



GARDNER'S

ART through the **AGES**

A CONCISE WESTERN HISTORY

FRED S. KLEINER

THIRD EDITION



GARDNER'S

ART through the **AGES**

This is an electronic version of the print textbook. Due to electronic rights restrictions, some third party content may be suppressed. Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. The publisher reserves the right to remove content from this title at any time if subsequent rights restrictions require it. For valuable information on pricing, previous editions, changes to current editions, and alternate formats, please visit www.cengage.com/highered to search by ISBN#, author, title, or keyword for materials in your areas of interest.

GARDNER'S

ART through the **AGES**

FRED S. KLEINER

A CONCISE WESTERN HISTORY

THIRD EDITION



**Gardner's Art through the Ages: A Concise Western History,
Third Edition****Fred S. Kleiner**

Publisher: Clark Baxter

Senior Development Editor: Sharon Adams Poore

Assistant Editor: Ashley Bargende

Editorial Assistant: Marsha Kaplan

Brand Manager: Lydia LeStar

Executive Marketing Communications Manager: Jason LaChapelle

Senior Content Project Manager: Lianne Ames

Senior Art Director: Cate Rickard Barr

Print Buyer: Sandee Milewski

Senior Rights Acquisition Specialist: Mandy Groszko

Production Service & Layout: Joan Keyes, Dovetail
Publishing Services

Text and Cover Designer: tani hasegawa

Cover Image: Art: © 2012 Artists Rights Society (ARS), New York/
ADAGP, Paris. Photo: © The Solomon R. Guggenheim Foundation,
New York.

Compositor: Thompson Type

© 2014, 2010, 2008 Wadsworth, Cengage Learning

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced, transmitted, stored, or used in any form or by any means graphic, electronic, or mechanical, including but not limited to photocopying, recording, scanning, digitizing, taping, Web distribution, information networks, or information storage and retrieval systems, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without the prior written permission of the publisher.

For product information and technology assistance, contact us at
Cengage Learning Customer & Sales Support, 1-800-354-9706

For permission to use material from this text or product,
submit all requests online at **www.cengage.com/permissions**.

Further permissions questions can be emailed to
permissionrequest@cengage.com.

Library of Congress Control Number: 2012942248

ISBN-13: 978-1-133-95479-8

ISBN-10: 1-133-95479-0

Wadsworth20 Channel Center Street
Boston, MA 02210
USA

Cengage Learning is a leading provider of customized learning solutions with office locations around the globe, including Singapore, the United Kingdom, Australia, Mexico, Brazil and Japan. Locate your local office at **international.cengage.com/region**.

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

For your course and learning solutions, visit **www.cengage.com**. Purchase any of our products at your local college store or at our preferred online store **www.cengagebrain.com**.

Instructors: Please visit **login.cengage.com** and log in to access instructor-specific resources.



VASSILY KANDINSKY, *Improvisation 28* (second version), 1912. Oil on canvas, 3' 7 $\frac{7}{8}$ " \times 5' 3 $\frac{7}{8}$ ". Solomon R. Guggenheim Museum, New York (gift of Solomon R. Guggenheim, 1937).

One of the most radical ideas in the 30,000-year-long history of art—the idea that a painting or sculpture does not have to represent anything—emerged in the years leading up to World War I. Among the first artists to explore complete abstraction in painting was Russian-born VASSILY KANDINSKY (1866–1944), who moved to Munich in 1896 and soon developed an aggressively spontaneous expressive style of applying colors and lines to blank canvas. In works such as *Improvisation 28*, Kandinsky championed the elimination of representational elements in art. A true intellectual, widely read in philosophy, religion, history, and the other arts, especially music, Kandinsky was one of the few artists who grasped the implications of early-20th-century advances in the sciences. The exploration of atomic structure, for example, convinced Kandinsky that material objects had no real substance, thereby shattering his faith in a world of tangible things, and prompting him to reject the age-old assumption that art should imitate nature. Kandinsky articulated his ideas in an influential treatise, *Concerning the Spiritual in Art*, published in 1912, the same year he painted *Improvisation 28*. Artists, Kandinsky believed, should not seek to reproduce the visible world in art. Rather, they must express their innermost feelings by orchestrating color, form, line, and space. *Improvisation 28* conveys feelings with color juxtapositions, intersecting linear elements, and implied spatial relationships.

That we know Vassily Kandinsky's name and details of his career and philosophy of art is characteristic of the modern era in general, but it is not typical of many periods of the history of art when artists toiled in anonymity to fulfill the wishes of their patrons, whether Egyptian pharaohs, Roman emperors, or medieval monks. *Art through the Ages: A Concise Western History* surveys the art of all periods from prehistory to the present and examines how artworks of all kinds have always reflected the historical contexts in which they were created.

Brief Contents

Preface xiii

INTRODUCTION	What Is Art History?	1
1	Prehistory and the First Civilizations	15
2	Ancient Greece	47
3	The Roman Empire	87
4	Early Christianity and Byzantium	123
5	The Islamic World	147
6	Early Medieval and Romanesque Europe	161
7	Gothic and Late Medieval Europe	191
8	The Early Renaissance in Europe	221
9	High Renaissance and Mannerism in Europe	257
10	Baroque Europe	293
11	Rococo to Neoclassicism in Europe and America	323
12	Romanticism, Realism, and Photography, 1800 to 1870	341
13	Impressionism, Post-Impressionism, and Symbolism, 1870 to 1900	367
14	Modernism in Europe and America, 1900 to 1945	387
15	Modernism and Postmodernism in Europe and America, 1945 to 1980	423
16	Contemporary Art Worldwide	449

Notes 468 | Glossary 472 | Bibliography 485 | Credits 494 | Museum Index 498 | Subject Index 501

Contents

Preface xiii

INTRODUCTION

What Is Art History? 1

CHAPTER 1

Prehistory and the First Civilizations 15

Prehistory 16

Ancient Mesopotamia and Persia 22

Egypt under the Pharaohs 32

- *Art and Society: Art in the Old Stone Age* 19
- *Art and Society: Mummification and Immortality* 34
- *Architectural Basics: Building the Great Pyramids* 36

THE BIG PICTURE 45

CHAPTER 2

Ancient Greece 47

The Greeks and Their Gods 48

Prehistoric Aegean 49

Greece 56

- *Religion and Mythology: The Gods and Goddesses of Mount Olympus* 49
- *Architectural Basics: Doric and Ionic Temples* 59
- *Materials and Techniques: Hollow-Casting Life-Size Bronze Statues* 67

