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Descriptive guide for the enrichment of literature through architecture, painting, sculpture, and music

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A DESCRIPTIVE GUIDE FOR THE ENRICHMENT OF LITERATURE
THROUGH ARCHITECTURE, PAINTING, SCULPTURE, AND MUSIC

A Professional Paper

Presented to

the faculty of Montana State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by

Lilly Gwendolyn Kestle

1948

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TABLE OF CONTENTS

CHAPTER	PAGE
I. BACKGROUND, PURPOSE, CRITERIA, PROVISION FOR INDIVIDUAL DIFFERENCES, AND ARRANGEMENT OF PAPER	1
Background	1
Purpose	1
Criteria	3
Individual Differences	3
Arrangement	5
II. ANCIENT CULTURES	8
Egyptian	8
Literature	8
Architecture	8
Painting	9
Sculpture	10
Music	10
Babylonian	12
Literature	12
Architecture	12

CHAPTER	PAGE
Painting	13
Sculpture	13
Hebrew Culture	14
Literature	14
Music	14
Greek Culture.	16
Literature	16
Architecture	16
Painting	17
Sculpture	17
Music	18
Roman Culture	19
Literature	19
Architecture	19
Painting	21
Sculpture	21
Music	21
III. CONTRIBUTIONS OF SPECIFIC COUNTRIES TO THE WORLD'S CULTURE	
Spain	22
Literature	22
Architecture	22
Painting	23
Sculpture	23
Music	23

CHAPTER	PAGE
France	25
Literature	25
Architecture	25
Painting	26
Music	26
Germany	28
Literature	28
Architecture	29
Painting	29
Music	29
China	31
Literature	31
Architecture	31
Painting	32
Music	32
IV. AMERICA'S CONTRIBUTION TO THE WORLD'S CULTURE	
Literature	33
Architecture	38
Painting	41
Sculpture	42
Music	43
The Motion Picture	44
V. BRITISH LITERATURE AND GREAT RELATED ARTISTIC MOVEMENTS	
Literature	46

CHAPTER	PAGE
Anglo Saxons	51
Music	51
Norman French	51
Architecture	51
The Middle Ages	51
Architecture	51
Painting	53
Sculpture	54
Music	54
The Renaissance	57
Architecture	57
Painting	57
Sculpture	61
Music	61
Romanticism	63
Architecture	63
Painting	63
Sculpture	64
Music	64
VI. CONCLUSION	65
BIBLIOGRAPHY	67

CHAPTER I

BACKGROUND, PURPOSE, CRITERIA, PROVISION FOR INDIVIDUAL DIFFERENCES AND ARRANGEMENT OF PAPER

I. BACKGROUND

This paper has grown directly out of my own experience as a teacher of literature. The students seemed to become disinterested in literature taught day after day with no reference to anything else. There was a colorlessness about the subject, a lack of appreciation for the feelings expressed in the literature. There was seemingly nothing in their daily lives upon which I was able to touch which would give them a background of what constituted beauty. The whole feeling was one of drabness. My problem was to create new experiences for them through visual and auditory means, using experience to provide materials, ^{from} those arts close to literature consisting of architecture, painting, sculpture, and music. Instead of depending upon the general inadequacy of the children's particular situations as a basis for teaching literature, there was an attempt to collect pictures, records, illustrations of all types, and any other materials which could be shown or heard. An analysis of these materials by the class itself and an application to the particular literature being studied made the latter a new experience.

II. PURPOSE OF THE PAPER

The paper is intended to be a guide in teaching a four-year

fused program in the aesthetic fields of literature, architecture, painting, sculpture, and music. It is a guide consisting of a series of notes, describing significant characteristics of the aesthetic aspects of selected cultures. The selection was based on my own teaching experience and materials.

As the paper is presented, in order to make the presentation logical to the reader, each art has been given a separate sub-division, but the actual facts to be taught will be presented when the occasion arises in the classroom. For example, when we speak of Calpurnia and Julius Caesar's home life, the student might wish to know how the homes of the rich were decorated. Then will arise the opportunity to present Roman painting. It has been my experience that the occasion does arise when these materials may be used. In the next subdivision there is a brief discussion of the criteria employed to determine what materials were to be used.

The description used in each field stresses briefly those details which seemed important to the students at the time the subject was being taught. In actual presentation to a class there will arise a necessity of supplementing these guide materials with pictures, phonograph records, illustrations of all types, architectural plans, and other materials. From these the students might be able to glean aesthetic ideas through the actual experience of interpreting for themselves the materials presented. What is ultimately accomplished will depend upon the ability of the students in the class to derive meaning from the materials.

III. CRITERIA FOR SELECTION OF MATERIALS

There are two types of materials which must be recognized in considering the actual use of a guide of this type. First, there are the materials which will be presented in the paper proper as guide materials; second, there are the supplementary source materials such as pictures and records. When the following criteria are considered we are dealing chiefly with the content of the paper.

1. The availability of materials had to be considered.

There would be no point in using the guide unless materials were available. All the materials in the paper, as well as the supplementary audio and visual sources not in the paper, are procurable in my particular situation.

2. After materials were gathered, they had to be selected for the particular level in question. Too complex or incomprehensible materials had to be deleted. This selection took place after materials were used and tested in the classes. Those materials that seemed to arouse interest were included; those that seemed too difficult or of little interest were left out.

IV. PROVISIONS FOR INDIVIDUAL DIFFERENCES

The classes taught being heterogeneous groups, some provision

had to be made for the individual differences. In reading the paper the reader will note that it includes much more literature and many more references to related arts than can be covered in the time allotted in the average situation of teaching. However, there must be enough material available to those students who will read and search more than the average.

It must be recognized that some literature of some authors will have to be stressed and some merely mentioned, but for the convenience of presentation in the paper a simple listing was used. The works of writers like Poe, Whitman, Hawthorne will have to have more analysis and thus more time than writers like Nathaniel Willis.

The study tried to make the literature suitable to each level, even in the first two years when some of the writings and writers of highest merit were under consideration. It is natural in any teaching situation that some names, places, and other difficult words would have to be pronounced by the teacher, but perhaps with proper repetition these will become a part of the student's vocabulary. Through such as presented here in the paper the student might be brought into contact with what has been considered good literature by students of literature. After using their judgments as criteria for selection of excerpts, I had to make a further selection based on the experience I had had in teaching. The literature not only had to be of the best; it also

had to be understandable to the groups in question. It was hoped that the child of highest literary reading abilities would find some food for thought in the selections, and that some of the writings might even please the slower reader.

The paper covered a great deal of the literature of the world including the Occidental and Oriental phases. As the child matured it was arranged to increase in quantity as well as difficulty each year. It began with early literary output and eventually touched contemporary literature and art.

V. ARRANGEMENT

The paper began in as simple a way as possible. The freshman is less able to comprehend certain aspects of balance, proportion or color than the senior. There was an attempt to make the paper progress from simple statements about the arts in the first two years to some basic principles of what constitutes good art in the last two years. There was an attempt to use vocabulary in each year's work that the child perhaps would comprehend at any particular level, as well as ideas which he might be able to understand. Again the selection was based on my actual classroom teaching.

Each of chapters two through five represented eighteen weeks of the teaching year of thirty-six weeks. A total of seventy-two weeks was covered in the paper. Time limits in a paper of this type were thought unnecessary, for no program which deals with this subject matter will lend itself to strict adherence to time schedules. There was no attempt

to follow too closely periods in the arts except in instances when the arts were typical of specific periods--when the periods were known by the arts that they produced. The Renaissance, for example, was influenced by the arts to such an extent that it was thought of as the rebirth of the arts, as well as the rebirth of civilization as a whole.

The first year covered some cultures in art from the beginnings of civilization. There were some artistic expressions in those ages before the dawn of civilization, but this study was primarily interested in the art of civilized man. In certain periods the proportions of contributions in literature, architecture, painting, sculpture, and music were not equal. Some cultures contributed more in the visual arts; some in the realm of literature and music. Whatever was the case, all through the paper emphasis was given to those aspects which are believed to be most suitable to the students in question. The Egyptians contributed more in painting and architecture than the Hebrews; but the latter gave the World much Biblical literature and little painting, sculpture, and architecture. This idea was consistent throughout the paper.

Chapter two began in the ancient lands of Egypt, Babylon, Palestine, Rome, Greece. These countries laid the foundations for many of the artistic principles that came later and for many of the present ideas about art. To a great many of these basic artistic ideas succeeding generations have added their unique modifications.

