GARDNER'S

15TH EDITION

THE WESTERN
PERSPECTIVE
volume I

ART through the AGES

FRED S. KLEINER

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VOLUME I

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FIFTEENTH EDITION

FRED S. KLEINER

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ABOUT THE COVER ART

Pont-du-Gard (looking northeast), Nîmes, France, ca. 16 BCE.

Aqueducts, which brought fresh water to cities throughout Europe, North Africa, and the Middle East, are among the many engineering feats of the ancient Romans. The Pont-du-Gard, erected under Emperor Augustus (r. 27 BCE–14 CE) over the Gard River in southern France (Roman Gaul), provided about 100 gallons of water a day for each inhabitant of the Roman colony at Nîmes from a mountain source some 30 miles away. The water flowed over the considerable distance by gravity alone, which required channels built with a continuous gradual decline over the entire route from source to city. The three-story Pont-du-Gard maintained the height of the water channel where the water crossed the river. Each large arch spans some 82 feet and consists of blocks weighing up to two tons each. The bridge's uppermost level is a row of smaller arches, three above each of the large openings below. They carry the water channel itself. The harmonious proportional relationship between the larger and smaller arches reveals that the Roman hydraulic engineer who designed the aqueduct-bridge also had a keen aesthetic sense.

The name of that architect-engineer is unknown, which is typical of antiquity and the Middle Ages, when almost all artists toiled in anonymity to fulfill the wishes of their patrons, whether Egyptian pharaohs, Roman emperors, or medieval monks. *Art through the Ages: The Western Perspective* surveys the art and architecture of all periods from prehistory to the present and examines how Western artworks and buildings of all kinds have always reflected the historical contexts in which they were created.

Brief Contents

Contents

Preface

I take great pleasure in introducing the extensively revised and expanded 15th edition of *Gardner's Art through the Ages: The Western Perspective,* which, like the 14th 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 significantly increase the number of works examined—without substantially increasing the size of the text or abbreviating the discussion of each work.

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 Mandarin 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 15th edition follows the 14th in incorporating an innovative new online component that includes, in addition to a host of other features (enumerated below), *bonus essays* and *bonus images* (with zoom capability) of nearly 300 additional important works of all eras, from prehistory to the present. The printed and online components of the hybrid 15th edition are very closely integrated. For example, every one of the bonus essays is cited in the text of the traditional book, and a thumbnail image of each work, with abbreviated caption, is inset into the text column where the work is mentioned. The integration extends also to the maps, index, glossary, and chapter summaries, which seamlessly merge the printed and online information.

KEY FEATURES OF THE 15TH EDITION

In this new edition, in addition to revising the text of every chapter to incorporate the latest research and methodological developments, I have added several important features while retaining the basic format and scope of the previous edition. Once again, the hybrid Gardner boasts roughly 1,400 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 photographic campaigns in 2012 and 2013 in Germany and Rome (following similar forays into France and Tuscany in 2009–2011). The online component also includes custom videos made at architectural sites. This extraordinary new archive of visual material ranges from ancient temples in Rome; to medieval, Renaissance, and Baroque churches in France, Germany, and Italy; to such modernist master-

pieces as the Notre-Dame-du-Haut in Ronchamp, France, and the Guggenheim Museum in New York. The 15th edition also features an expanded number of the highly acclaimed architectural drawings of John Burge. Together, these exclusive photographs, videos, and drawings provide readers with a visual feast unavailable anywhere else.

Once again, a scale accompanies the photograph of every painting, statue, or other artwork discussed—another unique 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 the online supplement. 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 14th edition are the timeline 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 book and at the beginning of Book D of the backpack edition. Because many students taking the second half of a survey course will not have access to Volume I or to Books A and B, 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 boxes are Greco-Roman Temple Design and the Classical Orders; Arches and Vaults; Basilican Churches; Central-Plan Churches; the Gods and Goddesses of Mount Olympus; the Life of Jesus in Art; and Early Christian Saints and Their Attributes.

Boxed essays once again appear throughout the book as well. These essays fall under eight broad categories, two of which are new to the 15th 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 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. 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 present and discuss key historical documents illuminating important monuments of Western art and architecture. 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.

New to the 15th edition are *The Patron's Voice* boxes. These 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. Also new are boxes 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. Called *Problems and Solutions,* these essays 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.

