

GARDNER'S  
**ART**  
THROUGH THE  
**AGES**

THE WESTERN PERSPECTIVE

FOURTEENTH EDITION

VOLUME 1

FRED S. KLEINER

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THIRTEENTH EDITION

*Volume I*

FRED S. KLEINER





Artist painting a marble statue of Herakles (Apulian red-figure column krater), ca. 350–320 BCE. 1' 8  $\frac{1}{4}$ " high. Metropolitan Museum of Art, New York (Rogers Fund, 1950).

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# About the Cover Art

A unique Greek painted vase from Apulia in southern Italy provides invaluable information about an often-overlooked aspect of ancient sculpture: the painting of stone statues. The vase depicts a painter applying color to a marble statue using encaustic—pigment mixed with hot wax. The statue represents Herakles, the greatest Greek hero, as a nude youth holding his club in his right hand and a bow in his left. The “cloak” covering his left shoulder and arm is the skin of the Nemean lion that he took as a trophy after completing the first of his famous 12 labors. The vase painter informs the viewer that the statue has already been installed in a shrine by including a column and a libation plate at the left. The gods have taken a special interest in this statue. Zeus, king of the Greek gods, and Nike, the personification of victory, look down from Mount Olympus while the painter applies the color to the marble (painted in white to distinguish the stone statue from flesh). Herakles himself, unseen, tiptoes into the sanctuary from the right to observe the application of the finishing touches to the statue in his honor. The artist entrusted with painting the statue holds a cup with the mixed wax and pigment in his left hand as he applies the paste to the lion’s skin with a spatula held in his right hand. While the bearded master places the wax mixture on the marble, his young assistant heats iron rods in a brazier. The painter will soon use them to melt and spread the color evenly on the marble surface.

The names of the sculptor and painter of the Herakles statue are unknown and the vase itself is unsigned. Until the 14th century most artists toiled in anonymity in the service of their patrons, whether Egyptian pharaohs, Roman emperors, or medieval monks. *Art through the Ages* surveys the art of all periods from prehistory to the present and examines how artworks of all kinds, anonymous and signed, have always reflected the historical contexts in which they were created.

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# P R E F A C E

When Helen Gardner published the first edition of *Art through the Ages* in 1926, she could not have imagined that more than 80 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 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 in both content and publication quality with each new edition. I hope both professors and students will agree that this 13th edition lives up to that venerable tradition.

Certainly, this latest edition offers much that is fresh and new (enumerated below), but some things have not changed, including the fundamental belief that guided Helen Gardner—namely, 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 Gardner publishers themselves took this approach for the first edition they produced after Helen Gardner’s death, and it has now become the norm for introductory art history surveys. But students overwhelmingly say that 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 this new edition of *Art through the Ages* once again has a single storyteller.

Along with the late Richard Tansey and my more recent collaborator, Christin Mamiya, with whom I had the honor and pleasure of working on the 10th, 11th, and 12th editions, I continue to believe that the most effective way to tell the story of art through the ages, especially to someone 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 that underlies 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 art because it permits 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 first (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. More important, perhaps, the discipline of art history has changed markedly in recent decades, and so too has Helen Gardner’s book. The 13th 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, I devote more space than previously to the role of women and women artists in diverse 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.” Consequently, the selection of works in this edition encompasses every artistic medium and almost every era and culture in the Western world, and includes many works that until recently art historians would not have considered to be “art” at all.

The 12th edition of *Art through the Ages* was the number-one choice for art history survey courses and the best-selling version of the book in its long history, and for this 13th edition I have retained all of the features that made its predecessor so successful. Once again, this edition, which contains 25 chapters on the Western tradition and its roots in the ancient Near East and Egypt, plus a chapter on Islamic art and architecture, boasts roughly 1,100 photographs, plans, and drawings, virtually all in color and reproduced according to the highest standards of clarity and color fidelity. The 13th edition, however, also features hundreds of new or upgraded photos by a host of new photographers as well as redesigned maps and plans

and an extraordinary new set of architectural drawings prepared exclusively for *Art through the Ages* by John Burge.

The captions to the illustrations in this edition of *Art through the Ages*, as before, contain 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 current location if the work is in a museum or private collection. As in previous editions, scales accompany all plans, but for the first time scales now also appear next to each photograph of a painting, statue, or other artwork. The works illustrated vary enormously in size, from colossal sculptures carved into mountain cliffs and paintings that cover 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 hard 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 new scales provide an effective and direct way to visualize how big or how small a given artwork is and its relative size compared with other objects in the same chapter and throughout the book.