Chapter three took into consideration the artistic cultures of specific countries. Some of the outstanding pieces of writing of each

country were presented. There was no tracing of any of the literary or artistic period to show any evolution of any of the arts of a country. There were included the writings of several outstanding European countries; Chinese writings represented the Orient.

Chapter four was the first attempt to deal exclusively with one specific country, and American culture was given its place here. The literature included writings from Christopher Columbus to those of modern contemporary writers. But the presentation of the related arts followed the following pattern.

At first the beginnings of the arts in America were explored which were directly influenced by the European. The pioneer brought to America the art of his old country, whether it was English, French, Spanish, or Dutch.

Secondly those arts which were exclusively the product of the American mind and American life were presented. It included those arts which have grown out of our own civilization as an American civilization. Because this is a young nation, much of the discussion dealt with modern artistic ideas.

The fifth chapter was concerned with British Literature. Here was followed more closely than in the other three chapters a period development of the arts. However, there was not a strict adherence to period presentation. There was some examination of the Anglo-Saxon, Anglo-Norman periods, but the main discussion centered about the rich artistic output of the Middle Ages and the Renaissance.

This chapter expanded out into those parts of Europe which contributed the most to the artistic movements and influenced the British nation.

The outline of British literature followed quite closely these movements. The literature and country itself were greatly influenced by such movements as the Renaissance.

The literature was British from the beginnings to the period close to the present. The Anglo-Saxon and Anglo-Norman periods kept in England proper. But when the Middle Ages were considered, when the Renaissance was considered, the necessity arose of stepping outside of the England of Chaucer and bringing into focus the whole continent which was held in the grip of these movements.

This paper has presented a unique problem as far as references to sources are concerned. In order to avoid repetition, ideas in one source were combined with ideas from other sources, and it seemed advisable not to footnote.

The facts, however, were from the sources listed in the bibliography and have not been forced into a pattern, merely to make a particular section sound logical. An attempt was made not to destroy the basic facts in the sources even though a vocabulary simplification took place.

This study was not made to prove any points, to defend any thesis, toward any argument. It was merely a four-year guide for my use in the high school. In some respects it was idealistic; in some very practical. The guide might be used by a teacher of English who, if she were a true student of literature as one of the arts, might like to teach the related arts of architecture, painting, sculpture, and music. This paper was not intended to be used for helping develop art critics; it was intended to be used to introduce the child through school experiences to the artistic fields and make him acquainted with each field, as a part of an artistic whole. It was hoped that it would create for him a life of imagination and beauty.

CHAPTER II
ANCIENT CULTURES

UNIT I. EGYPTIAN CULTURE.

Literature.

Hymn to Usertesen III.

Architecture.

Egyptian buildings were important, for the Egyptians were the world's first great builders. The first buildings were made of dry large chunks of mud-bricks which were dried in the sun. The leaders built better houses for themselves later on. The pharaohs built their homes of stone...sometimes four stories high. The nobles under the pharaohs lived in comfortable houses. Even this early their furniture was constructed of fine woods and beautifully carved. However, the Egyptian home is not the most famous architectural contribution of their country. The temples and tombs are the most famous. The priests lived here and worshiped their gods here too.

The Temples of Karnak, Luxor, and Philae are the most famous. They are about three times larger than any three churches today.

The tombs of the ancient Egyptian pharaohs were even more wonderful than these temples. They are called pyramids. The Egyptians were a religious people and they built these burial places for their leaders. One of the main beliefs in their religion was life after death. They believed that the soul could live after death only if the bodies were well cared for. The Egyptians built the pyramids as resting places for their

pharaohs, priests, nobles, queens, and even sacred animals.

As soon as the person or animal died the body was treated with oils and spices and wrapped in the best of cloth made of linen. The body so treated is a mummy. Because the air of Egypt is dry and the mummies were so deeply buried many of them are in excellent condition today.

The mummies were put into coffins. These coffins were made of beautiful wood and splendidly decorated. Sometimes these coffins were put into the tombs built in the rocky hillsides. Sometimes the tombs were built of brick. Some of the pyramids were among the Seven Wonders of the Ancient World. Near Memphis is the Great Pyramid. The Pyramid covers more than thirteen acres of ground and rises into the air to great heights. Inside are many rooms which were filled with furniture, food, clothing, weapons, pottery, glass, jewels, and at times the chariot of the pharaohs. In another room the pharaoh's mummy was buried. There are pictures on the walls of these rooms that tell of the life of the ruler and his people.

Painting.

As far as portraits are concerned, Egypt has contributed little. But most of the painting in Egypt is shown on the tomb walls. The Egyptians tried to show the colors in actual life, and the only reason they failed to do this was due to their lack of proper color materials. They used black, reds, and yellows, black and white combinations and the figures were heavily outlined. This made them look as if they were flat on the surface of the wall.

Sculpture.

The Egyptians learned to do very well carvings from stone. These carvings were statues, used in houses, temples, and tombs. The largest piece of carving was what is called the Sphinx. This still stands in the desert. It has the body of a lion and the head of a man. This body is one hundred fifty feet long, the face fourteen feet across, and the top of the head is seventy feet above the ground. Men are not exactly sure why it was built, but some think that it was built to honor the sun god. It is so large that some time ago a large temple was found between the paws. The Egyptian desire to build beautiful resting places for the dead and to honor the gods led them to learn much about building and carving.

Music.

If we are to judge by the number of songs that have been found, we discover that the hymns of praises to the gods, psalms of praise and thanksgiving take the most important place. These hymns of praise have come to us through the Biblical Hebrew psalms. They are close in content to the hymns sung in the churches today.

Knowledge of the Egyptian music was obtained from hieroglyphics, bas-reliefs, paints, and instrumental remains; and one saw from these that the stringed and wind instruments were used more widely than other types of instrument. The harp was the national instrument, and it ranged in size from the type that could be carried around to the large temple harps, which were highly decorated and were only played by men. Besides the harp, they found in these picture-writings the lute and lyre, also stringed instruments.

Other Arts.

The Egyptians were among the first people to discover that the mixing of metals was possible. They mixed copper and tin to make bronze. Because of this discovery, tools, weapons, and many other articles caused life to be much easier.

Egypt had gold mines and in due time the people learned how to use this metal for its decorative purpose. They made rings, bracelets, necklaces, and earrings, and the ladies wore them. Besides using this metal for jewelry they discovered that it could be used for the making of other things of beauty. Among other things they made vases and statues. Even this long ago these people recognized that gold must be beaten into very thin sheets to cover wood, silver, bronze and stone forms. It was surprising to find that never since have people been more able than the Egyptians to use gold sheets to the best advantage.

The Egyptians knew how to make glass more than 3,800 years ago. Pictures on the tomb walls show men making such things as bottles, beads, vases, not only in clear glass but in colored glass. So beautiful were these articles that it was impossible at times to tell the difference between them and articles of precious stones.

UNIT II. BABYLONIAN CULTURE

Literature.

The Story of the Deluge - The Epic of Gilgamesh

Architecture.

The palaces and temples. The Babylonians used bricks for the building of the temples of the gods and their royal palaces. These were built many stories high. In building their temples higher than their homes, they laid the foundation for one of the most important theories in architecture—gods were paid more honor if the temple were lifted high above the ordinary buildings.

Homes. Babylon is truly the "Land of Bricks". It is interesting to note that many of the homes are built of bricks. To people who are used to seeing homes built of wood or stone, it is surprising. In a country where the rivers overflowed constantly and where there was no stone near the surface, and little wood except for the palm trees, it is natural that they would use the materials at hand. After discovering the soil, they made bricks, baked them in the sun, and eventually in the fire. It wasn't long before there evolved a smooth and shiny surface brick.

The homes were built on a long narrow box shape. Unlike the temples, they were but one story in height, and no windows. Bricks did not lend themselves to any other shape or height than this, but the walls were thick. Usually there was a round brick column on each side of the opening or door. At first these columns were made of the trunks of palm trees, but later the Babylonians discovered that brick looked better

because the main part of the building was of brick, and brick was more durable.

The most important contribution made by the Babylonians was the use of the arch. They discovered the strength of the arch in making rounded doorways and windows.

Sculpture.

Early Babylonian sculpture was shown in the relief of Urnina. They discovered the figure of the king on the left, a little larger than the other figures, to show the dignity of his position. The scene portrayed the ceremony connected with the building of a temple. Perhaps it could be likened to the laying of a cornerstone in our day and age.

Another famous relief of ancient Babylon was the relief of Naram-Sin. Here was a picture of the war life of Babylon. The king was leading an army through mountain country. One received the idea that a forest is to be represented for there was one tree there. A prisoner of war implored mercy. Naram-Sin was just about to lower his spear, indicating that he planned to grant the plea.