Other noteworthy features retained from the 14th edition are the extensive (updated) bibliography of books in English; a glossary containing definitions of italicized terms introduced in both the printed and online texts; and a complete museum index listing all illustrated artworks by their present location. The host of state-of-the-art online resources accompanying the 15th edition are enumerated on page xix).

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 sub-areas of art and architecture. As with previous editions, Cengage Learning/Wadsworth has enlisted more than a hundred art historians to review every chapter of *Art through the Ages* in order to ensure that the text lives up to the Gardner reputation for accuracy as well as readability. I take great pleasure in acknowledging here the important contributions to the 15th edition made by the following: Patricia Albers, San Jose State University; Kirk Ambrose, University of Colorado Boulder; Jenny Kirsten Ataoguz, Indiana University–Purdue University Fort Wayne; Paul Bahn, Hull; Denise Amy Baxter, University of North Texas; Nicole Bensoussan, University of Michigan-Dearborn; Amy R. Bloch, University at Albany, State University of New York; Susan H. Caldwell, University of Oklahoma; David C. Cateforis, University of Kansas; Joyce De Vries, Auburn University; Verena Drake, Hotchkiss School; Maria Gindhart, Georgia State University; Angela K. Ho, George Mason University; Julie Hochstrasser, University of Iowa; Julie Johnson, University of Texas at San Antonio; Paul H.D. Kaplan,

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I am especially indebted to the following for creating the instructor and student materials for the 15th edition: Ivy Cooper, Southern Illinois University Edwardsville; Patricia D. Cosper (retired), University of Alabama at Birmingham; Anne McClanan, Portland State University; Amy M. Morris, University of Nebraska Omaha; Erika Schneider, Framingham State University; and Camille Serchuk, Southern Connecticut State University. I also thank the more than 150 instructors and students who participated in surveys, focus groups, design sprints, and advisory boards to help us better understand readers' needs in our print and digital products.

I am also happy to have this opportunity to express my gratitude to the extraordinary group of people at Cengage Learning involved with the editing, production, and distribution of *Art through the Ages.* Some of them I have now worked with on various projects for nearly two decades and feel privileged to count among my friends. The success of the Gardner series in all of its various permutations depends in no small part on the expertise and unflagging commitment of these dedicated professionals, especially Sharon Adams Poore, product manager (as well as videographer extraordinaire); Rachel Harbour, content developer; Lianne Ames, senior content project manager; Chad Kirchner, media content developer; Erika Hayden, associate content developer; Rachael Bailey, senior product assistant; Cate Barr, senior art director; Jillian Borden, marketing manager; and the incomparable group of sales representatives who have passed on to me the welcome advice offered by the hundreds of instructors they speak to daily throughout North America.

I am also deeply grateful to the following out-of-house contributors to the 15th edition: the incomparable quarterback of the entire production process, Joan Keyes, Dovetail Publishing Services; Helen Triller-Yambert, developmental editor; Michele Jones, copy editor; Susan Gall and Pete Shanks, proofreaders; Do Mi Stauber, indexer; tani hasegawa, TT Eye, cover designer; Frances Baca, text designer; PreMediaGlobal, photo researchers; Cenveo Publisher Services; Jay and John Crowley, Jay's Publishing Services; Mary Ann Lidrbauch, art log preparer; and, of course, Jonathan Poore and John Burge, for their superb photos and architectural drawings.

I also owe thanks to two individuals not currently associated with this book but who loomed large in my life for many years: Clark Baxter, former Cengage publisher, who retired in 2013 at the end of a long and distinguished career, from whom I learned much about textbook publishing and whose continuing friendship I

value highly; and my former coauthor and longtime friend and colleague, Christin J. Mamiya of the University of Nebraska–Lincoln, with whom I have had innumerable conversations about not only *Art through the Ages* but the history of art in general. Her thinking continues to influence my own, especially with regard to the later chapters on the history of Western art. 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 the scores of teaching fellows in my art history courses since I began teaching in 1975, especially my research assistant, Angelica Bradley. 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 15TH EDITION

The 15th edition is extensively revised and expanded, as detailed below. Each chapter contains a revised Big Picture feature, and all maps in the text are new to this edition. Instructors will find a very helpful figure number transition guide in the online instructor companion site.

Introduction: What Is Art History? Added 18th-century Benin Altar to the Hand and details of Claude Lorrain's *Embarkation of the Queen of Sheba.*

1: Art in the Stone Age. New Problems and Solutions boxes "How to Represent an Animal" and "Painting in the Dark." New bonus essay on Göbekli Tepe. New photographs of the Paleolithic Hohlenstein-Stadel statuette and of Neolithic Jericho, Göbekli Tepe, and Stonehenge, as well as a new drawing of post-and-lintel construction.

