear. Many are defined and discussed again in greater detail in the boxed essays called *Architectural Basics* and *Materials and Techniques.* In addition, the comprehensive glossary at the end of the book contains definitions of all italicized terms.

Art History and Other Disciplines

By its very nature, the work of art historians intersects with the work of others in many fields of knowledge, not only in the humanities but also in the social and natural sciences. Today, art historians must go beyond the boundaries of what the public and even professional art historians of previous generations traditionally considered the specialized discipline of art history. In short, art historical research has always been interdisciplinary in nature, but never more than in the 21st century. To cite one example, in an effort to



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

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

unlock the secrets of a particular statue, an art historian might conduct archival research hoping to uncover new documents shedding light on who paid for the work and why, who made it and when, where it originally stood, how people of the time viewed it, and a host of other questions. Realizing, however, that the authors of the written documents often were not objective recorders of fact but observers with their own biases and agendas, the art historian may also use methodologies developed in such fields as literary criticism, philosophy, sociology, and gender studies to weigh the evidence that the documents provide.

At other times, rather than attempting to master many disciplines at once, art historians band together with other specialists in multidisciplinary inquiries. Art historians might call in chemists to date an artwork based on the composition of the materials used, or might ask geologists to determine which quarry furnished the stone for a particular statue. X-ray technicians might be enlisted in an attempt to establish whether a painting is a forgery. Of course, art historians often reciprocate by contributing their expertise to the solution of problems in other disciplines. A historian, for example, might ask an art historian to determine—based on style, material, iconography, and other criteria—if any of the portraits of a certain king date after his death. Such information would help establish the ruler's continuing prestige during the reigns of his successors. Some portraits of Augustus (FIG. I-10), the founder of the Roman Empire, postdate his death by decades, even centuries, as do the portraits of several deceased U.S. presidents on coins and paper currency produced today. The study of art history, then, demands collaboration among scholars, and never more than in today's "global village."

DIFFERENT WAYS OF SEEING

The history of art can be a history of artists and their works, of styles and stylistic change, of materials and techniques, of images and themes and their meanings, and of contexts and cultures and patrons. The best art historians analyze artworks from many viewpoints. But no art historian (or scholar in any other field), no matter how broad-minded in approach and no matter how experienced, can be truly objective. Like the artists who made the works illustrated and discussed in this book, art historians are members of a society, participants in its culture. How can scholars (and museum visitors and travelers to foreign locales) comprehend cultures unlike their own? They can try to reconstruct the original cultural contexts of artworks, but they are limited by their distance from the thought patterns of the cultures they study and by the obstructions to understanding—the assumptions, presuppositions, and prejudices peculiar to their own culture—that their own thought patterns raise. Art historians may reconstruct a distorted picture of the past because of culture-bound blindness.

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

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

As noted at the outset, the study of the context of artworks and buildings is one of the central concerns of art historians. *Art through the Ages* seeks to present a history of art and architecture that will help readers understand not only the subjects, styles, and techniques of paintings, sculptures, buildings, and other art forms created in all parts of the world during 40 millennia but also their cultural and historical contexts. That story now begins.

I-19 ***Left:*** **JOHN HENRY SYLVESTER, *Portrait of Te Pehi Kupe,* 1826. Watercolor, $8\frac{1}{4}'' \times 6\frac{1}{4}''$. National Library of Australia, Canberra (Rex Nan Kivell Collection).** ***Right:*** **TE PEHI KUPE, *Self-Portrait,* 1826. From Leo Frobenius, *The Childhood of Man: A Popular Account of the Lives, Customs and Thoughts of the Primitive Races* (Philadelphia: J. B. Lippincott, 1909), 35, fig. 28.**

These strikingly different portraits of the same Maori chief reveal the different ways of seeing by a European artist and an Oceanic one. Understanding the cultural context of artworks is vital to art history.

▶**14-1a** Duccio derived the formality and symmetry of his enthroned Virgin from Byzantine painting, but relaxed the rigidity and frontality, softened the drapery, and individualized the faces.

◀**14-1b** The Sienese master's panel depicting Jesus's entry into Jerusalem retains the golden sky of Byzantine painting but features fully modeled figures, anecdotal detail, and a cityscape rendered in perspective.

1 ft.

14-1 **Duccio di Buoninsegna, *Virgin and Child Enthroned with Saints*, principal panel of the front of the *Maestà* altarpiece, from Siena Cathedral, Siena, Italy, 1308–1311. Tempera and gold leaf on wood, 7′ × 13′. Museo dell'Opera del Duomo, Siena.**

▶**14-1c** In this dramatic depiction of Judas's betrayal of Jesus, the actors display a variety of individual emotions. Duccio here took a decisive step toward the humanization of religious subject matter.

LATE MEDIEVAL ITALY 14

FRAMING THE ERA

Duccio di Buoninsegna

Art historians debate whether the art of Italy between 1200 and 1400 is the last phase of medieval art or the beginning of the rebirth (*renaissance,* in French) of Greco-Roman naturalism. All agree, however, that these two centuries mark a major turning point in the history of Western art and that one of the pivotal figures of this age was the Sienese painter Duccio di Buoninsegna (active ca. 1278–1318). Duccio's masterwork is the huge (13-foot-high) *Maestà* (*Virgin Enthroned in Majesty*) in Siena Cathedral, commissioned in 1308 and completed in 1311. The altarpiece consists of a central panel (fig. 14-1) with the dedicatory inscription, surmounted by seven pinnacles, and a *predella,* or raised shelf, of panels at the base.