THE BIG PICTURE 85

CHAPTER 3

The Roman Empire 87

Rome, *Caput Mundi* 88

Etruscan Art 89

Roman Art 93

- *Art and Society: An Outline of Roman History* 93
- *Architectural Basics: Roman Concrete Construction* 97
- *Architectural Basics: The Roman House* 98

THE BIG PICTURE 121

CHAPTER 4

Early Christianity and Byzantium 123

Early Christianity 124

Byzantium 132

- *Materials and Techniques: Mosaics* 129
- *Religion and Mythology: The Life of Jesus in Art* 130
- *Architectural Basics: Pendentives* 134
- *Art and Society: Icons and Iconoclasm* 139

THE BIG PICTURE 145

CHAPTER 5

The Islamic World 147

Muhammad and Islam 148

Architecture 148

Luxury Arts 156

- *Religion and Mythology: Muhammad and Islam* 149
- *Architectural Basics: The Mosque* 151

THE BIG PICTURE 159

CHAPTER 6

Early Medieval and Romanesque Europe 161

- Early Medieval Europe 162
- Romanesque Europe 172

- *Religion and Mythology: Medieval Monasteries and Benedictine Rule* 168
- *Art and Society: Pilgrimages and the Cult of Relics* 173
- *Architectural Basics: The Romanesque Church Portal* 176

THE BIG PICTURE 189

CHAPTER 7

Gothic and Late Medieval Europe 191

- Late Medieval Europe 192
- France 193
- England 205
- Holy Roman Empire 206
- Italy 209

- *Architectural Basics: The Gothic Rib Vault* 194
- *Architectural Basics: The Gothic Cathedral* 197
- *Architectural Basics: Stained-Glass Windows* 199
- *Materials and Techniques: Fresco Painting* 213

THE BIG PICTURE 219

CHAPTER 8

The Early Renaissance in Europe 221

- The Early Renaissance in Europe 222
- Burgundy and Flanders 222
- France 230
- Holy Roman Empire 232
- Italy 234

- *Materials and Techniques: Tempera and Oil Painting* 224
- *Materials and Techniques: Woodcuts, Engravings, and Etchings* 233
- *Materials and Techniques: Linear and Atmospheric Perspective* 237

THE BIG PICTURE 255

CHAPTER 9

High Renaissance and Mannerism in Europe 257

- Italy 258
- Holy Roman Empire 280
- France 284
- The Netherlands 285
- Spain 289

- *Artists on Art: Leonardo da Vinci on Painting* 259
- *Materials and Techniques: Renaissance Drawings* 262
- *Art and Society: Religious Art in Counter-Reformation Italy* 269

THE BIG PICTURE 291

CHAPTER 10

Baroque Europe 293

- Europe in the 17th Century 294
- Italy 295
- Spain 304
- Flanders 306
- Dutch Republic 309
- France 316
- England 320

- *Artists on Art: Giovanni Pietro Bellori on Caravaggio* 301
- *Artists on Art: The Letters of Artemisia Gentileschi* 303
- *Artists on Art: Poussin's Notes for a Treatise on Painting* 316

THE BIG PICTURE 321

CHAPTER 11

Rococo to Neoclassicism in Europe and America 323

The 18th Century 324

Rococo 324

The Enlightenment 326

Neoclassicism 332

■ *Art and Society: The Grand Tour and Veduta
Painting* 333

■ *Artists on Art: David on Greek Style
and Public Art* 335

THE BIG PICTURE 339

CHAPTER 12

Romanticism, Realism, and Photography, 1800 to 1870 341

Art under Napoleon 342

Romanticism 344

Realism 353

Architecture 360

Photography 362

■ *Art and Society: The Romantic Spirit in Art, Music,
and Literature* 345

■ *Artists on Art: Delacroix on David and
Neoclassicism* 348

■ *Artists on Art: Courbet on Realism* 354

■ *Materials and Techniques: Lithography* 356

■ *Materials and Techniques: Daguerreotype, Calotype,
and Wet-Plate Photography* 363

THE BIG PICTURE 365

CHAPTER 13

Impressionism, Post-Impressionism, and Symbolism, 1870 to 1900 367

Marxism, Darwinism, Modernism 368

Impressionism 369

Post-Impressionism 373

Symbolism 380

Sculpture 382

Architecture 383

■ *Art and Society: Academic Salons and Independent
Art Exhibitions* 369

■ *Materials and Techniques: Pointillism
and 19th-Century Color Theory* 374

■ *Artists on Art: The Letters of Vincent van Gogh* 375

THE BIG PICTURE 385

CHAPTER 14

Modernism in Europe and America, 1900 to 1945 387

Global Upheaval and Artistic Revolution 389

Europe, 1900 to 1920 389

Dada 399

United States, 1900 to 1930 401

Europe, 1920 to 1945 404

United States and Mexico, 1930 to 1945 410

Architecture 416

■ *Artists on Art: Matisse on Color* 390

■ *Art and Society: Primitivism and Colonialism* 394

■ *Artists on Art: Futurist Manifestos* 398

■ *Art and Society: Art "Matronage" in America* 401

■ *Artists on Art: Rivera on Art for the People* 414

THE BIG PICTURE 421

CHAPTER 15

Modernism and Postmodernism in Europe and America, 1945 to 1980 423

The Aftermath of World War II 424

Painting, Sculpture, and Photography 424

Architecture and Site-Specific Art 440

Performance and Conceptual Art and New Media 444

■ *Artists on Art: Jackson Pollock
on Action Painting* 427

■ *Artists on Art: Helen Frankenthaler
on Color-Field Painting* 430

■ *Artists on Art: Judy Chicago
on The Dinner Party* 438

THE BIG PICTURE 447

CHAPTER 16

Contemporary Art Worldwide 449

Social and Political Art 450

Other Movements and Themes 458

Architecture and Site-Specific Art 459

New Media 464

■ *Art and Society: Public Funding
of Controversial Art* 452

■ *Art and Society: Maya Lin's Vietnam Veterans
Memorial* 462

THE BIG PICTURE 467

Notes 468

Glossary 472

Bibliography 485

Credits 494

Museum Index 498

Subject Index 501

Preface

THE GARDNER LEGACY IN THE 21ST CENTURY

I take great pleasure in introducing the extensively revised and expanded third edition of *Gardner's Art through the Ages: A Concise Western History*. When Helen Gardner published the first edition of *Art through the Ages* in 1926, she could not have imagined that more than 85 years later instructors all over the world would still be using her textbook in their classrooms. Nor could she have foreseen that a new publisher would make her text available in special editions corresponding to a wide variety of introductory art history courses ranging from yearlong global surveys to Western- and non-Western-only surveys to the one-semester course for which this concise edition was designed. Indeed, if Professor Gardner were alive today, she would not recognize the book that long ago became—and remains—the most widely read introduction to the history of art and architecture in the English language. During the past half-century, successive authors have constantly reinvented Helen Gardner's groundbreaking global survey, always keeping it fresh and current, and setting an ever-higher standard with each new edition. I am deeply gratified that both professors and students seem to agree that the second edition, released in 2009, lived up to that venerable tradition, for they made it the number-one choice for one-semester art history survey courses. I hope they will find the third edition of this best-selling book exceeds the high expectations they have for each new Gardner.

