



GARDNER'S ART THROUGH THE AGES

A Concise Global History

FOURTH EDITION

FRED S. KLEINER

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A CONCISE GLOBAL HISTORY

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Fred S. Kleiner

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Text Designer: tani hasegawa
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ABOUT THE COVER ART



SONG SU-NAM, *Summer Trees*, 1983. Ink on paper, 2' 1 $\frac{5}{8}$ " high. British Museum, London.

Song Su-nam (b. 1938), a Korean artist who was one of the founders of the Oriental Ink Movement of the 1980s, has very successfully combined native Asian and Western traditions in his paintings. Song's *Summer Trees*, painted in 1983, owes a great deal to the Post-Painterly Abstraction movement of mid-20th-century America and to the work of painters such as Helen Frankenthaler (1928–2011) and especially Morris Louis (1912–1962). But in place of those painters' acrylic resin on canvas, Song used ink on paper, the centuries-old preferred medium of East Asian *literati* (scholar-artists). He forsook, however, the traditional emphasis on brushstrokes to explore the subtle tonal variations that broad stretches of ink wash make possible. Nonetheless, the painting's name recalls the landscapes of earlier Korean and Chinese masters. This simultaneous respect for tradition and innovation has been a hallmark of art from both China and Korea throughout their long histories. The fruitful exchange between Western and non-Western artistic traditions is one of the chief characteristics of the global art scene today.

Song's distinctive personal approach to painting characterizes the art 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 Global History* surveys the art of all periods from prehistory to the present, and worldwide, and examines how artworks of all kinds have always reflected the historical contexts in which they were created.

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Preface

I take great pleasure in introducing the extensively revised and expanded 4th edition of *Gardner's Art through the Ages: A Concise Global History*, which for the first time is, like the unabridged 15th edition published last year, a hybrid textbook—the only introductory survey of the history of art and architecture of its kind. This innovative new type of “Gardner” retains all of the best features of traditional books on paper while harnessing 21st-century technology to increase the number of works and themes discussed without enlarging the size of the printed book—and at negligible additional cost to the reader.

When Helen Gardner published the first edition of *Art through the Ages* in 1926, she could not have imagined that nearly a century later instructors all over the world would still be using her textbook in their classrooms. (The book has even been translated into Mandarin Chinese.) Nor could Professor Gardner 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 Helen Gardner were alive today, she would not recognize the book that long ago became—and remains—the world's most widely read introduction to the history of art and architecture. I hope that instructors and students alike will agree that this new edition lives up to that venerable tradition and, in fact, exceeds their high expectations.

KEY FEATURES OF THE 4TH EDITION

For the 4th concise edition of *Art through the Ages*, in addition to updating the text of every chapter to incorporate the latest research, 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 three versions of the book, nearly all in color and reproduced according to the highest standards of clarity and color fidelity. The illustrations include a new set of maps and scores of new images, among them a series of superb photographs taken by Jonathan Poore exclusively for *Art through the Ages* in Germany and Italy (following similar forays into France and Italy in 2009–2011). The online MindTap® component also includes custom videos made by Sharon Adams Poore during those five photo campaigns. This extraordinary new archive of visual material ranges from ancient temples in Rome; to medieval, Renaissance, and Baroque churches in France, Germany, and Italy; to such modern masterpieces as Notre-Dame-du-Haut in Ronchamp, France, and the Bauhaus in Dessau, Germany. The 4th edition also features an expanded number of the highly acclaimed architectural drawings of John Burge. Together, these exclusive photographs, videos, maps, and drawings provide readers with a visual feast unavailable anywhere else.

Once again, scales accompany the photograph of every painting, statue, or other artwork discussed—another distinctive feature

of the Gardner text. The scales provide students with a quick and effective way to visualize how big or small a given artwork is and its relative size compared with other objects in the same chapter and throughout the book—especially important given that the illustrated works vary in size from tiny to colossal.

Also retained in this edition are the Quick-Review Captions (brief synopses of the most significant aspects of each artwork or building illustrated) that students have found invaluable when preparing for examinations. These extended captions accompany not only every image in the printed book but also all the digital images in the MindTap version of the text. Each chapter also again ends with the highly popular full-page feature called *The Big Picture*, which sets forth in bullet-point format the most important characteristics of each period or artistic movement discussed in the chapter. Also retained from the third edition are the timelines summarizing the major artistic and architectural developments during the era treated (again in bullet-point format for easy review) and the chapter-opening essays called *Framing the Era* discussing a characteristic painting, sculpture, or building and illustrated by four photographs.

Boxed essays on special topics again appear throughout the book as well. These essays fall under eight broad categories, three of which are new to the fourth edition:

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

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

Religion and Mythology boxes introduce students to the principal elements of the world's great religions, past and present, and to the representation of religious and mythological themes in painting and sculpture of all periods and places. These discussions of belief systems and iconography give readers a richer understanding of some of the greatest artworks ever created.

Art and Society essays treat the historical, social, political, cultural, and religious context of art and architecture. In some instances, specific monuments are the basis for a discussion of broader themes.