The main panel on the front of the *Maestà* represents the Virgin enthroned as queen of Heaven amid angels and saints. Duccio derived the gold background, the composition's formality and symmetry, and the figures and facial types of the principal angels and saints from Byzantine tradition. But the artist relaxed the strict frontality and rigidity of the figures. They turn to each other in quiet conversation. Further, Duccio individualized the faces of the four patron saints of Siena (Ansanus, Savinus, Crescentius, and Victor) kneeling in the foreground, who perform their ceremonial gestures without stiffness. Similarly, he softened the usual Byzantine hard body outlines and drapery patterning. The folds of the garments, particularly those of the female saints at both ends of the panel, fall and curve loosely. This is a feature familiar in French Gothic works (fig. 13-38) and is a mark of the artistic dialogue between Italy and northern Europe in the 14th century.

In contrast to the main panel, the predella and the back (fig. 14-11) of the *Maestà* present an extensive series of narrative panels of different sizes and shapes, beginning with the annunciation of Jesus's birth to Mary and culminating with the Savior's resurrection and other episodes following his crucifixion. The New Testament scenes—for example, *Entry into Jerusalem* and *Betrayal of Jesus*—reveal Duccio's powers as a pictorial storyteller. Although the backgrounds, with their golden skies and rock formations, remain conventional, the style of the figures inhabiting these city- and landscapes has changed radically from Byzantine art. Duccio modeled the figures with a range of tonalities from light to dark, and arranged their draperies convincingly. Especially striking is the way the figures react to events. Through posture, gesture, and even facial expression, they display a variety of emotions. In these panels, Duccio took a decisive step toward the humanization of religious subject matter, a key feature of Italian Renaissance art.

DUECENTO (13TH CENTURY)

When the Italian humanists of the 16th century condemned the art of the late Middle Ages in northern Europe as "Gothic" (see "Gothic," page 382), they did so by comparing it with the contemporaneous art of Italy (MAP 14-1), which consciously revived the classical* art of antiquity. Italian Renaissance artists and scholars regarded medieval artworks as distortions of the noble art of the Greeks and Romans. However, interest in the art of classical antiquity was not entirely absent during the medieval period, even in France, the origin and center of the Gothic style. For example, on the west front of Reims Cathedral, the 13th-century statues of Christian saints and angels (FIG. 13-25) reveal the unmistakable influence of ancient Roman art on French sculptors. Nevertheless, the classical revival that took root in Italy during the 13th and 14th centuries was much more pervasive and longer lasting.

Sculpture

Italian admiration for classical art surfaced early on at the court of Frederick II, King of Sicily (r. 1197–1250) and Holy Roman Emperor (r. 1220–1250). Frederick's nostalgia for Rome's past grandeur fostered a revival of classical sculpture in Sicily and southern Italy during the 13th century (the *Duecento,* the 1200s) not unlike the classical *renovatio* ("renewal") that Charlemagne encouraged in Germany and France four centuries earlier (see "Charlemagne's *Renovatio Imperii Romani,*" page 329).

MAP 14-1 **Italy around 1400.**

Nicola Pisano. The sculptor Nicola d'Apulia (Nicholas of Apulia), better known as NICOLA PISANO (active ca. 1258–1278) after his adopted city (see "Italian Artists' Names," page 421), received his early training in southern Italy during Frederick's rule. In 1250, Nicola traveled northward and eventually settled in Pisa. Then at the height of its political and economic power, the maritime city was a magnet for artists seeking lucrative commissions. Nicola specialized in carving marble reliefs and may have been the inventor of a new kind of church furniture—the monumental stone *pulpit* (raised platform from which priests delivered sermons) with wraparound narrative reliefs depicting biblical themes and supports in the form of freestanding statues.

Nicola fashioned the first such pulpit (FIG. 14-2) in 1260 for Pisa's century-old baptistery (FIG. 12-29, *left*). Some elements of the pulpit's design carried on medieval traditions—for example, the *trefoil* (triple-curved) arches (compare FIG. 13-32) and the lions supporting some of the columns—but Nicola also incorporated classical elements. The large capitals with two rows of thick overlapping leaves crowning

*In *Art through the Ages,* the adjective "Classical," with uppercase *C,* refers specifically to the Classical period of ancient Greece, 480–323 BCE. Lowercase "classical" refers to Greco-Roman antiquity in general—that is, the period treated in Chapters 5, 6, and 7.