KEY FEATURES OF THE THIRD EDITION

For the third concise edition of *Art through the Ages*, I have added several important new features while retaining the basic format and scope of the previous edition. The new edition boasts more photographs, plans, and drawings than the previous two versions of the book, and nearly all of them are in color and have been reproduced according to the highest standards of clarity and color fidelity. The hundreds of new images in the third edition include dozens of superb photographs taken by Jonathan Poore exclusively for the Gardner series during three photographic campaigns in France

and Italy in 2009, 2010, and 2011. The accompanying online resources also include custom videos made at each site by Sharon Adams Poore. This extraordinary new archive of visual material ranges from ancient Roman ruins in southern France to Romanesque and Gothic churches in France and Tuscany to Le Corbusier's modernist chapel at Ronchamp and the postmodern Pompidou Center in Paris. The third edition also features the highly acclaimed architectural drawings of John Burge. Together, these exclusive photographs, videos, and drawings provide readers with a visual feast unavailable anywhere else.

The captions accompanying those illustrations contain, as before, a wealth of information, including the name of the artist or architect, if known; the formal title (printed in italics), if assigned, description of the work, or name of the building; the provenance or place of production of the object or location of the building; the date; the material(s) used; the size; and the present location if the work is in a museum or private collection. Scales accompany not only all architectural plans, as is the norm, but also appear next to each photograph of a painting, statue, or other artwork—another unique feature of the Gardner books. The works discussed in the new concise edition of *Art through the Ages* vary enormously in size, from colossal sculptures carved into mountain cliffs and paintings that cover entire walls or ceilings to tiny figurines and coins that one can hold in the hand. Although the captions contain the pertinent dimensions, it is difficult for students who have never seen the paintings or statues in person to translate those dimensions into an appreciation of the real size of the objects. The scales provide an effective and direct way to visualize how big or how small a given artwork is and its relative size compared with other objects in the same chapter and throughout the book.

Also retained in this edition are the *Quick-Review Captions* introduced in the first edition. Students have overwhelmingly reported that they found these brief synopses of the most significant aspects of each artwork or building illustrated invaluable when preparing for examinations. Another popular tool, introduced in the second edition to aid students in reviewing and mastering the material, reappears in the third edition. Each chapter ends with a full-page feature called *The Big Picture*, which sets forth in bullet-point format

the most important characteristics of each period or artistic movement discussed in the chapter. Small illustrations of characteristic works accompany the summary of major points. This edition, however, introduces two new features in every chapter: a *Timeline* summarizing the major developments during the era treated (again in bullet-point format for easy review) and a chapter-opening essay on a characteristic painting, sculpture, or building. Called *Framing the Era*, these in-depth essays are accompanied by a general view and four enlarged details of the work discussed.

Boxed essays also appear throughout the rest of the book. In this edition the essays are more closely tied to the main text than ever before. Consistent with that greater integration, almost all boxes now incorporate photographs of important artworks discussed in the text proper that also illustrate the theme treated in the boxed essays. These essays fall under five broad categories:

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

Materials and Techniques essays explain the various media 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. Hollow-casting bronze statues; fresco painting; Renaissance drawings; engravings, etchings, and lithographs; and daguerreotype and calotype photography are among the many subjects treated.

Religion and Mythology boxes introduce students to the principal elements of the world's great religions, past and present, and to the representation of religious and mythological themes in painting and sculpture of all periods and places. These discussions of belief systems and iconography give readers a richer understanding of some of the greatest artworks ever created. The topics include the gods and goddesses of Mount Olympus; the life of Jesus in art; Muhammad and Islam; and medieval monasteries and Benedictine rule.

Art and Society essays treat the historical, social, political, cultural, and religious context of art and architecture. Topics include Egyptian mummification; Byzantine icons and iconoclasm; pilgrimages and the cult of relics; religious art in Counter-Reformation Italy; primitivism and colonialism; and public funding of controversial art.

Finally, in the *Artists on Art* boxes, artists and architects throughout history discuss both their theories and individual works. Examples include Leonardo da Vinci discussing

the art of painting; Artemisia Gentileschi talking about the special problems she confronted as a woman artist; Jacques-Louis David on Neoclassicism; Gustave Courbet on Realism; Henri Matisse on color; Diego Rivera on art for the people; and Judy Chicago on her seminal work *The Dinner Party*.

For every new edition of *Art through the Ages*, I also re-evaluate the basic organization of the book. In this new concise edition, the treatment of the art of the later 20th century and the opening decade of the 21st century has been significantly reconfigured. There are now separate chapters on the art and architecture of the period from 1945 to 1980 and from 1980 to the present. Moreover, the second of these chapters (Chapter 16, "Contemporary Art Worldwide") is no longer confined to Western art but presents the art and architecture of the past three decades as a multifaceted global phenomenon.

Rounding out the features in the book itself is an expanded Bibliography of books in English, including both general works and a chapter-by-chapter list of more focused studies, and a Glossary containing definitions of all italicized terms introduced in the text. The third edition of *Art through the Ages: A Concise Western History* also features a host of state-of-the-art online resources (see Resources, page xviii).

WRITING AND TEACHING THE HISTORY OF ART

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

I continue to believe that the most effective way to tell the story of art through the ages, especially to anyone studying art history for the first time, is to organize the vast array of artistic monuments according to the civilizations that produced them and to consider each work in roughly chronological order. This approach has not merely stood the test of time. It is the most appropriate way to narrate the *history* of art. The principle underlying my approach to every period of art history is that the enormous variation in the form

and meaning of the paintings, sculptures, buildings, and other artworks men and women have produced over the past 30,000 years is largely the result of the constantly changing contexts in which artists and architects have worked. A historically based narrative is therefore best suited for a global history of art because it enables the author to situate each work discussed in its historical, social, economic, religious, and cultural context. That is, after all, what distinguishes art history from art appreciation.