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

New to the 4th edition are three new categories of boxed essays: *Written Sources*, *The Patron's Voice*, and *Problems and Solutions*. The first category presents and discusses key historical documents illuminating major monuments of art and architecture throughout the world. The passages quoted permit voices from the past to speak directly to the reader, providing vivid insights into the creation of artworks in all media. *The Patron's Voice* essays underscore the important

roles that individuals and groups played in determining the character of the artworks and buildings that they commissioned and paid for. The new *Problems and Solutions* boxes are designed to make students think critically about the decisions that went into the making of every painting, sculpture, and building from the Old Stone Age to the present. These essays address questions of how and why various forms developed, the problems that painters, sculptors, and architects confronted, and the solutions that they devised to resolve them.

Other noteworthy features retained from the 3rd edition are the (updated) bibliography of books in English; a glossary containing definitions of all italicized terms introduced in both the printed text and MindTap essays; and a complete museum index, now housed online only, listing all illustrated artworks by their present location. The host of state-of-the-art MindTap online resources are enumerated on page xxi.

ACKNOWLEDGMENTS

A work as extensive as a global history of art could not be undertaken or completed without the counsel of experts in all areas of world art. As with previous editions, Cengage Learning 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 4th concise edition and to the unabridged 15th edition on which the shorter version is based: Patricia Albers, San Jose State University; Kirk Ambrose, University of Colorado Boulder; Jenny Kirsten Ataoguz, Indiana University–Purdue University Fort Wayne; Paul Bahn, Hull; Denise Amy Baxter, University of North Texas; Nicole Bensoussan, University of Michigan–Dearborn; Amy R. Bloch, University at Albany, State University of New York; Susan H. Caldwell, The University of Oklahoma; David C. Cateforis, The University of Kansas; Gina Cestaro, University of West Florida; Thomas B. F. Cummins, Harvard University; Joyce De Vries, Auburn University; Scott Douglass, Chattanooga State Community College; Verena Drake, Hotchkiss School; Jerome Feldman, Hawai'i Pacific University; Maria Gindhart, Georgia State University; Tracie Glazer, Nazareth College of Rochester; Annabeth Headrick, University of Denver; Shannen Hill, University of Maryland; Angela K. Ho, George Mason University; Julie Hochstrasser, The University of Iowa; Hiroko Johnson, San Diego State University; Julie Johnson, The University of Texas at San Antonio; Molly Johnson, Ocean County College; Paul H.D. Kaplan, Purchase College, State University of New York; Nancy Lee-Jones, Endicott College; Rob Leith, Buckingham Browne & Nichols School; Brenda Longfellow, The University of Iowa; Susan McCombs, Michigan State University; Jennifer Ann McLerran, Northern Arizona University; Patrick R. McNaughton, Indiana University Bloomington; Mary Miller, Yale University; Erin Morris, Estrella Mountain Community College; Nicolas Morrissey, The University of Georgia; Basil Moutsatsos, St. Petersburg College–Seminole; Johanna D. Movassat, San Jose State University; Micheline Nilsen, Indiana University South Bend; Catherine Pagani, The University of Alabama; Anna Pagnucci, Ashford University; Allison Lee Palmer, The University of Oklahoma; William H. Peck, University of Michigan–Dearborn; Lauren Peterson, University of Delaware; Holly Pittman, University of Pennsylvania; Romita Ray, Syracuse University; Wendy Wassyn Roworth, The University of Rhode Island; Andrea Rusnock, Indiana University South Bend; Bridget Sandhoff, University of Nebraska at Omaha; James M. Saslow, Queens College, City University of New York;

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them I have learned much that has helped determine the form and content of *Art through the Ages* and made it a much better book than it otherwise might have been.

Fred S. Kleiner

CHAPTER-BY-CHAPTER CHANGES IN THE FOURTH EDITION

All chapters include changes in the text reflecting new research and discoveries, new maps, revised timelines and The Big Picture, and online bonus images, essays, videos, and other features included within the MindTap version of the text, an integral part of the complete learning package for this 4th edition of *Art through the Ages: A Concise Global History*.

A chapter-by-chapter enumeration of the most important revisions follows.

Introduction: What Is Art History?: New chapter-opening illustration of Claude Lorrain's *Embarkation of the Queen of Sheba* with new details. Added 18th-century Benin altar to the hand.

1: Prehistory and the First Civilizations: New Framing the Era essay "Pictorial Narration in Ancient Sumer." New Problems and Solutions boxes "How to Represent an Animal" and "How Many Legs Does a Lamassu Have?" Added the Apollo 11 Cave in Namibia, the head of Inanna from Uruk, the seated scribe from Saqqara, and the *Judgment of Hunefer*. New photographs of the *Warka Vase*, Stonehenge, the lamassu from the citadel of Sargon II, a model of the Gizeh pyramids, the Great Sphinx and pyramid of Khafre, and the temple of Amen-Re at Karnak.

2: Ancient Greece: New Art and Society box "Archaeology, Art History, and the Art Market." New Problems and Solutions box "Polykleitos's Prescription for the Perfect Statue." New Materials and Techniques box "White-Ground Painting." New Architectural Basics box "The Corinthian Capital." Added the calf bearer from the Athenian Acropolis, the *Charioteer of Delphi*, the *Massacre of the Niobids* by the Niobid Painter, the tholos at Delphi, and the Hellenistic bronze boxer. New photographs of the Parthenon (general view, Doric columns, and the cavalcade and seated gods of the frieze), the Lion Gate and exterior and interior of the Treasury of Atreus at Mycenae, the Erechtheion and Temple of Athena Nike on the Athenian Acropolis, the theater at Epidauros, and the *Barberini Faun*. New reconstruction drawing of the palace at Knossos.

