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A One-Semester Art History Course Outline for High School Students

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A ONE-SEMESTER ART HISTORY COURSE OUTLINE
FOR HIGH SCHOOL STUDENTS



A Thesis
Presented to
the Graduate Faculty
Central Washington State College



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



by
Patricia R. Grover
July 1965

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Patricia R. Grover

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

In an address to the National Art Education Association annual meeting on April 9, 1965, Dr. Harry S. Broudy of The University of Illinois stated:

1. The experience involved in the study of the arts is distinctive and worthwhile for everyone.
2. A culture's whole way of life is shaped by the value models it adopts for imitation. (2:24)

The study of art history is useful as a means of enrichment of learning, and for broadening a student's understanding and appreciation of the world around him. Also, it can stimulate and foster a sensitivity to beauty.

I. THE PROBLEM

Statement of the problem. The purpose of this paper is to establish a meaningful and applicable one-semester course in Art History for West Valley High School students. The suggested course of study presents concepts basic to the understanding of philosophical and aesthetic values which serve as the foundation of art expression.

In a recent article concerning the place of Art History in the high school curriculum, Dr. Howard F. Collins stated:

There has been in recent times, a growing concern about the place of art history in the art curriculum of the public schools. Amidst the justifiable pride in the growth of the creative, studio-centered art programs, there are signs of uneasiness about the perfunctory and often arbitrary attention given to any attempt at a systematic presentation of art concepts as a specific body of knowledge. (5:6)

The suggested Art History course is designed to emphasize the importance of understanding man's apparent need for expression and creativity.

Importance of the study. It is important for students to comprehend the role of art and to appreciate its nature. Ideally, an Art History program should be based on the following goals:

Students should be able to

1. perceive the spirit of works of art;
2. appreciate all forms of art;
3. see the value of original expression;
4. feel empathy with the art expression and the artist;
5. appreciate the natural forms in his environment;
6. understand our rich art heritage;
7. foster an appreciation of, and a sensitivity to beauty;
8. achieve a deeper understanding of the world around them by studying the values and motivations expressed by many great artists, both past and present;

9. supplement and enrich their knowledge in other areas of the high school curriculum.

With the achievement of these goals, students will be able to increase their ability to judge all art expression more aesthetically and objectively.

II. LIMITATIONS OF THE STUDY

Source materials and reading references suggested in this study, which would also be used by the students involved, must be limited to what is available in the West Valley High School Library, the Yakima Valley Regional Library, and personal libraries.

This proposed course of study is designed for use in the second year art classes at West Valley High School. These classes are heterogeneously grouped and contain students of varied ages, abilities, and interests.

The information in Chapter III is for the use of the teacher in preparing class material. The units themselves are brief and generalized, and contain suggested areas of study to be enlarged upon or deleted at the discretion of the teacher. They are not designed to be read as lectures. Therefore, it is suggested that the teacher use Chapter III as a source of ideas to be structured for his particular class, carefully considering the background, interests, ages, and abilities of that class.

III. DEFINITION OF TERMS USED

Art History. In general, this term refers to the study of the development of man's art expression from Pre-Historic times to contemporary trends. Art History is usually divided into periods of time, specific culture groups or races, geographic areas, or basic aesthetic concepts.

Style. Style is a personal and individual method of expressing thoughts and ideas through a visual language. The characteristics of individual styles may occasionally relate many artists to a certain time in history, or to a specific area; for example, the "Baroque" style, or the "Impressionist" style.

Symbolism. A symbol is a sign used to express something which is not visible. Symbolism is the practice of using signs, either traditional or imaginary, to express ideas or attitudes.

Aesthetics. Aesthetics is the investigation and study of theories concerning the essential character of beauty.

IV. ORGANIZATION OF THE STUDY

The present chapter introduces the problem, explains why the problem is considered important, outlines limitations of the study, and defines terms. Chapter II deals with a

review of selected literature pertaining to the importance of the study of Art History. Chapter III is a discussion of some basic concepts of art history, investigating the manner in which the visual arts provide an expressional vehicle for man. The chapter suggests major units of study, each unit exploring the reasons for, and the results of, man's apparent compulsion to create visual images. Each unit of study concludes with a list of important examples of art and/or selected readings for students.

To facilitate the use of the suggested course outline, a brief summary of the program is included here. Specific unit goals are suggested. Also, methods for implementing the Art History program are listed at the end of the summary.

A Brief Outline of the Suggested Course

I. Symbolism--A Vehicle for Expression.

Symbols are traditional or imaginary signs used to represent ideas which cannot be stated in any other fashion. It is important to understand symbolism, not as a basic concept of expression, but as an important tool or method of expression. Students should be able to name many common symbols and what they stand for. They are probably familiar with religious symbols. Certain colors also have religious significance. The mythical creatures used by Picasso and the imaginary

symbols of Ben Shahn are useful for illustrating symbolism as a tool for expression.

II. Style--A Primary Element of Expression

Style is another method or tool of expression, but it is not as consciously planned and executed as symbolism. A personal style consists of those individual characteristics of an artist's method which makes his work different from all others'. Sometimes, when many artists are working together, their styles may have certain similarities. These are called period styles, or "schools" of style. The element of style is important to understand. It helps students to classify and organize Art History, thereby facilitating their understanding. The schools of style, present throughout Art History, should be studied not only for their group characteristics, but for the contributions of the individuals. It is important to note that stylistic schools often develop because of social, political, or religious restraints or pressures exerted on the artists. The release of these pressures can bring about a great artistic flourishing. Compare the French Neo-Classic art with the French Impressionist. It would also be interesting to compare the work of Renoir with the style of Daumier.

III. Emotionalism and Intellectualism.

The emotions versus the intellect represents the philosophical battle that has been waged for centuries. Students should be able to discern and identify examples of these two schools of thought. Compare the studied restraint of Hellenic sculpture with the high pitch of emotionalism in German Expressionism. Also, compare the fervor of most contemporary groups with the calm and serenity of Chinese landscapes. It should be emphasized that both philosophies are valid; there is a close interrelationship. This unit can be of lasting importance if the students can develop an understanding of both forms and the personal attitudes that bring about expression of all types.

IV. Religious Expression.

Religion has always been a source of art. This does not refer only to contemporary religious beliefs, but includes all types of rituals and practices, both rational and irrational. During many periods in the history of art, the churches have served as the patrons of artists. This accounts for the occasional flowering of religious art. At other times, religious expression has been the personal choice of the artist. With religious art, as with most other forms, both symbolism

and style play an important part. Compare the soft beauty of the Pieta by Michelangelo, with the painful statement by Grunewald, Crucifixion. Also, refer to the many religious paintings by Georges Rouault. It would be of interest to the students to discuss the ceremonial masks and fetishes of many of the primitive cultures.

V. Social Criticism and Historical Comment.

With this unit, discuss the role of the artist as a social critic, a reflector of the times. Point out the need for visual comment. This can be seen today in political cartoons. Compare these cartoons with the visual statements of Daumier. Portraiture is an important part of this unit, for without it, the likenesses of many great persons would be lost to history. Most students are not aware of the historical importance of the painter, Gilbert Stuart.

VI. Decoration--A Part of Expression.

Man apparently feels a need to decorate his environment. The decorative aspect of all art expression plays a major role, but plays it subtly. Point out the complex of decoration which surrounds everyone. Suggest that many of the major arts would not be as important as they are if it were not for man's inherent

need for decoration. Mention the sculpture of the Gothic cathedrals, the ceiling of the Sistine Chapel, the statuary of the Medici tombs, the Byzantine mosaics and the numerous stained glass windows. In addition to this, point out that the only historical records available of many cultures are collections of decorated artifacts.

Methods for Presenting the Suggested Course.

The suggested course outline is designed specifically for a heterogenous high school group with little or no knowledge of art history. The class time may be divided in the following way:

1. An outline of the proposed course would be very helpful. This can be a general one-page outline covering the entire course, or it may be a shorter and more specific outline given to the students at the beginning of each unit. Perhaps it would work best to use both methods.
2. Lecture time should be kept to a maximum of one-half of the period. Generally, this would be 25 minutes. The lecture could be supplemented with color slides, films, filmstrips, and other visual aids.
3. The lecture period should be followed by a general

discussion and review, during which time questions can be answered. Also, the instructor may direct questions to the group or to an individual concerning major points covered in the lecture.

4. There should be pertinent reading material available in the room or in the library. Reading references may be posted on the board or in the student outline. Each student would be expected to investigate as many of these references as possible. This requirement should be sufficiently flexible to allow for the varied reading abilities of the students. Time would be allotted during class for readings.

Student Participation.

Student participation in the class should be urged.

This may be done in the following ways:

1. Students may wish to prepare short oral or written reports. Reports might be assigned as part of a unit plan when many great artists were functioning at the same time, such as during the Renaissance or the Impressionist periods.
2. Students should be urged to bring outside material for general discussion, i.e., articles from weekly magazines, newspapers, and books available to them at home.

3. Finally, bulletin boards and other classroom display areas would be largely the responsibility of the class. This job would rotate and would be supervised by the teacher.

Suggestions for Achieving Student Involvement.

The following methods are useful for achieving student familiarity with methods and materials:

1. Invite local artists to speak or demonstrate to the class. This may include painters, weavers, potters, and other artists and craftsmen.
2. Take field trips to galleries and museums.
3. Show actual specimens of art, such as original painting, sculpture, weaving, and pottery. Also, show examples of the materials with which the artist works.
4. Invite foreign travelers to speak to the class. This may include foreign students or visitors who are staying with families in the area.
5. Tactile and visual involvement is important. Pass out examples of materials and small pieces of art work. Ask specific questions concerning the weight, texture, and other qualities of the example.
6. Have the students look for examples of materials and experiment with them.

V. EVALUATION

Generally speaking, evaluation in art must be done in such a way as to encourage rather than inhibit creative expression, and to increase rather than interfere with the student's enjoyment of the art experience. This does not imply an absence of standards. The class will be set up with goals for each major unit of study. Growth will be evaluated in terms of these goals. Several different methods can be used to evaluate student work in art history. Objective tests can be used when the recall of factual information is emphasized. Student reports and class discussions are useful. Also, short but specific subjective tests can be used frequently to check the level of student understanding of the material. The final goal will be for each student to understand to the best of his ability the various ways in which the arts serve man's need for self-expression, and the significance and importance of that expression.

CHAPTER II

REVIEW OF RELATED LITERATURE

There appears to be a complexity of reasons supporting the establishment of a high school art history program.

In a report presented to the National Art Education Association annual convention in 1963, Dr. James Schinneller, of the University of Wisconsin, briefly outlined several categories which should be emphasized in an art history program:

1. Art provides insight into past, enriches present, offers rewards to the future.
2. All should realize art is a creative process.
3. Contemporary art is indicative of its period.
4. Art need not be distant in time and space.
5. Environment and art are related.
6. Contemporary art is democratic: essential to a dynamic society of free people. (24:12)

Thomas Munro, in his book, Art Education, Its Philosophy and Psychology, states:

It is commonly recognized that the arts comprise one of the most important parts of the world's cultural heritage. The history of the visual arts alone provides the most extensive and concrete of all frameworks for the history of civilization. (16:169)

It seems apparent then, that by careful study of the art forms of other cultures and civilizations, students can more fully and accurately understand and appreciate what has

gone before them. Howard F. Collins states:

With this depth of understanding, our lives can be richer and more meaningful, for the evolution of historic styles in art should not be isolated from the living art of our time but should be constantly regarded as a crucial part of an unbroken chain, a historic continuum. To isolate art from history is to cut off its sources and set it adrift from its roots which are planted deep in the fabric of society. (5:6)

And Berry, in her book, Understanding Art, says:

The record of the artist's vision reacts on our own, and through it we gain a wider perception, a greater sensitiveness to the world around us. (1:43)

Expressing a similar thought, Carleton Noyes states:

Just as the impulse to expression is common to all men, and all are artists potentially, differing in their depth of insight into life and the degree of emotion they have to express, so appreciation lies within the scope of all, and the measure of it to us as individuals is determined by our individual capacity of response. (19:37)

Or, in the words of John Dewey:

The art characteristic of a civilization is the means for entering sympathetically into the deepest elements in the experience of remote and foreign civilizations. By this fact is explained the human importance of their arts for ourselves. They effect a broadening and deepening of our own experience rendering it less local and provincial, if we can grasp the attitudes basic in other forms of experience. (6:332)

It has been said that a work of art is the expression of some part of the artist's life, his vision of some aspect of the world. Noyes continues:

For the appreciator the work takes on a meaning as it becomes for him in his own turn the expression of his own actual or possible experience, and thus relates itself by the subtle links of feeling to his own life. (19:108)

Finally, the study of art history in the high school can develop in the student the power to make aesthetic judgments and intelligent discriminations. John O'Neil, in an article appearing in the National Art Education Association Journal, says:

Whether the student goes on to college or not, the experience can do no less than make him aware of the profundity and mystery of the creative imagination, and of the satisfaction to be obtained in the creative act. (20:15)

CHAPTER III

THE SUGGESTED COURSE OUTLINE

I. SYMBOLISM - A VEHICLE FOR EXPRESSION

Symbolism is, perhaps, the most commonly used method for achieving visual communication. To understand symbolism more fully as a language of vision and to examine its origins will certainly lead to a clearer concept of ourselves and our lives. Herbert Read believes, "For the artist seeks something underneath appearances, some plastic symbol that will be more significant of reality than any exact reproduction can be." (22:49) S. I. Hayakawa, in his introduction to the book by Gyorgy Kepes, pointedly states:

The language of vision determines, perhaps even more subtly and thoroughly than verbal language, the structure of our consciousness. To see in limited modes of vision is not to see at all--to be bounded by the narrowest parochialisms of feeling. (14:9)

Recently there has been a renewed interest in symbolism. Herbert Read thinks "this is due partly to those social sciences, like anthropology, which have emphasized the great and necessary role of symbolism in the life of primitive communities; and partly to the science of psychology which has shown the great and necessary role of symbolism in the mental life of civilized communities." (23:36)

Speaking on the importance of signs which are neither spoken nor heard, Read continues:

The question is whether in any sphere of human activity, and more especially in the sphere of education and social discourse, we can afford to neglect those systems of non-vocal signs, known more familiarly as the plastic arts, which constitute modes of communication as essential as the modes of communication embodied in vocal language. (23:36)

Man expresses himself through art. Read says, "Art is a form of symbolic discourse, its elements are not linguistic but...perceptual." (23:50)

Symbolism as a Type of Form.

