



Volume I

GARDNER'S

FRED S. KLEINER

ART through the **AGES**

THE WESTERN PERSPECTIVE

FOURTEENTH EDITION

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Fresco, side walls 8' high. Museo Nazionale Archeologico,
Tarquinia, Italy.

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Interior of the Tomb of the Triclinium, from the Monterozzi necropolis, Tarquinia, Italy, ca. 480–470 BCE. Fresco, side walls 8' high. Museo Nazionale Archeologico, Tarquinia, Italy.

The Monterozzi *necropolis* (“city of the dead”) at the important Etruscan city of Tarquinia boasts about 6,000 underground tombs laboriously carved out of the bedrock. About 200 of those tombs are adorned with mural paintings, the largest number yet discovered at any Etruscan site, and the most extensive series of frescoes found anywhere in the Mediterranean world at this date. These tombs clearly belonged to the elite families of Tarquinia. The Italian excavators dubbed the tomb illustrated here the Tomb of the Triclinium because the setting of the banquet scene on the rear wall is a *triclinium* (Latin, “dining room”). Unfortunately, the murals began to deteriorate soon after their discovery in 1830. Highly skilled conservators removed the paintings from the tomb’s walls and ceiling in 1949 and transferred them to canvas. They are now on exhibit in a climate-controlled hall in Tarquinia’s National Archaeological Museum.

On the rear wall, opposite the tomb’s entrance, is a group of three well-dressed couples feasting. The men have dark skin, the women light skin, in conformity with an age-old convention in ancient art for distinguishing gender. The banquet takes place in the open air or perhaps in a tent set up for the occasion. Attending the reclining couples are servants, musicians, and dancers. In characteristic Etruscan fashion, the artist emphasized graceful movement and evocative gestures. The tone is joyful, rather than a somber contemplation of death—a celebration of the good life of the privileged Etruscan elite.

The identity of the painter of the Tomb of the Triclinium is unknown, but that is the norm in the history of art before the Renaissance, when the modern notion of individual artistic genius took root. *Art through the Ages: The Western Perspective* surveys all periods of Western art from prehistory to the present and examines how artworks of all kinds have always reflected the historical contexts in which they were created.

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PREFACE

THE GARDNER LEGACY IN THE 21ST CENTURY

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

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

In addition to the host of new features (enumerated below) in the book proper, the 14th edition follows the enhanced 13th edition in incorporating an innovative new online component. All new copies of the 14th edition are packaged with an access code to a web site with *Bonus Essays* and *Bonus Images* (with zoom capability) of more than 250 additional important paintings, sculptures, buildings, and other art forms of all eras, from prehistory to the present. The selection includes virtually all of the works professors have told me they wished had been in the 13th edition, but were not included for lack of space. I am extremely grateful to Cengage Learning/Wadsworth for the considerable investment of time and resources that has made this remarkable hybrid textbook possible.

In contrast to the enhanced 13th edition, the online component is now fully integrated into the 14th edition. Every one of the

more than 250 bonus images is cited in the text of the traditional book and a thumbnail image of each work, with abbreviated caption, is inset into the text column where the work is mentioned. The integration extends also to the maps, index, glossary, and chapter summaries, which seamlessly merge the printed and online information. The 14th edition is in every way a unified, comprehensive history of art and architecture, even though the text is divided into paper and digital components.

KEY FEATURES OF THE 14TH EDITION

In this new edition, I have added several important features while retaining the basic format and scope of the previous edition. Once again, the hybrid Gardner boasts roughly 1,400 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 is a new series of superb photos taken by Jonathan Poore exclusively for *Art through the Ages* during three photographic campaigns in France and Italy in 2009, 2010, and 2011. The online component also includes custom videos made at each site by Sharon Adams Poore. This extraordinary new archive of visual material ranges from ancient Roman ruins in southern France to Romanesque and Gothic churches in France and Tuscany to Le Corbusier's modernist chapel at Ronchamp and the post-modern Pompidou Center and the Louvre Pyramide in Paris. The 14th edition also features the highly acclaimed architectural drawings of John Burge. Together, these exclusive photographs, videos, and drawings provide readers with a visual feast unavailable anywhere else.