3: The Roman Empire: New Framing the Era essay "Roman Art as Historical Fiction." New Art and Society boxes "The 'Audacity' of Etruscan Women" and "Spectacles in the Colosseum." New Written Sources box "Vitruvius's *Ten Books on Architecture*." New Problems and Solutions boxes "The Spiral Frieze of the Column of Trajan," "The Ancient World's Largest Dome," and "Tetrarchic Portraiture." Added Apotheosis of Antoninus Pius, Banditaccia necropolis tumuli, the Maison Carrée at Nîmes, and third-century sarcophagus of a philosopher. New photographs of the Tomb of the Leopards at Tarquinia, the Tomb of the Reliefs at Cerveteri, the brawl in the Pompeii amphitheater, the Third Style cubiculum from Boscotrecase, and, in Rome, the Ara Pacis Augustae, the facade of the Colosseum, the Arch of Titus (general view and two reliefs), the Column of Trajan (general view and three details), the interior of the Markets of Trajan, the exterior of the Pantheon, the colossal portrait head of Constantine, the Basilica Nova, and the Arch of Constantine (general view and Constantinian frieze).

4: Early Christianity and Byzantium: New Religion and Mythology box "Jewish Subjects in Christian Art." New Art and Society box "Medieval Books." New Problems and Solutions boxes "Picturing the Spiritual World" and "Placing a Dome over a Square." Added an Early Christian statuette of the Good Shepherd, and images of Santa Sabina in Rome and of the *Rabbula Gospels*. New photographs of Santa Costanza in Rome, of Hagia Sophia in Constantinople, and of the Katholikon at Hosios Loukas.

5: The Islamic World: New Art and Society box "Major Muslim Dynasties." Added the ivory pyxis of al-Mughira, the *Baptistère de Saint Louis*, and Sultan-Muhammad's *Court of Gayumars*. New photographs of the exterior and interior of the Dome of the Rock in Jerusalem and the Great Mosque at Kairouan.

6: Early Medieval and Romanesque Europe: New Framing the Era essay "The Door to Salvation." New Problems and Solutions box "Beautifying God's Words." New The Patron's Voice box "Terrifying the Faithful at Autun." New Written Sources boxes "The Burning of Canterbury Cathedral" and "Bernard of Clairvaux on Cloister Sculpture." New Religion and Mythology box "The Crusades." Added two Merovingian looped fibulae, the abbey church at Corvey, the *Gospel Book of Otto III*, and the *Morgan Madonna*. New photographs of the Palatine Chapel at Aachen and the south portal and cloister of Saint-Pierre at Moissac, and a new restored cutaway view of the Aachen chapel.

7: Gothic and Late Medieval Europe: New Framing the Era essay "Modern Architecture' in the Gothic Age." New Art and Society boxes "Paris, the New Center of Medieval Learning" and "Gothic Book Production." New The Patron's Voice boxes "Abbot Suger and the Rebuilding of Saint-Denis" and "Artists' Guilds, Artistic Commissions, and Artists' Contracts." Added Nicholas of Verdun's *Shrine of the Three Kings*, Pietro Cavallini's *Last Judgment*, and the Doge's Palace, Venice. New photographs or drawings of Gothic rib vaults, the facade and rose window of Reims Cathedral, plan and elevation of Chartres Cathedral, elevation of Amiens Cathedral, aerial view and interior of Salisbury Cathedral, *Death of the Virgin* tympanum of Strasbourg Cathedral, the Naumburg Master's *Ekkehard and Uta*, and the Pisa baptistery pulpit by Nicola Pisano.

8: The Early Renaissance in Europe: New Framing the Era essay "Rogier van der Weyden and Saint Luke." New Art and Society box "The Artist's Profession during the Renaissance." New Written Sources box "The *Commentarii* of Lorenzo Ghiberti." New Artists on Art box "Leon Battista Alberti's *On the Art of Building*." Added Memling's diptych of Martin van Nieuwenhove, the *Buxheim Saint Christopher*, Brunelleschi's San Lorenzo and Pazzi Chapel, and Alberti's Palazzo Rucellai. New photographs of Riemenschneider's *Creglingen Altarpiece* and Donatello's *Gattamelata*.

9: High Renaissance and Mannerism in Europe: New Framing the Era essay "Michelangelo in the Service of Julius II." New Artists on Art box "Leonardo and Michelangelo on Painting versus Sculpture." New Written Sources box "Giorgio Vasari's *Lives*." New The Patron's Voice box "The Council of Trent." New Problems and Solutions box "Rethinking the Basilican Church." New Religion and Mythology box "Catholic versus Protestant Views of Salvation." Added Michelangelo's *Fall of Man*, the facade and plan of Il Gesù in Rome, Giulio Romano's *Fall of the Giants from Mount Olympus*, and Lucas Cranach the Elder's *Law and Gospel*. New photographs of the Sistine Chapel and Bramante's Tempietto in Rome.