Of the three types of form outlined by Dr. Read (22:90), perceptual, structural, and symbolic, the third type offers the greatest possibility for investigation. Symbolic form is defined as the representation of an idea. Read believes, "It may employ either naturalistic images, or alternatively, images of a non-naturalistic or non-figurative kind." (22:91) The former type has often provided motives for artists in the past. He goes on to state:

We are now concerned with symbolism of a much less conscious kind. Such symbolism is always a concretion of some kind: the discovery of an objective definite form to represent a vague, even a vast field of subjectivity. But that definite form may in itself be very arbitrary, as in dreamy imagery, or very summary, as in the cross of Christianity. (22:92)

The Universality of Symbolism.

The first observation to be made here is the rather

obvious one that art has its roots in real life. Ben Shahn thinks, "Art may affirm its life-giving soil or repudiate it wholly." (25:7) Eric Newton states:

All works of art were made by men bound together by the common bond of humanity. All of these works came into being under the stimulus of emotions we can understand and sometimes share. (18:21)

The universality of symbolism, if not all art, is further pointed out by John Dewey. He states, if somewhat repetitiously:

Even a crude experience, if authentically an experience, is more fit to give a clue to the intrinsic nature of esthetic experience than is an object already set apart from any other mode of experience. (6:11)

To clarify his statement, he goes on to say, "The work of art develops and accentuates what is characteristically valuable in things of everyday enjoyment. (6:12)

There is little doubt that many people, when viewing a work of art, respond to it neither intellectually nor emotionally, yet find the work of art to be satisfying. The feeling of satisfaction must therefore be sub-conscious.

Dr. Read says:

The artist, in short, becomes a man gifted with the capacity to project symbols from his unconscious, which symbols are of general validity--That is to say, they are symbols which other people might project if they had the capacity, and which when projected for them, they can immediately accept...The values of such a type of art can be gauged by a new test of universality: universality on the plane of the unconscious. (22:94)

Dewey thinks that universality is a characteristic of symbolism; "universality is achieved through similar experiences in life and the common bond of humanity." (6:13)

The contemporary artist, Ben Shahn, states:

The universal is that which affirms the unique qualities of all things. The universal experience is that private experience which illuminates the private and personal world in which each of us lives the major portion of his life. Thus, in art, the symbol which has vast universality may be some figure drawn from the most remote and inward recesses of consciousness; for it is here that we are unique and sovereign and most wholly aware... (25:47)

The Origin of Symbols.

In his book, The Forms of Things Unknown, Dr. Read says:

Art is a language of images, independent of the language of signs; and this language of images may be used to communicate what we loosely call feelings, but which may be all that is inexpressible in linguistic signs or mathematical symbols--not only in feelings, but in general intuitions of the unknown. (23:156)

The above mentioned "intuitions of the unknown" are one of the keys to understanding the origin of symbols. Common experiences help shape the feelings expressed symbolically. The responses to, and the inexpressible feelings about everyday life are indelibly printed on the unconscious. Melville Cane, exploring for the role of the unconscious, states:

At the moment of creation one is often unaware of the role played by the unconscious; behind the wings, for all that, it dominates the stage. It chooses the theme from its inexhaustible store, thrusts it up to

the surface and insists on its expression...Each of us has his own favorite themes predetermined in this way. They bear the stamp of his personal imagery. (4:76)

The paintings of Ben Shahn are excellent examples of personal imagery. When speaking of his war-time experiences, Shahn says:

A symbolism which I might once have considered cryptic now became the only means by which I could formulate the sense of emptiness and waste that the war gave me, and the sense of the littleness of people trying to live on through the enormity of war. I think that at that time I was very little concerned with communication as a conscious objective. Formulation itself was enough of a problem--to formulate into images, into painted surfaces, feelings, which if obscure, were at least strongly felt. (25:47)

He goes on to say:

I became most conscious then that the emotional image is not necessarily of that event in the outside world which prompts our feeling; the emotional image is rather made up of the inner vestiges of many events. (25:47)

In 1948, Shahn exhibited a painting titled "Allegory," which was an image of a large flame-shrouded beast, its body arched across the figures of four children. The painting is entirely symbolic. The immediate source of the painting was a dreadful Chicago tenement fire in which a colored man had lost his four children. As the first drawings for the painting progressed, childhood memories were awakened in the artist. The purpose of the painting began to change from a purely descriptive mode to an image of terror and disaster.

The image that I sought to create was not one of a disaster...I wanted instead to create the emotional tone that surrounds disaster; you might call it the inner disaster. (25:32)

There are many sources of imagery and symbolism; many are known only to the artist. As Shahn says of his

"Allegory":

I can know what these sources of imagery are, because I am able to follow them backward at least to that point at which they disappear into the limbo of the subconscious, or the unconscious, or the instinctive, or the merely biological. (25:33)

The origin of symbolism lies somewhere below the conscious level of mind; the exact origins are not always known, or knowable. However, organization and understanding are possible because, as Read believes:

Art creates the form for that which does not yet exist for the human mind and for which it contrives to create forms on behalf of the human mind. Art does not start from abstract thought in order to arrive at forms; rather, it climbs up from the formless to the formed, and in the process is found its entire mental meaning. (23:42)

Two types of Symbolism.

Dr. Read suggests that there are two major divisions of symbolism. First, "that which has no parallel in visual experience." (22:91) "Picasso's painting, 'Guernica,' is rich in this type of symbolism." (23:66) His forms are imaginative creatures, drawn partly from mythology, and partly from Picasso's own wealthy store of symbols. They are creatures that have never been seen before by the person who views the painting.

The second type is "recognizable imagery, but arranged in an irrational manner for symbolic effect: what it

symbolizes may not be evident; it may still be hidden in the unconscious." (22:91)

Quite clearly we have two types of formal structure which do not correspond to perpetual experiences, but depend for their appeal on unconscious factors. (22:91)

The subconscious, or the unconscious, is the primary origin of symbolism because it is the storehouse for all of man's experiences. Shahn feels that "the subconscious may greatly shape one's art, undoubtedly it does so. But the subconscious cannot create art. The very act of making a painting is an intending one...." (25:43) This is the job and the goal of the painter. Shahn continues:

The moving toward one's inner self is a long pilgrimage for a painter. It offers many temporary successes and high points but there is always the residuum of incomplete realization which impels him on toward the more adequate image. (25:36)

Reading and Picture References for Symbolism.

Symbolism is a method for expression, rather than a particular and isolated period or cultural style. Symbolism, in differing degrees, can be found in most periods of Art History. Also, symbols can be common and recognizable (religious symbols), or they can be personal and imaginary. The following are examples of various types and degrees of symbolism.

Janson, H. W., History of Art

- p. 508 "Intrigue", James Ensor
- p. 509 "The Scream", Edvard Munch
- p. 507 "Offerings of Gratitude," Paul Gauguin
- p. 524 "Guernica," Pablo Picasso
- p. 525 "Germany, On a Winter's Table," George Grosz
- p. 530 "Swamp Angel," Max Ernst
- p. 526 "Mystery and Melancholy of a Street,"
Giorgio de Chirico

Newton, Eric, The Arts of Man

- p. 268 "Cherubs and Children," Ben Shahn

Recommended Reading:

- Shahn, Ben, Shape of Content

II. STYLE - A PRIMARY ELEMENT OF EXPRESSION

The element of style is defined in Webster's New Collegiate Dictionary as a "mode of expressing thought in language, such use of language as exhibits the spirit and personality of an artist." (28:842) Style can also be a distinctive or characteristic mode of expression. When considering painting, sculpture, architecture, or any of the assorted related arts, the language of expression is a visual language.

Some method of organization is necessary to classify works of art for a better understanding. Eric Newton suggests that:

We can come to grips with the problem by observing stylistic differences, grouping it into stylistic families, noting the turbulent vigor of one family, the reticent understatement of another, or finding that one set of artists speaks in prose, another in poetry. (18:18)

Through the study of style, the concepts of other cultures becomes clearer, for as Thomas Munro states, "the spirit of an age expresses itself in various national and individual styles, each of which may go through its own life cycle as a part of the larger one." (17:207)

The matter of style appears to be two-fold. First, the characteristics of the individual artist must be considered. Of equal importance are the characteristics of a particular group of painters, who, by association, hold

similar attitudes and opinions concerning subject matter, methods, or techniques. Gerardus Van Der Leeuw, in his book Sacred and Profane Beauty, states:

Style is a form of life. The style of a work of art is like the character of a man, taken in the broadest sense: the way he presents himself, his speech, his feelings, his thoughts, etc. To that degree style is individual. But style is also what binds artists together, what makes an organic whole out of a group of men who belong to the same age, the same nationality, the same school of thought. (27:274)

Regardless of the similarities that exist between artists of the same school, Eric Newton believes that "behind the medium is the man who manipulates it." (18:18) He continues:

The difference between two similar works of art is the difference between two human beings--their personalities, their sense of values, their decisions about clarity or mystery, their choice between the strange and the ideal, or between the imagined and the real, their solution of the problems of visual harmony, even their muscular habits: the purely physical "handwriting" that betrays an artist's style and which is in fact, another manifestation of his personality. (18:18)

Newton goes on to say that it must not be forgotten that "to a greater extent than we are aware, personality is the product of a cultural environment." (18:18) It is the artist's response to his environment, his choices and decisions, that help to shape his style. Shahn feels:

An artist needs to strive quite intently toward command of his medium and his images; he needs to make desperate choices among his own values and his wants, to reject many seeming benefits or wishes. For it is through such conflicts that his values become sharpened; perhaps it is only through such conflicts that he comes to know himself at all. (25:10)

Individual Style.

Any work of art is a highly personal expression. Regardless of the prevailing theories, ideas or limitations of the artist's time, the object created is produced by an individual. The art object, whether it is a piece of sculpture, a painting, or an example of any of the minor arts, will reflect the personality of the artist. In his book, Children and Their Art, Charles Gaitskell states:

Common to all art, although perhaps more apparent in the art of our Western civilization than elsewhere, is the individual quality of expression. All great art bears the imprint of the personality of its creator. (9:11)

This personal imprint left by the artist--his style--may be a planned departure from the current trend, or it may be an accidental deviation from the established and accepted standards of the time. William Fleming says:

The artist's choice of medium, his way of handling materials, the language with which he expresses himself, his personal idioms and idiosyncrasies, his mode of vision, his manner of representing his world, all add up to a vocabulary of symbols and images that define his individual style. (8:xii)

Mr. Fleming further states:

Since an artist must, perforce, represent his world, his society, and his place in the universe as he himself sees it, his work becomes a representation of his times from a particular point of view. (8:x)

Any artist, living at any time, is influenced by the social and cultural factors surrounding him. Because of these many factors, stylistic schools develop. This is

well stated by Thomas Munro:

The style of an individual artist is, to some extent, an example or substyle of the larger period style through which he lives, and to whose history he contributes. It tends to differ in some respects from the styles of other artists in that time and place. It may differ so much as to appear atypical, a revolt from the prevailing style rather than an example of it. Usually an artist works in different styles in different periods of his life. (17:252)

The broad scope of a prevailing style is commented on by Mr. Fleming in the introduction to his book.

...a style must include similar expressions in many media, whether in visual, verbal, or tonal imagery. Since artists, working within a given time and place, share a sociocultural heritage, it follows that each has a common point of departure. In the arts, as in politics, there are conservatives who try to preserve traditional values, liberals who are concerned with current trends, and progressives who point to coming developments. The individual artist may accept or reject, endorse or protest, conform or reform, construct or destroy, dream of the past or prophesy the future, but his taking-off point must be his own time. The accents with which he and his contemporaries speak, the vocabularies they use, the symbols they choose, the passion with which they champion ideas, all add up to the larger synthesis of a style. (8:xii)

As it was previously stated, any form of art is a highly personal expression. Dr. Gaitskell thinks that the personal nature of art arises largely from two conditions of production, the first being the source of its subject matter and the second the manner in which its design is developed.

The subject matter used by all artists of reputation has been derived from a similar source. All great art represents a personal reaction of its creator to his experiences. The genius of El Greco, Breughel, Goya, Cezanne, Matisse, and a host of others is reflected through the thought and emotion generated by their

contact with their environment. Again, the greatest artists are those who have discovered a personal mode of expression that suits the reaction to experiences they wish to convey. (9:12)

Examples of Individual Style.