LATE MEDIEVAL ITALY

1200–1300	1300–1400
Duecento	**Trecento**
■ Bonaventura Berlinghieri and Cimabue are the leading painters working in the Italo-Byzantine style, or maniera greca ■ Nicola and Giovanni Pisano, father and son, represent two contrasting sculptural styles, the classical and the Gothic respectively ■ The fresco cycles in San Francesco at Assisi and those of Pietro Cavallini in Rome foreshadow the revolutionary art of Giotto	■ In Florence, Giotto, celebrated as the first Renaissance artist, pioneers a naturalistic approach to painting ■ In Siena, Duccio softens the maniera greca and humanizes religious subject matter ■ Secular themes emerge as important subjects in civic commissions, as in the frescoes of Siena's Palazzo Pubblico ■ Florence, Siena, and Orvieto build new cathedrals that are stylistically closer to Early Christian basilicas than to French Gothic cathedrals

Italian Artists' Names

In contemporary societies, people have become accustomed to a standardized method of identifying individuals, in part because of the proliferation of official documents such as driver's licenses, passports, and student identification cards. Modern names consist of given names (names selected by the parents) and family names, although the order of the two (or more) names varies from country to country. In China, for example, the family name precedes the given name.

This kind of regularity in names was not, however, the norm in premodern Italy. Many individuals were known by their place of birth or adopted hometown. Nicola Pisano (FIGS. 14-2 and 14-3) was "Nicholas the Pisan," Giulio Romano was "Julius the Roman," and Domenico Veneziano was "Dominic the Venetian." Leonardo da Vinci ("Leonard from Vinci") hailed from the small town of Vinci, near Florence (MAP 14-1). Art historians therefore refer to these artists by their given names, not the names of their towns. (The title of Dan Brown's best-selling novel should have been *The Leonardo Code,* not *The Da Vinci Code.*)

Nicknames were also common. Giorgione was "Big George." People usually referred to Tommaso di Cristoforo Fini as Masolino ("Little Thomas") to distinguish him from his more famous pupil Masaccio ("Brutish Thomas"). Guido di Pietro was called Fra Angelico ("Angelic Friar"). Cenni di Pepo is remembered as Cimabue (FIG. 14-6), which means "bull's head."

The format of names was also impermanent and could be changed at will. This flexibility has resulted in significant challenges for historians, who often must deal with archival documents and other records referring to the same artist by different names.

14-2 NICOLA PISANO, pulpit of the baptistery, Pisa, Italy, 1259–1260. Marble, 15′ high.

The Pisa baptistery pulpit by Nicola Pisano (Nicholas of Pisa) retains many medieval features—for example, trefoil arches—but many of the figures derive from ancient Roman relief sculptures.

the columns are a Gothic variation of the Corinthian capital (FIG. 5-73). The arches are round, as in Roman architecture, rather than pointed (*ogival*), as in Gothic buildings. Also, each of the large rectangular relief panels resembles the sculptured front of a Roman *sarcophagus* (coffin; for example, FIG. 7-69).

The densely packed large-scale figures of the individual panels also seem to derive from the compositions found on Roman sarcophagi. One of the six panels (FIG. 14-3) of the baptistery pulpit

14-3 NICOLA PISANO, Annunciation, Nativity, and adoration of the shepherds, relief panel on the pulpit of the baptistery, Pisa, Italy, 1259–1260. Marble, 2′ 10″ × 3′ 9″.

Classical sculptures inspired the faces, beards, coiffures, and draperies as well as the bulk and weight of Nicola's figures. The Nativity Madonna resembles lid figures on Roman sarcophagi.

14-4 Giovanni Pisano, Nativity and annunciation to the shepherds, relief panel on the pulpit of the cathedral, Pisa, Italy, 1302–1310. Marble, 2′ 10$\frac{3}{8}$″ × 3′ 7″.

The French Gothic style had a greater influence on Giovanni Pisano, Nicola's son. Giovanni arranged his figures loosely and dynamically. The Virgin is less remote and gazes tenderly at her newborn son.

depicts scenes from the infancy cycle of Christ (see "The Life of Jesus in Art," pages 244–245), including the Annunciation (top left), Nativity (center and lower half), and adoration of the shepherds (top right). Mary appears twice, stunned by the angel's news in the Annunciation and reclining after giving birth in the Nativity, where her posture and drapery are reminiscent of those of the lid figures on Etruscan (FIG. 6-5) and Roman (FIG. 7-60) sarcophagi. The face types, beards, and coiffures, as well as the bulk and weight of Nicola's figures, also reveal the influence of classical relief sculpture. Art historians have even been able to pinpoint the models of some of the pulpit figures, including the reclining Virgin, in Roman sculptures in Pisa.

Giovanni Pisano. Nicola's son, Giovanni Pisano (ca. 1250–ca. 1314), likewise became a sought-after sculptor of church pulpits. His career extended into the early 14th century, when he carved (singlehandedly, according to an inscription) the marble pulpit in Pisa's cathedral (FIG. 12-29, *center*). The pulpit is the largest known example of the type. It boasts nine curved narrative panels, including, in addition to the subjects that Giovanni's father represented, scenes from the life of John the Baptist. The Nativity and annunciation to the shepherds panel (FIG. 14-4) offers a striking contrast to Nicola's quiet, dignified presentation of the religious narrative. The younger sculptor arranged the figures loosely and dynamically, with Mary depicted as a much more relaxed and less remote mother who does not impassively watch her servants wash her newborn son but rather pulls back his blanket to gaze tenderly at him. The angels that announce the birth of the Savior to the shepherds twist and bend in excited animation. Giovanni's slender and sinuous shepherds, unlike Nicola's stockier figures, do not yet share in the miraculous event, but one can imagine their animated gestures when, moments later, they will view the swaddled Christ Child. The father worked in the classical tradition, the son in a style derived from French Gothic. These styles were two of the three most important ingredients in the formation of the distinctive and original art of 14th-century Italy.