In the 1926 edition of *Art through the Ages*, Helen Gardner discussed Henri Matisse and Pablo Picasso in a chapter entitled “Contemporary Art in Europe and America.” Since then many other artists have emerged on the international scene, and the story of art through the ages has grown longer and even more complex. As already noted, that is reflected in the addition of a new chapter at the end of the book on contemporary art in which developments on all continents are treated together for the first time. Perhaps even more important than the new directions artists and architects have taken during the past several decades is that the discipline of art history has also changed markedly—and so too has Helen Gardner’s book. The third concise edition fully reflects the latest art historical research emphases while maintaining the traditional strengths that have made previous editions of *Art through the Ages* so popular. While sustaining attention to style, chronology, iconography, and technique, I also ensure that issues of patronage, function, and context loom large in every chapter. I treat artworks not as isolated objects in sterile 21st-century museum settings but with a view toward their purpose and meaning in the society that produced them at the time they were produced. I examine not only the role of the artist or architect in the creation of a work of art or a building, but also the role of the individuals or groups who paid the artists and influenced the shape the monuments took. Further, in this new concise edition, I devote more space than ever before to the role of women and women artists in Western societies over time. In every chapter, I have tried to choose artworks and buildings that reflect the increasingly wide range of interests of scholars today, while not rejecting the traditional list of “great” works or the very notion of a “canon.”

CHAPTER-BY-CHAPTER CHANGES IN THE THIRD EDITION

All chapters include changes in the text reflecting new research and discoveries. A chapter-by-chapter enumeration of primary revisions follows.

Introduction: What Is Art History?: New chapter opener features a bronze relief from Benin. Added Joan Mitchell; portrait bust of the Roman emperor Augustus; and Ogata Korin’s *Waves at Matsushima*.

1: Prehistory and the First Civilizations: New Framing the Era essay (“The Cradle of Civilization”) and new time-

line. New photographs of the Standard of Ur; head of an Akkadian ruler; stele with law code of Hammurabi; Ishtar Gate; mortuary temple of Hatshepsut; temple of Ramses II at Abu Simbel; temple of Amen-Re at Karnak; and portrait of Nefertiti. New drawing of Egyptian mastaba tombs. Added Palace of Ashurnasirpal II at Kalhu.

2: Ancient Greece: New Framing the Era essay (“The Perfect Temple”) and new timeline. New photographs of *Spring Fresco*, Thera; palace at Tiryns; temple of Hera at Paestum; Athena Nike parapet relief; Praxiteles’s *Hermes and Dionysos*; theater at Epidauros; and *Nike of Samothrace*.

3: The Roman Empire: New Framing the Era essay (“The Ancient World’s Greatest Empire”) and new timeline. New photographs of Etruscan temple model; Tomb of the Leopards; Pompeii amphitheater; cubiculum of the Boscoreale villa; Pont-du-Gard; Arch of Titus; Pantheon; and Arch of Constantine. Added painted portrait of family of Septimius Severus and portrait bust of Caracalla.

4: Early Christianity and Byzantium: New Framing the Era essay (“Romans, Jews, and Christians”) and new timeline. Added *Harbaville Triptych*.

5: The Islamic World: New Framing the Era essay (“The Rise and Spread of Islam”) and new timeline. New photographs of the Córdoba Great Mosque and the Palace of the Lions in the Alhambra.

6: Early Medieval and Romanesque Europe: New Framing the Era essay (“Missionaries Spread Christian Art”) and new timeline. New photographs of the interior of Saint-Sernin, Toulouse; the cloister and south portal of Saint-Pierre, Moissac; the tympana of Saint-Lazare, Autun, and La Madeleine, Vézelay; the cathedral complex at Pisa; and the west facade and interior of Saint-Étienne, Caen.

7: Gothic and Late Medieval Europe: New Framing the Era essay (“The Age of the Great Cathedrals”) and new timeline. New photographs of Chartres Cathedral west facade and Royal Portal sculptures, flying buttresses, stained-glass rose window and lancets, and Saint Theodore; Saint-Denis ambulatory; exterior of Notre-Dame, Paris; Amiens Cathedral nave; Reims Cathedral *Annunciation* and *Visitation*; the *Virgin of Paris*; Salisbury and Cologne Cathedral naves; Nicola Pisano’s Pisa Baptistery pulpit; Sala della Pace frescoes, Siena; and Orvieto and Florence Cathedrals. Added rear panels of Duccio’s *Maestà*.

8: The Early Renaissance in Europe: New Framing the Era essay (“Medici Patronage and Classical Learning”) and new timeline. New photographs of Donatello’s *Saint Mark*; exterior and courtyard of the Palazzo Medici-Riccardi; and the facade of Santa Maria Novella. Added Botticelli’s *Primavera*; Piero della Francesca’s *Resurrection* and double-portrait of *Battista Sforza and Federico da Montefeltro*; Brunelleschi’s Ospedale degli Innocenti; and a new diagram of linear perspective.

9: High Renaissance and Mannerism in Europe: New Framing the Era essay (“Earthly Delights in the Netherlands”) and new timeline. New photographs of the west end of Saint Peter’s by Michelangelo; Palladio’s Villa Rotonda; the Chateau de Chambord; and El Escorial, near Madrid. Added Giorgione’s *Tempest*; Giulio Romano’s Palazzo del Tè, Mantua; Dürer’s *Melencolia I*. Reattributed *Pastoral Symphony* to Titian.

10: Baroque Europe: New Framing the Era essay (“Baroque Art and Spectacle”) and new timeline. New photographs of Saint Peter’s from the air and of the exterior of Borromini’s San Carlo alle Quattro Fontane. Added Bernini’s Four Rivers Fountain and Gentileschi’s *Self-Portrait as the Allegory of Painting*.

11: Rococo to Neoclassicism in Europe and America: New Framing the Era essay (“Art and Science in the Era of Enlightenment”) and new timeline. New photograph of Soufflot’s Panthéon. Added Boffrand’s Salon de la Princesse; Clodion’s *Nymph and Satyr Carousing*; Reynolds’s *Lord Heathfield*; and Jefferson’s University of Virginia.

12: Romanticism, Realism, and Photography, 1800 to 1870: New Framing the Era essay (“Napoleon at Jaffa”) and new timeline. New photograph of Daumier’s *Rue Transnonain* and O’Sullivan’s *Harvest of Death, Gettysburg*. Added Friedrich’s *Wanderer above a Sea of Mist* and Nash’s Royal Pavilion, Brighton.

13: Impressionism, Post-Impressionism, and Symbolism, 1870 to 1900: New Framing the Era essay (“Impressions of Modern Life”) and new timeline. New photograph of the Eiffel Tower. Added James Abbott McNeill Whistler; Auguste Rodin’s *The Gates of Hell*; and Victor Horta and Art Nouveau.