2: Ancient Mesopotamia and Persia. New Framing the Era essay "Pictorial Narration in Ancient Sumer." New Problems and Solutions boxes "Sumerian Votive Statuary" and "How Many Legs Does a Lamassu Have?" New Patron's Voice box "Gudea of Lagash." New photographs of the *Warka Vase* (including three new details), Akkadian ruler portrait, Lion Gate at Hattusa, Khorsabad lamassu, Ashurbanipal hunting lions, and the triumph of Shapur I over Valerian.

3: Egypt from Narmer to Cleopatra. New Framing the Era essay "Life after Death in Ancient Egypt" and new Problems and Solutions boxes "Building the Pyramids of Gizeh," "How to Portray a God-King," and "Illuminating Buildings before Lightbulbs." New photographs of the palette of King Narmer, stepped pyramid of King Djoser, Great Sphinx, tomb of Khnumhotep II, temple complex and hypostyle hall at Karnak, portrait of Tiye with sun disk crown, and temple of Horus at Edfu.

4: The Prehistoric Aegean. New Problems and Solutions box "Fortified Palaces for a Hostile World." New Architectural Basics box "Corbeled Arches, Vaults, and Domes." New photographs of the Lion Gate, the exterior and interior of the Treasury of Atreus, and Grave Circle A at Mycenae. New restored view of the palace at Knossos.

5: Ancient Greece. New Problems and Solutions boxes "The Invention of Red-Figure Painting," "Polykleitos's Prescription for the Perfect Statue," and "Hippodamos's Plan for the Ideal City." New Materials and Techniques box "White-Ground Painting." New photographs of the Achilles and Ajax vases by Exekias and the Lysippides

and Andokides Painters; the Temple of Aphaia at Aegina; the Parthenon and two sections of its Ionic frieze; Mnesikles's Propylaia; the Erechtheion and a detail of its caryatid porch; the restored Athena Nike temple; the Phiale Painter's krater with Hermes and Dionysos; Gnosis's stag hunt mosaic; the theater at Epidauros; the tholos at Delphi; the choragic monument of Lyskikrates; and the *Barberini Faun.*

6: The Etruscans. New Framing the Era essay "The Painted Tombs of Tarquinia." New Problems and Solutions box "Houses of the Dead for a City of the Dead." New section on Etruscan city planning. New photographs of the Tarquinian Tomb of the Triclinium and the Tomb of the Leopards, including four new details, as well as of the Tomb of the Reliefs at Cerveteri. New plan of Marzabotto and new drawing of arch construction.

7: The Roman Empire. New Framing the Era essay "Roman Art as Historical Fiction." New Patron's Voice box "The *Res Gestae* of Augustus." New Written Sources box "Vitruvius's *Ten Books on Architecture.*" New Problems and Solutions boxes "The Spiral Frieze of the Column of Trajan," "The Ancient World's Largest Dome," and "Tetrarchic Portraiture." New photographs of details of the apotheosis of Antoninus and Faustina; the Temple of Vesta at Tivoli; cubiculum 15 of the Villa of Agrippa Postumus at Boscotrecase; the Ara Pacis and its Tellus panel; the Maison Carrée at Nîmes; the Arch of Titus (general view and three reliefs); the Column of Trajan (general view and four details of the frieze); the exterior and interior of the Markets of Trajan; the Pantheon; the Baths of Neptune at Ostia; the Arch of Constantine (general view and detail of the Hadrianic tondi and Constantinian frieze); the colossal portrait head of Constantine; the Basilica Nova in Rome; and the interior and exterior of the Aula Palatina at Trier.

8: Late Antiquity. Major reorganization of the chapter in order to treat the material in chronological order and merge the previously separate discussions of Dura Europos, funerary art, architecture and architectural decoration, and luxury arts. New two-page Religion and Mythology box "Early Christian Saints and Their Attributes" and new Problems and Solutions boxes "What Should a Church Look Like?" and "Picturing the Spiritual World." New photographs of the exterior and interior of Santa Costanza and Santa Sabina, the Abraham and Lot mosaic in Santa Maria Maggiore, and the *Crucifixion* panel of Santa Sabina's wood doors.