The statue of Gudea was an example of sculpture in the round.

Painting.

The most important contribution to painting was the paintings on the walls of the tombs. These depicted some outstanding events in the life of the king or important person buried there.

UNIT III. HEBREW CULTURE

Literature.

Abraham and Issac.

The Story of Joseph.

The Story of Moses.

Psalm 91.

Psalm 103.

A Spring Serenade from The Song of Solomon.

Amos: The Lord Denounces Injustice.

Music.

The Hebrews more than likely derived their music from the ancient civilisations of Egypt, Babylon, and Assyria. However, music was exalted by the Hebrews, for through its medium they were able to speak directly to God. The ancient prophets of the Bible and others used cithers, harps, and timbrels as accompaniment to their utterings, believing that perhaps they could become inspired through it.

The choirs in the temples were accompanied by instruments of harsh and shrill character. The Hebrew choirs were composed only of men at the beginning, but later women were admitted, giving rise to more harmonic possibilities. At times these choirs took on a dramatic quality when dancing accompanied the music. The great Solomon made great use of music in his services. In fact the Levites provided four thousand musicians. Our use of responses in our church services today comes from the rendition of Hebrew poetry in paralld couplets. This consisted of:

- a. The earth is the Lord's, and the fulness thereof;
- b. The world, and they that dwell therein.
- a. For he hath founded it upon the seas.
- b. And established it upon the floods.

The choir was divided into two parts perhaps, or a leader and the choir. One section of the choir would answer the other, or the choir would answer the leader.

The instruments consisted of the Kinnor (harp), upon which David played before Saul; the Nebel, a square table instrument, whose strings were plucked.

UNIT IV. GREEK CULTURE

Literature.

Homer - The Odyssey

The Iliad

Aesop - The Country Mouse and the Town Mouse

Sappho - Poems

Architecture.

Greek architecture in its most beautiful form was a true example of lasting beauty in art. Athens, the city of Pericles, became the most beautiful city the world has ever seen. Many of the buildings of Athens were built upon the Acropolis, a high rocky hill located in the handy place at the center of Athens. Many beautiful temples and altars were built here. One can see that the Greeks were a religious people primarily, for most of these buildings were built in honor of their gods. The Acropolis was nearer the sky than most of the city of Athens, and thus was a splendid place to build altars to the divine.

The first building considered was the Parthenon. The Greeks were great lovers of wisdom, so how appropriate to build a temple to Athena, the goddess of wisdom. The Parthenon was simple in style, but even today many architects use it as a model. This building was constructed of white marble and there was a wide porch on all four sides. There was the problem of holding the roof up, and this was solved by the use of columns of the same material. To take away from the plainness of the building there was a carved border of marble above the column.

Another building on the Acropolis was a theatre. A theatre is built

primarily for pleasure and this one was built in honor of the god of wine. This was no small moving picture house, for it could house all the freemen of the city at one time. The people enjoyed plays, dancing, and music there. Free seats were given to the poor people, so everyone in Athens could go to the theatre at any time he liked.

Sculpture.

The Acropolis also held on its back some of the most beautiful statues in the world. Not only was the Parthenon built to Athena, but one can find a statue of her inside also. The famous sculptor Phidias carved many of these statues of Athena. One of them is seven or eight times as large as an ordinary man. This statue was located in the Parthenon. The hands and feet were carved of ivory, and the beautiful dress was made of gold.

At the entrance to the Acropolis was another statue of this goddess. If one can imagine it, this was fifteen times as large as a man. Sailors coming into the Greek harbors could see it.

Phidias also carved a statue of Zeus, the all-powerful god, and one of Aphrodite, the goddess of beauty. The statue of Zeus was once called one of the Seven Wonders of the Ancient World.

Another statue that was famous the world over is the lovely Winged Victory. This statue had no head and arms, but still was considered beautiful.

The rest of Athens was not void of beautiful buildings. The agora, market place, was a square with other handsome buildings on all sides.

Painting.

The Greeks originally painted on vases but later began to draw with fair correctness. Before it was learned that Phidias was the greatest sculptor. Living at the same time as Phidias was Polygnotus. There must be a reliance upon vases to find out what kind of a painter he was, for there are no longer any of the pictures which the Greeks painted.

Music.

The Greeks thought that music was very important. However, music did not grow in Greece as did the other arts. The Greeks liked to look at things rather than listen to things. Music was closely related to poetry and existed side by side with it.

The festival dances, the epic narrative of Homer all were performed to music. The Olympic games opened with blasts on a war trumpet. Such instruments were also used for signaling. Women learned to play the lyre or flute for a pasttime.

UNIT V. ROMAN CULTURE

Literature.

Shakespeare - Julius Caesar. This selection is not a Roman piece of work but a play based on the life and times of a Roman.

Architecture.

The Romans based their architecture on the ideas of the people from Greece, Egypt, and Babylon. The center of Roman culture was the city itself. The provinces also had fine architectural pieces of work, but Rome itself was sufficient for analysis along these lines.

Among other buildings was the famous Forum. The Forum was the center of the city, not only in location but also in its activities. The Forum was the market place, and built around it were many fine buildings. Many of these buildings which surrounded the Forum were the famous Roman baths. The Romans used these baths as the center of their social life. They were comparable, perhaps, to modern clubhouses. The baths were not only used for bathing, for the Romans often met here to talk with their friends, or simply to rest after a busy day. Many of the richer men of Rome spent the whole day at these houses. It was astounding to note that there were not one or a dozen of these buildings but there were hundreds. Even in the cities not as large as Rome these bath houses existed.

What were these bath houses like? Upon entering one found that there are shower baths and swimming pools. There were rooms for hot baths, cold baths, steam baths. They contained gymnasiums where all types of calisthenics were practiced; and there were rooms where indoor sports could be played.

Not only were these bath houses provided with everything possible in the way of physical exercise and bath rooms, but space was provided for libraries and conference rooms.

There had to be some provision made for piping water into these baths. Here came into existence the construction of the aqueducts (water carriers). Even in this dim past there were as many as fourteen aqueducts bringing water from the distant hills and mountains. Some of the aqueducts are in such good condition that they are still being used.

The amphitheatres hit their highest peak in Rome. The modern football stadiums are the modern adaptation of the amphitheatre. Games were played there; contests were given, and some were brutal. If one wished to take one amphitheatre as an example he might take a look at the most famous, the Colosseum. The building was a large round shaped affair, which perhaps seated as many as 50,000 people.

The Roman temples included among their number the Pantheon. The Romans built this temple in honor of all the gods. Here was found the famous dome, or round top. The Romans were the first people to use this architectural type.

In many buildings, the Romans made use of the round arch. Arches alone commemorated some of the famous men and victories of Roman history. The Arch of Titus, the Arch of Trajan, and the Arch of Constantine were among the most famous. Each of the three was named for a Roman emperor.

Perhaps the most outstanding contribution that the Romans made to architectural civilization was their roads and bridges. These were often cement over blocks of stone. The Romans did not restrict their road building to Rome itself but carried out their fine engineering in the places

they conquered.

The bridges, as did some of the buildings, had the rounded arch. In order to make the arch, the stones had to be laid so that a curved opening was formed.

Painting.

Roman painting may best be studied in the homes of the rich people on the Palatine. Most of the time the houses of the rich had wall paintings. Floors were made by laying small sections of colored marble to form pictures.

Sculpture.

It might be well to say that the Romans copied the old Greek sculpture. However, if one wanted to show Roman sculpture with the Greek influence he might turn to the decoration on the Arch of Titus mentioned above.

Music.

Again the Romans copied from the Greeks. The Romans did develop a water organ of their own. The pipes, trumpets, harp and lyre were used to accompany theatrical performances.

CHAPTER III
THE ARTISTIC CONTRIBUTIONS OF SPECIFIC COUNTRIES
TO THE WORLD'S CULTURE

UNIT I. SPAIN

literature.

Ancient Spanish Ballads

The Lamentation of Don Roderick (Defeat by the Moors).

Flight From Granada.

The Ballad of Count Arnaldos.

The Folk Tale

The Oil Merchant's Donkey.

Juan Ruiz—On the Power of Money.

The Picturesque Novel

Miguel de Cervantes—Don Quixote and the Lions.

Spanish Verse

Lope de Vega—A Song of the Virgin Mother.

Tomorrow.

Pedro Calderon de la Barca—Life is a Dream.

Ruben Dario—Sonatina.

Spanish Short Story

Pedro Antonio de Alarconi—The Gypsy's Prophecy.