14: Modernism in Europe and America, 1900 to 1945: New Framing the Era essay (“Global War, Anarchy, and Dada”) and new timeline. New map of Europe at the end of World War I. New photograph of Frank Lloyd Wright’s Fallingwater. Added Aaron Douglas and the Harlem Renaissance; Edward Weston’s *Pepper No. 30*; Giorgio de Chirico’s *The Song of Love*; Margaret Bourke-White; and the Chrysler Building.

15: Modernism and Postmodernism in Europe and America, 1945 to 1980: Chapter 15 in the second edition expanded and divided into two chapters in this edition (15 and 16). New Framing the Era essay (“Art and Consumer Culture”) and new timeline. Added Arshile Gorky; Bridget Riley; David Smith’s *Cubi XII*; Jasper Johns’s *Three Flags*; Andy Warhol’s *Green Coca-Cola Bottles*; Claes Oldenburg; Audrey Flack; and Diane Arbus. New photographs of Solomon R. Guggenheim Museum, New York; Notre-Dame-du-Haut, Ronchamp; Seagram Building, New York; Georges Pompidou National Center of Art and Culture, Paris; and Robert Smithson’s *Spiral Jetty*.

16: Contemporary Art Worldwide: New chapter integrating art in and outside Europe and America from 1980 to the

present. New Framing the Era essay (“Art as Sociopolitical Message”) and new timeline. Added Robert Mapplethorpe; Shahzia Sikander; Jean-Michel Basquiat; Willie Bester; Shirin Neshat; Xu Bing; Jenny Saville; Norman Foster’s Hong Kong and Shanghai Bank; Renzo Piano’s Tjibaou Cultural Centre and green architecture; Rachel Whiteread; and Andreas Gursky. New photographs of Gehry’s Guggenheim Bilbao Museo and Christo and Jeanne-Claude’s *Surrounded Islands*.

ACKNOWLEDGMENTS

A work as extensive as a history of Western art from prehistory to the present could not be undertaken or completed without the counsel of experts in all eras of art history. As with previous editions, Cengage/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 those individuals who made important contributions to the third concise edition and to the unabridged fourteenth edition on which the shorter version is based: Michael Jay Adamek, Ozarks Technical Community College; Charles M. Adelman, University of Northern Iowa; Christine Zitrides Atiyeh, Kutztown University; Gisele Atterberry, Joliet Junior College; Roann Barris, Radford University; Philip Betancourt, Temple University; Karen Blough, SUNY Plattsburgh; Elena N. Boeck, DePaul University; Betty Ann Brown, California State University–Northridge; Alexandra A. Carpino, Northern Arizona University; Anne Walke Cassidy, Carthage College; Harold D. Cole, Baldwin Wallace College; Sarah Cormack, Webster University, Vienna; Jodi Cranston, Boston University; Nancy de Grummond, Florida State University; Kelley Helmstutler Di Dio, University of Vermont; Owen Doonan, California State University–Northridge; Marilyn Dunn, Loyola University Chicago; Tom Estlack, Pittsburgh Cultural Trust; Lois Fichner-Rathus, The College of New Jersey; Arne R. Flaten, Coastal Carolina University; Ken Friedman, Swinburne University of Technology; Rosemary Gallick, Northern Virginia Community College; William V. Ganis, Wells College; Marc Gerstein, University of Toledo; Clive F. Getty, Miami University; Michael Grillo, University of Maine; Amanda Hamilton, Northwest Nazarene University; Martina Hesser, Grossmont College; Heather Jensen, Brigham Young University; Mark Johnson, Brigham Young University; Jacqueline E. Jung, Yale University; John F. Kenfield, Rutgers University; Asen Kirin, University of Georgia; Joanne Klein, Boise State University; Yu Bong Ko, Tappan Zee High School; Rob Leith, Buckingham Browne & Nichols School; Adele H. Lewis, Arizona State University; Kate Alexandra Lingley, University of Hawaii–Manoa; Ellen Longworth, Merrimack College; Matthew Looper, California State University–Chico; Nuria Lledó Taradell, Universidad Complutense, Madrid; Anne McClanan, Portland State University; Mark Magleby, Brigham Young

University; Gina Miceli-Hoffman, Moraine Valley Community College; William Mierse, University of Vermont; Amy Morris, Southeastern Louisiana University; Charles R. Morscheck, Drexel University; Johanna D. Movassat, San Jose State University; Carola Naumer, Truckee Meadows Community College; Irene Nero, Southeastern Louisiana University; Robin O'Bryan, Harrisburg Area Community College; Laurent Odde, Kutztown University of Pennsylvania; E. Suzanne Owens, Lorain County Community College; Catherine Pagani, The University of Alabama; Martha Peacock, Brigham Young University; Mabi Ponce de Leon, Bexley High School; Curtis Runnels, Boston University; Malia E. F. Serrano, Grossmont College; Molly Skjei, Normandale Community College; Fred T. Smith, Kent State University; Thomas F. Strasser, Providence College; James Swensen, Brigham Young University; John Szostak, University of Hawaii–Manoa; Katherine H. Tachau, University of Iowa; Debra Thompson, Glendale Community College; Alice Y. Tseng, Boston University; Carol Ventura, Tennessee Technological University; Marc Vincent, Baldwin Wallace College; Deborah Waite, University of Hawaii–Manoa; Lawrence Waldron, Saint John's University; Victoria Weaver, Millersville University; Margaret Ann Zaho, University of Central Florida.

I am also happy to have this opportunity to express my gratitude to the extraordinary group of people at Cengage/Wadsworth involved with the editing, production, and distribution of *Art through the Ages*. Some of them I have now worked with on various projects for nearly two decades and feel privileged to count among my friends. The success of the Gardner series in all of its various permutations depends in no small part on the expertise and unflagging commitment of these dedicated professionals, especially Clark Baxter,

publisher; Sharon Adams Poore, senior development editor (as well as videographer extraordinaire); Lianne Ames, senior content project manager; Mandy Groszko, rights acquisition specialist; Ashley Bargende, assistant editor; Marsha Kaplan, editorial assistant; Cate Rickard Barr, senior art director; Lydia LeStar, brand manager; Jason LaChapelle, executive marketing communications manager; and the incomparable group of local sales representatives who have passed on to me the welcome advice offered by the hundreds of instructors they speak to daily during their visits to college campuses throughout North America.

I am also deeply grateful to the following out-of-house contributors to the third concise edition: the peerless and tireless Joan Keyes, Dovetail Publishing Services; tani hasegawa, designer; Susan Gall, copy editor; Catherine Schnurr, Mary-Lise Nazaire, Lauren McFalls, and Corey Geissler, PreMediaGlobal, photo researchers; Pat Lewis, proofreader; Alma Bell, Scott Paul, John Pierce, and Lori Shranko, Thompson Type; Jay and John Crowley, Jay's Publishing Services; Kim Meyer, image consulting; and, of course, Jonathan Poore and John Burge, for their superb photos and architectural drawings respectively.