El Greco. A good example of personal style is the work of El Greco. His method of painting stands out as being quite individualistic. The elongated forms, uniquely colored, are described by Aldous Huxley as being enclosed in a "visceral prison." (11:147) He further states, "for all that surrounds them is organic, animal." (11:147)

The most one can say, by way of classification, is that, like most of the great artists of the Baroque, he believed in the validity of ecstasy, of the non-rational, "numinous" experiences out of which, as a raw material, the reason fashions the gods or the various attributes of God. But the kind of ecstatic experience artistically rendered and meditated on by El Greco was quite different from the kind of experience which is described and symbolically "rationalized" in the painting, sculpture, and architecture of the great Baroque artists of the seicento. Even the greatest of the Baroque artists were not remarkable for subtlety and spiritual refinement. (11:148)

The results of El Greco's point of view can be further understood when we think of them in relation to the whole world of human experience. Huxley continues:

El Greco's universe of swallowed spirit and visceral rapture seems curiously oppressive and disquieting. But considered as an isolated artistic system, how strong and coherent it seems, how perfectly unified, how fascinatingly beautiful. And because of this inner harmony and coherence, it asserts in one way all that it had denied in another. El Greco's conscious

purpose was to affirm man's capacity for union with the divine. Unconsciously, by his choice of forms and his peculiar treatment of space, he proclaimed the triumph of the organic and the incapacity of spirit, so far as he personally was concerned, to transfigure the matter with which it is associated. But through this order and perfection, he reaffirmed the possibility of man's union with the spirit. (11:157)

Apparently, the most rewarding experience for El Greco was to combine both the representational and non-representational worlds. El Greco is one of the few artists to accomplish this end. Huxley goes on to say:

Within his own Byzantine-Venetian tradition El Greco...combined representational with abstraction in a manner which we are accustomed to regard as characteristically modern. (11:153).

Thus, if style is the manifestation of personality-- a personality shaped by environment and the artist's response to that environment--it can change and evolve as the artist matures. Julian Huxley thinks it is through the choices and decisions brought about by the conflicts in life that the artist can learn to "effectively organize experience into integrated forms which are emotionally significant and aesthetically satisfying." (12:89)

He continues:

Art can tap emotional resources of human personality which might otherwise remain unutilized, either individually or socially. (12:90)

Pablo Picasso. Another example of individual style is the work of Pablo Picasso. This man is the verification of the changing and evolving style of a maturing artist.

In her book, Art Through the Ages, Helen Gardner writes:

In some respects Picasso is characteristic of the age in his constant experimentation, in his startling shifts from one kind of painting to another, and from one kind of visualization to another. (10:733)

Picasso went through many different periods of painting styles. When he first began painting, Joseph-Emile Muller feels "his work showed the influence of Toulouse-Lautrec and Vuillard." (15:94) Within a short time his palette was dominated by a cold blue, his subjects were sick children, sad women, and emaciated beggars. This "Blue Period" was followed by a "Pink Period," which showed acrobats and circus people. Shortly after this phase in his style he began to work on Cubism. Helen Gardner explains Picasso's work with cubism:

Its early phase, known as analytical cubism, was completely and coldly objective, as disciplinary as science in its investigations into form. So highly ascetic and disciplinary was cubism, however, that it was almost destined to develop into something which could give the painter more freedom for personal reaction and inventiveness. This Picasso found in taking the parts into which he had separated the figure and combining them freely into compositions which may or may not give clues to the object represented. In this mode, known as synthetic cubism, he used brilliant color freely and boldly and seemed intent upon producing surfaces with rich textures. (10:734)

While still painting synthetic cubist pictures, Picasso made a sudden turn toward a realistic, classical style. Muller states:

For several years he alternated between the two modes of expression; sometimes he represented human

figures in the neo-classical style, limiting himself around 1921 to inflating their bodies with a dash of impertinence; at others he was to reconstruct them entirely with the help of invented shapes. Later when he had again abandoned neoclassicism for a more and more autonomous style of painting, one still saw him adopt the most contradictory attitudes; in turn he was balanced and torn, tender and brutal, friendly and pitiless. However, he always remained himself. (15:94)

In 1937, a new atmosphere appeared in his work. The bombing of a small Basque town, Guernica, lead him to produce one of the most moving and emotional compositions that the horrors of war has ever inspired. The painting, named after the small town, is composed in white, black, and gray only; colors in tune with the horror of destruction.

Gardner continues:

Also, appropriately for the stark subject matter, he composed with largely angular thematic material, areas with sharp darting angles, and so related them in violent oppositions of line, value, and shape that the panel presents the paradoxical effect of orderly confusion. (10:734)

Pablo Picasso, as changeable as his style has been, represents the reflective and responsive contemporary artist. His comments on life range from his attitude toward women he has known, to sharp and bitter social comment. Muller states:

This versatility, which in the case of a lesser artist might have been considered lack of conviction, with him only proved the width and richness of his genius. It was a sign of his unquenchable vitality, of a permanent youthfulness and a continual anxiety. (15:94)

Michelangelo. In any discussion of personal style, one of the names most commonly mentioned will be that of Michelangelo Buonarroti. Although containing some of the characteristics of the historic style of the time, his work is powerfully individualistic and monumental. Occasionally he is referred to as a Classicist because of his use of powerful and expressive human forms. In their book, History of World Art, Upjohn, Wingert, and Mahler state:

Michelangelo alters normal proportions to suit his needs; through his whole career, he is the master of the figure, which in his hands becomes a vehicle for expression. (26:295)

They continue:

His figures are massive; they speak to the mind through the sense of touch. The artist is so familiar with anatomy that the body becomes a language to him; he does not copy figures, he creates them. (26:300)

Michelangelo's genius was not limited to sculpture. He was equally adept at painting and architecture. Although he did not consider himself to be much of a painter, his frescoes in the Sistine Chapel are today regarded with acclaim equal to his sculpture.

The architectural designs of Michelangelo illustrate his perfect sense of design and organization. Helen Gardner states that:

All Michelangelo's sculpture was architectural, as his architecture was sculptural. Thus the two art forms came together in an extraordinary unity. This is best illustrated in the Medici Tombs. (10:463)

Any artist as forceful and talented as Michelangelo was will influence the development of a period style and stylistic schools. So it was with Michelangelo. He is considered to be, along with Leonardo da Vinci and Raphael, one of the most powerful influences of the Renaissance period of Art History. This point is well stated in the History of World Art:

Michelangelo's influence could not be but immense. To titanic a figure was bound to start a fashion. His power aroused a taste for similar figures, but the secret of Michelangelo's greatness does not reside in his heavily muscled men and women. Such externals might be copied, but these forms become effective only when they are imbued with a titanic spirit, and with the epic poetry of Michelangelo's nature--something that could not be imitated. The bombast of the Michelangelesque painters is tiresome, but the inadequacy of his successors highlights the genius of Michelangelo. (26:303)

Reading and Picture References for El Greco.

Gardner, Helen, Art Through the Ages

p. 564, "Assumption of the Virgin"

p. 567, "View of Toledo"

Shahn, Ben, The Shape of Content

p. 373, "Resurrection"

Munro, Eleanor C., The Golden Encyclopedia of Art

p. 182, "Burial of Count Orgaz"

Janson, Dora Jane & H. W., The Picture History of Painting

p. 158, "Opening of the Fifth Seal"

Recommended Reading:

Cheney, Sheldon, A New World History of Art, pp. 411-422

Gardner, Helen, Art Through the Ages, pp. 562-568

Janson, H. W., History of Art, pp. 376-380

Munro, Eleanor C., The Golden Encyclopedia of Art, pp. 182-185

Upjohn, Wingert & Mahler, History of World Art, pp. 370-375

Reading and Picture References for Pablo Picasso

Blue Period

Janson, H. W., The Picture History of Painting
p. 279, "The Old Guitarist"

Pink Period

Horizon, Vol. VII, No. 1, 1965
p. 67, "Meditation"

Janson, H. W., The Picture History of Painting
p. 287, "Family of Saltimbanques"

Muller, Joseph-Emile, Modern Painting
p. 95, "Acrobat Sitting With a Child"

Neo-Classical Period

Horizon, Vol. VII, No. 1, 1965
p. 71, "The Bather"

Janson, H. W., Picture History of Painting
p. 289, "Ambroise Vollard"
p. 290, "Mother and Child"

Metropolitan Seminars in Art, Portfolio 9
Plate 108, "Woman in White"

Muller, Joseph-Emile, Modern Painting
p. 97, "Woman with a Mandoline"

Newton, Eric, The Arts of Man
p. 260, "Jupiter and Semele"

Upjohn, Wingert & Mahler, History of World Art
p. 625, "The Spring"

Analytical and Synthetic Cubism Period

Gardner, Helen, Art Through the Ages
p. 732, "The Table"

p. 733, "Vive la..."

Muller, Joseph-Emile, Modern Painting
p. 93, "L'aficionado"

p. 98, "Guitar, Bottle, and Fruit Dish"

p. 99, "Still Life with Guitar"

Munro, Eleanor C., The Golden Encyclopedia of Art
p. 252, "Les Demoiselles d' Avignon"

Upjohn, Wingert & Mahler, History of World Art
p. 588, "Pitcher and Bowl of Fruit"

p. 624, "Still Life"

Social Comment after 1937

Horizon, Vol. VII, No. 1, 1965
p. 73, "Minotauromachy"

p. 75, "Guernica"

Munro, Eleanor C., The Golden Encyclopedia of Art
p. 249, "Night Fishing at Antibes"

Recommended Reading:

- Cheney, Sheldon, A New World History of Art, pp. 620-628
Duncan, David Douglas, Picasso's Picassos
Faulkner, Ray, Art Today, pp. 440-444
Horizon, Vol. VII, No. I, pp. 65-79
Janson, H. W., History of Art, pp. 512-525
Metropolitan Seminars in Art, Portfolios 1 and 9
Read, Herbert, A Concise History of Modern Painting, pp. 67-98
Upjohn, Wingert & Mahler, History of World Art, 617-625

Reading & Picture References for Michelangelo

- Cheney, Sheldon, A New World History of Art, pp. 373-382
Del Drago, Edizioni, Michelangiolo, a photographic essay
of all the sculptures
Gardner, Helen, Art Through the Ages, pp. 460-466, 493-496
Gombrich, E. H., The Story of Art, pp. 219-229
Horizon Magazine, The Horizon Book of the Renaissance,
pp. 105-119
Janson, H. W., History of Art, pp. 356-370
Janson, H. W., The Picture History of Painting, pp. 111-124
Munro, Eleanor C., The Golden Encyclopedia of Art, pp. 154-158
Upjohn, Wingert & Mahler, History of World Art, pp. 292-303

All sculpture, painting, and architecture included in the
above listed reading references.

Period Styles or Stylistic Schools.

The history of art, if grouped into major period styles, may be divided into five general areas of study. These five major divisions, as suggested by William Fleming, are the Classic period, the Medieval period, the Renaissance, the Baroque period, and the Revolutionary period. Each period style may be sub-divided into historically related stylistic schools.

These suggested Period style groupings are wide in scope and very generalized. Within each period the prevailing attitudes and philosophies greatly influence the art characteristics of the period. Throughout the history of art the sources of artistic motivation and inspiration have been as varied as the numbers of man himself. Consequently, this unit will deal primarily with the characteristics of the period. Throughout the history of art the sources of artistic motivation and inspiration have been as varied as the numbers of man himself. Consequently, this unit will deal primarily with the characteristics of the five major periods mentioned, rather than with the many states of mind that produced these periods. The many sources of personal art expression will be discussed in the following units where appropriate.

Examples of Period Styles.

A. The Classical Period. The Classic period can be broken down into smaller areas of study: the Hellenic Style, the Hellenistic Style, and the Roman Style. Each of these three similar styles made a definite contribution to the image of Classicism as a whole.

1. The Hellenic Style (Greek). The keys to understanding this style are the words Humanism and Idealism. Dr. Fleming states:

With himself as yardstick, Hellenic man conceived his gods as perfect beings, immortal and free from physical infirmities, but, like himself, subject to very human passions and ambitions. The gods likewise were personifications of human ideals. Zeus stood for masculine creative power, Hera for maternal womanliness, Athena for wisdom, Apollo for youthful brilliance, Aphrodite for feminine desirability, and so on down the list. And because of his resemblance to the gods, Hellenic man gained greatly in self-esteem. When gods were more human, as the saying goes, men were more divine. (8:42)

This is the essence of Hellenic thought: the personification and humanizing of the gods and the idealizing of the person. This line of thinking can nowhere be seen more clearly than in Hellenic sculpture.

2. The Hellenistic Style (Late Greek). The Hellenistic style is more worldly and far-reaching than the Hellenic. Because of

explorations and expanding trade, the Hellenic peoples were no longer isolated. The subsequent change in politics demanded a personal and individual involvement, and a more realistic attitude. Fleming continues:

The Hellenistic artist was more interested in exceptions rather than rules, in the abnormal rather than the normal, in types than archetypes, in diversity than unity. In portraiture, he noted more the physical peculiarities that set an individual apart, not those that united him with others. Even the gods were personalized rather than generalized, and the choice of subjects from dairy life showed the artist's increased preoccupation with informal, casual, everyday events. He was also more concerned with environmental influences on man than with man's being able to rise above his limitations. The Hellenistic artist, by recognizing the complexity of life, gave his attention to subtle shades of feeling and to representing the infinite variety of the world of appearances. (8:87)

The changing thought of the two periods is nicely summed up by Dr. Fleming:

The joy, serenity, and contentment of the Hellenic gods and athletes were social emotions that could be shared by all. The sorrow, anguish, and suffering of Hellenistic wounded warriors and defeated giants were private, subjective feelings that separated man from his fellows and invited inward reflection. It was an old variation on the theme--laugh and the world laughs with you, weep and you weep alone. (8:88)

3. The Roman Style. The Romans made almost no contribution to the areas of painting and sculpture. Their contribution to architec-

ture was vast and long-lived. Dr. Fleming explains the Roman attitude that was responsible for this.