Vincente Blasco Ibanez—In the Sea.

Pio Baroja—The Abyss.

rchitecture.

Two of the most famous examples of Spanish architecture are the

he Seville Cathedral is a good example of the Spanish love of ornament, as shown in the elaborate altar pieces of this building.

Painting.

Among the most famous painters in Spain was El Greco, who produced the famous Assumption of the Virgin. The space covered by the painting was divided into two parts. The disciples were on the bottom grouped about the empty tomb. The Virgin stood on a crescent moon with angels about her.

The next person of any importance in Spanish painting was Velasquez, who painted many of the portraits of the royal family. In his Maids of Honor, Infanta Margarita was the center with two maids of honor accompanying her.

Goya painted the Family of Charles IV. The Portrait of His Wife showed his wife sitting stiffly, with her gloved hands in her lap.

Culpture.

Stone and bronze were used, but wood was always a popular material, usually painted in natural colors and gilded. The Spaniards painted their statues besides carving them. One worker in wood was Pedro de Mena. His famous Saint Francis had a monk in long robe with hood. The face of the man was the only part of the body exposed, but was beautifully framed in the hood.

Music.

Jongleurs and Jongleuses were famous poet singers of Spain. The home of these singers was in Aragon in northern Spain. These people were banned by the church, and wandered to the courts of the Germanic nobles,

singing and acting the Greek and Roman heroic stories.

Spanish folk-songs and dances had an Oriental touch and Moorish feeling. Bizet composed an opera, Carmen, and then Spanish composers realized the possibilities of their Spanish dances.

Felipe Pedrel interested younger Spaniards in the national folk-music. Manuel de Falla composed the ballet The Three-Cornered Hat.

UNIT II. FRANCE

Literature.

The National Epic.

The Song of Roland.

The Troubadours and Trouveres

Bernard de Ventadour—When I Behold the Lark Uprising.

Thibaud de Blazon—I Am to Blame.

Ballad

The Ballad of those Condemned to be Hanged.

Fable

Jean de la Fontaine—The Crow and the Fox.

Other literature

Alexandre Dumas—The Count of Monte Cristo (Dantes in Prison).

Guy de Maupassant—A Piece of String.

Edmond Rostand—Cyrano de Bergerac.

Architecture.

The chateau and civic buildings were the secular ends of French architecture. Originally the chateau was built for protection with towers and battlements. In time there was no necessity for protection, but the tradition held on to them. The climate determined several characteristic features. Steep roofs shed the rain and snow; and a large number of windows provided the light needed in the north; and there were chimneys and fireplaces for heat. One of the most typical of chateaus was that of Chambord. It was constructed on the open plain, and served as many chateaus did for hunting lodges. The rooms

of these buildings were large. The walls were covered with tapestries for decoration and warmth.

The French gardens accompanied the chateau plan. The gardens of Versailles were typical.

Sculpture.

The Thinker was a brute-like man sitting thinking with great intensity. It was made by Auguste Rodin.

The Arc de Triomphe was built up around a central personality of Napoleon, who wore the clothing of a Roman emperor. He was being crowned by a figure who represented the spirit of France. The conqueror had a pose copied from a statue of one of the old lawgivers of Rome.

Painting.

One painter of great importance was Jean Francois Millet. He treated the more somber sides of the landscape and the peasant who was part of it. His most famous painting was The Gleaners. The intense heat beat down upon the Gleaners, and the observer at times felt it. He combined red, blue, and yellow to blend in the sunlight. One felt the hot, misty atmosphere.

Jean Baptiste Corot painted the famous Dance of the Nymphs. There were many figures under the trees, but one was unable to recognize definite figures. The sun's beams sifted through the dusty air, and one was in a dream.

Music.

The Troubadours and Trouveres were a courtly class of poets and musicians who travelled about, serenading the ladies with original

compositions. They sang mostly of love in which the lover was a feudal vassal who worshiped the lady from a distance, while she treated him with indifference.

UNIT III. GERMANY

Literature.

The Household Tale

Gambling Hensel.

The Epic

The Song of the Nibelungs (The Murder of Siegfried).

The Folk Song

The Hemlock Tree.

The Dead Bridegroom.

Authors

Walther von der Vogelweide (Minnesinger)—When from the
Sod the Flowerets Spring.

Martin Luther—Psalms.

Gotthold Lessing—Nathan the Wise.

Immanuel Kant—A Good Will.

Wolfgang von Goethe—Wanderer's Night Song.

O'er All the Hilltops.

The Fisher.

The Elf King.

Fredrich von Schiller—William Tell.

Heinrich Heine—Farewell to Hamburg.

A Pine Tree Stands so Lonely

The Loreley

To My Sister

Child, You Are Like a Flower

Lightly Swinging Bells are Ringing

Emil Ludwig--Napoleon (The Coronation).

Architecture.

German buildings always appeared to have irregular outlines, high, steeply pitched roofs with dormers, and much decoration in bright color, gilding, and carvings.

The Peller House in Nuremberg had a doorway in the center with a bay above it. The stories continued up into the gable and were decorated with scrolls, pinnacles, and statues.

Painting.

Durer lived at a time when the printing press was beginning to make books available, and paper was becoming better in quality and much cheaper. He made use of his ability for woodcuts to illustrate religious books. The design was drawn in ink on a block of wood, after which the artists cut away the wood. This then left the ink lines raised. Saint Jerome in His Study was from an engraving on copper.

Another great painter of Germany was Hans Holbein the Younger. His greatest work consisted of his portraits. One of the most famous portraits was that of Wife and Children. Here was seen a man who has painted living people. His Dance of Death had Death in the form of a skeleton which looks natural and alert. If one wished to go back a little, he would find some German artists who liked to paint on wooden panels. These altar pieces were used to decorate church altars. Among the greatest painters of these pieces was Hubert and John van Eyck.

Hubert was in the employ of the duke of Burgundy and was a painter in oils. John was also employed by the duke.

Music.

The Minnesingers were much like the French Troubadors. They wrote about Chivalry, Patriotism, Piety, Nature. The main forms of composition were the lay, song (Lied), and the Proverb.

The Meistersingers came from the Minnesingers. They were organized guilds which wrote songs. These guilds were incorporated. Admission was through apprenticeship. Eventually one went to the grade of singer and mastersinger. The candidates were judged in churches where contests were held. Their compositions were played in public and judged in public.

Church music in Germany was the passion music. In the Middle Ages the people represented the passion of Christ; the Germans carried on this custom in passion music, sung on Good Fridays.

There were some German composers one should be able to recognize when he heard of them.

Handel, Gluck, Bach, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Wagner, Brahms were to be studied briefly.

UNIT IV. CHINA

Literature.

Confucius—The Analects

Folk-tale—The Wonderful Pear Tree

Tao Yuan-Ming—Once More Fields and Gardens

Li Po—Ten Poems

Tu Fu—Moon Night

The Little Rain

Chan Fang-Sheng—Sailing Homeward

Chin Tao-Yu—A Poor Girl

Cheng Hao—Impromptu Lines on a Spring Day

Lin Ch'i—The Palace Examination

Yeh Shih—Trying to Visit a Garden

Su Shih—Shadows of Flowers

Yeh Li—Departed Spring

Tu Mu—An Autumn Eve

Ts'ai Ch'io—A Pavilion by the Water

Lu Mei-Po—The Snow and Plum Flower's Rivalry

Liu Chi—Outsides

Architecture.

The Great Wall of China was one of the greatest pieces of building done, built to keep the Tartars out.

The life of man in China was considered the same as the life of a tree. The pagoda developed a form like a spreading pine tree. It was a wooden building with many wide-spreading tiled roofs.

The Temple of Confucius had large stone columns with cloud-dragon designs. Each rose from a broad lotus base. Inside the temples and palaces, wooden posts supported the roofs. They were adorned with ornamental plaster and many bright paintings decorated them.

Painting.

The Chinese painting often had delicate aspects of nature as subject matter. Often was found the thin wings of the dragonfly, fish swimming in clear pools. Human portraits were real. Human beings often gave way to vegetables and fruit.

Music.

Except for religious functions the lower orders of people cultivated music. The most Chinese music consisted of the ancient hymns of the folk-songs of the sailors and mountaineers.

Three songs, *Ambushes Everywhere*, *Dragons Crossing a River*, and *Moonlight on the River* were pieces representative of non-ceremonial music.

CHAPTER IV

AMERICA'S CONTRIBUTION TO THE CULTURE OF THE WORLD

Literature.