Finally, I owe thanks to my former co-author, Christin J. Mamiya of the University of Nebraska–Lincoln, for her friendship and advice, especially with regard to the expanded contemporary art section of the third edition, as well as 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. 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

Resources

FOR FACULTY

PowerLecture with Digital Image Library

This flashdrive is an all-in-one lecture and class presentation tool that makes it easy to assemble, edit, and present customized lectures for your course using Microsoft® PowerPoint®. The Digital Image Library provides high-resolution images (maps, diagrams, and the fine art images from the text) for lecture presentations, either in PowerPoint® presentation format, or in individual file formats compatible with other image-viewing software. 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. You can easily add your own images to those from the text. The Google Earth™ application allows you to zoom in on an entire city, as well as key monuments and buildings. There are links to specific figures for every chapter in the book. PowerLecture also includes an Image Transition Guide, an electronic Instructor's Manual, a Test Bank with multiple-choice, matching, short-answer, and essay questions in ExamView® computerized format and text-specific Microsoft® PowerPoint® slides.

WebTutor™ with eBook on WebCT® and Blackboard®

WebTutor™ enables you to assign pre-formatted, text-specific content that is available as soon as you log on. You can also customize the WebTutor™ environment in any way you choose. Content includes the Interactive ebook, Test Bank, Practice Quizzes, Video Study Tools, Google Earth™ Activities, Virtual Museum Tours and Audio Lectures.

To order, contact your Cengage Learning representative.

FOR STUDENTS

CourseMate™ with eBook

Make the most of your study time by accessing everything you need to succeed in one place. Open the interactive eBook, take notes, review image and audio flashcards, watch videos, and take practice quizzes online with CourseMate™. You will find zoomable, high-resolution images along with videos created specifically to enhance your reading comprehension, audio chapter summaries, compare and contrast activities, Guide to Studying, and more.

To get access, visit www.cengagebrain.com

Slide Guide

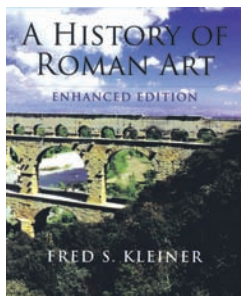
The Slide Guide is a lecture companion that allows you to take notes alongside thumbnails of the same art images that are shown in class. This handy booklet includes reproductions of the images from the book, with space for note taking. The Slide Guide is also available as downloadable Word® documents in CourseMate™.

To order, go to www.cengagebrain.com



FRED S. KLEINER (Ph.D., Columbia University) is the author or co-author of the 10th, 11th, 12th, 13th, and 14th editions of *Gardner's Art through the Ages*, as well as all editions of *Gardner's Art through the Ages: A Concise History*, and more than a hundred publications on Greek and Roman art and architecture, including *A History of Roman Art*, also published by Wadsworth. He has taught the art history survey course for more than three decades, first at the University of Virginia and, since 1978, at Boston University, where he is currently Professor of Art History and Archaeology and Chair of the Department of the History of Art and Architecture. From 1985 to 1998, he was Editor-in-Chief of the *American Journal of Archaeology*.

Long acclaimed for his inspiring lectures and dedication to students, Professor Kleiner won Boston University's Metcalf Award for Excellence in Teaching as well as the College Prize for Undergraduate Advising in the Humanities in 2002, and he is a two-time winner of the Distinguished Teaching Prize in the College of Arts and Sciences Honors Program. In 2007, he was elected a Fellow of the Society of Antiquaries of London, and, in 2009, in recognition of lifetime achievement in publication and teaching, a Fellow of the Text and Academic Authors Association.



Also by Fred Kleiner: *A History of Roman Art, Enhanced Edition* (Wadsworth/Cengage Learning 2010; ISBN 9780495909873), winner of the 2007 Texty Prize as the best 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' foundation of Rome in the eighth century BCE to the death of Constantine in the fourth century CE, with special chapters devoted to the art of Etruria and Magna Graecia, 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.

GARDNER'S

ART through the **AGES**



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



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



1 in.

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

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



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

Introduction

What Is Art History?

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

Modern museum visitors can admire these objects from the remote past—and countless others humankind has produced over the millennia, whether bronze sculptures from Africa (FIG. I-1) or paintings on canvas by American artists (FIG. I-2)—without any knowledge of the circumstances leading to the creation of those works. The beauty or sheer size of an object can impress people, the artist’s virtuosity in the handling of ordinary or costly materials can dazzle them, or the subject depicted can move them emotionally. Viewers can react to what they see, interpret the work in the light of their own experience, and judge it a success or a failure. These are all valid responses to a work of art. But the enjoyment and appreciation of artworks in museum settings are relatively recent phenomena, as is the creation of artworks solely for museum-going audiences to view.

Today, it is common for artists to work in private studios and to create paintings, sculptures, and other objects that commercial art galleries will offer for sale, as the American painter JOAN MITCHELL (1925–1992) did when she created large untitled canvases of pure color (FIG. I-2). Usually, someone the artist has never met will purchase the artwork and display it in a setting the artist has never seen. This practice is not a new phenomenon in the history of art—an ancient potter decorating a vase for sale at a village market stall probably did not know who would buy the pot or where it would be housed—but it is not at all typical. In fact, it is exceptional. Throughout history, most artists created paintings, sculptures, and other objects for specific patrons and settings and to fulfill a specific purpose, even if today no one knows the original contexts of those artworks. Museum visitors can appreciate the visual and tactile qualities of these objects, but 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 humans make and the structures humans build. Beginning with the earliest Greco-Roman art critics on, scholars have studied objects their makers consciously manufactured as “art” and to which the artists assigned formal titles. But today’s art historians also study a multitude of objects their creators and owners almost certainly did not consider to be “works of art.” Few ancient Romans, for example, would have regarded a coin bearing their emperor’s portrait as anything but money. Today, an art museum may exhibit that coin in a locked case in a climate-controlled room, and scholars may subject it to the same kind of art historical analysis as a portrait by an acclaimed Renaissance or modern sculptor or painter.

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

The Questions Art Historians Ask

How Old Is It? Before art historians can write a history of art, they must be sure they know the date of each work they study. Thus, an indispensable subject of art historical inquiry is *chronology*, the dating of art objects and buildings. If researchers cannot determine a monument’s age, they cannot place the work in its historical context. Art historians have developed many ways to establish, or at least approximate, the date of an artwork.