Painting and Architecture

The third major stylistic element in late medieval Italian art was the Byzantine tradition. Throughout the Middle Ages, the Byzantine style dominated Italian painting, but its influence was especially strong after the fall of Constantinople in 1204, which precipitated a migration of Byzantine artists to Italy.

Bonaventura Berlinghieri. One of the leading painters working in the Italo-Byzantine style, or *maniera greca* (Italian, "Greek manner"), was Bonaventura Berlinghieri (active ca. 1235–1244) of Lucca. His most famous work is the *Saint Francis Altarpiece* (FIG. 14-5) in the church of San Francesco (Saint Francis) in Pescia. Painted in 1235 using *tempera* on wood panel (see "Tempera and Oil Painting," page 574), the altarpiece honors Saint Francis of Assisi, whose most important shrine (FIG. 14-5A) was at Assisi itself. The Pescia altarpiece highlights the increasingly prominent role of religious orders in late medieval Italy (see "The Great Schism, Mendicant Orders, and Confraternities," page 423). Saint Francis's Franciscan order worked diligently to impress on the public the saint's valuable example and to demonstrate the order's commitment to teaching and to alleviating suffering. Berlinghieri's altarpiece, painted only nine years after Francis's death, is the earliest securely dated representation of the saint.

Berlinghieri depicted Francis wearing the costume later adopted by all Franciscan monks: a coarse clerical robe tied at the waist with a rope. The saint displays the *stigmata*—marks resembling Christ's wounds—that miraculously appeared on his hands and feet. Flanking Francis are two angels, whose frontal poses, prominent halos, and lack of modeling reveal the Byzantine roots of Berlinghieri's style. So, too, does the use of *gold leaf* (gold beaten into tissue-paper-thin sheets, then applied to surfaces), which emphasizes the image's flatness and otherworldly, spiritual nature.

Appropriately, Berlinghieri's panel focuses on the aspects of the saint's life that the Franciscans wanted to promote, thereby making visible (and thus more credible) the legendary life of this holy man. Saint Francis believed that he could get closer to God by rejecting worldly goods, and to achieve this he stripped himself bare in a public square and committed himself to a strict life of fasting, prayer, and meditation. His followers considered the appearance of stigmata on Francis's hands and feet (clearly visible in the saint's frontal image, which resembles a Byzantine icon; compare FIG. 9-18A) as God's blessing, and viewed Francis as a second Christ. Fittingly, four of the six narrative scenes along the sides of the panel depict miraculous healings, connecting Saint Francis even more emphatically to Christ. The narrative scenes provide an

The Great Schism, Mendicant Orders, and Confraternities

In 1305, the College of Cardinals (the collective body of all cardinals) elected a French pope, Clement V (r. 1305–1314), who settled in Avignon. Subsequent French popes remained in Avignon, despite their announced intentions to return to Rome. Understandably, the Italians, who saw Rome as the rightful capital of the universal Church, resented the Avignon papacy. The conflict between the French and the Italians resulted in the election in 1378 of two popes—Clement VII, who resided in Avignon (and who does not appear in the Catholic Church's official list of popes), and Urban VI (r. 1378–1389), who remained in Rome. Thus began what became known as the Great Schism. After 40 years, Holy Roman Emperor Sigismund (r. 1410–1437) convened a council that resolved this crisis by electing a new Roman pope, Martin V (r. 1417–1431), who was acceptable to both the Avignonese and Roman branches of the Church.

14-5 Bonaventura Berlinghieri, *Saint Francis Altarpiece,* San Francesco, Pescia, Italy, 1235. Tempera on wood, 5′ × 3′.

Berlinghieri painted this altarpiece in the Italo-Byzantine style, or maniera greca, for the mendicant (begging) order of Franciscans. It is the earliest securely dated portrayal of Saint Francis of Assisi.

The pope's absence from Italy during much of the 14th century contributed to an increase in the prominence of monastic orders. The Augustinians, Carmelites, and Servites became very active, ensuring a constant religious presence in the daily life of Italians, but the largest and most influential monastic orders were the *mendicants* (begging friars)—the Franciscans, founded by Francis of Assisi (ca. 1181–1226; FIGS. 14-5 and **14-5A**), and the Dominicans, founded by the Spaniard Dominic de Guzmán (ca. 1170–1221). As did other monks, the mendicant friars renounced all worldly goods and committed themselves to spreading God's word, performing good deeds, and ministering to the sick and dying. But unlike the many monks who resided in rural and often isolated monasteries, the mendicants lived in the heart of cities and preached to large urban crowds. The Dominicans, in particular, contributed significantly to establishing urban educational institutions. The Franciscans and Dominicans became very popular in Italy because of their concern for the poor and the personal relationship with God that they encouraged common people to cultivate.