- Christopher Columbus--The Discovered Islands.
- Richard Hakluyt--The New Found Land of Virginia.
- Samuel de Champlain--A Battle With the Iroquois (from Les Voyages).
- John Smith--Captivity (The Generall Historie of Virginia).
- William Bradford--The Mayflower Compact (Of Plymouth Planation).
- Richard Mather--The Bay Psalm Book (Preface).
- Anne Bradstreet--To My Dear Children.
- Michael Wigglesworth--To the Christian Reader (The Day of Doom).
- Cotton Mather--The Tryal of Bridget Bishop.
- Samuel Sewall--The Courtship of Madam Winthrop (Diary).
- Mary Rowlandson--Narrative of Captivity.
- Sarah K. Knight--The Private Journal on a Journey from Boston to New York.
- William Penn--The Indians (A General Description of Pennsylvania).
- John Woolman--Early Life (The Journal).
- John Dickinson--Letters from a Farmer in Pennsylvania.
- Thomas Paine--Liberty Tree
- Anne Hulton--The Consequences of the Tea Party.
- Thomas Jefferson--The Declaration of Independence (Autobiography).
- Francis Hopkinson--The Battle of the Kegs.
- Benjamin Rush--The Progress of Population in Pennsylvania (Essays).

Philip Freneau—On the Memorable Victory.

Charles Brockden Brown—The Yellow Fever (Arthur Mervyn).

William Cullen Bryant—Thanatopsis.

Inscription for the Entrance to a Wood.

To a Waterfowl.

The Yellow Violet.

Oh, Mother of a Mighty Race.

The Death of Lincoln.

Joseph Rodman Drake—The Culprit Fay.

Washington Irving—Arrival of the Dutch (Knickerbocker History of New York.

The Sketch Book.

The Alhambra..

James Fenimore Cooper—The Last of the Mohicans.

Indian Songs and Legends.

Henry Schoolcraft—Hiawatha.

Natalie Curtis—Hunting the Moose.

Song of the Antelope Ceremony.

Mountain Songs.

Nathaniel P. Willis—The White Chip Hat.

A Breakfast with Charles Lamb.

Edgar Allan Poe—Tamerlane.

A Dream Within a Dream.

Sonnet-To Science.

To Helen.

Lenore.

The Raven.

The Fall of the House of Usher.

The Tell-Tale Heart.

The Cask of Amontillado.

The Mask of the Red Death.

Ralph Waldo Emerson—Napoleon; or the Man of the World.

Concord Hymn.

The Problem.

The Rhodora.

Henry David Thoreau—Walden (Where I Lived and What I Lived For).

A Prayer.

Smoke.

Nathaniel Hawthorne—Sights from a Steeple.

Young Goodman Brown.

The Old Manse.

House of Seven Gables.

Herman Melville—The Chase, First Day; The Chase, Second Day
(Moby Dick).

William Prescott—History of the Conquest of Mexico.

History of the Conquest of Peru.

Francis Parkman—Scenes at Fort Laramie (The California and
Oregon Trail).

David Crockett—Indian Fighting Under Andrew Jackson.

Harriet Stowe—Uncle Tom's Cabin.

John G. Whittier—The Barefoot Boy.

Snow Bound.

H. W. Longfellow—A Psalm of Life.

The Skeleton in Armor.

Evangeline.

Chaucer.

Shakespeare.

Milton.

Oliver W. Holmes—Old Ironsides.

The Chambered Nautilus.

The Deacon's Masterpiece.

The Autocrat of the Breakfast Table.

James K. Lowell—The Present Crisis.

The Biglow Papers.

Walt Whitman—I Hear America Singing.

Pioneers! Oh, Pioneers!

Charles Hall—John Brown's Body.

John Sloan Gibbons—Three Hundred Thousand More.

Thomas Buchanan Read—Sheridan's Ride.

Sidney Lanier—The Power of Prayer.

The Symphony.

Artemus Ward—The London Punch Letters.

Josh Billings—Glass Diamonds.

John Lomax—The Cowboy's Dream.

The Old Chisholm Trail.

Jesse James.

Higginson—Room up There.

John H. Cops—The Rowan County Crew.

Erst Harte—Work on Red Mountain.

- Joaquin Miller—Kit Carson's Ride.
 Exodus for Oregon.
 Rebecca Davis—Life in the Iron Mills.
 Harriette Stowe—A Ghost in the Mill.
 Edward Eggleston—The Hoosier School Master.
 Mark Twain—The Celebrated Jumping Frog.
 Old Times of the Mississippi.
 George W. Cable—Belle's Demoiselles Plantation.
 Joel C. Harris—Uncle Remus.
 Frank Norris—The Octopus.
 Theodore Roosevelt—The Strenuous Life.
 Jack London—Harrison Goes Afloat (The Sea Wolf).
 A Curious Fragment.
 All Gold Canon.
 Jane Addams—Problems of Poverty.
 Upton Sinclair—Packington Misery (The Jungle).
 Lincoln Steffens—The Shame of the Cities.
 O. Henry—The Gift of the Magi.
 An Unfinished Story.
 Edgar Lee Masters—Mournin' For Religion.
 The Lake Boats.
 Amy Lowell—Summer Night Piece.
 Patterns.
 Carl Sandburg—Chicago.
 The House Divided Speech (Abraham Lincoln).

Vachel Lindsey—General William Booth Enters Heaven.

The Congo.

Robert Frost—Mending Wall.

The Black Cottage

Sherwood Anderson—I Want to Know Why.

Sinclair Lewis—Mr. Babbit Starts the Day (Babbitt).

James Boyd—Drums.

Thornton Wilder—The Bridge of San Luis Rey.

Architecture.

It is found that the earliest colonial stone structures on the American continent were the churches of Central and South America. They were embellished with lacy stonework built under the supervision of Jesuit or Franciscan Architects. The true builders were the Indians who were held as captive slaves.

When the English immigrated to Jamestown, Virginia and New England, they discovered that the Indians were living in long houses, mostly of branches from trees covered with bark. Some of the very early settlers made their homes in dugouts, huts of branches and turf. Even the church at Jamestown was not really beautiful, for it was merely a frame structure which looked like an old English barn, covered with wattling earth, and grass. The houses at Plymouth at first were made of hewn planks set vertically to the ground and covered with a thatched roof.

The wealthy New England Colonists had framed structures covered with clapboards, with overhanging stories and high roofs. The windows often had hinges, and the glass was brought from England. The inside walls of the houses were at times built of brick or of daubed wattle.

The most famous house of this type was the Capen house. This house was decorated with a fancy chimney. The famous House of Seven Gables in Salem was another of this type. Many of this type of house were built before 1684.

Another type of house to be studied was the Georgian style. This type was characterized by well-modeled moldings and beautifully carved cornices. This house had four rooms instead of two on the main floor. Sometimes these houses were almost palatial. The feudal-like estates of the Southern colonies were examples of this type of house.

After the American Revolution, Thomas Jefferson designed one of the first buildings used for the housing of government officials, the state capitol at Richmond, Virginia. Jefferson designed his own home at Monticello, which had a raised central dome. At the University of Virginia he designed a replica of the Roman Partheon.

However, many of these early buildings were copies from the styles known in the old countries. America's contributions to architecture were many, and a few were discussed here.

The Skyscraper was one type of building that Americans can call exclusively their own. The business-day populations in America's large cities tended to be in small areas. It was impossible to spread out to build buildings, so they had to go up. The Empire State Building, the Chrysler Building were examples of this type of architecture. The first thing that had to be considered in the construction of a skyscraper was its usefulness. To practical Americans, the primary appeal of the first skyscrapers was that of economy. It was designed to give a large rental capacity on a little ground area. It appeared that there would be no

limit on the number of stories it could reach. In crowded cities like New York and Chicago the skyscraper soon reduced the light in the streets below. Laws were then passed making setback construction a requirement. The simple unbroken repetition of windows gave an unpleasing monotonous effect, so they began to decorate the tops of the setbacks.

In 1930 the American businessmen were hit by a depression and found that too high skyscrapers did not pay. The architects then turned to smaller buildings.

One of the most famous architects alive is Frank Lloyd Wright. Wright claimed that the American house construction should look as if it fits the place it is located. He claimed that the American had a great desire to commune with nature, so he provided large open spaces for windows. Unlike those who advocate the skyscraper style, Wright believed in horizontal plans.

If one looked to our daily lives for examples of the American style of architecture, he could find it in the moving picture theatres. The architects had to take into consideration the seating capacity, acoustics, angles of vision, ventilation, lighting, and stage equipment. Besides all this the theatre had to advertise itself. An attractive theatre had a drawing quality. The owners could not afford to have their buildings appear modest. The theatre was built for people to see. It had to attract through the eye for its main purpose was to appeal to the eye. Many theatres were luxurious, spacious and costly. The architect had to take into consideration that the screen had to be seen from all angles and from all distances.