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

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

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

The 14th edition of *Art through the Ages* is available in several different traditional paper formats—a single hardcover volume; two paperback volumes designed for use in the fall and spring semesters of a yearlong survey course; a four-volume “backpack” set; and an interactive e-book version. Another pedagogical tool not found in any other introductory art history textbook is the *Before 1300* section that appears at the beginning of the second volume of the paperbound version of the book and at the beginning of Book D of the backpack edition. Because many students taking the second half of a survey course will not have access to Volume I or to Books A and B, I have provided a special set of concise primers on architectural terminology and construction methods in the ancient and medieval eras, 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; and The Life of Jesus in Art.

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

Architectural Basics boxes provide students with a sound foundation for the understanding of architecture. These discussions are concise explanations, with drawings and diagrams, of the major aspects of design and construction. The information included is essential to an understanding of architectural technology and

terminology. The boxes address questions of how and why various forms developed, the problems architects confronted, and the solutions they used to resolve them. Topics discussed include how the Egyptians built the pyramids; the orders of classical architecture; Roman concrete construction; and the design and terminology of mosques and Gothic cathedrals.

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

Religion and Mythology boxes introduce students to the principal elements of the world’s great religions, past and present, and to the representation of religious and mythological themes in painting and sculpture of all periods and places. These discussions of belief systems and iconography give readers a richer understanding of some of the greatest artworks ever created. The topics include the gods and goddesses of Egypt, Mesopotamia, Greece, and Rome; the life of Jesus in art; 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. In some instances, specific monuments are the basis for a discussion of broader themes, as when the Hegeso stele serves as the springboard for an exploration of the role of women in ancient Greek society. Another essay discusses how people’s evaluation today of artworks can differ from those of the society that produced them by examining the problems created by the contemporary market for undocumented archaeological finds. Other subjects include Egyptian mummification; Etruscan women; Byzantine icons and iconoclasm; artistic training in Renaissance Italy; 19th-century academic salons and independent art exhibitions; primitivism and colonialism; and public funding of controversial art.

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

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

In every new edition of *Art through the Ages*, I also reevaluate the basic organization of the book. In the 14th 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 chapter (Chapter 26, “Contemporary Art Worldwide”) is no longer confined to Western art but presents the art and architecture of the past three decades as a multifaceted global phenomenon. Furthermore, some chapters now appear in more than one of the paperbound versions of the book in order to provide enhanced flexibility to instructors who divide the global history of art into two or three semester-long courses. Chapter 14—on Italian art from 1200 to 1400—appears in both Volumes I and II and in backpack Books B and D.

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

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

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 more than a hundred reviewers and other consultants whose assistance I gladly acknowledge at the end of this Preface.

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

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

CHAPTER-BY-CHAPTER CHANGES IN THE 14TH EDITION

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

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

1: Art before History. New Framing the Era essay “The Dawn of Art” and new timeline. Göbekli Tepe added.

2: Mesopotamia and Persia. New Framing the Era essay “The Cradle of Civilization” and new timeline.

3: Egypt under the Pharaohs. New Framing the Era essay “Divine Kingship on the Nile” and new timeline. Hatshepsut’s expedition to Punt added.

4: The Prehistoric Aegean. New Framing the Era essay “Greece in the Age of Heroes” and new timeline. Mycenaean ivory goddesses added.

5: Ancient Greece. New Framing the Era essay “The Perfect Temple” and new timeline. Euphronios *Death of Sarpedon* and Olympia Apollo added.

6: The Etruscans. New Framing the Era essay “The Rediscovery of Etruscan Art” and new timeline. Tomb of the Augurs added.

7: The Roman Empire. New Framing the Era essay “The Ancient World’s Greatest Empire” and new timeline. New box on “Roman Ancestor Portraits” added. Column of Trajan frieze and new portrait of Caracalla added.

8: Late Antiquity. New Framing the Era essay “Romans, Jews, and Christians” and new timeline. Villa Torlonia Jewish catacomb and Mildenhall treasure added.

9: Byzantium. New Framing the Era essay “Church and State United” and new timeline. Revised discussion of iconoclasm and of Byzantine women. New box on “Born to the Purple: Empress Zoe.”

10: The Islamic World. New Framing the Era essay “The Rise and Spread of Islam” and new timeline. Muqarnas tilework of Imam Mosque, Isfahan, added.

11: Early Medieval Europe. New Framing the Era essay “Missionaries and the Spread of Christian Art” and new timeline. Detail photos of Book of Kells added.