14-5A San Francesco, Assisi, 1228–1253.

Although both mendicant orders worked for the glory of God, a degree of rivalry nevertheless existed between the two. For example, in Florence they established their churches on opposite sides of the city—Santa Croce (FIG. I-4), the Franciscan church, on the eastern side, and the Dominicans' Santa Maria Novella (FIG. **14-5B**) on the western (MAP 21-1).

14-5B Santa Maria Novella, Florence, begun ca. 1246.

Confraternities, organizations consisting of laypersons who dedicated themselves to strict religious observance, also grew in popularity during the 14th and 15th centuries. The mission of confraternities included tending the sick, burying the dead, singing hymns, and performing other good works. The confraternities as well as the mendicant orders continued to play an important role in Italian religious life through the 16th century. The numerous artworks they commissioned and the monastic churches they built have ensured their enduring legacy.

active contrast to the stiff formality of the large central image of Francis. At the upper left, taking pride of place at the saint's right, Francis receives the stigmata. Directly below, the saint preaches to the birds, a subject that also figures prominently in the fresco program (FIG. **14-5C**) of San Francesco at Assisi, the work of a painter whom art historians call the Saint Francis Master. These and the scenes depicting Francis's miracle cures strongly suggest that Berlinghieri's source was one or more Byzantine illuminated manuscripts (compare FIGS. 9-17B, 9-18, and 9-18A) with biblical narrative scenes.

14-5C St. Francis Master, *Francis Preaching to the Birds,* ca. 1290–1300.

Cimabue. One of the first artists to break from the Italo-Byzantine style that dominated 13th-century Italian painting was Cenni di Pepo, better known as Cimabue (ca. 1240–1302). Cimabue challenged some of the major conventions of late medieval art in pursuit of a closer approximation of the appearance of the natural world—the core of the classical naturalistic tradition. He painted *Madonna Enthroned with Angels and Prophets* (fig. 14-6) for Santa Trinità (Holy Trinity) in Florence, the Benedictine church near the Arno River built between 1258 and 1280. The composition and the gold background reveal the painter's reliance on Byzantine models (compare fig. 9-19). Cimabue also used the gold embellishments common to Byzantine art for the folds of the Madonna's robe, but they are no longer merely decorative patterns. In his panel, they enhance the three-dimensionality of the drapery. Furthermore, Cimabue constructed a deeper space for the Madonna and the surrounding figures to inhabit than was common in Byzantine art. The Virgin's throne, for example, is a massive structure that Cimabue convincingly depicted as receding into space. The overlapping bodies of the angels on each side of the throne and the half-length prophets who look outward or upward from beneath it reinforce the sense of depth.

1 ft.

14-6 Cimabue, *Madonna Enthroned with Angels and Prophets,* from Santa Trinità, Florence, ca. 1280–1290. Tempera and gold leaf on wood, 12′ 7″ × 7′ 4″. Galleria degli Uffizi, Florence.

Cimabue was one of the first artists to break away from the maniera greca. Although he relied on Byzantine models, the Italian master depicted the Madonna's massive throne as receding into space.

Pietro Cavallini. The leading Roman painter at the end of the 13th century was Pietro dei Cerroni, known as Pietro Cavallini (ca. 1240–ca. 1340), or "Little Horse" (see "Italian Artists' Names," page 421), who his son said lived to age 100. Cavallini enjoyed the patronage of Pope Nicholas III (r. 1277–1280), who commissioned him to restore the Early Christian frescoes in San Paolo fuori le Mura (Saint Paul Outside-the-Walls) in Rome. Cavallini's careful study and emulation of those Late Antique paintings must have profoundly influenced his later work, which unfortunately survives only in fragments. Around 1290, Cavallini received two important commissions for churches in Trastevere, on the west bank of the Tiber near the Vatican. He produced mosaics depicting the life of the Virgin for Santa Maria in Trastevere, and painted a fresco cycle of Old and New Testament scenes in Santa Cecilia in Trastevere, of which only part of his *Last Judgment* (fig. 14-7) survives, but what remains confirms his stature as an innovative artist of the highest order (see "Pietro Cavallini," page 425).

TRECENTO (14TH CENTURY)

In the 14th century (the *Trecento,* or 1300s), Italy consisted of numerous independent city-states, each corresponding to a geographic region centered on a major city (map 14-1). Most of the city-states, such as Venice, Florence, Lucca, and Siena, were republics—constitutional oligarchies governed by executive bodies, advisory councils, and special commissions. Other powerful 14th-century states included the Papal States, the Kingdom of Naples, and the duchies of Milan, Modena, Ferrara, and Savoy. As their names indicate, these states were politically distinct from the republics, but all the states shared in the prosperity of the period. The sources of wealth varied from state to state. Italy's port cities expanded maritime trade, whereas the economies of other cities depended on banking or the manufacture of arms or textiles.