9: Byzantium. New Problems and Solutions box "Placing a Dome over a Square." Discussion of *Vienna Genesis* and *Rossano Gospels* transferred from Chapter 8. New photographs of the exterior and interior of Hagia Sophia, the choir and apse of San Vitale, the Katholikon at Hosios Loukas, and St. Catherine in Thessaloniki.

10: The Islamic World. New Art and Society box "Major Muslim Dynasties." New Written Sources box "A Venetian Visitor to the Alhambra." New photographs of the exterior and interior of the Dome of the Rock in Jerusalem, the mosaics of the Great Mosque of Damascus, the Great Mosque at Kairouan, the exterior and interior of the Mosque of Selim II at Edirne, and the Imam Mosque at Isfahan. Expanded discussion and new photographs of the Friday Mosque at Isfahan, with new photographs and a new bonus essay on the 14th-century mihrab.

11: Early Medieval Europe. New Framing the Era essay "The Psalms of David in Ninth-Century France." New Materials and Techniques box "Cloisonné." New Art and Society box "Early Medieval Ship Burials." New Problems and Solutions box "Beautifying

God's Words." New Written Sources box "Charlemagne's Palatine Chapel at Aachen." New bonus essay on Saint Pantaleon at Cologne. New photographs of the Palatine Chapel at Aachen, abbey church at Corvey, Saint Cyriakus at Gernrode, Saint Michael's at Hildesheim, and Bernward's bronze column.

12: Romanesque Europe. New Framing the Era essay "The Door to Salvation." New Problems and Solutions box "The Romanesque Revival of Stone Sculpture." New Patron's Voice box "Terrifying the Faithful at Autun." New photographs of the tympanum and trumeau of the south portal and of a historiated capital in the cloister of Saint-Pierre at Moissac, the exterior and interior of Speyer Cathedral, and the facade of San Miniato al Monte in Florence. New bonus essays, with new photographs, on the Krak des Chevaliers in Syria and the Leaning Tower of Pisa.

13: Gothic Europe. New Framing the Era essay "'Modern Architecture' in the Gothic Age." New Problems and Solutions box "Building a High Gothic Cathedral." New Art and Society box "Gothic Book Production." New photographs of the rose window of Reims Cathedral; Saint Theodore of the Chartres south transept; the interior of Salisbury Cathedral; the *Death of the Virgin* tympanum of Strasbourg Cathedral; the Naumburg Master's *Crucifixion* and Ekkehard and Uta; the *Bamberg Rider*; and the exterior and interior of Saint Elizabeth at Marburg.

14: Late Medieval Italy. Expanded discussions of Nicola and Giovanni Pisano, Pietro Cavallini, and Orvieto Cathedral. Addition of Pisa Cathedral pulpit. New photographs of Giovanni Pisano's *Nativity,* Pietro Cavallini's *Last Judgment,* Giotto's *Entry into Jerusalem,* and the Doge's Palace in Venice.

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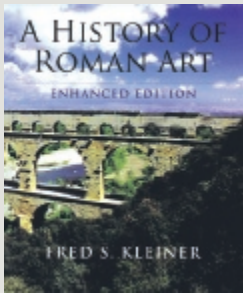
Also by Fred Kleiner: *A History of Roman Art, Enhanced Edition* (Wadsworth/Cengage Learning 2010; ISBN 9780495909873), winner of the 2007 Texty Prize for a new college textbook in the humanities and social sciences. In this authoritative and lavishly illustrated volume, Professor Kleiner traces the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

Resources

FOR FACULTY

MindTap® for Instructors

Leverage the tools in MindTap for *Gardner's Art through the Ages: The Western Perspective*, 15th edition, to enhance and personalize your course. Add your own images, videos, web links, readings, projects, and more either in the course Learning Path or right in the chapter reading. Set project due dates, specify whether assignments are for practice or a grade, and control when your students see these activities in their Learning Path. MindTap can be purchased as a stand-alone product or bundled with the print text. Connect with your Learning Consultant for more details via www.cengage.com /repfinder/.

Instructor Companion Site

Access the Instructor Companion Website to find resources to help you teach your course and engage your students. Here you will find the Instructor's Manual; Cengage Learning Testing, powered by Cognero; and Microsoft PowerPoint slides with lecture outlines and images that can be used as offered or customized by importing personal lecture slides or other material.

Digital Image library

Display digital images in the classroom with this powerful tool. This one-stop lecture and class presentation resource makes it easy to assemble, edit, and present customized lectures for your course. Available on flash drive, the Digital Image Library provides high-resolution images (maps, diagrams, and the fine art images from the text) for lecture presentations and allows you to easily add your own images to supplement those provided. A zoom feature allows you to magnify selected portions of an image for more detailed display in class, or you can display images side-by-side for comparison.