10: Baroque Europe: New Problems and Solutions boxes "Completing Saint Peter's," "Rethinking the Church Facade," "How to

Make a Ceiling Disappear,” and “Frans Hals’s Group Portraits.” Added Bernini’s *Apollo and Daphne*, Gentileschi’s *Judith Slaying Holofernes*, Gaulli’s *Triumph of the Name of Jesus*, Vermeer’s *Woman Holding a Balance*, and Girardon and Regnaudin’s *Apollo Attended by the Nymphs of Thetis*. New photographs of Saint Peter’s, Bernini’s *Ecstasy of Saint Teresa*, Borromini’s San Carlo alle Quattro Fontane (exterior and dome), and Rembrandt’s *Night Watch*.

11: Rococo to Neoclassicism in Europe and America: New Framing the Era essay “The Enlightenment, Angelica Kauffman, and Neoclassicism.” New Written Sources box “Femmes Savantes and Rococo Salon Culture.” New Art and Society boxes “Joseph Wright of Derby and the Industrial Revolution” and “Vigée-Lebrun, Labille-Guiard, and the French Royal Academy.” New Problems and Solutions box “Grand Manner Portraiture.” New The Patron’s Voice box “Thomas Jefferson, Patron and Practitioner.” Added Labille-Guiard’s *Self-Portrait with Two Pupils*, Batoni’s *Charles John Crowle*, Boyle and Kent’s Chiswick House, and Jefferson’s Monticello.

12: Romanticism, Realism, and Photography, 1800 to 1870: New Framing the Era essay “The Horror—and Romance—of Death at Sea.” New Problems and Solutions boxes “Unleashing the Emotive Power of Color” and “Prefabricated Architecture.” New Artists on Art box “Thomas Cole on the American Landscape.” New Art and Society box “Edmonia Lewis, an African American Sculptor in Rome.” Added Vignon’s *La Madeleine in Paris*, Daumier’s *Nadar Raising Photography to the Height of Art*, and Muybridge’s *Horse Galloping*. New photographs of Daumier’s *Rue Transnonain* and the Houses of Parliament, London.

13: Impressionism, Post-Impressionism, and Symbolism, 1870 to 1900: New Framing the Era essay “Modernism at the Folies-Bergère.” New Problems and Solutions boxes “Painting Impressions of Light and Color” and “Making Impressionism Solid and Enduring.” New Art and Society box “Women Impressionists.” Added Manet’s *A Bar at the Folies-Bergère* and *Claude Monet in His Studio Boat*, Monet’s *Saint-Lazare Train Station*, Morisot’s *Summer’s Day*, Rodin’s *Burghers of Calais*, Gaudi’s *Casa Milà* in Barcelona, and Sullivan’s Carson, Pirie, Scott Building in Chicago. New photographs of the Eiffel Tower and a detail of Seurat’s *A Sunday on La Grande Jatte*.

14: Modernism in Europe and America, 1900 to 1945: New Framing the Era essay “Picasso Disrupts the Western Pictorial Tradition.” New Art and Society boxes “The Armory Show” and “Jacob Lawrence’s *Migration of the Negro*.” New Written Sources box “André Breton’s *First Surrealist Manifesto*.” Added Derain’s *The Dance*, Léger’s *The City*, Dove’s *Nature Symbolized No. 2*, Lam’s *The Jungle*, Moore’s *Reclining Figure*, and Orozco’s *Hispano-America 16*. New photograph of the Bauhaus, Dessau.

15: Modernism and Postmodernism in Europe and America, 1945 to 1980: New Framing the Era essay “After Modernism: Postmodernist Architecture.” New Artists on Art boxes “David Smith on Outdoor Sculpture,” “Roy Lichtenstein on Pop Art and Comic Books,” and “Chuck Close on Photorealist Portrait Painting.” Added Moore’s *Piazza d’Italia*, Krasner’s *The Seasons*, Noguchi’s *Shodo Shima Stone Study*, Warhol’s *Marilyn Diptych*, Freud’s *Naked Portrait*, and White’s *Moencopi Strata*. New photographs of the interior of Le Corbusier’s *Notre-Dame-du-Haut* and of Graves’s *Portland Building*.

16: Contemporary Art Worldwide: Major reorganization and expansion of the text with the addition of many new artists, architects, artworks, and buildings: Burtynsky’s *Densified Scrap Metal #3A*, Rosler’s *Gladiators*, Botero’s *Abu Ghraib 46*, Zhang’s *Big Family*

No. 2, Schnabel’s *The Walk Home*, Song’s *Summer Trees*, Murray’s *Can You Hear Me?*, Anatsui’s *Bleeding Takari II*, Behnisch’s *Hyso-lar Institute* in Stuttgart, Hadid’s *Signature Towers* project in Dubai, Serra’s *Tilted Arc*, Kapoor’s *Cloud Gate*, and Suh’s *Bridging Home*. New Artists on Art box “Shirin Neshat on Iran after the Revolution.” New Problems and Solutions box “Rethinking the Shape of Painting.” New Art and Society box “Richard Serra’s *Tilted Arc*.” New photographs of Christo and Jeanne-Claude’s *Surrounded Islands* and Gehry’s *Guggenheim Museo* in Bilbao.