As a part of the main stream of classical culture, Roman civilization shared many of the basic ideas that produced the Hellenic and Hellenistic styles. Significantly, the Romans widened the scope of the arts to include not only works that were aimed at the connoisseur level but also those that carried broad mass appeal. The two ideas that differentiate the Roman from the earlier aspects of the classical styles and dominate the Roman expression in the arts are the genius for organization and the frank spirit of utilitarianism, evidenced in a conception of the arts as a means to popular enjoyment and the solution of practical problems. (8:126)

The Roman ability to organize is shown in many different ways: a unified religion, a unified set of laws, and a unified civilization. With such a utilitarian and practical outlook, it is logical to expect the Roman contribution to be in the field of architecture. The influence of the Roman style of building can be seen in many business and public building today. Fleming continues:

With the establishment of the Roman building methods, Western architecture was firmly set on its course, and it steered in substantially the same direction until the technological discoveries of the 19th and 20th centuries. (8:131)

Reading and Picture References--Classicism

Greek Style

- Cheney, Sheldon, A New World History of Art, pp. 91-142
 Fleming, William, Arts and Ideas, pp. 1-96
 Gardner, Helen, Art Through the Ages, pp. 118-166
 Janson, H. W., History of Art, pp. 76-121
 Upjohn, Wingert & Mahler, History of World Art, pp. 55-112

Examples of the Idealism of the Hellenic style

- Gardner, Helen, Art Through the Ages
 p. 138, "Discobolus"
 p. 141, "Athena Lemnia"
 p. 139, "Charioteer"

Examples of the Realism of the Hellenistic style

- Fleming, William, Arts and Ideas
 p. 65, "Gaul and His Wife"
 p. 68, "Zeus Hurling Thunderbolts"
 p. 89, "Laocoon Group"
 Gardner, Helen, Art Through the Ages
 p. 163, "Old Market Woman"

Roman Style

- Cheney, Sheldon, A New World History of Art, pp. 143-164
 Fleming, William, Arts and Ideas, pp. 96-132
 Gardner, Helen, Art Through the Ages, pp. 168-192
 Janson, H. W., History of Art, pp. 130-156
 Upjohn, Wingert & Mahler, History of World Art, pp. 113-133

Examples of the Roman Style of Architecture

- Fleming, William, Arts and Ideas
 p. 108, "Groined Vaults"
 p. 109, "Baths of Caracalla"
 p. 111, "Maison Carree"
 p. 113, "Pantheon"
 p. 114, "Interior of the Pantheon"
 Upjohn, Wingert & Mahler, History of the World
 p. 130, "Basilica of Constantine"

Examples of the Realistic portraiture of the Roman style

- Fleming, William, Arts and Ideas
 p. 106, "Roman Married Couple"
 Gardner, Helen, Art Through the Ages
 p. 185, "The Emperor Augustus"
 p. 186, "Unknown Roman"
 p. 186, "Vespasian"
 p. 187, "Cacacalla"

B. The Medieval Period. During no time in the history of art have the prevailing styles of expression been so singularly motivated as during the Medieval period. The primary concern of artists, architects, and sculptors was religion. Because of this overwhelming religious orientation, the discussion of the Medieval period styles will be included in the unit concerning religious expression.

C. The Renaissance Period. The early Italian Renaissance retained many of the religious characteristics of the preceding Medieval times. (Refer to unit on Religion) The beauty of Classical art was being revived simultaneously in the south of Italy.

The revival of the Classical style was one of two stimuli responsible for the Renaissance in art. The other was the reawakened interest in the individual. Helen Gardner states:

Out of the complexity of the Renaissance at least two general aspects emerged which effected its art expression: the discovery and enjoyment of the individual and his world, and the revival of Classical culture. (10:429)

There were two principal areas of Renaissance art in Italy--Florence and Rome. In Florence, "the city of flowers," the relationship between the older Medieval style in painting and architecture and the new Renaissance style is most obvious. The arts of

Florence flourished under the patronage of the Medici family, which consisted of bankers, soldiers, and statesmen. With the patronage of the Medici, Florence became the hub of artistic innovations and new thoughts and ideas. Dr. Fleming states:

The dominating ideas of the Florentine 15th century cluster around three concepts--classical humanism, scientific naturalism, and Renaissance individualism. (8:360)

The two basic attitudes taken by the naturalists were a new experimental attitude and a new concept of space. These directions can be seen easily in the arts of the period. Painters strove for geometric designs and compositions and a mastery of perspective. Architects explored new methods of constructing buildings and domes.

The importance of the Renaissance individual is indicated by the many portrait sculptures of famous people or patrons of the times. Also, the number of palaces and chapels constructed for individuals or families suggests the importance Renaissance man placed on himself. Even in religious oriented examples of art, the divine people are pictured as being quite real and human.

The manifestation of Classical Humanism can be seen in the uses of classical poses for sculpture, the magnificence and majesty of the sculpture of the

period, and the careful attention to details of the face and figure. Other suggestions of Classical Humanism are seen in the use of mythical themes and characters for paintings.

By the beginning of the 16th century "Rome was well on the way to becoming the artistic and intellectual capital of the Western world. (8:369) Because of a revolution in Florence the Medici family had fled. The artists under their patronage sought refuge at the Papal Court in Rome. Since many of the leading artists of the Roman Renaissance had studied in Florence earlier, the cultural continuity was unbroken. Dr. Fleming continues:

It was, in fact, like a smooth transplantation from the confines of a nursery to an open field-- a move that gave artists the opportunity to branch out from local styles in the universal air of Rome. Such projects as the building of the world's largest church, the construction of Julius II's tomb, the painting of the Sistine ceiling, and the Vatican Palace murals could be found only in Rome. Nowhere else were monuments of such proportions or commissions of such magnitude possible. (8:370)

Those artists active in Rome at this time--sometimes called the "High Renaissance"--were the painters, sculptors, and architects whose work illustrated the spirit of the Renaissance, yet also showed a strong personal style. Perhaps the best known of the many artisans were the painters Raphael and Leonardo da

Vinci, the sculptors Sansovino and Cellini, the architects Bramante and Maderno, and the man who was the master of all three arts, Michelangelo. This man, perhaps because of his versatility, best exemplifies the spirit of the Renaissance.

It is worthy to note that Rome had no indigenous Renaissance style of its own. Fleming says, "It was the artistic heir of all the ages." (8:370) All the leading artists of the time were from cities other than Rome. The gathering together of such a group made Rome the artistic and cultural hub of the Western world.

Perhaps the greatest contribution made during the Roman Renaissance period was the philosophy of Humanism. This idea, popular during the Hellenistic and Classical Roman periods, stressed the importance of earthly beauty and the freedom of the individual and his mind. Perhaps it is because of the Humanistic approach that civilization has today such examples of pure beauty as the Pieta by Michelangelo, the frescoes in the Sistine Chapel, the many Madonnas by Raphael, and the Last Supper, by Leonardo da Vinci.

Reading References for the Renaissance.

- Cheney, Sheldon, A New World History of Art, pp. 331-367
 Fleming, William, Arts and Ideas, pp. 290-404
 Gardner, Helen, Art Through the Ages, pp. 433-500
 Horizon, The Horizon Book of the Renaissance
 Janson, H. W., History of Art, pp. 283-373
 Janson, H. W., The Picture History of Painting, pp. 88-135
 Upjohn, Wingert, & Mahler, History of World Art, pp. 245-338
 Newton, Eric, The Arts of Man, pp. 78-166

Picture References for the Renaissance.

In addition to those mentioned below, all the pictures of sculpture, architecture, and painting included in the above-mentioned reading references will be discussed.

Examples of Scientific Naturalism

- Fleming, William, Arts and Ideas
 p. 329, "Florence Cathedral Group"
 p. 332, "Pazzi Chapel"
 p. 336, "Medici-Riccardi Palace"
 p. 347, "Annunciation," Fra Angelico
 p. 349, "Battle of San Romano," Paolo Uccello
 p. 350, "Resurrection," Piero della Francesca
 p. 353, "Birth of Venus," Sandro Botticelli
 Janson, H. W., History of Art
 p. 322, "The Holy Trinity with the Virgin and St. John,"
 Masaccio
 p. 323, "The Tribute Money," Masaccio
 p. 325, "Madonna Enthroned," Fra Filippo Lippi
 p. 333, "Singing Angels," Luca Della Robbia

Examples of the Importance of the Renaissance Individual

- Fleming, William, Arts and Ideas
 p. 343, "David," Donatello
 p. 344, "Equestrian Monument of Gattamelata," Donatello
 p. 345, "Equestrian Monument of Bartolommeo Colleoni,"
 Verrocchio
 p. 351, "Adoration of the Magi," Botticelli
 p. 352, "Venus and Mars," Botticelli
 Janson, H. W., History of Art
 p. 309, "Prophet (Zuccone)," Donatello
 p. 313, "Mary Magdalen," Donatello
 p. 347, "The Damned Cast Into Hell," Luca Signorelli

D. The Baroque Period. Helen Gardner believes that no period in art could have followed the Renaissance more naturally than did the Baroque Period. Just as the religious mysticism of the Medieval Period had brought about the Renaissance with its emphasis on the importance of the individual, so the Renaissance in turn helped to create the Baroque Period. The artistic innovations of the Renaissance had been explored thoroughly, and this new fund of knowledge allowed later artists to create illusions with color, perspective, and dynamic designs that appealed to the observer emotionally rather than intellectually. Speaking of the evolution of a style, Gardner states:

At first its classic sturdiness and tranquility evolve into elegance, delicacy, and emotionalism. Then naturalism degenerates into realistic imitation, and tranquility into exaggerated movement and grandiose scale. Individual freedom delimits space, disregarding the limitations of the material. Such is the last stage of a style, the flamboyant, or baroque. (10:120)

The characteristic Baroque art related itself quite naturally to the Catholic Counter-reformation of the sixteenth century. Because of the scientific discoveries and investigations which took place during the Renaissance, the doctrine of the Church was being questioned. Also, the Protestant Reformation had weakened the authority of the Church.

Baroque art, with its emphasis on emotionalism, helped restore the strength of the Catholic Church.

Upjohn, Wingert, and Mahler state:

Moreover, the renewed faith made its appeal to the emotions through the senses more than through the mind. Hence one finds a growth in the dramatic conception of art which often produces a desire to astonish the observer by effects that seem unbelievable, or by a theatrical presentation in sculpture and painting of both miraculous and common events. Naturally, this leads to violent movement. Individual figures throw themselves around in excited gesticulation, enhanced by wind-tossed flights of drapery. Turbulence may at times help the intensity of expression; at other times, it becomes mere restlessness. This tendency is not found in the figures alone but in the composition as well. The geometric schemes of the Renaissance, the triangle, the circle, and the symmetrical shapes, which are, so to speak, complete in themselves, give way in the Baroque to asymmetrical designs that often emphasize the diagonal line, a motive in itself incomplete and dynamic. (26:356)

The turbulence of the Baroque style is evident in painting, sculpture, and architecture. Of the many painters active during the period, among them Peter Paul Rubens, Claude Lorrain, Frans Hals, Rembrandt van Rijn, and Jakob van Ruisdael, perhaps the two that best exemplify the Baroque style are Rubens and Rembrandt. The most popular sculptor of the day was Gian Lorenzo Bernini. In the area of architecture, one of the greatest contributions was made by Jules Mansart.

William Fleming suggests that the Baroque style could be sub-divided into Free Baroque and Academic Baroque. (8:507) Rubens' paintings are examples of the former, filled with violent movement and flamboyant color. His figures are soft and fleshy and theatrically lighted. On the other hand, the paintings by Rembrant are more restrained in subject matter, there is less movement in the composition, and the lighting is given a more personal treatment.

The Baroque desire for visualized movement can be seen best in the sculpture of Bernini. His work, although usually executed in marble, shows dramatic uses of surface textures, light and shade and undercuts in the stone. His figures are captured in flight and appear to be poised to move again. Upjohn, Wingert, and Mahler feel, "The Baroque dramatic sense is thus coupled with the Baroque wish to astonish the spectator." (26:363)

Of all the Baroque architects, Mansart perhaps is best remembered for the size of his accomplishments. He was the master architect for the Palace of Versailles, built by Louis XIV, the "Sun King" of France.

Reading References for the Baroque Period.

- Cheney, Sheldon, A New World History of Art, pp. 471-522
 Fleming, William, Arts and Ideas, pp. 407-567
 Gardner, Helen, Art Through the Ages, pp. 525-530,
 596-613, 574-584
 Gombrich, E. H., The Story of Art, pp. 287-342
 Janson, H. W., History of Art, pp. 405-452
 Janson, H. W., Picture History of Painting, pp. 159-192
 Upjohn, Wingert, and Mahler, History of World Art, pp. 356-408

Picture References for the Baroque Period.

- Fleming, William, Arts and Ideas
 p. 460, "St. Teresa in Ecstasy," Bernini
 p. 488-492, "Versailles Palace," Mansart
 p. 494, "Bust of Louis XIV," Bernini
 p. 496, "Apollo and Daphne," Bernini
 p. 501, "Garden of Love," Peter Paul Rubens
 p. 523, "Dr. Tulp's Anatomy Lesson," Rembrandt vanRijn
 p. 525, "Christ Healing the Sick," Rembrandt vanRijn
 p. 526, "Self-Portrait," Rembrandt vanRijn
 Upjohn, Wingert, & Mahler, History of World Art
 p. 381, "Descent from the Cross," Peter Paul Rubens
 p. 382, "Rape of the Daughter of Leusippus," Rubens
 p. 365, "Tomb of Alexander VII," Bernini

And all other pictures included in the above readings.

E. The Revolutionary Period. The fifth and final period of study suggested by Dr. Fleming is the Revolutionary Period. In this broad and rather general category he has included the following schools of style: The Neoclassical Style, The Romantic Style, The Realistic and Impressionistic Styles, and the Contemporary Styles. To any student of Art History the impossibility of a detailed explanation is obvious because of the scope of each of these stylistic schools. However, the characteristics which made each style important will be noted, as well as the most prominent painters and artists of that school.