Google Earth™

Take your students on a virtual tour of art through the ages! Resources for the 15th edition include Google Earth coordinates for all works, monuments, and sites featured in the text, enabling students to make geographical connections between places and sites. Use these coordinates to start your lectures with a virtual journey to locations all over the globe, or take aerial screenshots of important sites to incorporate in your lecture materials.

FOR STUDENTS

MindTap for *Art through the Ages*

MindTap for *Gardner's Art through the Ages: The Western Perspective*, 15th edition, helps you engage with your course content and achieve greater comprehension. Highly personalized and fully online, the MindTap learning platform presents authoritative Cengage Learning content, assignments, and services offering you a tailored presentation of course curriculum created by your instructor.

MindTap guides you through the course curriculum via an innovative Learning Path Navigator where you will complete reading assignments, annotate your readings, complete homework, and engage with quizzes and assessments. This new edition features a two-pane e-reader, designed to make your online reading experience easier. Images discussed in the text appear in the left pane, while the accompanying text scrolls on the right. Highly accessible and interactive, this new e-reader pairs videos, Google Map links, and 360-degree panoramas with the matching figure in the text. Artworks are further brought to life through zoom capability right in the e-reader. Numerous study tools are included, such as image flashcards; glossary complete with an audio pronunciation guide; downloadable Image Guide (a note taking template with all chapter images); and the ability to synchronize your eBook notes with your personal EverNote account.

New Flashcard App

The new and improved Flashcard App in MindTap gives you more flexibility and features than ever before. Study from the preexisting card decks with all the images from the text, or create your own cards with new images from your collection or those shared by your instructor. Create your own custom study deck by combining cards from separate chapters or those you've created. Once you've compiled your flashcard deck, you can save it for later use or print it for on-the-go studying.

▲ **I-1a** Among the questions art historians ask is why artists chose the subjects they represented. Why would a 17th-century French painter set a biblical story in a contemporary harbor with a Roman ruin?

▲ **I-1b** Why is the small boat in the foreground much larger than the sailing ship in the distance? What devices did Western artists develop to produce the illusion of deep space in a two-dimensional painting?

1 ft.

I-1 CLAUDE LORRAIN, *Embarkation of the Queen of Sheba*, 1648. Oil on canvas, 4' 10" × 6' 4". National Gallery, London.

◀ **I-1c** Why does the large port building at the right edge of this painting seem normal to the eye when the top and bottom of the structure are not parallel horizontal lines, as they are in a real building?

FRAMING THE ERA

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. In contrast, most think of art, quite correctly, as part of the present—as something people can see and touch. Of course, people cannot see or touch history's vanished human events, but a visible, tangible artwork is a kind of persisting event. One or more artists made it at a certain time and in a specific place, even if no one now knows who, when, where, or why. Although created in the past, an artwork continues to exist in the present, long surviving its times. The first painters and sculptors died 30,000 years ago, but their works remain, some of them exhibited in glass cases in museums built only a few years ago.

Modern museum visitors can admire these objects from the remote past and countless others produced over the millennia—whether a large painting on canvas by a 17th-century French artist (FIG. **I-1**), a wood portrait from an ancient Egyptian tomb (FIG. I-14), an illustrated book by a medieval German monk (FIG. I-8), or an 18th-century bronze altar glorifying an African king (FIG. I-15)—without any knowledge of the circumstances leading to the creation of those works. The beauty or sheer size of an object can impress people, the artist's virtuosity in the handling of ordinary or costly materials can dazzle them, or the subject depicted can move them emotionally. Viewers can react to what they see, interpret the work in the light of their own experience, and judge it a success or a failure. These are all valid responses to a work of art. But the enjoyment and appreciation of artworks in museum settings are relatively recent phenomena, as is the creation of artworks solely for museum-going audiences to view.

Today, it is common for artists to work in private studios and to create paintings, sculptures, and other objects 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 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. Museum visitors can appreciate the visual and tactile qualities of these objects, but they cannot understand why they were made or why they appear as they do without knowing the circumstances of their creation. Art *appreciation* does not require knowledge of the historical context of an artwork (or a building). Art *history* does.