17: South and Southeast Asia: New Framing the Era essay “The Great Stupa at Sanchi.” New The Patron’s Voice box “Ashoka’s Sponsorship of Buddhism.” New Materials and Techniques box “Indian Miniature Painting.” New Written Sources box “Abd al-Hamid Lahori on the Taj Mahal.” Added meditating Buddha statue from Gandhara, Mamallapuram relief of Durga slaying Mahisha, Shiva as Nataraja from Tamil Nadu, and the Bayon temple and towers at Angkor. New photographs of the Great Stupa at Sanchi and its east torana; Bodhisattva Padmapani in Ajanta cave 1; the Vishnu Temple at Deogarh and its Ananta panel; the Vishvanatha Temple at Khajuraho and its mithuna reliefs; and the pietra dura stonework of the Taj Mahal.

18: China and Korea: New Materials and Techniques boxes “Chinese Jade,” “Silk and the Silk Road,” and “Chinese Porcelain.” New Art and Society box “The First Emperor’s Army in the Afterlife.” New Artists on Art box “Xie He’s Six Canons.” New Problems and Solutions box “Planning an Unplanned Garden.” Added Eastern Zhou bi disk; Linger Garden, Suzhou; Shang Xi’s *Guan Yu Captures General Pang De*; Ming lacquered table with drawers; Shitao’s *Riding the Clouds*; and Jeong Seon’s *Geumgangsán Mountains*. New photographs of the throne room in Beijing’s Forbidden City; Fan Kuan’s *Travelers among Mountains and Streams*; the Yuan *David Vases*; the Garden of the Master of the Fishing Nets, Suzhou; Ye Yushan’s *Rent Collection Courtyard*; and the Buddhist cave temple at Seokguram.

19: Japan: New Framing the Era essay “The Floating World of Edo.” New Religion and Mythology box “Shinto.” New Written Sources box “Woman Writers and Calligraphers at the Heian Imperial Court.” New Art and Society box “The Japanese Tea Ceremony.” Added the honden of the Ise Jingu in Ise, the Daibutsuden and Unkei’s *Agyo* of Todaiji in Nara, the karesansui garden of Ryoanji in Kyoto, and the White Heron Castle of Himeji. New photographs of the Phoenix Hall at Uji, a tea ceremony Kogan in Cleveland, and a large plate by Hamada Shoji.

20: Native Americas and Oceania: New Framing the Era essay “War and Human Sacrifice in Ancient Mexico.” New Problems and Solutions box “The Underworld, the Sun, and Mesoamerican Pyramid Design.” New Art and Society box “Nasca Lines.” New general view and details of the watercolor copy of the Lord Chan Muwan mural at Bonampak. Added the *Raimondi Stele* and a Mandan buffalo-hide robe as well as a new section on Oceania, including the *Amburn Stone*, the moai of Rapa Nui, a Chuuk prow ornament, the Hawaiian feather cloak of Kamehameha III, an engraving of a tattooed Marquesan warrior, the Maori Mataatua meeting house, a Rarotonga staff god, an Australian Dreaming bark painting, a New Ireland malanggan mask, and an Art and Society box “Tattoo in Polynesia.”

21: Africa: New Framing the Era essay “The Royal Arts of Benin.” New Art and Society box “African Artists and Apprentices.” Added the Tassili n’Ajjer rock painting of a running woman, a 16th-century brass plaque portraying a Benin king on horseback, a Fang bieri reliquary figure, the Kuba ndop portrait of King Shyaam aMbul aNgoong, and a Baga d’mba mask.

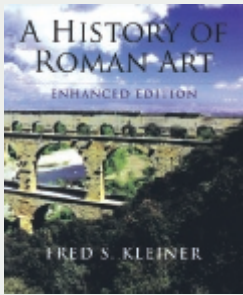
ABOUT THE AUTHOR

Fred S. Kleiner



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

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



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

Resources

FOR FACULTY

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Google Earth™

Take your students on a virtual tour of art through the ages! Resources for the 4th edition include Google Earth coordinates for all works, monuments, and sites featured in the text, enabling students to make geographical connections between places and sites. Use these coordinates to start your lectures with a virtual journey to locations all over the globe, or take aerial screenshots of important sites to incorporate in your lecture materials.

FOR STUDENTS

MindTap for *Art through the Ages*

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

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GARDNER'S
ART
THROUGH THE
AGES



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

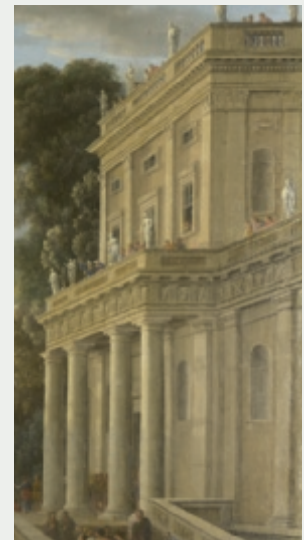


▲ **I-1b** Why is the small boat in the foreground much larger than the sailing ship in the distance? What devices did Western artists develop to produce the illusion of deep space in a two-dimensional painting?