12: Romanesque Europe. New Framing the Era essay “The Rebirth of Monumental Sculpture” and new timeline. New photos of newly cleaned Autun tympanum and many other French churches. Revised boxes on “Pilgrimage Roads in France and Spain” and “The Veneration of Relics.” Reliquary of St. Foy added.

13: Gothic Europe. New Framing the Era essay “The Age of the Great Cathedrals” and new timeline. Extensive new photographic documentation of French churches and portal sculpture. Expanded treatment of German Gothic art and architecture.

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

Go to the online instructor companion site or PowerLecture for a more detailed list of chapter-by-chapter changes and the Image Transition Guide.

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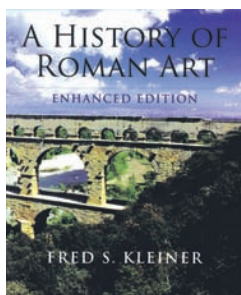
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Fred S. Kleiner



FRED S. KLEINER (Ph.D., Columbia University) is the author or co-author of the 1st, 2nd, and 3rd editions of *Art through the Ages: A Concise History*, as well as the 10th, 11th, 12th, 13th, and 14th editions of *Art through the Ages*, and more than a hundred publications on Greek and Roman art and architecture, including *A History of Roman Art*, also published by Wadsworth, a part of Cengage Learning. He has taught the art history survey course for more than three decades, first at the University of Virginia and, since 1978, at Boston University, where he is currently Professor of Art History and Archaeology and Chair of the Department of History of Art and Architecture. From 1985 to 1998, he was Editor-in-Chief of the *American Journal of Archaeology*. Long acclaimed for his inspiring lectures and dedication to students, Professor Kleiner won Boston University's Metcalf Award for Excellence in Teaching as well as the College Prize for Undergraduate Advising in the Humanities in 2002, and he is a two-time winner of the Distinguished Teaching Prize in the College of Arts and Sciences Honors Program. In 2007, he was elected a Fellow of the Society of Antiquaries of London, and, in 2009, in recognition of lifetime achievement in publication and teaching, a Fellow of the Text and Academic Authors Association.



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

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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?



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



1 in.

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

Introduction



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?

WHAT IS ART HISTORY?

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

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

Today, it is common for artists to work in private studios and to create paintings, sculptures, and other objects commercial art galleries will offer for sale. This is what American painter CLYFFORD STILL (1904–1980) did when he created large canvases (FIG. I-2) of pure color titled simply with the year of their creation. Usually, someone the artist has never met will purchase the artwork and display it in a setting the artist has never seen. This practice is not a new phenomenon in the history of art—an ancient potter decorating a vase for sale at a village market stall probably did not know who would buy the pot or where it would be housed—but it is not at all typical. In fact, it is exceptional. Throughout history, most artists created paintings, sculptures, and other objects for specific patrons and settings and to fulfill a specific purpose, even if today no one knows the original contexts of those artworks. Museum visitors can appreciate the visual and tactile qualities of these objects, but they cannot understand why they were made or why they appear as they do without knowing the circumstances of their creation. Art *appreciation* does not require knowledge of the historical context of an artwork (or a building). Art *history* does.

ART HISTORY IN THE 21ST CENTURY

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

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

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

The Questions Art Historians Ask

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

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

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



I-2 CLYFFORD STILL, 1948-C, 1948. Oil on canvas, 6' 8⁷/₈" × 5' 8³/₄". Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. (purchased with funds of Joseph H. Hirshhorn, 1992).

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

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

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

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

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

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

Period style refers to the characteristic artistic manner of a specific era or span of years, usually within a distinct culture, such as “Archaic Greek” or “High Renaissance.” But many periods do not display any stylistic unity at all. How would someone define the artistic style of the second decade of the new millennium in North

America? Far too many crosscurrents exist in contemporary art for anyone to describe a period style of the early 21st century—even in a single city such as New York.