Also new to this edition are the Quick-Review Captions that students found so useful when these were introduced in 2006 in the first edition of *Art through the Ages: A Concise History*. These brief synopses of the most significant aspects of each artwork or building illustrated accompany the captions to all images in the book. They have proved invaluable to students preparing for examinations in one-semester art history survey courses, and I am confident they will be equally useful to students enrolled in yearlong courses. In the 13th edition, however, I have provided two additional tools to aid students in reviewing and mastering the material. Each chapter now 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 discussed accompany the summary of major points. Finally, I have attempted to tie all of the chapters together by providing with each copy of *Art through the Ages* a poster-size Global Timeline. This too features illustrations of key monuments of each age and geographical area as well as a brief enumeration of the most important art historical developments during that period. The timeline is global in scope to permit students in Western art courses to place developments in Europe and America in a worldwide context. The poster has four major horizontal bands corresponding to Europe, the Americas, Asia, and Africa, and 34 vertical columns for the successive chronological periods from 30,000 BCE to the present.

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 13th edition. Because many students taking the second half of a yearlong survey course will not have access to volume one, I have provided a special set of concise primers on religion and mythology and on architectural terminology and construction methods in the ancient and medieval worlds—information that is essential for understanding the history of Western art after 1300. The subjects of these special boxes are The Gods and Goddesses of Mount Olympus; The Life of Jesus in Art; Greco-Roman Temple Design and the Classical Orders; Arches and Vaults; and Medieval Church Design.

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 won both the Texty and McGuffey Prizes of the Text and Academic Authors Association for the best college textbook of 2001 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, most 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, one of which is new to the 13th 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. 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 tile work; embroidery and tapestry; perspective; 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 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; and Muhammad and Islam.

*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, and public funding of controversial art.

*Written Sources* present and discuss key historical documents illuminating important monuments of art and architecture throughout the Western 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.

A new category is *Artists on Art* in which 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*.

Instructors familiar with previous editions of *Art through the Ages* will also find that many of the chapters in the 13th edition have been reorganized, especially in volume two. For example, the treatment of European 17th-century art now appears in two discrete chapters, one devoted to Baroque Italy and Spain, the other to Northern Europe. A single chapter is devoted to the 18th century, another to the period from 1800 to 1870, and a third to 1870 to 1900. In addition, in recognition that different instructors at different colleges and universities end the first semester and begin the second semester at different points, for the first time *both* volumes of *Art through the Ages* include Chapter 14 on Italian art from 1200 to 1400. And *The Western Perspective* is now also available in a special backpack edition consisting of four, rather than the traditional two, paperback volumes: Book A (Antiquity: Chapters 1–7), Book B (The Middle Ages: Chapters 8–14), Book C (Renaissance and Baroque: Chapters 14–20), and Book D (Modern Europe and America: Chapters 21–25). These books can also be purchased separately.

Rounding out the features in the book itself is a Glossary containing definitions of all terms introduced in the text in italics and a Bibliography of books in English, including both general works and a chapter-by-chapter list of more focused studies. In this edition I have also taken care to italicize and define in the text all Glossary terms that appear in volume two even if they have been used and defined in volume one, because many students enrolled in the second semester of a yearlong course will not have taken the first semester and will not be familiar with those terms.

The 13th edition of *Art through the Ages* is not, however, a stand-alone text, but one element of a complete package of learning tools. In addition to the Global Timeline, every new copy of the book comes with a password to *ArtStudy Online*, a web site with access to a host of multimedia resources that students can employ throughout the entire course, including image flashcards, tutorial quizzes, podcasts, vocabulary, and more. Instructors have access to a host of teaching materials, including digital images with zoom capabilities, video, and Google Earth™ coordinates.

A work as extensive as this history of art could not be undertaken or completed without the counsel of experts in all areas of Western art. As with previous editions, the publisher has enlisted more than a hundred art historians to review every chapter in order to ensure that the text lived up to the Gardner reputation for accuracy as well as readability. I take great pleasure in acknowledging here the invaluable contributions to the 13th edition of *Art through the Ages: The Western Perspective* made by the following for their critiques of various chapters: Charles M. Adelman, University of Northern Iowa; Kirk Ambrose, University of Colorado–Boulder; Susan Ashbrook, Art Institute of Boston; Zainab Bahrani, Columbia University; Susan Bakewell, University of Texas–Austin; James J. Bloom, Florida State University; Suzaan Boettger, Bergen Community College; Colleen Bolton, Mohawk Valley Community College; Angi Elsea Bourgeois, Mississippi State University; Kimberly Bowes, Fordham University; Elizabeth Bredrup, St. Christopher’s School; Lawrence E. Butler, George Mason University; Alexandra Carpino, Northern Arizona University; Jane Carroll, Dartmouth College; Hipolito Rafael Chacon, The University of Montana; Catherine M. Chastain, North Georgia College & State University; Violaine Chauvet, Johns Hopkins University; Daniel Connolly, Augustana College; Michael A. Coronel, University of Northern Colorado; Nicole Cox, Rochester Institute of Technology; Jodi Cranston, Boston University; Giovanna De Appolonia, Boston University; Marion de Koning, Grossmont College; John J. Dobbins, University of Virginia; Erika Doss, University of Colorado–Boulder;