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

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

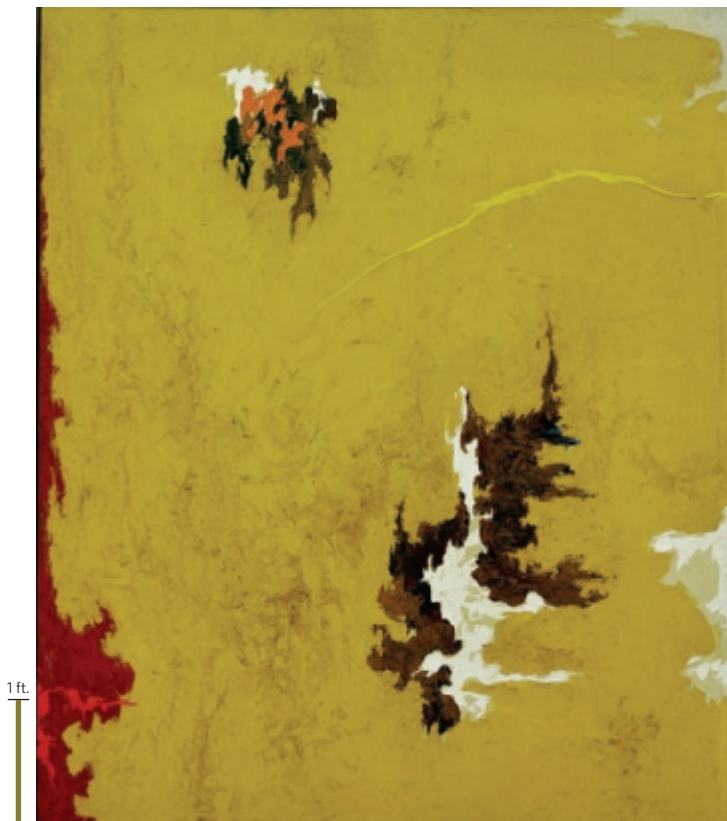


What Is Art History?

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 events. In contrast, most think of art, quite correctly, as part of the present—as something that 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 at least 30,000 years ago, but their works remain, some of them exhibited in glass cases in museums built only during the past few years.

Modern museum visitors can admire these objects from the remote past and countless others produced over the millennia—whether a large painting on canvas by a 17th-century French artist (FIG. I-1), a wood portrait from an ancient Egyptian tomb (FIG. I-12), or an 18th-century bronze altar glorifying an African king (FIG. I-13)—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 for sale by commercial art galleries. This is what American artist CLYFFORD STILL (1904–1980) did when he produced his series of paintings (FIG. I-2) of pure color titled simply with the year of their creation. Usually, someone the artist has never met will purchase the artwork and display it in a setting 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.



I-2 CLYFFORD STILL, 1948-C, 1948. Oil on canvas, 6' 8 $\frac{7}{8}$ " \times 5' 8 $\frac{3}{4}$ ". Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. (purchased with funds of Joseph H. Hirshhorn, 1992).

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

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

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

ART HISTORY IN THE 21ST CENTURY

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

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

The Questions Art Historians Ask

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

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

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

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

Stylistic evidence is also very important. The analysis of *style*—an artist’s distinctive manner of producing an object—is the art

historian's special sphere. Unfortunately, because it is a subjective assessment, 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 third millennium in North America? Far too many crosscurrents exist in contemporary art for anyone to describe a period style of the early 21st century—even in a single city such as New York.

Regional style is the term that art historians use to describe variations in style tied to geography. Like an object's date, its *provenance*, or place of origin, can significantly determine its character.



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.

Very often two artworks from the same place made centuries apart are more similar than contemporaneous works from two different regions. To cite one example, usually only an expert can distinguish between an Egyptian statue carved in 2500 BCE and one made in 500 BCE. But no one would mistake an Egyptian statue of 500 BCE for one of the same date made in Greece or Mexico.

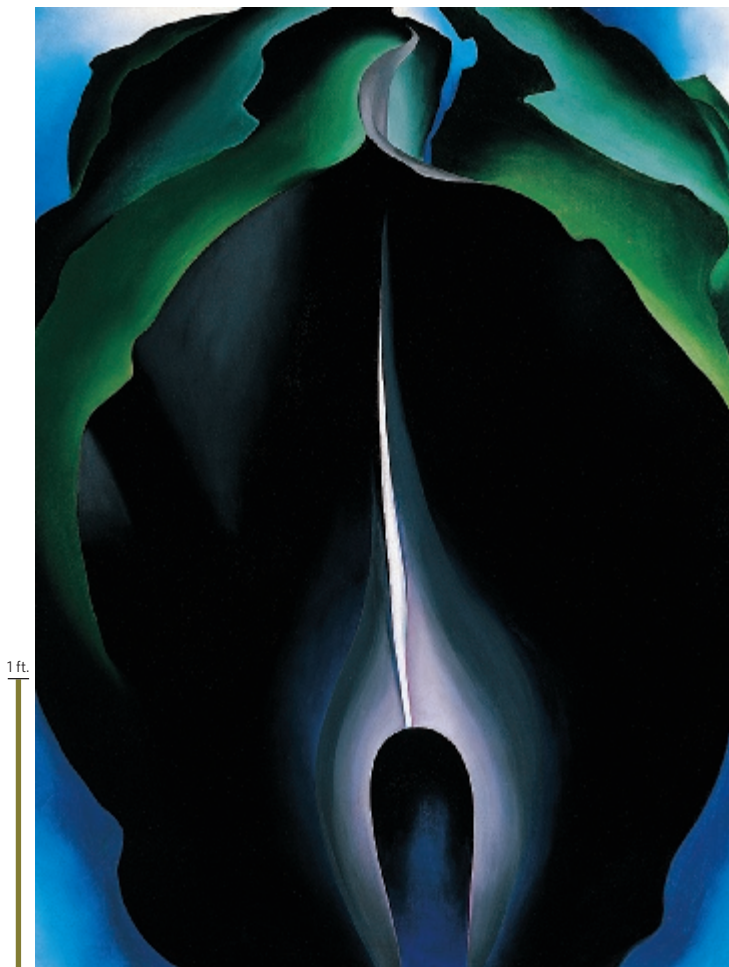
Considerable variations in a given area's style are possible, however, even during a single historical period. In late medieval Europe, French architecture differed significantly from Italian architecture. The interiors of Beauvais Cathedral (FIG. I-3) and the church of Santa Croce (Holy Cross, FIG.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