1. The Neoclassical Style. The middle 18th century was the time of many archeological excavations at ancient Roman sites. This new interest in antiquity and the knowledge gained from the excavation served as the principle causes of the Neoclassical period. The Roman writers became popular and Roman methods of building and decorating were copied. Fleming explains:

The wave of enthusiasm for antiquity that now swept France made that country into a kind of classical phoenix rising from the volcanic ashes of Pompeii and Herculaneum. News of the excavations of these ancient

cities was eagerly followed by the French, before whose eyes an image of wide-spread high standard of living seemed to be unfolding. (8:600)

The return to the Classical style can be seen in churches and other public buildings erected during the reign of Napoleon, which show a striking resemblance to the earlier Roman temples.

In the area of painting, one artist dominated for many years, and dictated the style of the times. This man was Jacques Louis David, a shrewd politician, an excellent craftsman, and an enthusiastic supporter of Neoclassicism.

2. The Romantic Style. In the 19th century cities grew rapidly; living conditions declined as they grew. In many ways, Romanticism served as an escape from the present.

This is noted by Upjohn, Wingert, and Mahler:

Three possible ways lay open for escape. First, past centuries, when life was different, beckoned the imagination on to vicarious adventure and romance. Second, exotic lands enchanted and allured through distance. Finally, the mind might turn to the subjective, and to flights of fancy having no connection with reality. (26:485)

Two early painters, Antoine Gros and Theodore Gericault, served the transition from the academic Neoclassicism to the Romantic style. Their paintings show many of the characteristics

of the approaching Romanticism: dramatic lighting, turbulence, and emotionalism.

In 1830 Eugene Delacroix executed a painting which was to be a landmark of Romanticism. This painting, Liberty Leading Her People, is an exciting depiction of the contemporary scene filled with dramatic color and lighting.

The Romantic interest in nature was bound to have results in landscape painting. Important landscape painters of the period were John Constable, J. M. Turner, and the celebrated painters of the Barbizon School, Theodore Rousseau, Jean Corot, and Francois Millet.

3. The Realistic and Impressionistic Styles. Gustave Courbet was the first painter to be known as a Realist, for it was he who coined the term. Upjohn, Wingert, and Mahler state:

Courbet's interest lay in the visual world, and he considered it his function to record it as it was. His style is not photographic; it shows a keen sense of selection of what to paint among the details of nature to give the essentials of his subject. (26:521)

He had the same interest in nature as the painters of the Barbizon School, but intensified what he saw, thereby giving monumentality to his paintings.

The transition from intensification of visual reality to Impressionism was a logical step. This subtle change in emphasis can best be seen in the paintings of Edouard Manet. His paintings are studies of contrast and the play of light. The new found interest in the effects of light demanded close and careful observation by the artist. The Impressionists, for the first time, took their easels out-of-doors. This first-hand observation of light and atmosphere lead to new theories and methods of painting. Dr. Fleming explains their philosophy:

Form and space, they reasoned, are not actually seen but implied from varying intensities of light and color. Objects are not so much entities in themselves as they are agents for the absorption and refraction of light. Hard outlines, indeed line itself, do not exist in nature. Shadow, they maintained, are not black but tend to take on a color complementary to that of the objects which cast the reflections. The concern of the painter, they concluded, should therefore be with light and color more than with objects and substances. (8:675)

The problem of catching fleeting impressions of light called for a new method of painting. The short brush stroke and use of pure color is called "broken color."

Upjohn, Wingert, and Mahler feel that "more than any other painter, Claude Monet was

central figure of Impressionism." (26:521) He was more deeply involved in broken color and atmospheric impressions than were the other Impressionist painters. Monet's paintings capture not only the color, but the atmosphere itself--humidity, dust, haze, and steam.

The total concern of the Impressionists for color reflection and analysis caused them to neglect the other dimensions of painting. The role of making something substantial and meaningful out of Impressionism fell to Paul Cezanne. His solutions of some of the limiting problems of Impressionism became a turning point in the history of painting. Fleming states:

His pictures, unlike those of the impressionists, were not meant to be grasped immediately and their meaning is never obvious. For Cezanne, a painting should be not only an act of the eye but also of the mind. (8:683)

Cezanne's theory of painting is summed up by

Dr. Fleming:

Both light and color are retained as the basis of his art, but not to the extent of eliminating the need for line and geometrical organization. Cezanne's interests are not so much in the specific or the particular as they are in the general. Analysis is necessary for simplification and to reduce a picture to its bare essentials, but for Cezanne the primary process of the pictorial art is still that of composition and synthesis. (8:684)

Many other important painters were active during this period of art history. Each made his specific contribution to the style, and yet, each had a highly individualistic style. This group of painters includes Paul Gauguin, Vincent Van Gogh, Georges Seurat, Auguste Renoir, Edgar Degas, and Camille Pissarro.

4. Contemporary Styles. The style of an artist has always been influenced to a great extent by the happenings in the world around him. This is perhaps truer of the 20th century than any other period in art.

In many ways the 20th century could be called the age of complexity. Mass communication and transportation has developed to a point where "no man is an island," separated from the rest of humanity. Advances in all fields of science and technology have taken place rapidly. "Every day something new" might be the phrase that best fits the times. Nowhere can the complexity of our world be seen better than in art expression, for the forms of 20th century expression are as varied as the myriad of happenings influencing those expressions.

The wide choice of media and the flexibility of those media has also influenced 20th century expression. No longer is the artist limited to natural materials for sculpture and architecture; no longer is he limited to the traditional methods of painting--watercolor, oil, and tempera. With the advance of technology has come reinforced concrete, plastic and casein paints, photography, collage, montage, and various forms of metal sculpture.

With the variety of methods and materials available and with the broad range of influences and stimuli, has come a complexity of styles. Perhaps the words complexity and variety would best describe the contemporary styles.

Dr. Fleming suggests that there are two methods for viewing life--the emotional and the intellectual:

In sorting out the developments in contemporary art, one needs to remember that basically there are but two ways of looking at the world--from within or without, subjectively or objectively, through emotion or reason. The arts in which emotional considerations are dominant can be classified under expressionism; those in which logical and analytical processes are uppermost, as abstractionism. (8:711)

(a) Expressionism. Expressionism looks inwardly to a world of emotions and psychological states. Such movements as Neoprimitivism, Dadaism, Surrealism, and social protest can be included in Expressionism. Geographically oriented groups such as Les Fauves in Paris and Der Blaue Reiter and Die Brücke in Munich can also be included.

The 19th century discovery of the South Sea Island arts and the African arts were responsible for the movement called Neoprimitivism. The influence of the geometrically stylized forms and elongated faces can be seen in the work of Paul Gauguin, Pablo Picasso, Amedeo Modigliani, and occasional work from the sculptors Constantin Brancusi and Henry Moore.

"Les Fauves," or the Wild Animals, were active in France. Their works are characterized by violent color clashes and weird visual distortions. Artists often associated with this group are Henri Matisse, Raoul Dufy, Andre Derain, and Maurice de Vlaminck. The later artists Georges Rouault, Georges Braque, and Pablo Picasso show some characteristics of the Fauve group.

Die Brucke, or The Bridge, was a very active group of German expressionists working during the early part of the 20th century. This group is known for strength of emotion in their paintings and occasional sculptures. The groups include Emile Nolde, Chaim Soutine, Oskar Kokoschka, Edvard Munch, James Ensor, Ernst Barlach, Ernst Kirchner, and Max Beckman.

Der Blaue Reiter group, active in Germany, explored the non-objective possibilities of expressionism. The artists usually associated with this style are Wassily Kandinsky, Franz Marc, August Macke, and Paul Klee.

Dadaism was a movement based on protest. The protest could be social, political, economic, or opposition to traditional methods. Their work is characterized by its content of nonsense. This was not a long-lived style. Some painters who occasionally practiced this style are Hans Arp, Max Ernst, and March Chagall.

Surrealism is noted for its dream fantasies and psychological symbolism. Leading advocates of this style are Giorgio de Chirico, Salvador Dali, Yves Tanguy, Joan Miro, and occasionally Marc Chagall.

The emotional orientation in architecture--with overtones of intellectualism pertaining to the use of materials--can be seen in buildings designed by the American, Frank Lloyd Wright.

Dr. Fleming notes Wright's philosophy of building:

For him, human needs were always foremost, and when building a house the first thing he thought about was the people who were to live in it. For him, a house must express a sense of shelter; after that the manner of living, the site, the region, the availability of materials, and so forth, could be considered. (8:733)

(b) Abstractionism. The abstractionist emphasizes the essential order of all things and eliminates unnecessary details which tend to confuse the visual image. The planes of color and patterns of composition characteristic of abstractionism can be seen in cubism, futurism, and the mechanical style and geometric abstractionism.

Cubism. The analysis of a visual image into geometric forms was first tried by Paul Cezanne, a painter active during the later Impressionistic period. In more recent times, Picasso has made the greatest contribution to Cubism. Other artists important to this period are Georges Braque and Constantin Brancusi.

Up to the time of the Cubistic style, artists had been concerned with achieving depth on a two-dimensional surface. Fleming explains:

Instead of representing objects in the round, the cubists analyzed them into their basic geometrical forms, broke them up into a series of planes, then collected, reassembled, tilted them at will into a new but strictly pictorial pattern of interpenetrating surfaces and planes. (8:738)

Futurism is important as a style and as a social doctrine. The group was active in Italy before World War II, and from its manifesto Mussolini obtained many ideas and symbols later used in the Fascist movement. The Futurists admired anything mechanical, such as buildings, bridges, gears, pulleys, and engines. They abhorred anything that was related to the past and suggested destroying books, libraries, and museums. The leaders of this movement were Umberto Boccioni, Giacomo Balla, and Gino Severini.

The group's interest in machines led logically to the Mechanical style seen in the paintings of Fernand Leger.

The final step in non-objectivity is Geometric Abstractionism. With this style a subject is reduced to the simplest possible

geometric pattern. Kasimir Malevich and Piet Mondrian were the leaders of this style.

Reading and Picture References--Revolutionary Period

Neoclassical Style

Fleming, William, Arts and Ideas

- p. 604, Church of the Madeleine
- p. 605, Church of the Madeleine (Interior)
- p. 608, Vendome Column
- p. 611, "Battle of the Romans and the Sabines," David
- p. 612, "Madame Recamier," David
- p. 613, "Bonaparte on Mount St. Bernard," David
- p. 615, "Le Sacre," David
- p. 617, "Apotheosis of Homer," Ingres
- p. 619, "Napoleon," Canova (Sculpture)
- p. 620, "Pauline Bonaparte as Venus," Canova (Sculpture)

Upjohn, Wingert & Mahler, History of World Art

- p. 480, "Perseus," Canova (Sculpture)
- p. 482, "Death of Socrates," David
- p. 483, "Madame Seriziat," David

Reading References:

Fleming, William, Arts and Ideas, pp. 599-631Cheney, Sheldon, A New World History of Art, pp. 549-566Janson, H. W., History of Art, pp. 453-464Janson, H. W., A Picture History of Painting, pp. 197-216Upjohn, Wingert & Mahler, History of World Art, pp. 477-484

Romantic Style

Fleming, William, Arts and Ideas

- p. 635, "Liberty Leading Her People," Delacroix
- p. 638, "Dante and Vergil in Hell," Delacroix
- p. 641, "Departure of Volunteers of 1792," Rude, (Sculpture)
- p. 643, "Joan of Arc Listening to the Voices,"
Rude (Sculpture)
- p. 662, "Salisbury Cathedral from the Bishop's Garden,"
Constable
- p. 666, "Algerian Women in Their Harem," Delacroix

Upjohn, Wingert & Mahler, History of World Art

- p. 496, "Napoleon in the Pest House at Jaffa," Gros
- p. 497, "Raft of the Medusa," Gericault
- p. 498, "Massacre of Scio," Delacroix
- p. 504, "The Fighting Temeraire," Turner
- p. 505, "The Oaks," Rousseau
- p. 506, "La Matinee," Corot
- p. 508, "The Sower," Millet

Reading and Picture References--Revolutionary Period (Cont.)

Romantic Style (Cont.)

Reading References

- Cheney, Sheldon, A New World History of Art, pp. 549-566
 Fleming, William, Arts and Ideas, pp. 633-669
 Janson, H. W., History of Art, pp. 469-488
 Janson, H. W., A Picture History of Painting, pp. 217-241
 Upjohn, Wingert & Mahler, History of World Art, pp. 485-509

Realism and Impressionism

- Cheney, Sheldon, A New World History of Art
 p. 574, "River, Early Morning," Pissarro
 p. 575, "Grand Canal, Venice," Monet
 Fleming, William, Arts and Ideas
 p. 676, "Rue de Berne," Manet
 p. 677, "Old San Lazare Station," Monet
 p. 678, "Garden at Giverny," Monet
 p. 680, "Mahana No Atua," Gauguin
 Janson, H. W., A Picture History of Painting
 p. 241, "The Stone Breakers," Courbet
 p. 242, "The Edge of the Forest," Courbet
 p. 243, "The Painter's Studio," Courbet
 p. 244, "The Dead Toreador," Manet
 p. 245, "In a Boat," Manet
 p. 246, "Le Pont Neuf," Renoir
 p. 247, "Vetheuil, Sunshine and Snow," Monet
 p. 248, "Cafe Concert," Degas
 p. 252, "Le Moulin de la Galette," Renoir
 p. 253, "The Absinthe Drinker," Degas
 p. 257, "Victor Chocquet Seated," Cezanne
 p. 258, "Fruit Bowl, Glass, and Apples," Cezanne
 p. 259, "House in Province," Cezanne
 p. 260, "A Sunday Afternoon on the Grand Jatte," Seurat
 p. 266, "Self-Portrait," Van Gogh
 p. 269, "Road With Cypresses," Van Gogh
 p. 270, "The Yellow Christ," Gauguin
 p. 271, "At the Moulin Rouge," Toulouse-Lautrec
 Newton, Eric, The Arts of Man
 p. 229, "La Montagne Sainte-Victoire," Cezanne
 p. 234, "Rouen Cathedral," Monet
 Upjohn, Wingert & Mahler, History of World Art
 p. 523, "The Wave," Courbet
 p. 525, "Olympia," Manet
 p. 530, "Seated Bather," Renoir
 p. 531, "Ballet Dancer on the Stage," Degas
 p. 538, "Landscape at Auvers," Van Gogh

Reading and Picture References--Revolutionary Period (Cont.)