One type of building that has grown directly out of our industrial system was the factory building. At first there was little thought given to the beauty of these buildings. They were built to be the house of people and machinery during the working day. The workers began to demand better lighting and air, and it was soon discovered that people could produce better when they were housed in attractive factories. The modern buildings have good organization where the materials move forward without confusion. The architect had to consider good lighting, new methods of ventilation, temperature control, and humidity regulators.

The New York World of Tomorrow fair in 1940 had many beautiful buildings on display, stressing the new developments in city planning. General Oglethorpe and William Penn in the colonial days laid down plans for Oglethorpe Georgia and Philadelphia which saw far into the future. Washington, D. C. has a number of avenues radiating from the central dome of the Capitol. Many other cities have become interested in planning their cities for health, recreation, and convenience.

Painting.

Outside of the Indian artists the earliest White Man paintings one had any knowledge of are those whom Columbus brought with him on one of his voyages to the new world. American painting like its architecture was greatly influenced by the people from Europe who brought their styles of painting over with them. The wealthy colonists wanted their portraits painted like the people in the court in England. The two most famous painters of this type were John Singleton Copley of Boston and Benjamin West of Philadelphia.

John Trumbull was with Washington through the Revolutionary War. He painted the Battle of Bunker Hill, the Signing of the Declaration of Independence and the Surrender at Yorktown.

Gilbert Stuart spent most of his life in the colonies. He painted many portraits of George Washington. He used orange and pink with lavender shadows.

However, America's unique contribution to art in painting was in the field of the Commercial Artist. Advertising in America has hit a grand scale. It began with the town crier and made its way into the earliest newspapers. This type of artist put the eventual sale of goods above the actual beauty of the painting. There was a grand scale use of high-key color that appeals immediately to the eye. The advertising artist had to avoid painting things that one saw every day in his life. After all Americans have liked to escape from the boredom of life, and almost all ads have tried to take us away from it in pictures.

There are two painters the student should know here. The first was James McNeill Whistler. One will remember him for the portrait of his Mother.

John Singer Sargent was the other. One of his most famous is El Jaleo. There was a row of musicians and women who were seated against a white wall. In the foreground was a whirling dancer dancing the rumba or tango.

Sculpture.

American sculpture has been greatly influenced by Europe. John Quincy Adams Ward was noted for some statues of Washington. After the

Civil War a type of monument arose -- the Soldiers and Sailors Monument. This had a high base, and usually a statue of Liberty or Victory arises guarded by soldiers and sailors. Saint Gaudens has his Shaw Memorial in Boston and Farragut Memorial in New York City.

Some men have tried to unite man with nature. Gutzon Borglum has carved heads of Lincoln, Washington, Jefferson, and Theodore Roosevelt on Mount Rushmore in the Black Hills of South Dakota.

Music.

American music had its roots of rhythm in a combination of Indian, African, and European dance forms.

The Negro has had a great influence on American music. The Negro has given us "I've Been Working on the Levee," "Good News," and "Golden Slippers". The Negro's lullabies have become the crooning of American love tunes of the popular brand. His spirituals are somewhat like the Protestant hymn forms.

In the early colonial times, the people of Vermont and Maine sang many work songs which were brought over from England and France. Our sailors used to sail on clipper ships, and they sang the chanteys. The Irish contributed the music for the jig, the reel and other types of square dances.

Minstrel showmen sang many patriotic marching songs.

Stephen Collins Foster was the greatest writer of American folk songs, many based on primitive folk melodies.

Edward MacDowell created tender love songs and many songs about the sea or the forest.

Charles Wakefield Cadman used Indian music and adapted it. The name of Victor Herbert was famous for his many operettas. Jerome Kern and Sigmund Romberg were also famous for operettas. John Alden Carpenter has dedicated compositions to such things as skyscrapers, and also to Krazy Kat.

George Gershwin has composed the famous "Rhapsody in Blue" and the opera "Porgy and Bess", with an orchestration of folk tunes.

Ferde Grofe's Grand Canyon Suite was famous as an American contribution to the suite form.

The Motion Picture.

American art would not be complete without the introduction of the Motion Picture. It has had a great influence upon the speech, fashion and morals in America. The artist-directors has had to employ the painters, architects, composers, dancers and musicians, playwrights and photographers.

Before the days of the motion picture it was difficult to express motion in art. On the Parthenon is a frieze on which is cut a cavalcade which comes the nearest to suggesting movement.

At first the motion picture was truly motion or movement. Incident upon incident of wild action came into being. Later plots and stories of all kinds came into the fare.

The first sound pictures was "Don Juan" by Warner Brothers. The year following in 1927, "The Jazz Singer" with Al Jolson had spoken dialogue

Production has developed into a fine system. The producer selects the story for the basis of the film. He has to supervise writers in the preparation of the play, select and approve the actors and actresses.

Directors have to stage the story and direct everything to the

successful completion of the movie.

The studio has had several departments - the architectural department designed and constructed sets. The costume department supplied players with appropriate dress. The casting department helped the producer select players. The research department looked up material on sets, costumes, so that all would be authentic. The laboratory developed the negatives from the cameras. The electrical department controlled the electrical equipment. The camera department was in charge of a chief cinematographer who controlled everything relating to the camera. Assistants did actual operating. The sound department had charge of all matters of recording.

CHAPTER V
BRITISH LITERATURE AND CLOSELY RELATED ARTS

Literature.

Anglo-Saxon

Doer's Lament.

Widsith.

Beowulf.

Hrothgar and Grendel.

The Fight in the Hall.

The Fight Beneath the Sea.

The Death of Beowulf.

Norman-French

Sir Gawayne and the Greene Knight.

The Domesday Book.

The Middle Ages

John Wycliff-Bible translation.

Sir Thomas Malory--Mort d'Arthure.

Morality and Mystery Plays.

Geoffrey Chaucer--Canterbury Tales.

The Renaissance

Sir Thomas More--Utopia.

Wyatt--Awake My Lute.

Earl of Surrey--Aeneid.

Edmund Spenser--Faerie Queene.

Sir Philip Sidney--Arcadia.

Lyric Poetry

Lodge--Phyllis.

Edmund Spenser--Shepherd's Calendar.

Courtly Poets

Christopher Marlow--Poems.

Sir Walter Raleigh--Poems.

Earl of Essex--Poems.

Sir Edward Dyer--Poems

Earl of Oxford.

Shakespeare--Love's Labor's Lost.

 Hamlet.

 Sonnets.

John Dryden--Absalom and Achitophel.

Sam Pepys--Diary.

The Eighteenth Century

Jonathan Swift--A Tale of a Tub.

 Gulliver's Travels.

Sir Richard Steele--The Tatler.

Joseph Addison--The Spectator.

Alexander Pope--The Dunciad.

The Romantic Period

Thomas Gray--Elegy in a Country Church Yard.

Samuel Johnson--The Rambler.

 Lives of the Poets.

Sir Oliver Goldsmith—Public Ledger.

The Deserted Village.

Robert Burns—Poems.

The Novel.

Daniel Defoe—Robinson Crusoe.

Henry Fielding—Tom Jones.

Samuel Coleridge—The Ancient Mariner.

Kubla Kahn.

William Wordsworth—To a Skylark.

The World is Too Much With Us.

Song at the Feast of Brownram Castle.

Tintern Abbey.

Robert Southey—The Inchcape Rock.

Biography of John Wesley.

Sir Walter Scott—Lady of the Lake.

Minstrelay of the Scottish Border.

Lord Byron—Poems.

Percy Shelley—Poems.

In Memoriam.

Sir Thomas Moore—Irish Melodies.

John Keats—On a Grecian Urn.

To a Nightingale.

Thomas de Quincey—Confessions of an Opium Eater.

The Nineteenth Century

Thomas Macaulay---History of Rome.

Essays.

Cardinal Newman---The Dream of Gerontius.

Thomas Carlyle---The French Revolution.

Alfred Tennyson---The Lady of Shelott.

The Palace of Art.

Locksley Hall.

The Princess.

Robert Browning---Poems.

Mrs. Browning---Sonnets from the Portuguese.

Matthew Arnold---A Summer Night.

Daniel Gabriel Rossetti---The Blessed Dandolo.

Edward Fitzgerald---The Rubaiyat of Omar Kayyam.

Charles Swinburns---Poems and Ballads.

The Nineteenth Century Novel

Jane Austen---Pride and Prejudice.