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.

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 commentary on social injustice inspired by the trial and execution of two Italian anarchists, Nicola Sacco and Bartolomeo Vanzetti. Many people believed that Sacco and Vanzetti had been unjustly convicted of killing two men in a robbery in 1920. Shahn's painting compresses time in a symbolic representation of the trial and its aftermath. The two executed men lie in their coffins. Presiding over them are the three members of the commission (headed by a college president wearing academic cap and gown) who declared the original trial fair and cleared the way for the executions. Behind, on the wall of a stately government building, hangs the framed portrait of the judge who pronounced the initial sentence. Personal style, not period or regional style, sets Shahn's canvas apart from O'Keeffe's. The contrast is extreme here because



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.

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 5.)

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.



I-7 ALBRECHT DÜRER, *The Four Horsemen of the Apocalypse*, ca. 1498. Woodcut, 1' 3 $\frac{1}{4}$ " × 11". Metropolitan Museum of Art, New York (gift of Junius S. Morgan, 1919).

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

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 Matthew by the winged man associated with him, John by his eagle, Mark by his lion, and Luke by his ox.

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

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 that an artist has imbued with greater meaning. A balance or scale, for example, may symbolize justice or the weighing of souls on judgment day.



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

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

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 shared chronology, style, and geography. Art historians speak, for example, of the Dutch school of the 17th century and, within it, of subschools such as those of the cities of Haarlem, Utrecht, and Leyden.

WHO PAID FOR IT? The interest that many art historians show in attribution reflects their conviction that the identity of an artwork’s maker is the major reason the object looks the way it does. For them,

personal style is of paramount importance. But in many times and places, artists had little to say about what form their work would take. They toiled in obscurity, doing the bidding of their *patrons*, those who paid them to make individual works or employed them on a continuing basis. The role of patrons in dictating the content and shaping the form of artworks is also an important subject of art historical inquiry.

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 individual, such as a spouse, son, or mother. Many Egyptian pharaohs and some Roman emperors, for example, insisted that artists depict them with unlined faces and perfect youthful bodies no matter how old they were when portrayed. In these cases, the state employed the sculptors and painters, and the artists had no choice but to portray their patrons in the officially approved manner. This is why Augustus, who lived to age 76, looks so young in his portraits (FIG. I-8). Although Roman emperor for more than 40 years, Augustus demanded that artists always represent him as a young, godlike head of state.

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

Artists call the three basic colors or *hues*—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 JOSEPH ALBERS (1888–1976), a German-born artist who emigrated to the United States in 1933. In *Homage to the Square: “Ascending”* (FIG. I-9)—one of hundreds of color variations on the same composition of concentric squares—Albers demonstrated “the discrepancy between physical fact and psychic effect.”²¹ 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 that “we see colors almost never unrelated to each other.”²²