Black Death. The outbreak of the Black Death (bubonic plague) in the late 1340s threatened this prosperity, however. Originating in China, the Black Death swept across Europe. The most devastating natural disaster in European history, the Black Death eliminated between 25 and 50 percent of the Continent's population in about five years. The plague devastated Italy's inhabitants. In large Italian cities, where people lived in relatively close proximity, the death tolls climbed as high as 50 to 60 percent of the population. The Black Death also had a significant effect on art. It stimulated religious bequests and encouraged the commissioning of devotional images. The focus on sickness and death also led to a burgeoning in hospital construction.

Renaissance Humanism. Another significant development in 14th-century Italy was the blossoming of a vernacular literature (written in the commonly spoken language instead of Latin), which dramatically affected Italy's intellectual and cultural life. Latin remained the official language of Church liturgy and state

A SECOND OPINION

Pietro Cavallini

The authors of the most important Renaissance commentaries on Italian art of the 13th and 14th centuries were all Florentines, and civic pride doubtless played a role in attributing the reorientation of the art of painting to Florentine artists, especially Giotto (FIG. 14-9). Giorgio Vasari (1511–1574), the "father of art history" (see "Vasari's *Lives,*" page 648), lauded Giotto as the first to make a definitive break from the maniera greca of late medieval Italian painting and to return to the naturalism of the ancients. But the stylistic revolution that Giotto represents was not solely his creation. Other artists paved the way for the Florentine master in the mural program of San Francesco at Assisi (FIGS. 14-5A and 14-5C) and in the churches of Rome. One of them was Pietro Cavallini, who has not received the recognition he deserves because his extant works are few and poorly preserved and because of the enduring influence of Vasari's artist biographies. Art historians, however, now recognize Cavallini as a pioneering figure in the creation of the Renaissance style in Italy.

In Cavallini's *Last Judgment* fresco (FIG. **14-7**) in Santa Cecilia in Trastevere, Christ appears at the center of the upper zone flanked by angels. The Virgin Mary is to his right and John the Baptist to his left (FIG. 14-7, *top*). Six enthroned apostles to each side (FIG. 14-7, *bottom*) complete the friezelike composition. Below the Savior is an altar with the instruments of his martyrdom (cross, nails, Longinus's spear, and so on). To the left of the altar (the Savior's right side), angels present to Christ those about to be saved, while the agents of the Devil (on his left) claim the damned. The theme is familiar from Romanesque portal sculpture (FIG. 12-1), but here it appears inside the church on the entrance (west) wall as the culmination of the biblical cycle painted on the nave walls.

Cavallini's apostles sit on deep thrones seen in perspective. Both the disciples and their thrones face inward toward Christ, uniting both sides of the composition with the central figure. The apostles' garments have deep folds that catch the light. Light also illuminates the figures' faces. Cavallini used light effectively to create volume and mass, a radical departure from the maniera greca, but the light does not come from a uniform source, and the apostles appear against a neutral dark background. Giotto carried Cavallini's innovations further, but the Roman painter deserves the loftier reputation that art historians are beginning to grant him.

14-7 PIETRO CAVALLINI, Christ flanked by angels (*top*) and apostles (*bottom*), two details of the *Last Judgment* fresco on the west wall of the nave of Santa Cecilia in Trastevere, Rome, Italy, ca. 1290–1295.

A pioneer in the representation of fully modeled figures seen in perspective with light illuminating their faces and garments, Pietro Cavallini of Rome may have influenced Giotto di Bondone (FIG. 14-9).

documents. However, the creation of an Italian vernacular literature (based on the Tuscan dialect common in Florence) expanded the audience for philosophical and intellectual concepts because of its greater accessibility. Dante Alighieri (1265–1321, author of *The Divine Comedy*), the poet and scholar Francesco Petrarch (1304–1374), and Giovanni Boccaccio (1313–1375, author of *Decameron*) were most responsible for establishing this vernacular literature.

The development of easily accessible literature was one important sign that the essentially religious view that had dominated Europe during the Middle Ages was about to change dramatically in what historians call the *Renaissance.* Although religion continued to occupy a primary position in the lives of Europeans, a growing concern with the natural world, the individual, and humanity's worldly existence characterized the Renaissance period—the 14th through 16th centuries. The word *renaissance* in French and English (*rinascità* in Italian) refers to a "rebirth" of art and culture. A revived interest in classical cultures—indeed, the veneration of classical antiquity as a model—was central to this rebirth. The notion that the Renaissance represented the restoration of the glorious past of Greece and Rome gave rise to the concept of the "Middle Ages" as the era falling between antiquity and the Renaissance.

Fundamental to the development of the Italian Renaissance was *humanism,* which emerged during the 14th century and became a central component of Italian art and culture in the 15th and 16th centuries. Humanism was more a code of civil conduct, a theory of education, and a scholarly discipline than a philosophical system. The chief concerns of Italian humanists, as their name suggests, were human values and interests as distinct from—but not opposed to—religion's otherworldly values. Humanists pointed to classical cultures as particularly praiseworthy. This enthusiasm for antiquity involved study of Latin literature, especially the elegant Latin of Cicero (106–43 BCE) and the Augustan age (27 BCE–14 CE), and a conscious emulation of what proponents believed were the Roman civic virtues. These included self-sacrificing service to the state, participation in government, defense of state institutions (especially the administration of justice), and stoic indifference to personal misfortune in the performance of duty. With the help of a new interest in and knowledge of Greek, the humanists of the late 14th and 15th centuries recovered a large part of Greek as well as Roman literature and philosophy that had been lost, left unnoticed, or cast aside in the Middle Ages. Indeed, classical cultures provided humanists with a model for living in this world, a model primarily of human focus derived not from an authoritative and traditional religious dogma but from reason.