Sir Walter Scott---Guy Rannering.

Charles Dickens---Pickwick Papers.

David Copperfield.

William Thackeray---Vanity Fair.

Emily Bronte---Wuthering Heights.

Charlotte Bronte---Jane Eyre.

George Eliot---The Mill on the Floss.

Robert Louis Stevenson---Treasure Island.

Dr. Jekyll and Mr. Hyde.

Kidnapped.

Contemporary Literature

Oscar Wilde—Portrait of Dorian Gray.

The Importance of Being Earnest.

John Massfield—The Widow in Bye Street.

George Shaw—Androcles and the Lion.

UNIT I. ANGLO SAXONS

Music.

The Anglo Saxons had many fine poems among which were hymns, Biblical adaptations, warlike songs, of which the finest are those about the battles of Brunanburh and Maldon. Some lyrics were written in a minor key, among which are the Seafarer and The Wanderer.

UNIT II. NORMAN--FRENCH

Architecture.

The Normans covered the land with their particular type of castle called the Motte-and-bailey type. These castles were primarily built by barons to protect their fiefs. The Norman friends of William the Conqueror built strong castles to defend themselves against their enemies. These walled fortresses were the first real castles in England. The material out of which they were built was mainly stone. Beautiful churches were built also.

UNIT III. THE MIDDLE AGES

Architecture.

The Gothic cathedral was one of the most beautiful pieces of architectural construction the world has ever seen. The Christians of the Middle ages built their churches to honor God. Every little village and monastery had its own church. The cathedral was in charge of important officers of the church. Usually one thought of the cathedral as a large, splendid church. It was not surprising when we looked at the largeness of these churches and the intricate design to note that they took two

or even three hundred years to build. The people so loved their God that they gladly gave their penny by penny contributions to build a church in His honor. Every person participated in the construction and financing of the church, so everyone was interested in the outcome. The king and even the peasant helped build these churches. The craftsmen were the specialists who helped with the work, and they contributed beautiful designs, carvings, and other decorations to the church. The men of France first learned this Gothic style and from there it spread to all of Europe.

These Gothic cathedrals have pointed instead of round arches. The perfect Gothic building was a towering frame-work of slender masonry piers and arches which were supported from the outside by what is called a flying buttress. There was no necessity for walls as far as stability was concerned. Architects began to realize that the wall space could now be taken up with beautiful glass decoration instead of the usual stone walls. Because of the absence of artificial light, these windows were a great benefit to the day-light services, for the whole church became flooded with light.

In Britain the Norman architecture gave way to the Gothic form known as Early English. Its chief characteristic is the pointed arch. But in some of these English churches this arch is used rather for decoration than for utility. The Lincoln Cathedral is one of the most famous of this type. However, the best example of the English Gothic is the famous Westminster Abbey, which is built on a framework of ribs and buttresses.

To appreciate fully the Gothic idea in architecture one must study the famous cathedrals in France especially. Among all facades, that in

Paris of Notre-Dame was the most beautiful. Chartres, Reims, Amiens are also famous Gothic Cathedrals.

The man in the Middle Ages who is called the architect today had to be a professional not only in the techniques of construction, but had to know a great deal about engineering. He had to be a good draftsman. The Medieval lord had to approve the plans before he could go ahead and build.

The cathedrals did not just grow up over night because the people were inspired to do great things. Great buildings of stone had to be erected according to the plan of an expert designer who had trained workmen under him.

Painting.

The wall space in the churches were mostly taken up with glass so it gave very little opportunity for mural paintings. However, during this period there were some miniatures. Because bookmaking no longer centered in the monastery, but many secular books were coming into being, the manuscripts were alive with glowing color, the idea coming perhaps from the people who painted the stained glass windows. There was a great use of the color of gold. The ivy was popular as a border decoration. At times a single leaf was covered with a lightly raised gold. They found among the sprays tiny figures of birds, animals and fanciful figures.

Turn for a moment to the Gothic glass as an example of painting in a different form. The figures in the windows were outlined with strips of lead in which the pieces of colored glass were placed. Only solid colors were used in this glass. The details of the face or costume were put in by a few pencil touches. The main windows of nave and aisle

portray narratives from the Bible, and at times the lives of saints were used. These windows were telling a story to the people of the church.

Sculpture.

Most of the sculpture of the Gothic period was closely connected with the architecture in decoration of the buildings or the cathedrals. The major sculptures were placed upon the cathedral to teach lessons and also to decorate the structure. The carvings were never made to portray living people and things. Even the statue artists had to produce pieces of work which portrayed sacred persons, characters from The Bible, or of saints. The idea was to put across a religious ideal not to depict actual people.

There was a certain amount of independent sculpture during this period. The most famous was the figure of Moses by Claus Sluter. This was located on the wall of the Prophets. It is a large majestic figure, full of energy. The head was large and has a heavy beard. The body was weighed down with massive drapery.

Music.

There were two distinct types of music in the Middle Ages. The religious developed from the church ritual of the early church. The second, secular developed from the songs and dances of the people. The wandering minstrels carried these about.

Religious music grew out of the new ideas of Christianity. Students are reasonably certain that it was purely vocal, spiritual and elevated in type. It was sung mainly in unison, to which chants were sung, probably antiphonally. Some of the melodies had a Greek origin, some were ancient Hebrew melodies. Saint Cecilia was the patron saint.

The music showed the thought upon the joys of the future life.

Secular music was shown in the following forms. First of all was folk music. There have always been songs and dances of different nationalities. Germany and France contributed the most important folk-music.

The Minstrels in the Middle Ages consisted of two classes. The Bards were located chiefly in the northern countries. They sang of heroic deeds. The second group of minstrels moved all over the continent of Europe. They performed tricks in addition to singing. Sometimes they exhibited trained animals at fairs and festivals. The church at first as well as society treated them as outcasts. Later the church began to employ them in the Miracle plays. In France, they were called Jongleurs.

Later in the thirteenth century, they began to form guilds like other trades. They took on names like 'Tom Pipers'.

The Troubadours and Trouveres were famous post-musicians. The Crusades began a movement in the direction of the Age of Chivalry. In France they began to study the poetry and music of the Province. A band of courtly poets and musicians traveled about serenading the ladies with their own compositions. In the south of France we find the Troubadours as in Italy and Spain; in northern France we find the Trouveres.

Minnesingers. These people were 'love singers' of Germany. They sang of Chivalry, Patriotism, Piety, and Nature.

Meistersingers of Germany grew out of the work of the Minnesingers. These were truly guild musicians. These guilds became incorporated. One had to be an apprentice, later a singer, and finally mastersinger. The

candidates appeared publically at certain periods and were judged. Their compositions were largely religious. Hans Sachs of Nuremberg was the most famous of these Meistersingers.

UNIT IV. THE RENAISSANCE

Architecture.

Italy had seen remarkable development in architecture during this period. The architects went back to the old Roman art for their inspiration. The Italians thought the Gothic to be barbarous, and they attempted to restore the Classic Roman ideas to their buildings. They knew little of Greek architecture. However, they tried to imitate such Roman monuments as the triumph arches and the Colosseum. The first church to be called a true expression of the new idea was the cathedral of Florence, on which was placed a three hundred foot high dome. It was constructed like a cupola on an octagonal base. The civic buildings and private residences, among which was the Medici palace in Florence, were beautiful in graceful proportion. What we call Renaissance architecture started in a haphazard style. Later, however, the Italian architects tried to work upon more mathematical formulas for building.

St. Peters in Rome presented the problem of the Dome and Facade. It was difficult to unite dome and facade in a consistent building, but this was accomplished in St. Peters.

Painting.

The paintings during the Renaissance were numerous and wonderful. Previous to this time pictures were merely outlines of people. These people had little life or expression. These former paintings dealt with the subject matter of Jesus, his mother, or the saints.

In this period, however, they try to make the people in the paintings look real. They still used the Christ, Christ-Mother, and saints, but they looked more like people of their own day and age. The artists

also turned to secular subjects for inspiration. They began to paint common people, and to put in landscaping in the background.

It was difficult for them at first to get a perspective in their paintings, that is to say the objects at a distance in the paintings didn't always look right. Soon they began to realize that lights and shadows would take care of this. This is known as giving paintings depth or perspective. Actually a person or an object in the distance looked far away. Each artist contributed his share of ideas until paintings gradually improved. One might take the three most famous Italian painters for consideration.

Leonardo da Vinci was one of the most versatile men history has ever known. He could do almost anything he set his mind on doing. He was a painter, sculptor, engineer, and scientist. He studied under a great master, Verrocchio, and added an angel to one of the master's paintings that was so beautiful that the master never wanted to paint again. Leonardo's angel was superior to the master's.