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**Fred S. Kleiner**

## About the Author



FRED S. KLEINER (Ph.D., Columbia University) is the co-author of the 10th, 11th, and 12th 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. 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 Art History Department. Long recognized 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 is a two-time winner of the Distinguished Teaching Prize in the College of Arts and Sciences Honors Program. He was Editor-in-Chief of the *American Journal of Archaeology* from 1985 to 1998.

Also by Fred Kleiner: *A History of Roman Art* (Wadsworth 2007; ISBN 0534638465), winner of the 2007 Texty Prize as the best new college textbook in the humanities and social sciences. In this authoritative and lavishly illustrated volume, Professor Kleiner traces the development of Roman art and architecture from Romulus' foundation of Rome in the eighth century BCE to the death of Constantine in the fourth century CE, with special chapters devoted to Pompeii and Herculaneum, Ostia, funerary and provincial art and architecture, and the earliest Christian art.



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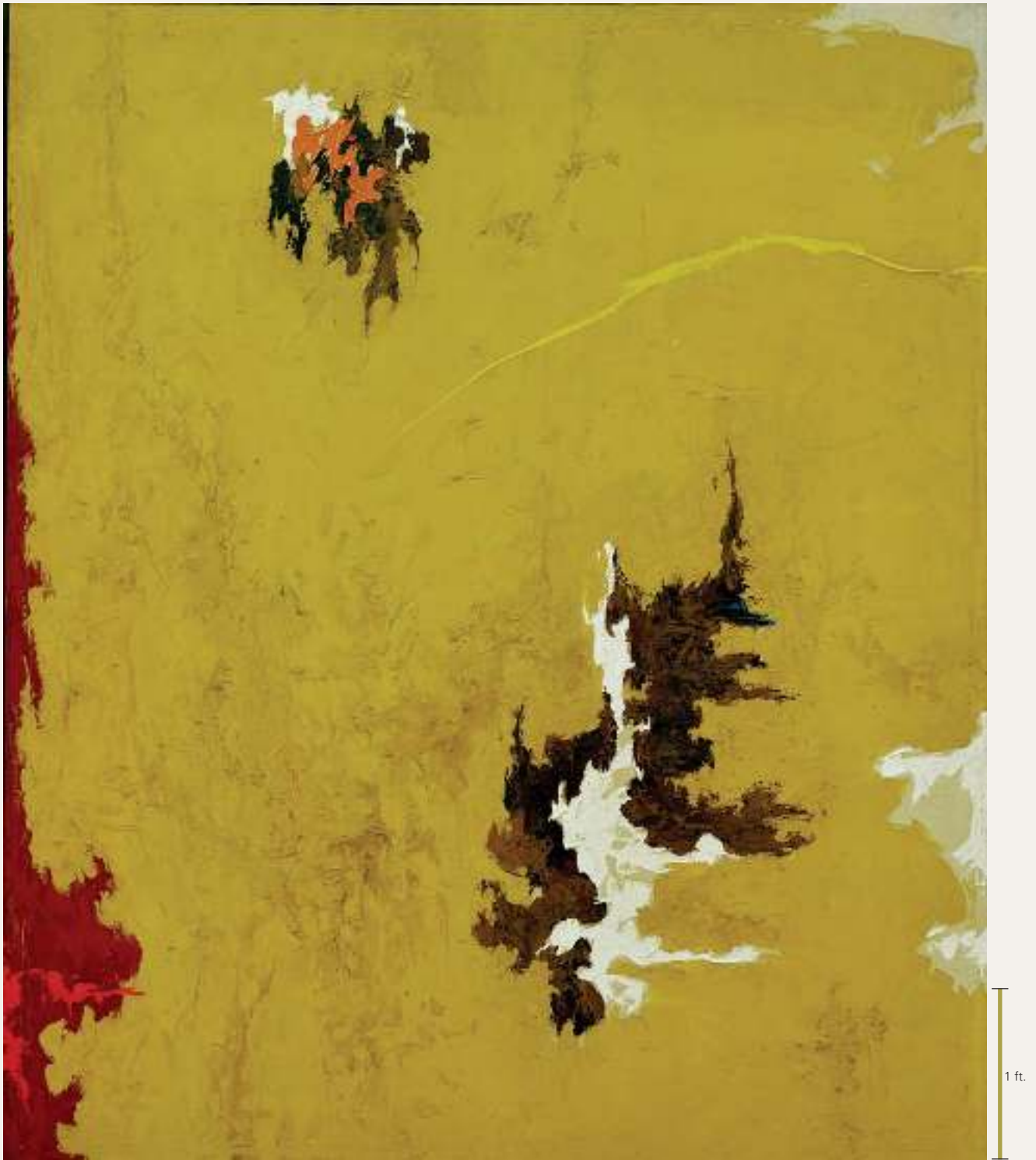
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**I-1** CLYFFORD STILL, *1948-C, PH-15*, 1948. Oil on canvas,  $6' 8\frac{7}{8}'' \times 5' 10\frac{3}{4}''$ . Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. (purchased with funds of Joseph H. Hirshhorn, 1992).