Realism and Impressionism (Cont.)

Reading References

- Cheney, Sheldon, A New World History of Art, pp. 563-578
 Fleming, William, Arts and Ideas, pp. 671-705
 Gardner, Helen, Art Through the Ages, pp. 670-684, 721-731
 Hunter, Sam, Modern French Painting, pp. 15-166
 Janson, H. W., History of Art, pp. 489-511
 Janson, H. W., A Picture History of Painting, pp. 242-276
 Muller, J. E., Modern Painting, pp. 9-63
 Newmeyer, Sara, Enjoying Modern Art, pp. 7-125
 Newton, Eric, The Arts of Man, pp. 211-235
 Read, Herbert, A Concise History of Modern Painting, pp. 11-31
 Upjohn, Wingert & Mahler, History of World Art, pp. 521-544

Contemporary Styles

Reading References

- Cheney, Sheldon, A New World History of Art, pp. 599-654
 Fleming, William, Arts and Ideas, pp. 707-755
 Gardner, Helen, Art Through the Ages, pp. 731-780
 Gombrich, E. H., The Story of Art, pp. 419-446
 Hunter, Sam, Modern French Painting, pp. 167-230
 Janson, H. W., History of Art, pp. 509-545
 Janson, H. W., A Picture History of Painting, pp. 277-315
 Muller, J. E., Modern Painting, pp. 69-159
 Newmeyer, Sarah, Enjoying Modern Art, pp. 126-204
 Newton, Eric, The Arts of Man, pp. 243-278
 Read, Herbert, A Concise History of Modern Painting, pp. 11-188
 Upjohn, Wingert & Mahler, History of World Art, pp. 595-646
Der Blaue Reiter, A photographic essay distributed by the
 Royal Scottish Academy, Edinburgh
Gateway to the Twentieth Century (Contains color prints
 by all artists mentioned in this unit)

All pictures discussed in the foregoing unit are included in the above list of readings.

III. EMOTIONALISM AND INTELLECTUALISM

The relative emotional content of an art work has been mentioned repeatedly, as opposed to its intellectual appeal. Since these two orientations--emotional and intellectual--are of primary importance to the understanding of art, a word concerning them is in order.

Dr. Fleming has already been quoted as saying there are two methods of viewing life--the emotional and the intellectual. Specifically, he states:

...one needs to remember that basically there are but two ways of looking at the world--from within or without, subjectively or objectively, through emotion or reason. (8:711)

The artist, therefore, can choose to represent objects as they appear to the physical eye, or as they appear to the mind's eye. He can emphasize either nature or imagination. In essence, this is the philosophy that separates the realist from the idealist; as Muller says, "the world of appearances as opposed to the world of essences." (15:46)

Throughout Art History, favor has shifted from one camp to the other many times. Perhaps the change of thought can best be seen in the Classical Period of art--the subtle shift from the Hellenic style to the Hellenistic. Eric Newton feels that:

The Classic point of view eliminates all overtones of excess, of strangeness and emotional intensity, and seeks behind these variations the hidden ideal. (18:21)

At its high point in the latter half of the 5th century, B.C., the Hellenic style was dominated by this theory of idealism. However, the Hellenic idealism broke down into a realism that looked at the world in terms of immediate experience. This shift in the point of view is called the Hellenistic style.

Fleming explains:

In all Hellenistic sculpture, the human subject is related to the forces that shape his character and mold his flesh. All the minute physical and psychological conditions that vary the bodies and minds of men, women, and children are taken into account.
(8:92)

The objective of the Hellenistic sculptor was to involve the observer emotionally; to feel and suffer as the sculptural subject was feeling and suffering.

The change in emphasis from idealism to realism can be observed in the later stages of the Renaissance. The emphasis, which had been on Classicism, changed to the Baroque as the period developed. Aldous Huxley states:

The symmetrical gives place to the disbalanced, the static to the dynamic, the formalized to the realistic. Statues are caught in the act of changing positions; pictorial compositions try to break out of their frames. Where there was understatement, there is now emphasis; where there was measure and humanity, there is now the enormous, the astounding, the demi-god and the epileptic sub-man. (11:198)

The Interrelationship of Emotionalism and Intellectualism.

Many times throughout the history of art, the ultimate goal for the artist has been to emphasize either the subjective or the objective, realism or idealism, to the total

exclusion of the other. However, it appears that this end is virtually impossible to reach. Ben Shahn comments on the interrelationship of the two schools:

I cannot pronounce upon the scientific accuracy of a division of the emotions and the intellect. Nor can I conceive of an intellectual experience without its emotional dimension--without its degree of tenseness, its surge of excitement, its urgency, its pleasure of discovery, its satisfaction and subsequent relaxation. I would find it equally difficult to conjure up an abstract emotion--an emotion without its specific coloration of image and idea, without its thousand references, its complex of beliefs and hopes, its intentions frustrated or fulfilled, its causes fancied or real. (25:96)

The interdependency of the image and the idea is further commented upon by Julian Huxley:

The idea that art is in some way equatable with beauty, or is confined to the creation of beauty, is still widespread, though its fallacy has often been demonstrated. What art creates is significance--emotionally and aesthetically effective significance. Art increases the qualitative richness and the emotional range of human experience and insight. (12:93)

Irwin Edman, a contemporary philosopher, believes that the two functions of art are to "intensify sensations and clarify experience." (7:36) This, again, suggests that both the subjective and the objective are necessary for art to communicate effectively. Finally, Read feels "all art is an objective symbol for a feeling or emotion. It is the validation, to the senses, of processes that are otherwise purely conceptual. (23:98)

Intellectual Emphasis of Oriental Art

It has been previously stated that some periods, some cultures, have attempted to emphasize one approach to the near exclusion of the other. Perhaps Oriental art, through its restraint and refinement, best exemplifies a cultural style which places great value on elimination of emotional intensity and subjective images.

The oriental artist today, as in the past, emphasizes restraint and simplicity in his work. He contemplates his subject for long periods of time before beginning his work. He practices endlessly to master the symbols used in his art. This is indicative of the Oriental philosophy of life and the universe. Herbert Read states:

Oriental art has its own methods of representing space, and perhaps its own emotional attitude to space. Oriental art satisfied the Oriental artist because it "realized" a certain conception of reality. He sought rhythm in his line, harmony in his color, and precision in his form, and he found these qualities without recourse to perspective and chiaroscuro. In the end he had a work of art which fulfilled one of the primary functions of a work of art, which is to objectify our sense of visual pleasure, simply to please the sight. But the Oriental artist knew that the means he employed to this end (rhythm, harmony, precision) also served a certain symbolic function: to represent the eternal harmony and order of the universe. (22:66)

Of the two modes of art, the mode of intellectual vision, whose end is absolute beauty, and the mode of emotional expression, whose end is the communication of feeling, Oriental art exemplifies the first rather than the second.

The greatest flourishing of painting in China took place during the Sung Dynasty, which corresponds in time with the Middle Ages. Upjohn, Wingert, and Mahler explain that several centuries before, the great philosopher Lao-tzu had taught that "a retreat from life to solitary places, where the individual might discover himself akin to other living beings, in harmony with the laws of the universe," was mandatory for a good life. (26:732) Through contemplation and meditation the truth would come to all.

Consequently, the scrolls and paintings of this period are quiet, restrained, and easy to look at without tiring.

Eric Newton points out:

It is important to realize that the art of China is dominated by philosophical and poetical concepts rather than by the individual temperament or the personal vision of the painter. (18:305)

Perhaps the Oriental artist, through his highly intellectualized approach, has most effectively resolved the chaos of nature and the world and has brought order and unity to his life. Horst Janson, in his book, History of Art, comments on the landscape painting of China.

After so long a period of growth, this art has achieved a poetic vision of nature that contrasts the majesty of mist-shrouded mountains with the insignificance of man. (13:546)

This suggests some emotional content in Oriental art, as does the Oriental's need for imposing order and unity. Thus it may be said Oriental art is indeed a significant

expression giving form and order to a human being's reaction to his environment.

Reading and Picture References--Oriental Art

- Cheney, Sheldon, A New World History of Art
 p. 167, "Landscape with Bridge and Willows," Sung
 p. 171, "Bronze Ritual Vessel"
 p. 189, "Snowy Mountains," Sung
 p. 193, "Tiger and Waterfall," Sung
 p. 201, "Winter Landscape," Sung
- Munro, Eleanor C., The Golden Encyclopedia of Art
 p. 87, "Ritual Vessel," Chou Dyn.
 p. 90, "Twelve Views from a Thatched Cottage," Sung
 p. 90, "Play with Infants," Sung
 p. 100, "Burning of the Sanjo Palace," Japan
 p. 102, "Waves at Matsushima," Japan
- Upjohn, Wingert & Mahler, History of World Art
 p. 751, "Buddha," T'ang Dynasty
 p. 755, "Ladies Preparing Newly Woven Silk," Sung
 p. 756, "The Five-Colored Parakeet," Sung
 p. 763, "Rain Storm," Sung
 p. 771, "Bamboo," Yuan
 p. 775, "Breaking Waves," Ming
 p. 813, "The Great Buddha," Japan
 p. 816, "Boat Returning in a Storm," Japan
 p. 819, "Screen with Gibbons," Japan
 p. 827, "The Wave," Japan

Reading References

- Cheney, Sheldon, A New World History of Art, pp. 165-204
 Janson, H. W., History of Art, pp. 546-553
 Mackenzie, Finley, Chinese Art
 Mai-Mai Sze, The Way of Chinese Painting
 Munro, Eleanor C., The Golden Encyclopedia of Art, pp. 86-103
 Newton, Eric, The Arts of Man, pp. 296-315
 Upjohn, Wingert & Mahler, History of World Art, pp. 728-829

IV. RELIGIOUS EXPRESSION

Since pre-historic times, man has evidenced an apparent compulsion to visualize in graphic terms that which is not visual. Man has always shown a need to understand his environment and to relate to that environment in an orderly fashion. He appears to be compelled to make tangible that which is intangible and to do his best to explain the unexplainable. This can be seen in the many and varied types of religious expression.

The dictionary definition of the term religion, as it is used here, means "an awareness or conviction of the existence of a supreme being, arousing reverence, love, gratitude, and the will to obey." (28:715) The word can also mean "the service and adoration of God or a god as expressed in forms of worship." (28:715)

Dr. Read, in his book, Art and Society, suggests that there are two stages of religious art--the pre-logical and the logical stages. (21:47) In Read's discussion of Thomas North Whitehead, he quotes Whitehead as saying:

Religion, so far as it receives external expression in human history, exhibits four factors or sides of itself. These factors are ritual, emotion, belief, rationalization. There is definite organized procedure, which is ritual: there are definite types of emotional expression: there are definitely expressed beliefs; and there is the adjustment of these beliefs into a system, internally coherent with other beliefs. (21:48)

The ritual and emotional factors would qualify for Read's pre-logical stage; rationalization is logical. Read feels that belief serves as the transition between the pre-logical and logical stages.

Ritual.

These four factors of religious art--ritual, emotion, belief, rationalization--vary in importance and emphasis as art expression evolves. One factor may be stressed during one period; another factor may replace it in importance during another period. Perhaps prehistoric art forms best exemplify the first factor. As prehistoric cultures are more thoroughly investigated, the uses of visual forms by man as a type of religious practice becomes more discernable.

The most awesome remains of these prehistoric cultures are the cave paintings. Most art historians today agree that the cave paintings were used primarily in the practice of magic. According to Newton, "The artist was exercising his powers as a magician in order to turn himself into a more efficient hunter." (18:29) Read states a similar opinion:

The magical significance of some of the cave drawings is beyond question; but there is no reason to assume that every drawing had this kind of significance. Primitive man was already human, and must surely have enjoyed the creative activity he was endowed with, and pursued it for its own sake. (21:12)

The cave paintings are not the only art forms remaining from the prehistoric period. There are several small carvings and sculptures, such as the Venus of Willendorf.

There are a few areas in the world today where primitive cultures still exist. Although their art forms have evolved somewhat beyond those of prehistoric man, their religious traditions and practices remain quite primitive and ritualistic. These primitive cultures are found in the remote and relatively untouched areas of the world. Central Africa, Australia, and areas of the South Pacific island groups are areas where primitive cultures remain today.

Emotion.

The emotional factor is closely related to the ritual; Whitehead states, "ritual generates emotion." (21:49) It would be of interest to note here the importance of imagery in religion as it pertains to emotion. Gerardus Van Der Leeuw, in his book, Sacred and Profane Beauty: the Holy in Art, states that:

No religion speaks in abstract concepts; religion speaks in myths, that is, in the language of images. And no religion can get along without symbols. (27:186)

Undoubtedly, all religions rely on emotion to some degree, not only Dr. Read's "pre-logical," but the "logical" as well. Imagery and symbolism are integral parts of today's religions, as well as those religions of the past. Concerning the use of images during the transition from the "pre-logical" to the "logical," Dr. Read goes on to say:

During the pre-logical period, art could not be logically separated from nature; a natural stone would

serve the purpose of a work of art as well as a sculptured one; the image of an animal was as real as the animal itself. But now, caught up in the process of logical thought, the world of art becomes an intermediary between the world of natural phenomena and the world of spiritual presences. It becomes either a symbol to express a mental or emotional state or a representation or imitation of a natural object. In either case it is a vehicle which conveys information, a means of communication. (21:47)

The same idea is voiced by Van Der Leeuw. He says:

The actual aesthetic object is not the stone or the metal, but the construction of the phantasy occasioned by it, a movement of the soul which has become visible and been transferred to the objective world. (27:180)

Belief.