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

Considerable variations in a given area’s style are possible, however, even during a single historical period. In late medieval Europe, French architecture differed significantly from Italian architecture. The interiors of Beauvais Cathedral (FIG. I-3) and the church of Santa Croce (FIG. I-4) in Florence typify the architectural styles of France and Italy, respectively, at the end of the 13th century. The rebuilding of the east end of Beauvais Cathedral began in 1284. Construction commenced on Santa Croce only 10 years later. Both structures employ the *pointed arch* characteristic of this era, yet the two churches differ strikingly. The French church has towering stone ceilings and large expanses of colored windows, whereas the Italian building has a low timber roof and small, widely separated windows. Because the



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

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



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

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



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

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

two contemporaneous churches served similar purposes, regional style mainly explains their differing appearance.

Personal style, the distinctive manner of individual artists or architects, often decisively explains stylistic discrepancies among monuments of the same time and place. In 1930 the American painter GEORGIA O'KEEFFE (1887–1986) produced a series of paintings of flowering plants. One of them—*Jack-in-the-Pulpit No. 4* (FIG. I-5)—is a sharply focused close-up view of petals and leaves. O'Keeffe captured the growing plant's slow, controlled motion while converting the plant into a powerful abstract composition of lines, forms, and colors (see the discussion of art historical vocabulary in the next section). Only a year later, another American artist, BEN SHAHN (1898–1969), painted *The Passion of Sacco and Vanzetti* (FIG. I-6), a stinging commentary on social injustice inspired by the trial and execution of two Italian anarchists, Nicola Sacco and Bartolomeo Vanzetti. Many people believed Sacco and Vanzetti had been unjustly convicted of killing two men in a robbery in 1920. Shahn's painting compresses time in a symbolic representation of the trial and its aftermath. The two executed men lie in their coffins. Presiding over them are the three members of the commission (headed by a college president wearing academic cap and gown) who declared the original trial fair and cleared the way for the



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 Forcé).

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.

executions. Behind, on the wall of a stately government building, hangs the framed portrait of the judge who pronounced the initial sentence. Personal style, not period or regional style, sets Shahn's canvas apart from O'Keeffe's. The contrast is extreme here because of the very different subjects the artists chose. But even when two artists depict the same subject, the results can vary widely. The way O'Keeffe painted flowers and the way Shahn painted faces are distinctive and unlike the styles of their contemporaries. (See the "Who Made It?" discussion on page 6.)

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



I-7 GISLEBERTUS, *The weighing of souls*, detail of *Last Judgment* (FIG. 12-1), west tympanum of Saint-Lazare, Autun, France, ca. 1120–1135.

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

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

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

Iconography—literally, the “writing of images”—refers both to the content, or subject, of an artwork, and to the study of content in art. By extension, it also includes the study of *symbols*, images that stand for other images or encapsulate ideas. In Christian art, two intersecting lines of unequal length or a simple geometric cross can serve as an emblem of the religion as a whole, symbolizing the cross of Jesus Christ’s crucifixion. A symbol also can be a familiar object the artist imbued with greater meaning. A balance or scale, for example, may symbolize justice or the weighing of souls on judgment day (FIG. I-7).

Artists may depict figures with unique *attributes* identifying them. In Christian art, for example, each of the authors of the biblical gospel books, the four evangelists (FIG. I-8), has a distinctive attribute. People can recognize Saint John by the eagle associated with him, Luke by the ox, Mark by the lion, and Matthew by the winged man.

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

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

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



1 in.



1 in.

I-9 ALBRECHT DÜRER, *The Four Horsemen of the Apocalypse*, ca. 1498. Woodcut, 1' 3¼" × 11". Metropolitan Museum of Art, New York (gift of Junius S. Morgan, 1919).

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

The Four Horsemen of the Apocalypse (FIG. I-9) is a terrifying late-15th-century depiction of the fateful day at the end of time when, according to the Bible's last book, Death, Famine, War, and Pestilence will annihilate the human race. German artist ALBRECHT DÜRER (1471–1528) personified Death as an emaciated old man with a pitchfork. Dürer's Famine swings the scales for weighing human souls (compare FIG. I-7), War wields a sword, and Pestilence draws a bow.