Da Vinci tried to show emotion in his paintings; that is to say he tried to portray people in moods of happiness, sadness, or anger. The Last Supper was among his greatest paintings. Jesus was seated at a table with the twelve apostles. Da Vinci worked many months on this picture, but had difficulty in painting the faces of Jesus and Judas, the disciple who sold Jesus for thirty pieces of silver. It is strange that the painter had difficulty with the faces of the two extremes of goodness and evil.

Leonardo was being pushed to finish the picture for the abbot who commissioned him to paint it. Leonardo explained to the abbot that

he was having difficulty making the face of Jesus beautiful enough and the face of Judas wicked enough. Leonardo told the abbot that he thought he would use the abbot's face for Judas. The abbot did not hurry him after that.

Leonardo realized that the construction of the bones and muscles was important in painting. He saw that much expression in the face and body came from the set of the bones and muscles. In many modern art classes students are made aware of this.

Michelangelo painted, but it was against his wishes. His main love was sculpture. However, the Pope wanted him to paint, and he won fame doing something he disliked. He must have had great talent to make up for this dislike.

He didn't just pick up the ability to paint. He was talented to be sure, but he studied art in an art school kept by one of the great Florence princes. While under the prince he had access to the gardens where beautiful Greek and Roman statues were located, and this was later valuable for him in construction of statues as well as in painting. The Pope wanted Michelangelo to paint the decorations of the Sistine Chapel. This is the private chapel of the Pope. Many people claim that this chapel was one of the most famous in the world because of Michelangelo's paintings. The artist painted for four and a half years, and this was a gigantic task, for he had to lie on his back painting the ceiling. There were few paintings in the world that equal it for its boldness and grandeur. He painted more than three hundred Biblical figures, telling stories from the Holy Book. They tell of the Creation of the World, and Flood, and many other stories.

Michelangelo hired assistants for part of the work. However, they could not reach him for perfection, and he dismissed them.

Raphael painted, four hundred years ago, a picture that has awed many people. The Sistine Madonna of Raphael is this picture. Raphael was an expert at painting two types of things--Madonnas and cherubs. A Madonna represents Jesus and his mother. A cherub usually is a small angel or a little child. In the Sistine Madonna Mary stands on a cloud. She holds the small Jesus in her arms. Below them saints stand on either side. Behind the Madonna were soft clouds. Upon close inspection these clouds turned into many small angels or cherubs.

Michelangelo was working on the Sistine Chapel when Raphael painted the walls of some of the rooms in the Vatican, the home of the Pope.

Among these paintings was the Earthly Knowledge. The famous poets and great men of Greece were painted here. However, Raphael did not use the actual faces of the people whom he painted but those of people with whom he was associated. He even painted himself in one group.

Outside of Italy there were some famous Flemish and German painters of the Renaissance. Flemish painters lived in Flanders. Hubert and John van Eyck were brothers. These men painted altar pieces which decorated church altars. Hubert painted as court painter for the duke of Burgundy, and perfected the art of painting in oils. Before this time pictures were often spoiled by dampness. Colors faded and much of the original beauty of pictures was lost.

John was also employed by the duke. John was a portrait painter.

Rubens was a Flemish painter who studied the Italian masters. Wealthy

merchants, nobles, and other rich people wanted their portraits painted. He was kept constantly busy painting portraits and church pictures. Rubens worked on a large scale, and his pictures were often used as church ornaments. Two of his most famous and best compositions were Decent from the Cross, and Assumption of the Virgin.

Sculpture.

The first of the Italian sculptors was Florentine Ghiberti. His masterpiece was the set of bronze doors for the baptistry of the local cathedral. His scenes from the Old and New Testament are full of spiritual feeling. Donatello made statues of saints, who are real individual men and women. Donatello did not attempt to make his saints perfect. They were modeled from life with all their peculiarities and imperfections. His angels were smiling healthy children. His David was a graceful Florentine youngster, who looked much like a dancer, not like a Giant Killer. One cannot forget that Leonardo da Vinci was also an artist along this line. His Mastery of anatomy was astounding, and it permitted him to give realism to his work.

The statue of Moses by Michelangelo was considered one of the heights of Renaissance form. It was made of marble, and was an idealized portrait of Pope Julius I.

Music.

During this period the most popular arts were those that appealed to the eye and not to the ear. The Italians were the people who contributed the greatest among all the people of Europe to the Idea of the Renaissance. The church music was the Gregorian plain chant, and they accompanied their pageants with blaring trumpets and trombones. They also used the drum and

life.

The Canzonieri (songsters), came from the troubadours. They brought northern ballads, hunting songs, rounds, and motets to the Italian courts and cities. They sang Madrigals, a word derived from the word Mandra (the herd). It was first a song of the shepherds, but later turned into love songs. They sang hunting songs called Caccia (catch or chase). It was accompanied by the viol, and one could hear the barking of the dogs and the hunting calls. The Ballata was a third type, and it was a denced ballade.

The British Isles had numerous folk songs, and they recounted some great deed or episode.

UNIT V. ROMANTICISM THE ART OF THE DREAMER

Architecture.

There was a book written by the Frenchman, Victor Hugo, which inspired the revival of the Gothic type of architecture. In his book he described the famous Notre Dame de Paris cathedral of Paris. England literary men studied the Gothic style through research. The famous Horace Walpole wrote a novel, A Gothic Tale, and had his own home, Strawberry Hill, constructed on the basic ideas of the Gothic. In England and America the people who had become suddenly rich developed a love for collecting culture, and they did not create it. Advertisements in the newspapers asked for hermits to inhabit the ruined cloisters of the Middle Ages.

Painting.

Among the most famous English Romantic paintings was God Measuring the Universe, or the Ancient of Days by Blake. John Constable painted landscapes, and tried to duplicate the true colors of nature by studying the greens, oranges, and purples.

William Turner flooded his canvasses with light, trying to demonstrate how the physical light from God lighted up all the world.

The Pre-Raphaelite Brotherhood tried to restore the methods of painting of the Middle Ages. These people, Dante Gabriel Rossetti, Holman Hunt, Walter Crane, William Mossia, and Burne-Jonas studied only the people before Raphael, saying that nothing good had been painted since him. They studied the works of da Vinci and other Renaissance painters. They ignored the color uses of the masters after da Vinci, and their paintings were often drab.

Rossetti's Annunciation is perhaps the best known of his paintings.

He used silvery tones for the robes and walls, and pale red and blue, and golden halos. The Virgin who was seated on a couch drew back, and looked pale and frightened.

Rosetti also painted many pictures of women. Prosperine seems to be staring out into space, and it was here that Rosetti excelled. The human eye took a place of prominence in his paintings. He called the eye "the window of the soul". It gives the face a great deal of expression.

Sculpture.

The Arc de Triomphe by Cartot was built up about the figure of Napoleon, who stood in the center. He wore the robes of a Roman emperor. He was being crowned by a figure at his left, who looked much like Venus de Milo, and she represented the spirit of France.

Rodin was another French sculptor, and he has given us the Burghers of Calais. He studied the muscles and limbs of the people, and one can almost feel the agony of this march of death to destruction. Rodin gave us The Thinker, and The Poet and the Muse.

Music.

Among the names one should recognize are those of Schumbert, Beethoven, Mendelssohn, Schumann, Chopin, Liszt, Berlioz, and Wagner. To the students of literature, perhaps, the most famous was Wagner. Wagner used two types of subject matter for his musical moods. The first was the conflict between the Medieval and the classical vision of beauty; and the second, was the telling of the story of the German heroes, which was a battle of gods and giants. He believed that eventually these forces would bring into the world a race of super men.

CHAPTER VI

CONCLUDING STATEMENT

Out of my experience in the preparation of this professional paper there has grown the conviction that a guide similar to this one might well be used in fusing the fields of literature and science, literature and history, literature and social sciences. In order for any program of teaching to be thoroughly proportionate and valuable to the student, the teacher ought to recognize that his subject contributes only to part of the person taught and that many other subject fields can, if properly used, contribute effectively to his instructional program. The fusion that has taken place only with the arts might be expanded into all fields.

If any other teacher would wish to use a similar approach to his particular problem, it would, of course, become necessary to adapt his descriptive guide to his own situation.

I hope that future programs will go beyond the one presented here and that modifications will present better and better approaches and materials. A program in the aesthetic fields, whether it uses a guide of this type or not, will be more and more valuable when the student is eventually able to create as well as appreciate.

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