This facet of religious expression closely follows the emotional, but calls for some thought. Webster's New Collegiate Dictionary defines belief as "faith, confidence, and trust;" but more important, "the state or habit of mind of one who believes." (28:79) This definition, with the phrase "state or habit of mind," suggests both the emotional and intellectual ramifications of Belief.

Rationalization.

As it has been previously stated, rationalization is, in the opinion of Dr. Whitehead, "an adjustment of beliefs into a coherent system." (21:48) Read feels that there are three principle families of religious beliefs that have reached this rational stage of development--Buddhism, Semitism, and Christianity. Needless to say, the varying

systems of beliefs has greatly affected art expression. The major influences and the outcome of these influences is briefly summated by Dr. Read:

a. Buddhism, which conceives nature as animated by an imminent force, which force is the one order to which the whole universe conforms, must inevitably affect the whole basis of art, insofar as art is a representation of reality or of the super-reality behind natural appearances. The quality which strikes us most in Buddhism is resignation; the submission of the individual to this all-forming spirit of the universe, this destiny. The artist shares that humility, and his only desire is to enter into communion with that universal spirit. This desire has all sorts of consequences: it leads to a preference for landscape painting above figure painting. (21:53)

b. In the Semitic religion it is considered blasphemous to attempt to represent a god in material shape. The result of this is a great world religion devoid of any plastic art. Mohammedanism, a branch of Semitism, also prohibits the making of images; however, the aesthetic impulse found release in the decorative and non-figurative arts. An abstract type of art was suitable to architecture and crafts generally. (21:54)

c. Christianity. The Medieval period was the time during which the religious arts experienced their greatest flowering. Out of the myriad of styles developed during this period, each with its own complexity of influences, the most well-known are the Byzantine, the Romanesque, and the Gothic styles.

1. Byzantine. The small town of Ravenna, Italy, is the center for two important styles developed during the late 5th and early 6th centuries.

Although the two architectural styles are quite different from each other, they show the strong religious orientation of the period, for both are church designs meant for the meeting of great masses of people for the celebration of church rites.

(a) Early Roman Christian Basilica. The plan for these oblong buildings was suggested by the Greek temple design. The basilica has a large walled courtyard at the front, called an "atrium." The two remaining basilicas found in Ravenna are Sant' Apollinare Nuovo and Sant' Apollinare in Classe. Both have richly ornamented interiors; the decorative columns are sumptuously carved and the walls sparkle with brilliant mosaics.

(b) The Central-type Structure. This type of church design is similar in some ways to the basilica, but is radically different in one respect: the axis of the basilica is horizontal, dividing the church into halves; the central-type church has a vertical axis leading the eye to the dome. As with the basilica, the interior of the central-type church is richly decorated with columns and mosaics. The best example of the central-type structure is San Vitale, also located in Ravenna.

2. The Romanesque. In his discussion of this period, Dr. Fleming states: "The most typical expression of the Romanesque was the monastery." (8:179) The monastery served as a city itself in a time when town and city growth was inactive and strong local government was absent. The monastery served as an agricultural and manufacturing center and as a seat of learning where the only libraries, schools, and hospitals were to be found. To properly exhibit the importance and power of the church, the monasteries were built to grand proportions, the grandest being the Abbey of Cluny, built by Hugh of Semur. The central plan of the Church at Cluny is oblong in design, but with much of the accent being vertical. This was accomplished by gradually raising the level of the church and building extremely high roofs. To construct a church on such a grand scale called for the development of flying buttresses and pointed arches. These developments, first seen at Cluny, will be of primary importance to the future Gothic builders. Page illumination, small sculptures for church decorations, and fresco paintings for churches were popular art forms of the time.

3. The Gothic period. The motive for the richly designed Gothic cathedrals was different from

the monasteries, for the monasteries were bare on the outside, but had lavishly decorated interiors. The cathedrals, usually located in cities, had elaborately decorated exteriors which seemed to invite people inside. Furthermore, the cathedrals served purposes other than those which were purely religious. Town meetings, concerts, plays, and traveling minstrel shows were often held within the cathedrals. The best examples of Gothic cathedral building are to be found at Amiens, Rheims, Bourges, Chartres, and Paris. These cathedrals are excellent examples of the daring of the Gothic architects. As the builders gained experience and knowledge, the cathedrals grew in size and splendor. These magnificent examples of architecture would have been impossible without the development of the pier buttress, flying buttress, and pointed arch. However, the spiritual function of these architectural devices was not overlooked. They were, in fact, used to promote religious feelings on the part of the observer. Concerning these architectural devices, Fleming states:

From the observer's point of view, just as in the interior the eye is drawn irresistibly upward by the rising vertical lines, so on the outside it follows the rising vertical piers to the pinnacles, along the rhythmic procession of the flying buttresses toward the gabled roof of the transepts, and on to the infinitude of space beyond. (8:257)

In general, the sculptural decorations of these cathedrals were secondary in importance to the architecture. The grand scale of the buildings made detailed motifs inside unnecessary, for they were difficult to see. Outside, the design of the sculptured figures follows the verticality of the building and thereby accentuates it. The exterior sculptures are in deep relief, taking full advantage of the dramatic play of light. The figures themselves are elongated and somewhat stylized. The subject matter of the sculpture varies from evil demons and gargoyles to the more conservative angels.

All religious art is not limited to the Medieval Period. However, this was the time when Christianity made its greatest strides throughout the Western world; the importance of Christianity to the common man can readily be seen in the grand and glorious art expression of the period. The elapsed time from Medieval man to Contemporary man is by no means void of religious expression. Religion played an important part in the arts of the Renaissance, and continues to be an integral part of art expression today.

Reading References for Pre-Historic and Primitive Art

- Cheney, Sheldon, A New World History of Art, pp. 1-22
 Janson, H. W., History of Art, pp. 18-33
 Janson, H. W., The Picture History of Painting, pp. 7-18
 Newton, Eric, The Arts of Man, pp. 279-284
 Upjohn, Wingert, and Mahler, History of World Art, pp. 16-23

Reading References for Medieval Art

- Cheney, Sheldon, A New World History of Art, pp. 225-331
 Fleming, William, Arts and Ideas, pp. 133-288
 Janson, H. W., History of Art, pp. 157-283
 Janson, H. W., The Picture History of Painting, pp. 37-109
 Newton, Eric, The Arts of Man, pp. 43-75
 Upjohn, Wingert & Mahler, History of World Art, pp. 134-204

Specific Picture References of Medieval Art

- Cheney, Sheldon, A New World History of Art
 p. 297, Chartres Cathedral
 p. 302, Amiens Cathedral
 p. 309, Rouen Cathedral
 p. 325, "Disposition from the Cross," Giotto
 p. 329, "The Nativity," Fra Angelico
 p. 330, "Mary Kneeling Before the Infant Jesus,"
 Fra Filippo Lippi
 Janson, H. W., The Picture History of Painting
 p. 46, Byzantine Mosaic, An Vitale
 p. 53, Stained Glass Window, LeMans Cathedral
 p. 43, Sicilian Mosaic, Cefalu Cathedral
 Newton, Eric, The Arts of Man
 p. 88, "The Flight into Egypt," Fra Angelico
 p. 116, "The Agony in the Garden," Mantegna
 p. 137, "The Crucifixion," Grunewald
 p. 169, "Agony in the Garden," El Greco
 p. 281, "Head of Christ," 16th Century wood carving

IV. SOCIAL CRITICISM AND HISTORICAL COMMENT

There appear to be at least two basic directions which the socially or politically oriented arts may take. First, the artist may comment on, or respond to, some social or political happening with which he is not entirely sympathetic. This comment or criticism is often biting and sarcastic --the subject matter repulsive or repugnant. Second, the artist may serve as a recorder of historically significant events.

At times, these two seemingly divergent roles of art may blend, producing an expression that not only pictorializes history, but subtly states the personal philosophy of the artist.

Social Criticism.

Social criticism must be timely to be effective. Because this type of art expression is usually inspired by events of the moment, the impact and specific meaning of the painting has a tendency to fade with time. John Canaday, in an article concerning social criticism, states:

What we call "social consciousness," the awareness of the individual that he has a personal responsibility for the general good, is a relatively new idea. And it is not on the whole one that has inspired very much first-rate painting, if by first-rate one means painting that appeals universally instead of depending on topical subject matter for its meaning. (3:5)

Perhaps two of the best known social critics are Honore Daumier and Francisco Goya. Both were artists whose works have a special impact when the circumstances of the paintings are known. However, even if the circumstances leading to the criticism are not known, the works of these two men can be aesthetically appreciated.

Francisco Goya, an early 19th century Spanish painter, was obsessed with the stupidity and cruelty of man. He worked for many years as the official painter for the Spanish court, and was surrounded there by mental incompetents and totally corrupt people. His opinions of man can well be seen in the painting, The Executions of the Third of May. This painting serves as an example of artistic competence overcoming the disadvantages of the need for timeliness in social criticism. The painting is effective and stimulating, and is an excellent example of the critical style of Goya.

Honore Daumier, a French contemporary of Goya, might be regarded today as a political cartoonist. Many of his works were lithographs and could be produced and distributed rapidly. Daumier also produced many pen and ink drawings which are powerfully realistic and honest. One of the better known drawings is Third-class Carriage.

Several other artists known for their social criticism have been mentioned in previous units; among them are Pablo

Picasso and his painting Guernica, and Ben Shahn. In the unit "The Importance of Style," Dadaism and Futurism were mentioned briefly. Dadaism was a movement based on protest of all types; Futurism was a social doctrine as much as an art movement.

Historical Documentation.

One of the best sources for art expression is history. The artist as a social critic finds his inspiration in emotionally charged events of the present day. The artist as an historical documenter is not so limited, nor must he respond in an equally emotional fashion. However, regardless of how objective and factual an artist attempts to be, there will be elements of personal philosophy evident in his work. For example, the paintings of the French Neo-Classical artist, Jacques Louis David, through their restraint and refinement, indicate the political beliefs of the painter. The Death of Socrates, and the Death of Marat, are both pictorial representations of historical happenings, and show the artist's concern for careful and thoughtful perfection which was the ideal of the academy.

The decorative murals in public buildings have often served both the historical documenter and the social critic. Excellent illustrations of the blending of the two purposes are the fresco murals decorating the walls of the Ministry

of Education Building in Mexico City. The murals were executed by Diego Rivera, a social critic and a rather liberal thinker. The best known of these murals is The Liberation of the Peon. This scene commemorates the social rescue of the Mexican peasant by the Agrarian Revolution. These panels are bold in design, well executed, and easily understood by all. Referring to Rivera and the panels, Canaday states:

He conceived them as a combination of historical fact, ancient legend, and sociological and political propaganda--a combination just as original but more harmonious than it sounds. (3:18)

Another example of the function of the historical mural is Charles Russell's Lewis and Clark Meeting Flathead Indians. This mural, decorating the Montana State House of Representatives Building, is void of propaganda intent.

Certainly portrait painting serves as a type of historical documentation. David's painting Bonaparte on Mount St. Bernard, stands as a fine example of the Classical portrait style. An American portrait painter, Gilbert Stuart, is well known for his paintings of George Washington and James Monroe. John Trumbull's painting, Declaration of Independence, stands as a hallmark of historical documentation.

Reflection of the Times.

One of the basic tenets of art history is that the artist reflects the era in which he lives. Occasionally

this reflection is tinted with satire or sarcasm; it may be colored with propaganda. Quite often the artist's impression is compassionate, perhaps denoting a deeper and fuller understanding of life. There have been artists who preached morality as William Hogarth did in his series of paintings, The Rake's Progress. There have been artists who, through insight, have given the observer a sense of empathy with the subject. With this type of art form a moral is seldom preached; the artist does not sit in judgment, he records what he sees and feels.

One of the most notable artists in this category is Henri de Toulouse-Lautrec. Perhaps it was this man's own tragic life that compelled him to paint gay and colorful scenes with each subject appearing to have a distinct personality. A painting characteristic of Toulouse-Lautrec's reflective abilities is Salon in the Rue Des Moulins. In this picture the ladies of the house are depicted as they were--fleshy and decorated women of pleasure. This was the life which Toulouse-Lautrec knew best, and he painted it with understanding.

Another good example of artistic insight and reflection is The Absinthe Drinker, by Edgar Degas.