ART HISTORY IN THE 21ST CENTURY

Art historians study the visual and tangible objects that humans make and the structures that 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." Few ancient Romans, for example, would have regarded a coin bearing their emperor's portrait as anything but money. Today, an art museum may exhibit that coin in a locked case in a climate-controlled room, and scholars may subject it to the same kind of art historical analysis as a portrait by an acclaimed Renaissance or modern sculptor or painter.

The range of objects 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 they know the date of each work they study. Thus an indispensable subject of art historical inquiry is *chronology,* the dating of art objects and buildings. If researchers cannot determine a monument's age, they cannot place the work in its historical context. Art historians have developed many ways to establish, or at least approximate, the date of an artwork.

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

Documentary evidence can help pinpoint the date of an object or building when a dated written document mentions the work. For

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 history 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.

example, official records may note when church officials commissioned a new altarpiece—and how much they paid to which artist.

Internal evidence can play a significant role in dating an artwork. A painter might have depicted an identifiable person or a kind of hairstyle, clothing, or furniture fashionable only at a certain time. If so, the art historian can assign a more accurate date to that painting.

Stylistic evidence is also very important. The analysis of *style*—an artist's distinctive manner of producing an object—is the art historian's special sphere. Unfortunately, because it is a subjective assessment, 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 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 and one made in 500 BCE. But no one would mistake an Egyptian statue of 500 BCE for one of the same date made in Greece or Mexico.

Considerable variations in a given area's style are possible, however, even during a single historical period. In late medieval Europe, French architecture differed significantly from Italian architecture. The interiors of Beauvais Cathedral (FIG. I-3) and the church of Santa Croce (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-3 Choir of Beauvais Cathedral (looking east), Beauvais, France, rebuilt after 1284.

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

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

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

I-5 Georgia O'Keeffe, *Jack-in-the-Pulpit No. 4,* 1930. Oil on canvas, 3' 4" × 2' 6". National Gallery of Art, Washington, 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, the American painter Georgia O'Keeffe (1887–1986) produced a series of paintings of flowering plants. One of them—*Jack-in-the-Pulpit No. 4* (FIG. I-5)—is a sharply focused close-up view of petals and leaves. O'Keeffe captured the growing plant's slow, controlled motion while converting the plant into a powerful abstract composition of lines, forms, and colors (see the discussion of art historical vocabulary in the next section). Only a year later, another American artist, Ben Shahn (1898–1969), painted *The Passion of Sacco and Vanzetti* (FIG. I-6), a stinging commentary on social injustice inspired by the trial and execution of two Italian anarchists, Nicola Sacco and Bartolomeo Vanzetti. Many people believed 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* O'Keeffe painted flowers and the *way* Shahn painted faces are distinctive and unlike the styles of their contemporaries. (See the "Who Made It?" discussion on page 6.)

The different kinds of artistic styles are not mutually exclusive. For example, an artist's personal style may change dramatically during a long career. Art historians then must distinguish among

I-7 Gislebertus, weighing of souls, detail of *Last Judgment* (FIG. 12-15), west tympanum of Saint-Lazare, Autun, France, ca. 1120–1135.

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

the different period styles of a particular artist, such as the "Rose Period" and the "Cubist Period" of the prolific 20th-century artist Pablo Picasso.

WHAT IS ITS SUBJECT? Another major concern of art historians is, of course, subject matter, encompassing the story, or narrative; the scene presented; the action's time and place; the persons involved; and the environment and its details. Some artworks, such as modern abstract paintings (FIG. I-2), have no subject, not even a setting. The "subject" is the artwork itself—its colors, textures, composition, and size. But when artists represent people, places, or actions, viewers must identify these features to achieve complete understanding of the work. Art historians traditionally separate pictorial subjects into various categories, such as religious, historical, mythological, *genre* (daily life), portraiture, *landscape* (a depiction of a place), *still life* (an arrangement of inanimate objects), and their numerous subdivisions and combinations.

Iconography—literally, the "writing of images"—refers both to the content, or subject, of an artwork, and to the study of content in art. By extension, it also includes the study of *symbols,* images that stand for other images or encapsulate ideas. In Christian art, two intersecting lines of unequal length or a simple geometric cross can serve as an emblem of the religion as a whole, symbolizing the cross of Jesus Christ's crucifixion. A symbol also can be a familiar object 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 in *The Four Horsemen*

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).

I-9 ALBRECHT DÜRER, *The Four Horsemen of the Apocalypse,* ca. 1498. Woodcut, 1' 3$\frac{1}{4}$" × 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.