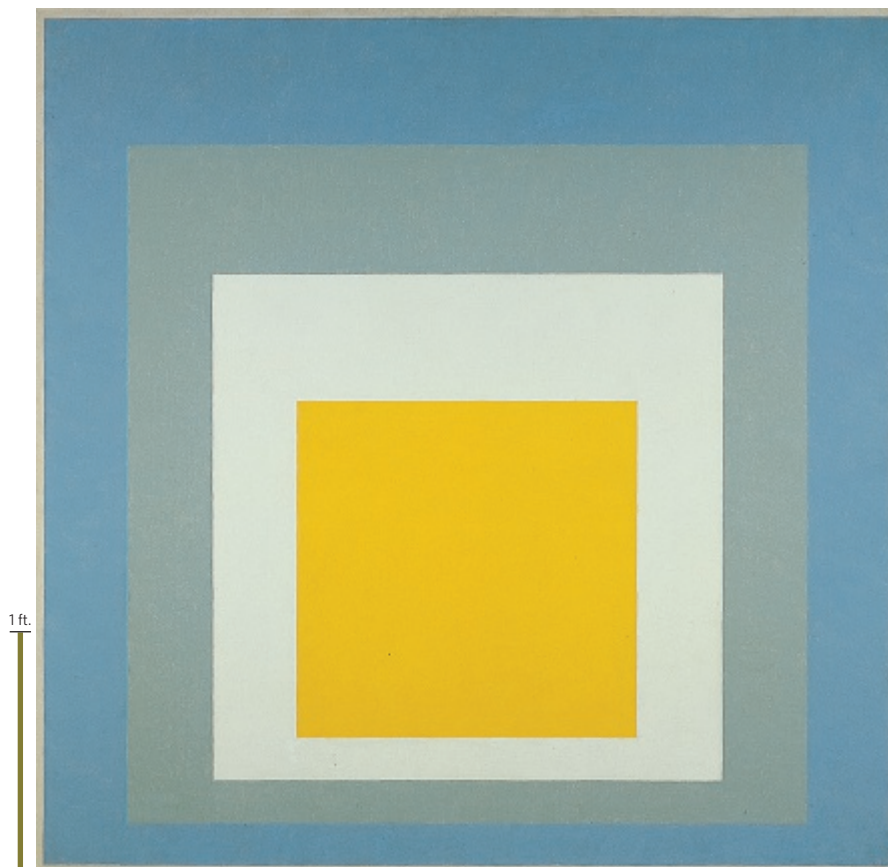
TEXTURE The term *texture* refers to the quality of a surface, such as rough or shiny. Art historians distinguish between true texture—that is, the tactile quality of the surface—and represented texture, as when painters depict an object as having a certain texture, even though the pigment is the true texture. Texture is, of course, a key determinant of any sculpture's character. People's first impulse is usually to handle a work of sculpture—even though museum signs often warn “Do not touch!” Sculptors plan for this natural human response, using surfaces varying in texture from rugged coarseness to polished smoothness. Textures are often intrinsic to a material, influencing the type of stone, wood, plastic, clay, or metal that a sculptor selects.

SPACE 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-1), a painting of a biblical episode set in a 17th-century European harbor with an ancient Roman ruin in the left foreground, an irrationally anachronistic combination that can be

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.





I-10 OGATA KORIN, *Waves at Matsushima*, Edo period, ca. 1700–1716. Six-panel folding screen, ink, colors, and gold leaf on paper, 4' 11 $\frac{1}{8}$ " × 12' $\frac{7}{8}$ ". Museum of Fine Arts, Boston (Fenollosa-Weld Collection).

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



I-11 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.

explained only in the context of the cultural values of the artist's time and place. In the painting, the figures and boats on the shoreline are much larger than those in the distance, because decreasing an object's size makes it appear farther away. The top and bottom of the port building 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 they were first employed by the ancient Greeks. It is important to state, however, that all kinds of perspective are only pictorial conventions, even when one or more types of perspective may be so common in a given culture that people accept them as “natural” or as “true” means of representing the natural world.

In *Waves at Matsushima* (FIG. I-10), 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 the French painting, but the sky is an unnatural gold, and the clouds which fill that sky are almost indistinguishable from the waves below. The rocky outcroppings decrease in size with distance, but all are in sharp focus, and there are no shadows. The Japanese artist was less concerned with locating the boulders, waves, and clouds in space than with composing shapes on a surface, playing the swelling curves of waves and clouds against the jagged contours of the rocks. Neither the French nor the Japanese painting can be said to project “correctly” what viewers “in fact” see. One painting is not a “better” picture of the world than the other. The European and Asian artists simply approached the problem of picture making differently.

FORESHORTENING Artists also represent single figures in space in varying ways. When Flemish artist PETER PAUL RUBENS (1577–1640) painted *Lion Hunt* (FIG. I-11), he used *foreshortening* for all the hunters and animals—that is, he represented their bodies at angles to the picture plane. When in life someone views a figure at an angle, the body appears to contract as it extends back in space. Foreshortening is a kind of perspective. It produces the illusion that one part of the body is farther away than another, even though all the painted forms are on the same 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 the viewer and most of its head hidden by its rider's shield, and the fallen hunter at the painting's lower right corner, whose barely visible legs and feet recede into the distance.

The artist who carved the portrait of the ancient Egyptian official Hesire (FIG. I-12) did not employ foreshortening. That artist's purpose was to present the various human body parts as clearly as possible, without overlapping. The lower part of Hesire's body is in profile to give the most complete view of the legs, with both the heels and toes of each foot visible. The frontal torso, although unnaturally twisted 90 degrees, presents its full shape, including both shoulders, equal in size, as in nature. (Compare the shoulders of the hunter on the gray horse or those of the fallen hunter in *Lion Hunt's* left foreground.) Rubens and the Egyptian sculptor used very different means of depicting forms in space. Once again, neither is the “correct” manner.

PROPORTION AND SCALE *Proportion* concerns the relationships (in terms of size) of the parts of persons, buildings, or objects. People



I-12 Hesire, relief from his tomb at Saqqara, Egypt, Third Dynasty, ca. 2650 BCE. Wood, 3' 9" high. Egyptian Museum, Cairo.

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

can judge “correct proportions” intuitively (“that statue's head seems the right size for the body”). Or proportion can be a mathematical relationship between the size of one part of an artwork or building and the other parts within the work. Proportion in art implies using a *module*, or basic unit of measure. When an artist or architect