Reading and Picture References for Social Criticism and
Historical Comment

Canaday, John, Metropolitan Seminars in Art, Vol. 11

- "The Eternal City," Blume
- "The Rake's Progress," Hogarth
- "The Death of Socrates," David
- "The Passion of Sacco and Vanzetti," Shahn
- "The Executions of the Third of May," Goya
- "Into the World There Came a Soul Named Ida," Albright
- "The Liberation of the Peon," Rivera
- "The Declaration of Independence," Trumbull
- "Salon in the Rue Des Moulins," Toulouse-Lautrec

Eliot, Alexander, Three Hundred Years of American Painting

- p. 102, "Lewis and Clark Meeting the Flathead
Indians," Russell
- p. 32, "Capture of the Hessians at Trent," Trumbull
- p. 36, "George Washington," Stuart
- p. 38, "James Monroe," Stuart

Janson, H. W., The Picture History of Painting

- p. 220, "The Witches Sabbath," Goya
- p. 229, "The Soup," Van Gogh
- p. 240, "Man With a Hoe," Millet
- p. 275, "In the Circus: Fernando, the Ringmaster,"
Toulouse-Lautrec

Janson, H. W., History of Art

- p. 472, "The Death of Marat," David
- p. 479, "The Family of Charles IV," Goya
- p. 481, "The Raft of the Medusa," Gericault
- p. 482, "The Massacre of Chios," Delacroix
- p. 483, "The Third-Class Carriage," Daumier
- p. 484, "The Sower," Millet
- p. 492, "The Absinthe Drinker," Degas
- p. 506, "The Potato Eaters," Van Gogh
- p. 508, "At the Moulin Rouge," Toulouse-Lautrec

Reading References:

Canaday, John, Metropolitan Seminars in Art, Vol. 11

Cheney, Sheldon, A New World History of Art, pp. 529-539,
549-573, 605-607

Eliot, Alexander, Three Hundred Years of American
Painting, pp. 31-48, 82-105

Janson, H. W., History of Art, pp. 453-488

Janson, H. W., The Picture History of Painting, pp. 197-228

Muller, Joseph-Emile, Modern Painting, pp. 60-63

NewMeyer, Sara, Enjoying Modern Art, pp. 12-48, 93-94

UpJohn, Wingert & Mahler, History of World Art,
pp. 470-476, 492-510, 519-522

VI. DECORATION--A PART OF EXPRESSION

All forms of art are--to a greater or lesser degree--decorative. The word "decoration," as defined by Webster's New Collegiate Dictionary, means, "to improve by addition of something beautiful or becoming; to adorn; also, to make striking, often incongruous, additions to; to garnish."
(28:215)

The urge to decorate is as old as man himself. Gyorgy Kepes states: "It is by no means clear that the necessary came before the beautiful." (14:37)

The Minor Arts.

Perhaps the minor arts--although wrongly considered minor--supply the best examples of man's apparent compulsion to decorate. Pottery, jewelry, basket and textile weaving, and the enhancement of utensils are rich and fertile fields in which man can fully exercise his creative urge and imagination.

Basket and textile weaving, by the nature of the material, lend themselves quite well to geometric decorations. In ancient cultures, as well as now, decoration was not necessary to increase the functional use of an object. But judging from museum collections of artifacts of the past, woven articles devoid of enhancement were rare. Both the North American and South American Indians are known for their

weaving ability. Perhaps the Southwest American Indians and the Peruvian Indians of South America are best known for this talent.

Clay also lends itself to decoration and texture.

Concerning early pottery, Dr. Read states:

In decorating his pottery with geometric ornament, neolithic man was only moved by the desire to fill a space. We have an inborn desire, when making something, to break the blank surface of the object with some kind of ornament. (21:21)

The urge to decorate utensils is not limited to early man. Contemporary dishes, glassware, silverware, and other utensils are available in a wide assortment of sizes, shapes, colors, textures, and patterns.

Decoration and Ritual.

Decoration has always played an important part in ritual and religion. This can be seen in the ornate ceremonial urns and vessels, both past and present. Quite often, ceremonial objects are covered with symbolic figures, or are symbols themselves. Ceremonial capes and headdresses are often richly decorated. The Ravenna mosaics, mentioned in Unit IV, serve not only as illustrations of Biblical stories, but offer an awesome and inspiring view for the worshippers. The brilliantly colored stones of the mosaics catch and reflect the restricted light in the churches, and are certainly a stimulating and enriching sight. The

decorations in contemporary churches are designed with the same thought and care--to please the eye of the beholder; to stimulate and inspire.

Self-Decoration.

Man often decorates himself to be more attractive to others. Tattoos are a form of self-decoration. Among some tribes, whose skin coloration is too dark for tattooing, scarification is used. Lip and ear disks are other forms of self-decoration.

The Major Arts.

Decoration is not as important to the major arts as it is to the minor arts. With the major arts--sculpture, architecture, and painting--the emphasis is placed on the content, meaning, and style of the expression. However, this does not mean that the major arts are not decorative. The Gothic cathedrals would not be as impressive as they are without the enhancement of stained glass windows and heavily ornamented exteriors. Painting would not be the major art expression that it is if the basic qualities of decoration--design, color, and texture--had not been carefully considered.

Reading and Picture References--Decoration

Cheney, Sheldon, A New World History of Art

- p. 588, Glazed Dish, Persian
- p. 590, Medallion Rug, Persian

Janson, H. W., History of Art

- p. 26, Male Portrait Head, Nigeria
- p. 29, Mask, Cameroons
- p. 29, Mask, Gazella Peninsula
- p. 70, Beaked Jug, Crete
- p. 70, The Octopus Vase, Crete
- p. 73, Vaphio Cups, Athens

Munro, Eleanor, The Golden Encyclopedia of Art

- p. 11, Neolithic Pottery, Persia
- p. 12, Painted Ceremonial Shirt, Northwest Indian
- p. 13, Ritual Mask, New Guinea
- p. 12, Potlatch Bowl, Northwest Indian
- p. 23, Egyptian Wall Painting
- p. 26, Whip Handle in the form of a Horse, Egyptian
- p. 27, Falcon, a Shrine Decoration, Egyptian
- p. 35, Silk Textile, Persian
- p. 40, Terra Cotta Vase, Greek

Newton, Eric, Arts and Man

- p. 36, Black Figure Amphora, Greek
- p. 48, Empress Theodora, Ravenna mosaic
- p. 53, Initial from the Book of Kells
- p. 66, The Pala d' Oro, St. Mark's, Venice
- p. 165, Milanese goblet
- p. 165, Venetian goblet

Riley, Olive, Your Art Heritage

- p. 57, North American Baskets
- p. 61, Pottery Jugs, Cyprus
- p. 64, Textile, South America
- p. 66, Woven Bag, South America
- p. 67, Woven Blanket, North America
- p. 67, Woven Shoulder Blanket, North America
- p. 68, Beaded Moccasins, North America
- p. 72, Totem Pole, North America
- p. 74, Dance Mask, North America

Reading and Picture References--Decoration (Cont.)

- Upjohn, Wingert & Mahler, History of World Art
 p. 153, Initial page, Book of Kells
 p. 441, Pottery Jar, Mochica
 p. 442, Pottery Jar, Nazca
 p. 456, Pottery Bowl, Minbres
 p. 460, Painted Buffalo Robe, Dakota Tribes
 p. 556, Textile, Peru
 p. 556, Mask, New Guinea
 p. 561, Relief, House Panel, Maouri, New Zealand

Reading References

- Cheney, Sheldon, A New World History of Art, pp. 579-598
 Janson, H. W., History of Art, pp. 24-32
 Munro, Eleanor, The Golden Encyclopedia of Art,
 pp. 11-27, 104-115
 Newton, Eric, Arts and Man,
 Riley, Olive, Your Art Heritage, pp. 56-78
 Upjohn, Wingert & Mahler, History of World Art,
 pp. 438-462, 545-563

CHAPTER IV

SUMMARY

Review of Problem and Importance of Study.

The purpose of this paper is to establish a meaningful and applicable one-semester course outline in Art History for West Valley High School students. The suggested course of study is sufficiently flexible to allow for varied abilities and interests of students. Chapter I suggests methods for presenting the Art History course and lists ways to involve the students. Among the suggestions for presentation are:

1. Prepare outlines for student use, including a general course outline, specific outlines of each unit, vocabularies, and study questions;
2. Supplement lecture periods with slides, films, and other visual aids;
3. Allot time for discussion and review;
4. Supply pertinent reading material.

Several means of involving the students are:

1. Invite local artists to speak or demonstrate to the class;
2. Take field trips to galleries or museums;
3. Show examples of original art and materials with which the artist works;

4. Have the students look for different materials, investigate the physical qualities, and experiment with them.

The study of Art History at the high school level can serve many purposes. Through it students can comprehend the role of art and appreciate its nature. Through appreciation students can broaden their understanding of the world around them. Understanding leads not only to enrichment of learning, but enrichment of life. Ideally, an Art History program should be based on the following goals:

Students should be able to:

1. perceive the spirit of works of art;
2. broaden their understanding of all the visual arts: sculpture, architecture, painting, and other forms;
3. grasp the value of original creative expression;
4. develop an empathy with the art expression and the artist;
5. appreciate the natural forms in his environment;
6. understand our rich art heritage;
7. foster an appreciation of, and a sensitivity to beauty;
8. achieve a deeper understanding of the world around them by studying the values and motivations expressed by many great artists, both past and present;

9. supplement and enrich their knowledge in other areas of the high school curriculum.

With the achievement of these goals, students will be able to increase their ability to judge all art expression more aesthetically and objectively.

Summary of Suggested Course Outline.

Based on the evident need for greater emphasis upon a study of Art History in the high school and being guided by the recommended approach for achieving the objectives of this area of the curriculum, the suggested course outline is divided into six units of study which are presented in Chapter III.

Chronological development is the approach most often used for presenting historical data. In its usual pattern, a limited scope of Art History is necessary because of the lack of time to concentrate upon factors and values in art that are generally universal in nature and applicable to cultures and art expression of all periods and places. Also, in the chronological method, greater emphasis is too often given to the dates and times of occurrence and the sequences of events rather than to basic understandings, influences, motivations, and evaluations of the arts.

The present study emphasizes an approach which departs from the basic chronological pattern for much of its method.

Central to the proposed procedure is an emphasis on ways in which the visual arts serve man's apparent need for expression. The paper also presents discussions of the major aspects of art expression. The first two units consider symbolism and style as elements of primary importance to any art expression. The remaining four units are investigations of religious expression, social criticism and historical documentation, decoration, and the emotional and intellectual content of all forms of art expression.

A great deal of inter-relationship exists between the six units. This indicates the complexity of all forms of art. For example, symbolism and style are important factors in religious art; the purpose of religious art can be self-expression or simply decoration. Conversely, the need for decoration can serve as the stimulus for religious art, historical documentation, or portrait painting.

Recommendations for Further Study.

The dearth of literature pertaining to the study of Art History in the high school is indicative of the need for further study in this area. In Chapter II authorities were quoted substantiating the importance of understanding and appreciating the visual arts. However, very little information is available suggesting ways this end may be accomplished. Perhaps the establishment of a basic Art History course in

all high schools would be a good beginning for the eventual achievement of this goal.

Many variations of the suggested course are possible. Student interests, previous knowledge and background may vary according to the size and location of the school. The course may be extended to a full year, or presented in one semester. Furthermore, it may be taught in connection with a laboratory art class.

After the program is presented and evaluated, certain changes in the course content or methods of presentation may be indicated to achieve the intended goals.

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APPENDIX

APPENDIX A

Suppliers of Color Slides:

American Library Color Slide Co. Inc.
Dept. R. 222 West 23rd Street
New York 11, New York

European Art Color Slide Co.
Peter Adelberg, 120 West 70th Street
New York 23, New York

Universal Color Slide Company
Mail Order Dept: 426U East 89th St.
New York, New York 10028

Ancora Productions
Lauria, 117, Apartado 5085
Barcelona 9, Spain

The National Gallery of Art
Extension Service
Washington, D.C., 20565

The University Prints
Cambridge 38, Massachusetts

The University Museum
33rd & Spruce Streets
Philadelphia 4, Pa.

Beaux Arts Slides
116 Nassau Street
New York 38, New York

E. A. Arnold
52 Rottenbucher Street
8032 Graefeling, Germany

FOTOSHOP
132 West 32nd Street
New York, New York

Dr. Konrad Prothmann
2787 Milburn Avenue
Baldwin, L.I., New York

Suppliers of Art Education Films:

Encyclopaedia Britannica Films, Inc.
1150 Wilmette Avenue
Wilmette, Illinois 60091

Western Cinema Guild, Inc.
381 Bush Street
San Francisco 4, California

Films Incorporated
1150 Wilmette Avenue
Wilmette, Illinois, 60091

On Film, Inc.
Princeton, New Jersey

Coronet Films
Coronet Building
Chicago 1, Illinois

Bailey Films, Inc.
6509 De Longpre Ave.
Hollywood 28, Calif.

Henk Newenhouse Inc.
1017 Longaker Road
Northbrook, Illinois
(Anthony Roland Films)

Suppliers of Filmstrips:

LIFE Filmstrips
Time and Life Building
Rockefeller Center
New York, New York, 10020

The National Gallery of Art
Extension Service
Washington, D.C., 20565

Dr. Konrad Prothmann
2787 Milburn Avenue
Baldwin, L.I., New York

Bailey Films, Inc.
6509 De Longpre Avenue
Hollywood 28, California

Magazines for Classroom Use:

SCHOOL ARTS
Printers Building
Worcester, Massachusetts

ARTS and ACTIVITIES
8150 N. Central Park Avenue
Skokie, Illinois

ART in AMERICA
635 Madison Avenue
New York, New York

AMERICAN ARTIST
2160 Patterson Street
Cincinnati, Ohio 45214

CRAFT HORIZONS
44 West 53rd Street
New York 19, New York

ARTIST JR.
1346 Chapel Street
New Haven 11, Conn.

EVERYDAY ART
The American Crayon Co.
Sandusky, Ohio

HORIZON
379 West Center Street
Marion, Ohio 43301

Many of the weekly news magazines have sections or articles devoted to art. These magazines, TIME, LIFE, LOOK, NEWSWEEK, etc., should be used at the discretion of the teacher.

Most professional organizations publish magazines which can be of help, both to the teacher and the student.

ART EDUCATION

Journal of the National Art Education Association, a branch of the National Education Association.
1201 16th Street, N.W.,
Washington, D.C. 20036

CREATIVE CRAFTS

6015 Santa Monica Blvd.
Los Angeles 38, California
(Supported by the Pacific Arts Association)

Castings and Copies:

The Sales Department
University Museum
33rd and Spruce Streets
Philadelphia 4, Pa.

Color Prints:

The University Prints
Cambridge 38, Massachusetts

APPENDIX B.

SOURCES OF READING AND PICTURE REFERENCES

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