Ideally, humanists sought no material reward for services rendered. The sole reward for heroes of civic virtue was fame, just as the reward for leaders of the holy life was sainthood. For the educated, the lives of heroes and heroines of the past became models of conduct as important as the lives of the saints. Petrarch wrote a book on illustrious men, and his colleague Boccaccio complemented it with 106 biographies of famous women—from Eve to Joanna, queen of Naples (r. 1343–1382). Both Petrarch and Boccaccio were renowned in their own day as poets, scholars, and men of letters—their achievements equivalent in honor to those of the heroes of civic virtue. In 1341 in Rome, Petrarch received the laurel wreath crown, the ancient symbol of victory and merit. The humanist cult of fame emphasized the importance of creative individuals and their role in contributing to the renown of the city-state and of all Italy.

Giotto

Celebrated in his own day as the first Renaissance painter, GIOTTO DI BONDONE (ca. 1266–1337) is a towering figure in the history of art. Scholars still debate the sources of the Florentine painter's style, but one formative influence must have been Cimabue, whom Vasari identified as Giotto's teacher, while noting that the pupil eclipsed his master by abandoning the "crude maniera greca" (see "Vasari's *Lives,*" page 648). The 13th-century murals of San Francesco at Assisi (FIGS. 14-5A and 14-5C) and those of Pietro Cavallini in Rome (FIG. 14-7) may also have influenced Giotto—although some scholars believe that the young Giotto himself was one of the leading painters of the Assisi church. French Gothic sculpture (which Giotto may not have seen but which was certainly familiar to him from the work of Giovanni Pisano, who had spent time in Paris) and ancient Roman art probably also contributed to Giotto's artistic education. Yet no mere synthesis of these varied influences could have produced the significant shift in artistic approach that has led some scholars to describe Giotto as the father of Western pictorial art.

14-8 GIOTTO DI BONDONE, *Madonna Enthroned* (*Ognissanti Madonna*), from the Chiesa di Ognissanti (All Saints' Church), Florence, ca. 1310. Tempera and gold leaf on wood, 10′ 8″ × 6′ 8″. Galleria degli Uffizi, Florence.

The *Ognissanti Madonna* retains the gold background of Byzantine art, but Giotto revived classical naturalism by giving his figures substance and bulk, in contrast to the maniera greca of Cimabue (FIG. 14-6).