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

WHO MADE IT? If Ben Shahn had not signed his painting of Sacco and Vanzetti, an art historian could still assign, or *attribute* (make an *attribution* of), the work to him based on knowledge of

the artist's personal style. Although signing (and dating) works is quite common (but by no means universal) today, in the history of art countless works exist whose artists remain unknown. Because personal style can play a major role in determining the character of an artwork, art historians often try to attribute anonymous works to known artists. Sometimes they assemble a group of works all thought to be by the same person, even though none of the objects in the group is the known work of an artist with a recorded name. Art historians thus reconstruct the careers of artists such as "the Achilles Painter," the anonymous ancient Greek artist whose masterwork is a depiction of the hero Achilles. Scholars base their attributions on internal evidence, such as the distinctive way an artist draws or carves drapery folds, earlobes, or flowers. It requires a keen, highly trained eye and long experience to become a *connoisseur*, an expert in assigning artworks to "the hand" of one artist rather than another. Attribution is subjective, of course, and ever open to doubt. At present, for example, international debate rages over attributions to the famous 17th-century Dutch painter Rembrandt van Rijn.

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

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

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

All modes of artistic production reveal the impact of patronage. Learned monks provided the themes for the sculptural decoration of medieval church portals (FIG. I-7). Renaissance princes and popes dictated the subject, size, and materials of artworks destined for display in buildings also constructed according to their specifications. An art historian could make a very long list of commissioned works, and it would indicate patrons have had diverse tastes and needs throughout the history of art and consequently have demanded different kinds of art. Whenever a patron contracts an artist or architect to paint, sculpt, or build in a prescribed manner, personal style often becomes a very minor factor in the ultimate



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

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

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

The Words Art Historians Use

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

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

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

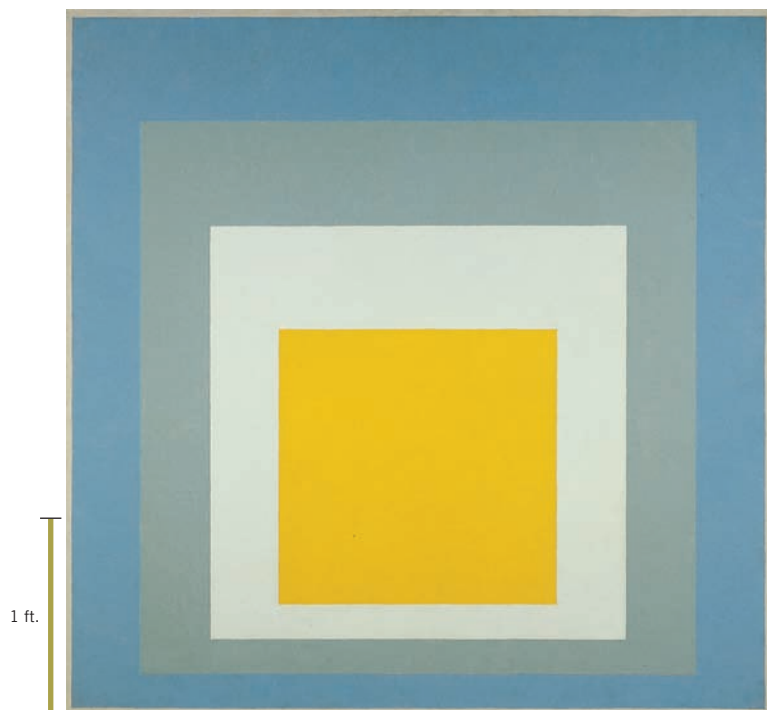
MATERIAL AND TECHNIQUE To create art forms, artists shape materials (pigment, clay, marble, gold, and many more) with tools (pens, brushes, chisels, and so forth). Each of the materials and tools available has its own potentialities and limitations. Part of all artists' creative activity is to select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

LINE Among the most important elements defining an artwork's shape or form is *line*. A line can be understood as the path of a point moving in space, an invisible line of sight. More commonly, however, artists and architects make a line visible by drawing (or chiseling) it on a *plane*, a flat surface. A line may be very thin, wire-like, and delicate. It may be thick and heavy. Or it may alternate quickly from broad to narrow, the strokes jagged or the outline broken. When a continuous line defines an object's outer shape, art historians call it a *contour line*. All of these line qualities are present in Dürer's *The Four Horsemen of the Apocalypse* (FIG. I-9). Contour lines define the basic shapes of clouds, human and animal limbs, and weapons. Within the forms, series of short broken lines create shadows and textures. An overall pattern of long parallel strokes suggests the dark sky on the frightening day when the world is about to end.

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

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

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



I-11 JOSEF ALBERS, *Homage to the Square: “Ascending,”* 1953. Oil on composition board, 3' 7½" × 3' 7½". Whitney Museum of American Art, New York.