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.

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# INTRODUCTION: 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. 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 today knows just 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—without any knowledge of the circumstances that led 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. 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 the American painter CLYFFORD STILL (1904–1980) did when he created large canvases of pure color (FIG. 1-1) 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 most of those works. 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.

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 erection 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 very important to the study 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 a way other historical documents cannot. 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.

## 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 such 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.

From the earliest Greco-Roman art critics on, 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 vast number 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 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 recently 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 construct 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*,



**I-2** Choir of Beauvais Cathedral, 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.

the dating of art objects and buildings. If researchers cannot determine a monument’s age, they cannot place the work in its historical context. Art historians have developed many ways to establish, or at least approximate, the date of an artwork.

*Physical evidence* often reliably indicates an object’s age. The material used for a statue or painting—bronze, plastic, or oil-based pigment, to name only a few—may not have been invented before a certain time, indicating the earliest possible date someone could have fashioned the work. Or artists may have ceased using certain materials—such as specific kinds of inks and papers for drawings—at a known time, providing the latest possible dates 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. Studying tree rings, for instance, usually can help scholars 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.

*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



**I-3** Interior of Santa Croce, Florence, Italy, begun 1294.

In contrast to Beauvais Cathedral (FIG. I-2), this contemporaneous Florentine church conforms to the quite different regional style of Italy. The building has a low timber roof and small windows.

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 as 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” or “Late Byzantine.” But many periods do not manifest any stylistic unity at all. How would someone define the artistic style of the opening 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



**I-4** 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.

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-2) and the Florentine church of Santa Croce (FIG. I-3) 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 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 was *Jack-in-the-Pulpit No. 4* (FIG. I-4), a sharply focused close-up view of petals and leaves. O’Keeffe captured the growing plant’s slow, controlled motion while converting



**I-5** BEN SHAHN, *The Passion of Sacco and Vanzetti*, 1931–1932. Tempera on canvas, 7'  $\frac{1}{2}$ "  $\times$  4'. Whitney Museum of American Art, New York (gift of Edith and Milton Lowenthal in memory of Juliana Force).

A contemporary of O'Keeffe's, Shahn developed a style of painting that differed markedly from hers. His paintings are often social commentaries on current events and incorporate readily identifiable people.

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-5), 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 holdup 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) that 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



**I-6** GISELBERTUS, *The weighing of souls*, detail of Last Judgment (FIG. 12-12), 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.

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 xxiii.)

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

**WHAT IS ITS SUBJECT?** Another major concern of art historians is, of course, subject matter, 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-1), have no subject, not even a setting. The "subject" is the artwork itself. But when artists represent people, places, or actions, viewers must identify these aspects 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



**I-7** The four evangelists, folio 14 verso of the *Aachen Gospels*, ca. 810. Ink and tempera on vellum, 1'  $\times$  9 $\frac{1}{2}$ ". Cathedral Treasury, Aachen.

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

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-6).

Artists may depict figures with unique *attributes* identifying them. In Christian art, for example, each of the authors of the New Testament Gospels, the four evangelists (FIG. I-7), 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 with a torch because of the fame of the colossal statue set up in New York City's harbor in the 19th century. *The Four Horsemen of the Apocalypse* (FIG. I-8) 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. The German artist ALBRECHT DÜRER (1471–1528) personified Death as an emaciated old man with a pitchfork. Dürer's Famine swings the scales that will weigh human souls (compare FIG. I-6), 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-5), for example, the two



**I-8** ALBRECHT DÜRER, *The Four Horsemen of the Apocalypse*, ca. 1498. Woodcut, 1' 3 $\frac{1}{4}$ "  $\times$  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 carrying an identifying attribute.

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 large 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 vase painter 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



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