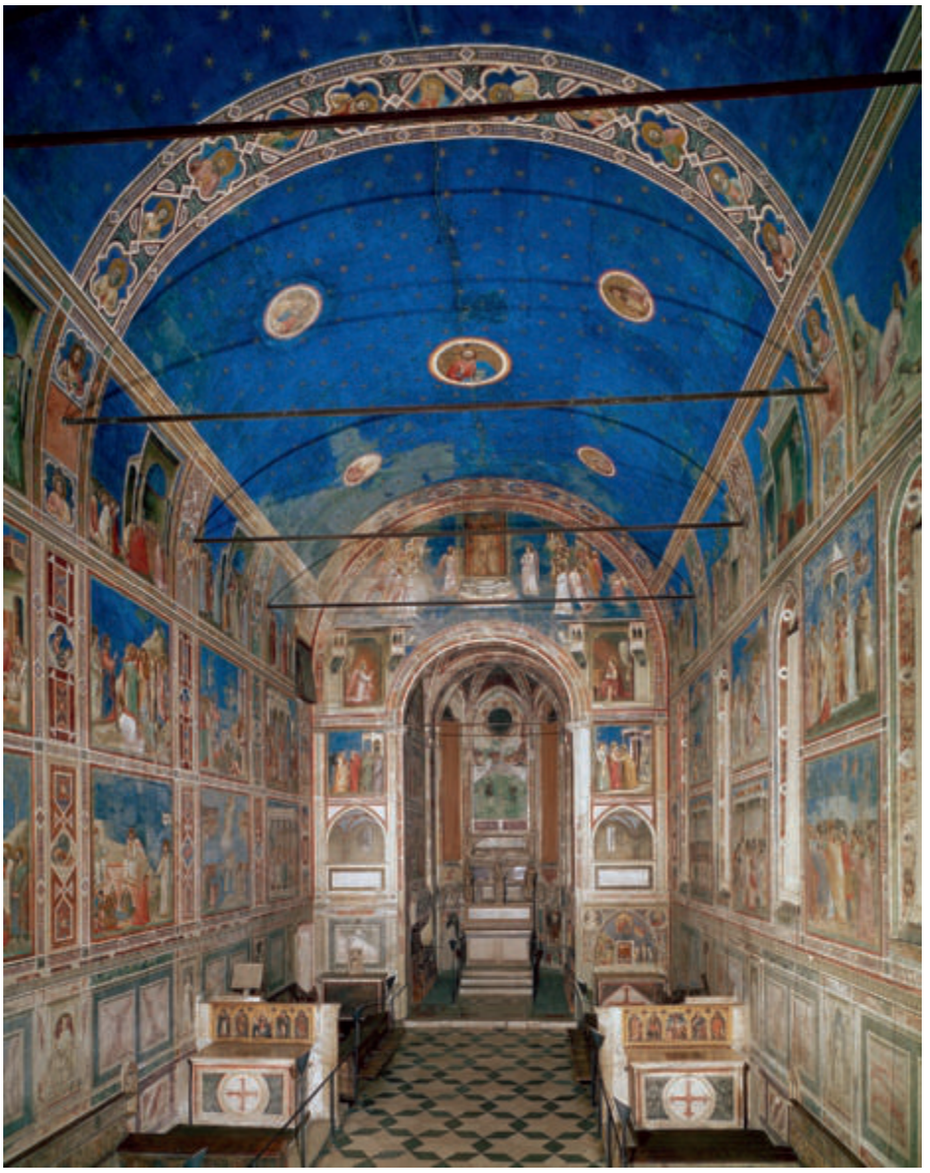
Madonna Enthroned. On nearly the same great scale as Cimabue's enthroned Madonna (FIG. 14-6) is Giotto's panel (FIG. 14-8) depicting the same subject, painted for the high altar of Florence's Church of the Ognissanti (All Saints). Although still portrayed against the traditional gold background, Giotto's Madonna sits on her Gothic throne with the unshakable stability of an ancient marble goddess (compare FIG. 7-30). Giotto replaced Cimabue's slender Virgin, fragile beneath the thin ripplings of her drapery, with a weighty, queenly mother. In Giotto's painting, the Madonna's body is not lost—indeed, it is asserted. Giotto even showed Mary's breasts pressing through the thin fabric of her white undergarment. Gold highlights have disappeared from her heavy robe. Giotto aimed instead to construct a figure with substance and bulk—qualities suppressed in favor of a spiritual immateriality in Byzantine and Italo-Byzantine art. The different approaches of teacher and pupil can also be seen in the angels flanking the Madonna's throne. Cimabue stacked his angels to fill the full height of the panel. Giotto's statuesque angels stand on a common level, leaving a large blank area above the heads of the background figures. The *Ognissanti Madonna* marks the end of medieval painting in Italy and the beginning of a new naturalistic approach to art.

Arena Chapel. Giotto's masterwork is the mural cycle of the Arena Chapel (FIG. 14-9) in Padua, which takes its name from an adjacent ancient Roman arena (amphitheater). A banker, Enrico Scrovegni, built the chapel on a site adjacent to his palace and consecrated it in 1305, in the hope that the chapel would atone for the moneylender's sin of usury. Some scholars have suggested that Giotto may also have been the chapel's architect, because its design so perfectly suits its interior decoration. The rectangular hall has only six windows, all in the south wall, which provide ample illumination for the frescoes that fill the almost unbroken surfaces of the other walls.

14-9A GIOTTO, *Entry into Jerusalem,* ca. 1305.

In 38 framed scenes (FIGS. 14-9A, 14-10, and 14-10A), Giotto presented one of the most impressive and complete Christian pictorial cycles ever rendered. The narrative unfolds on the north and south walls in three zones, reading from top to bottom: in the top level are the lives of the Virgin and her parents, Joachim and Anna; in the middle zone, the life and mission of Jesus; and, in the lowest level, the Savior's passion and resurrection. Below, imitation marble veneer—reminiscent of ancient Roman *revetment* (FIG. 7-51), which Giotto may have seen—alternates with personified virtues and vices painted in *grisaille* (monochrome grays, often used for modeling in paintings) to resemble sculpture. On the west wall above the chapel's entrance is Giotto's dramatic *Last Judgment,* in which Scrovegni appears among the saved, kneeling as he presents his chapel to the Virgin. (Christ as Last Judge is also the culminating scene of Cavallini's late-13th-century fresco cycle [FIG. 14-7] in Santa Cecilia in Trastevere in Rome. In fact, Giotto's enthroned apostles are strikingly similar to Cavallini's.) The chapel's vaulted ceiling is blue, an azure sky dotted with golden stars symbolic of Heaven. Medallions bearing images of Christ, Mary, and various prophets also appear on the vault. Giotto painted the same blue in the backgrounds of the narrative panels on the walls below. The color thereby functions as a unifying agent for the entire decorative scheme.

Giotto set his goal as emulating the appearance of the natural world—the approach championed by the ancient Greeks and Romans but largely abandoned in the Middle Ages in favor of representing spiritual rather than physical reality (see "Picturing the Spiritual World," page 260). Subtly scaled to the chapel's space, Giotto's stately



14-9 GIOTTO DI BONDONE, interior of the Arena Chapel (Cappella Scrovegni; looking west), Padua, Italy, 1305–1306.

Giotto's 38 panels in the Arena Chapel depict the lives of the Virgin, her parents, and Jesus. Enrico Scrovegni built the chapel in order to atone for his sin of moneylending and earn a place in Heaven.