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, 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," the anonymous ancient Greek artist whose masterwork is a depiction of the hero Achilles. Scholars base their attributions on internal evidence, such as the distinctive way an artist draws or carves drapery folds, earlobes, or flowers. It requires a keen, highly trained eye and long experience to become a *connoisseur,* an expert in assigning artworks to "the hand" of one artist rather than another. Attribution is subjective, of course, and ever open to doubt. For example, scholars continue to debate attributions to the famous 17th-century Dutch painter Rembrandt van Rijn.

Sometimes a group of artists works in the same style at the same time and place. Art historians designate such a group as a *school.* "School" does not mean an educational institution or art academy. The term connotes only shared chronology, style, and geography. Art historians speak, for example, of the Dutch school of the 17th century and, within it, of subschools such as those of the cities of Haarlem, Utrecht, and Leyden.

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

In the art of portraiture, to name only one category of painting and sculpture, the patron has often played a dominant role in deciding how the artist represented the subject, whether that person was the patron or another individual, such as a spouse, son, or mother. Many Egyptian pharaohs and some Roman emperors, for example, insisted that artists depict them with unlined faces and perfect youthful bodies no matter how old they were when portrayed. In these cases, the state employed the sculptors and painters, and the artists had no choice but to portray their patrons in the officially approved manner. This is why Augustus, who lived to age 76, looks so young in his portraits (FIG. I-10). Although Roman emperor for more than 40 years, Augustus demanded 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

6   INTRODUCTION   What Is Art History?

1 in.

I-10 Bust of Augustus wearing the corona civica, early first century CE. Marble, 1' 5" high. Glyptothek, Munich.

Patrons frequently dictate the form 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.

appearance of the painting, statue, or building. In these cases, the identity of the patron reveals more to art historians than does the identity of the artist or school. The portrait of Augustus illustrated here (FIG. I-10)—showing the emperor wearing a *corona civica,* or civic crown—was the work of a virtuoso sculptor, a master wielder of hammer and chisel. But scores of similar portraits of this Roman emperor also exist today. They differ in quality but not in kind from this one. The patron, not the artist, determined the character of these artworks. Augustus's public image never varied.

The Words Art Historians Use

As in all fields of study, art history has its own specialized vocabulary consisting of hundreds of words, but certain basic terms are indispensable for describing artworks and buildings of any time and place. They make up the essential vocabulary of *formal analysis,* the visual analysis of artistic form. Definitions and discussions of the most important art historical terms follow.

FORM AND COMPOSITION *Form* refers to an object's shape and structure, either in two dimensions (for example, a figure painted on a wood panel) 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.

Artists can manipulate the appearance of colors, however. One artist who made a systematic investigation of the formal aspects of art, especially color, was JOSEPH ALBERS (1888–1976), a German-born

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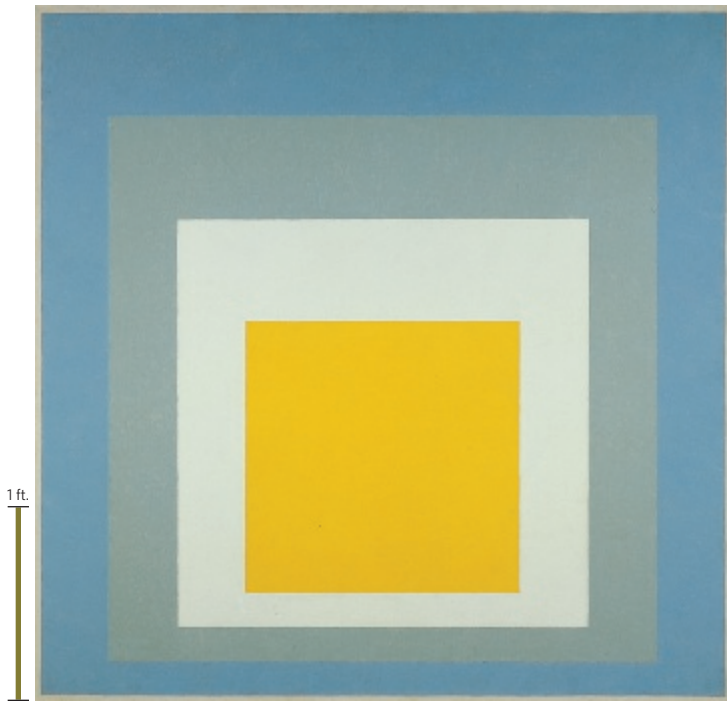
I-11 Josef Albers, *Homage to the Square: "Ascending,"* 1953. Oil on composition board, 3' 7$\frac{1}{2}$" × 3' 7$\frac{1}{2}$". Whitney Museum of American Art, New York.