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

Artists can manipulate the appearance of colors, however. One artist who made a systematic investigation of the formal aspects of art, especially color, was JOSEF ALBERS (1888–1976), a German-born artist who emigrated to the United States in 1933. In connection with his studies, Albers created the series *Homage to the Square*—hundreds of paintings, most of which are color variations on the same composition of concentric squares, as in the illustrated example (FIG. I-11). The series reflected Albers's belief that art originates in “the discrepancy between physical fact and psychic effect.”¹ Because the composition in most of these paintings remains constant, the works succeed in revealing the relativity and instability of color perception. Albers varied the hue, saturation, and value of each square in the paintings in this series. As a result, the sizes of the squares from painting to painting appear to vary (although they remain the same), and the sensations emanating from the paintings range from clashing dissonance to delicate serenity. Albers explained his motivation for focusing on color juxtapositions:

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

TEXTURE The term *texture* refers to the quality of a surface, such as rough or shiny. Art historians distinguish between true texture, that is, the tactile quality of the surface, and represented texture, as when painters depict an object as having a certain tex-

ture even though the pigment is the true texture. Sometimes artists combine different materials of different textures on a single surface, juxtaposing paint with pieces of wood, newspaper, fabric, and so forth. Art historians refer to this mixed-media technique as *collage*. Texture is, of course, a key determinant of any sculpture's character. People's first impulse is usually to handle a work of sculpture—even though museum signs often warn “Do not touch!” Sculptors plan for this natural human response, using surfaces varying in texture from rugged coarseness to polished smoothness. Textures are often intrinsic to a material, influencing the type of stone, wood, plastic, clay, or metal sculptors select.

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

Mass and *volume* describe three-dimensional objects and space. In both architecture and sculpture, mass is the bulk, density, and weight of matter in space. Yet the mass need not be solid. It can be the exterior form of enclosed space. Mass can apply to a solid Egyptian pyramid or stone statue, to a church, synagogue, or mosque—architectural shells enclosing sometimes vast spaces—and to a hollow metal statue or baked clay pot. Volume is the space that mass organizes, divides, or encloses. It may be a building's interior spaces, the intervals between a structure's masses, or the amount of space occupied by three-dimensional objects such as a statue, pot, or chair. Volume and mass describe both the exterior and interior forms of a work of art—the forms of the matter of which it is composed and the spaces immediately around the work and interacting with it.

PERSPECTIVE AND FORESHORTENING *Perspective* is one of the most important pictorial devices for organizing forms in space. Throughout history, artists have used various types of perspective to create an illusion of depth or space on a two-dimensional surface. The French painter CLAUDE LORRAIN (1600–1682) employed several perspective devices in *Embarkation of the Queen of Sheba* (FIG. I-12), a painting of a biblical episode set in a 17th-century European harbor with a Roman ruin in the left foreground. For example, the figures and boats on the shoreline are much larger than those in the distance. Decreasing the size of an object makes it appear farther away. Also, the top and bottom of the port building at the painting's right side are not parallel horizontal lines, as they are in a real building. Instead, the lines converge beyond the structure, leading the viewer's eye toward the hazy, indistinct sun on the horizon. These perspective devices—the reduction of figure size, the convergence of diagonal lines, and the blurring of distant forms—have been familiar features of Western art since the ancient Greeks. But it is important to note at the outset that all kinds of perspective are only pictorial conventions, even when one or more types of perspective may be so common in a given culture that people accept them as “natural” or as “true” means of representing the natural world.

In *Waves at Matsushima* (FIG. I-13), a Japanese seascape painting on a six-part folding screen, OGATA KORIN (1658–1716) ignored these Western perspective conventions. A Western viewer might interpret the left half of Korin's composition as depicting the distant horizon, as in Claude's painting, but the sky is a flat, unnatural gold, and in five of the six sections of the composition, waves fill the



I-12 CLAUDE LORRAIN, *Embarkation of the Queen of Sheba*, 1648. Oil on canvas, 4' 10" × 6' 4". National Gallery, London.

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

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

rocks. Neither the French nor the Japanese painting can be said to project "correctly" what viewers "in fact" see. One painting is not a "better" picture of the world than the other. The European and Asian artists simply approached the problem of picture-making differently.



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

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