Physical evidence often reliably indicates an object’s age. The material used for a statue or painting—bronze, plastic, or oil-based pigment, to name only a few—may not have been invented before a certain time, indicating the earliest possible date 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 for objects made of those materials. Sometimes the material (or the manufacturing technique) of an object or a building can establish a very precise date of production or construction. The study of tree rings, for instance, usually can determine within a narrow range the date of a wood statue or a timber roof beam.

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



1 in.

I-2 JOAN MITCHELL, *Untitled*, ca. 1953–1954. Oil on canvas, 1' 5" × 1' 4". Butler Institute of American Art, Youngstown (gift of Marilyn Meeker, 1986).

Mitchell painted this untitled abstract composition without knowing who would buy 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 a specific patron to commission a certain artist to fashion a singular artwork for a particular place? The study of history is therefore vital to art history. And art history is often indispensable for a thorough understanding of history. Art objects and buildings are historical documents that can shed light on the peoples who made them and on the times of their creation in ways other historical documents may not. Furthermore, artists and architects can affect history by reinforcing or challenging cultural values and practices through the objects they create and the structures they build. Thus, the history of art and architecture is inseparable from the study of history, although the two disciplines are not the same.

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

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

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

What Is Its Style? Defining artistic style is one of the key elements of art historical inquiry, although the analysis of artworks solely in terms of style no longer dominates the field the way it once did. Art historians speak of several different kinds of artistic styles.

Period style refers to the characteristic artistic manner of a specific time, usually within a distinct culture, such as

“Archaic Greek.” But many periods do not display any stylistic unity at all. How would someone define the artistic style of the second decade of the new millennium in North America? Far too many crosscurrents exist in contemporary art for anyone to describe a period style of the early 21st century—even in a single city such as New York.

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

Considerable variations in a given area’s style are possible, however, even during a single historical period. In late medieval Europe, French architecture differed significantly from Italian architecture. The interiors of Beauvais Cathedral (FIG. I-3) and the church of Santa Croce (FIG. I-4) in Florence typify the architectural styles of France and Italy, respectively, at the end of the 13th century. The rebuilding of the east end of Beauvais Cathedral began in 1284.



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.

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

Personal style, the distinctive manner of individual artists or architects, often decisively explains stylistic discrepancies among monuments of the same time and place. In 1930, GEORGIA O'KEEFFE (1887–1986) painted *Jack-in-the-Pulpit No. 4* (FIG. I-5), 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, shapes, 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 commen-



I-6 BEN SHAHN, *The Passion of Sacco and Vanzetti*, 1931–1932. Tempera on canvas, 7' ½" × 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.

tary on social injustice inspired by the trial and execution of two Italian anarchists, Nicola Sacco and Bartolomeo Vanzetti. Many people believed Sacco and Vanzetti had been unjustly convicted of killing two men in a robbery in 1920. Shahn's painting compresses time in a symbolic representation of the trial and its aftermath. The two executed men lie in their coffins. Presiding over them are the three members of the commission (headed by a college president wearing academic cap and gown) who declared the original trial fair and cleared the way for the executions. Behind, on the wall



1 in.

I-7 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 man carrying an identifying attribute.

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

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

What Is Its Subject? Another major concern of art historians is, of course, subject matter. Some artworks, such as modern *abstract* paintings (FIG. I-2), have no subject, not even

a setting. But when artists represent people, places, or actions, viewers must identify these features to achieve complete understanding of the work. Art historians traditionally separate pictorial subjects into various categories, such as religious, historical, mythological, *genre* (daily life), portraiture, *landscape* (a depiction of a place), *still life* (an arrangement of inanimate objects), and their numerous subdivisions and combinations.

Iconography—literally, the "writing of images"—refers both to the content, or subject of an artwork, and to the study of content in art. By extension, it also includes the study of *symbols*, images that stand for other images or encapsulate ideas. In Christian art, two intersecting lines of unequal length or a simple geometric cross can serve as an emblem of the religion as a whole, symbolizing the cross of Jesus Christ's crucifixion. A symbol also can be a familiar object the artist imbued with greater meaning. A balance or scale, for example, may symbolize justice or the weighing of souls on judgment day.

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, has a distinctive attribute. People can recognize Saint John by the eagle associated with him, Luke by the ox, Mark by the lion, and Matthew by the winged man.

Throughout the history of art, artists have also used *personifications*—abstract ideas codified in human form. Worldwide, people visualize Liberty as a robed woman wearing a rayed crown and holding a torch because of the fame of the colossal statue set up in New York City's harbor in 1886. *The Four Horsemen of the Apocalypse* (FIG. I-7) is a terrifying late-15th-century depiction of the fateful day at the end of time when, according to the Bible's last book, Death, Famine, War, and Pestilence will annihilate the human race. German artist ALBRECHT DÜRER (1471–1528) personified Death as an emaciated old man with a pitchfork. Dürer's Famine swings the scales for weighing human souls, War wields a sword, and Pestilence draws a bow.

Even without considering style and without knowing a work's maker, informed viewers can determine much about the work's period and provenance by iconographical and subject analysis alone. In *The Passion of Sacco and Vanzetti* (FIG. I-6), for example, the two coffins, the trio headed by an academic, and the robed judge in the background are all pictorial clues revealing the painting's subject. The work's date must be after the trial and execution, probably while the event was still newsworthy. And because the two men's deaths caused the greatest outrage in the United States, the painter—social critic was probably American.

Who Made It? If Ben Shahn had not signed his painting of Sacco and Vanzetti, an art historian could still assign, or *attribute*, 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.

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

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

In the art of portraiture, to name only one category of painting and sculpture, the patron has often played a dominant role in deciding how the artist represented the subject, whether that patron or another person, such as a spouse, son, or mother. Many Egyptian pharaohs and some Roman emperors insisted artists depict them with unlined faces and perfect youthful bodies no matter how old they were when portrayed. In these cases, the state employed the sculptors and painters, and the artists had no choice but to depict their patrons in the officially approved manner. This is why Augustus, who lived to age 76, looks so young in his portraits (FIG. I-8). Although Roman emperor for more than 40 years, Augustus demanded artists always represent him as a young, godlike head of state.

All modes of artistic production reveal the impact of patronage. Learned monks provided the themes for the sculptural decoration of medieval church portals. Renaissance princes and popes dictated the subject, size, and materials of artworks destined for display in buildings also constructed according to their specifications. An art historian could make a very long list of commissioned works, and it would indicate patrons have had diverse tastes and needs throughout the history of art and consequently demanded



I-8 Bust of Augustus wearing the corona civica, early first century CE. Marble, 1' 5" high. Glyptothek, Munich.