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.

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-1), 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-12), a Japanese seascape painting on 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 that fill that unnaturally colored sky are almost indistinguishable from the waves below.
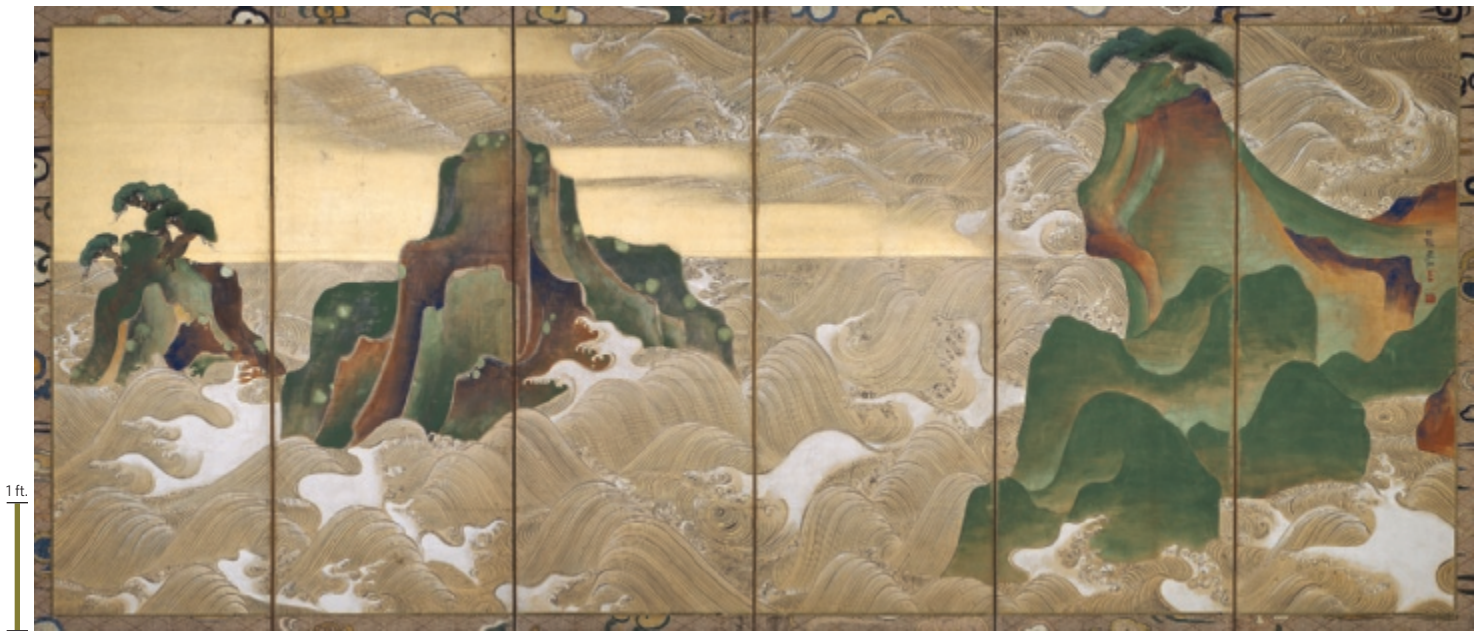
I-12 OGATA KORIN, *Waves at Matsushima,* Edo period, ca. 1700–1716. Six-panel folding screen, ink, color, and gold leaf on paper, 4' 11$\frac{1}{8}$" × 12' $\frac{7}{8}$". Museum of Fine Arts, Boston (Fenollosa-Weld Collection).

Asian artists rarely employed Western perspective (FIG. I-1). Korin was more concerned with creating an intriguing composition of shapes on a surface than with locating boulders, waves, and clouds in space.

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.

Artists also represent single figures in space in varying ways. When Flemish artist PETER PAUL RUBENS (1577–1640) painted *Lion Hunt* (FIG. I-13), he used *foreshortening* for all the hunters and animals—that is, he represented their bodies at angles to the picture plane. When in life one views a figure at an angle, the body appears to contract as it extends back in space. Foreshortening is a kind of perspective. It produces the illusion that one part of the body is farther away than another, even though all the 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.

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

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

Art History in the 21st Century **9**