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

different kinds of art. Whenever a patron contracts an artist or architect to paint, sculpt, or build in a prescribed manner, personal style often becomes a very minor factor in the ultimate appearance of the painting, statue, or building. In these cases, the identity of the patron reveals more to art historians than does the identity of the artist or school.

The Words Art Historians Use

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

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

forms in an artwork, either by placing shapes on a flat surface or by arranging forms in space.

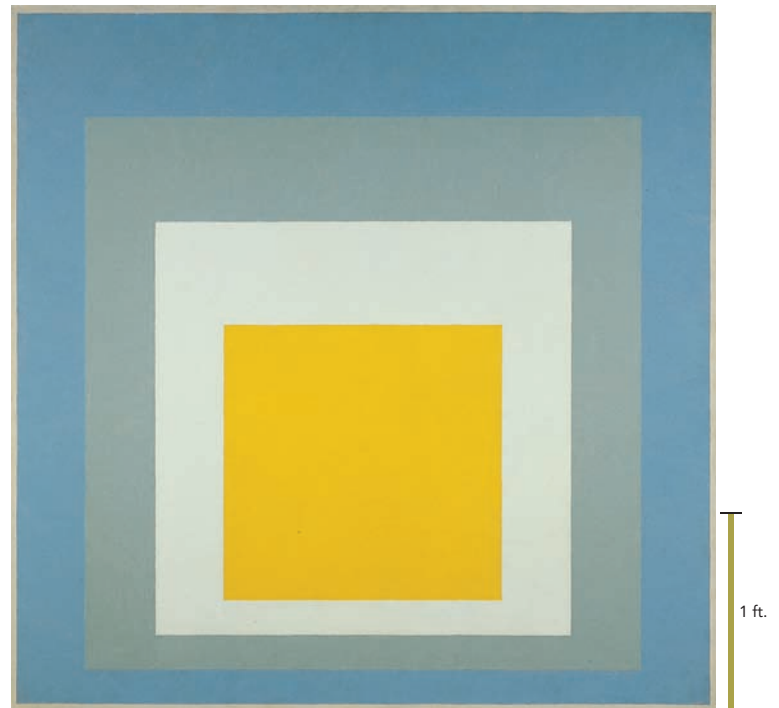
Material and Technique To create art forms, artists shape materials (pigment, clay, marble, gold, and many more) with tools (pens, brushes, chisels, and so forth). Each of the materials and tools available has its own potentialities and limitations. Part of all artists' creative activity is to select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

Line Among the most important elements defining an artwork's shape or form is *line*. A line can be understood as the path of a point moving in space, an invisible line of sight. More commonly, however, artists and architects make a line visible by drawing (or chiseling) it on a *plane*, a flat surface. A line may be very thin, wirelike, and delicate. It may be thick and heavy. Or it may alternate quickly from broad to narrow, the strokes jagged or the outline broken. When a continuous line defines an object's outer shape, art historians call it a *contour line*. All of these line qualities are present in Dürer's *Four Horsemen of the Apocalypse* (FIG. I-7). 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, which it reflects to the eyes.

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*—red and green, yellow and purple, and blue and orange—complete, or “complement,” each other, one absorbing colors the other reflects.

Painters 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 immigrated to the United States in 1933. In *Homage to the Square: “Ascending”* (FIG. I-9)—one of hundreds of color variations on the same



I-9 JOSEF ALBERS, *Homage to the Square: “Ascending,”* 1953. Oil on composition board, 3' 7½" × 3' 7½". Whitney Museum of American Art, New York.

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

composition of concentric squares—Albers demonstrated “the discrepancy between physical fact and psychic effect.”¹ Because the composition remains constant, the *Homage* series succeeds in revealing the relativity and instability of color perception. Albers varied the *saturation* (a color's brightness or dullness) and *tonality* (lightness or darkness) of each square in each painting. 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. In this way Albers proved “we see colors almost never unrelated to each other.”² Artists' comments on their own works are often invaluable to art historians.

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. Texture is, of course, a key determinant of any sculpture's character. People's first impulse is usually to handle a piece of sculpture—even though museum signs often warn “Do not touch!” Sculptors plan for this natural human response, using surfaces varying in texture from rugged coarseness to polished smoothness. Textures are often intrinsic to a material, influencing the type of stone, wood, plastic, clay, or metal sculptors select.

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

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



Space and Perspective *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.

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-10), a painting of a biblical episode set in a 17th-century European harbor with a Roman ruin in the left foreground. For example, the figures and boats on the shoreline are much larger than those in the distance. Decreasing an object’s size makes it appear farther away from the viewer. Also, the top and bottom of the port building at the painting’s right side are not parallel horizontal lines, as they are in a real building. Instead, the lines converge beyond the structure, leading the viewer’s eye toward the hazy, indistinct sun on the horizon. These perspective devices—the reduction of figure size, the convergence of diagonal lines, and the blurring of distant forms—have been familiar features of Western art since the ancient Greeks. But it is important to note at the outset that all kinds of perspective are only pictorial conventions, even

when one or more types of perspective may be so common in a given culture that people accept them as “natural” or as “true” means of representing the natural world.

In *Waves at Matsushima* (FIG. I-11), a Japanese seascape painting on a six-part folding screen, OGATA KORIN (1658–1716) ignored these Western perspective conventions. A Western viewer might interpret the left half of Korin’s composition as depicting the distant horizon, as in Claude’s painting, but the sky is a flat, unnatural gold, and in five of the six sections of the composition, waves fill the full height of the screen. The rocky outcroppings decrease in size with distance, but all are in sharp focus, and there are no shadows. The Japanese artist was less concerned with locating the boulders and waves in space than with composing shapes on a surface, playing the water’s swelling curves against the jagged contours of the rocks. Neither the French nor the Japanese painting can be said to project “correctly” what viewers “in fact” see. One painting is not a “better” picture of the world than the other. The European and Asian artists simply approached the problem of picture-making differently.

Foreshortening Artists also represent single figures in space in varying ways. When the Flemish artist PETER PAUL RUBENS (1577–1640) painted *Lion Hunt* (FIG. I-12), he used *foreshortening* for all the hunters and animals—that is, he represented their bodies at angles to the picture plane. When in



1 ft.

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

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

life one views a figure at an angle, the body appears to contract as it extends back in space. Foreshortening is a kind of perspective. It produces the illusion that one part of the body is farther away than another, even though all the forms are on the same surface. Especially noteworthy in *Lion Hunt* are

the gray horse at the left, seen from behind with the bottom of its left rear hoof facing viewers and most of its head hidden by its rider's shield, and the fallen hunter at the painting's lower right corner, whose barely visible legs and feet recede into the distance.



1 ft.

I-12 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 kind of perspective.