1. Word of Michelangelo’s *David* reached Pope ____________________ in Rome, and he asked Michelangelo to come to Rome to work for him. The first work the pope commissioned from Michelangelo was to sculpt his _____________________.

2. In the story from the Old Testament book of Exodus, Moses leaves the Israelites (who he has just delivered from slavery in Egypt) to go to the top of Mt. Sinai. When he returns he finds that they have constructed a _________________________ to worship and make sacrifices to— they have, in other words, been acting like the Egyptians and worshipping a pagan idol.

3. In what ways visually does the statue of Moses by Michelangelo convey the patriarch’s state of mind upon encountering the unfaithful Israelites?

4. On the ceiling of the Sistine Chapel, a long sequence of narrative panels described the creation, as recorded in Genesis, runs along the crown of the vault, from *God’s Separation of Light and Darkness* (above the altar) to ________________________ (nearest the entrance to the chapel). Thus, as viewers enter the chapel, look up, and walk toward the altar, they review, in reverse order, the history of the fall of mankind.

5. A sense of monumentality can be sensed in the figures of the sibyls and prophets in the spandrels surrounding the vault. Some believe that they are all based on the ____________________________, an ancient sculpture that was then, and now remains, in the Vatican’s collection.

6. In what ways do the figures in the Sistine Ceiling resemble depictions of Greco-Roman gods of the classical tradition?
7. What are some probable reasons why the figures in the Sistine Ceiling resemble depictions of Greco-Roman gods of the classical tradition?

8. Some Catholics were disgruntled in the early 16th century over the sale of ________________________, a pardoning of sins that was supposed to reduce the time a soul spent in purgatory. They were also critical of ______________________ within the church, or the appointment of family relatives to important positions. This dissatisfaction led to what is known as the ________________________ Reformation.

9. The Catholic Church, in response, mounted a full-fledged campaign to counteract the defection of its members. Led by the pope ______________________, this response, the Counter-Reformation, consisted of numerous initiatives. A major component of this effort was the Council of ________________________, which met intermittently from 1545 through 1563.

10. Among this pope’s first papal commissions was the Last Judgment, painted on the Sistine’s chapel west wall above the ______________________. Here, Michelangelo depicted Christ as a stern ______________________ of the world- a giant who raises his mighty right arm in a gesture of damnation.

11. Martyrs who suffered especially agonizing deaths crouch below Christ. One of them, Saint ________________________, who was skinned alive, holds the flaying knife and the skin, its face a grotesque self-portrait of Michelangelo.

12. In the fresco, St. ________________________ carries a wheel because she was martyred on the spokes of a wheel. St. ________________________ carries a grill, because he was burned to death, and St. ________________________ carries arrows because his entire body was pierced by arrows.

13. In what ways does the Last Judgment fresco differ from the earlier painted ceiling and why?

14. How do the tombs of Lorenzo and Giuliano de’Medici in the Medici Chapel of San Lorenzo in Florence suggest that Michelangelo may have been influenced by a school of thought called NeoPlatonism (that was popularized in certain circles during the Renaissance)?
THEME: INNOVATION and EXPERIMENTATION
FOCUS: Titian’s Pastoral Symphony, Titian’s Madonna of the Pesaro Family, Titian’s Bacchus and Ariadne, Titian’s Venus of Urbino, Pontormo’s Entombment of Christ
ONLINE ASSIGNMENT: [http://smarthistory.khanacademy.org/pontormo-entombment.html](http://smarthistory.khanacademy.org/pontormo-entombment.html)
READING ASSIGNMENT: KLEINER, pp. 626-633
POWERPOINT: INNOVATION and EXPERIMENTATION: VENETIAN RENAISSANCE and MANNERISM (Titian and Pontormo)

1. This masterpiece is now widely believed to be an early work of Titian but strongly influenced by ______________________, a Venetian painter known for his development of ___________________, or painting meant to operate in a manner similar to poetry.

2. The sfumato technique that Venetian painters learned from Leonardo da Vinci enhances the pastoral mood of this painting. What is meant by the term “pastoral mood”?

3. The two women accompanying the young men may be thought of as their invisible inspiration, or __________________________. One turns to lift water from the sacred well of __________________________.

4. The shepherd in the far distance on the right side of the painting symbolizes the __________________________ while the pipes and lute that the well-dressed men play in the painting symbolize his __________________________.

5. In what way is the lighting in this painting just as enigmatic as the subject matter?

6. Similar to Giorgione’s The Tempest, this painting appears to not have a definitive __________________________, which was unusual for contemporary works in Rome and Florence, where didactic religious art was popular.
1. In 1538, Titian painted the so-called Venus of Urbino for Guidobaldo II, who became the duke of __________________ the following year. The title, given to the painting at a later date, elevates what was probably a representation of a sensual Italian woman in her bedchamber to the status of _____________________________.

2. Titian’s use of ___________________________ with oil paint creates an almost translucent quality so that the figure appears to glow. Venetians are believed to have adopted oil painting by looking at paintings created by artists from _________________.

3. Near the window, two servants bend over a chest, apparently searching for garments. In Renaissance households, clothing was stored in these carved wooden chests. They are called ________________ and were often given as wedding gifts.

4. At the woman’s feet is a slumbering lapdog—where ________________ would be if this were Venus.

5. Titian’s use of the reclining nude influenced a number of later artists, such as Ingres, Courbet, and Manet. Titian himself was influenced by the Venetian artist ________________, an artist who painted a reclining figure of Venus in a pastoral landscape.

6. Titian breaks with tradition by depicting the female figure looking directly at the viewer instead of demurely away. What impact did this direct gaze possibly intend to have on the viewer?

7. Titian further demonstrates his inventive approach to painting by placing the figures in this work on a steep ________________, positioning the Madonna, the focus of the composition, well off the central axis.

8. The kneeling figure in this painting is that of ________________, the man who won a significant battle against the ________________. Behind him is a turbaned prisoner of war. His male family members appear on the other side of the painting.

9. How do both Titian’s Madonna of the Pesaro Family and his Venus of Urbino suggest a Venetian taste for rich, opulent display and theatricality?
1. Although the Renaissance styles of Rome, Florence, and Venice dominated Italian painting, sculpture, and architecture for most of the 16th century, but already in the 1520s another style – ___________________________ had emerged in reaction to it. This term generally refers to art that is characterized by ______________________, being stylish, cultured, or elegant.

2. The painting represents a departure from the __________________________ compositions of the High Renaissance. How does this work consciously display qualities of artifice?

3. This work, the Entombment of Christ by Jacopo da Pontormo, calls attention to the void or emptiness in the center of the painting in a way that it becomes symbolic of __________________________.

4. One way the artist enhances the painting’s ambiguity is through the use of curiously anxious glances cast by the figures in all directions. The bearded young man at the upper right who gazes at the viewer is probably __________________________.

5. Athletic bending and twisting characterize many of the figures, with distortion, elastic elongation of the limbs, and __________________________ rendered as uniformly small and oval.

6. Noticeably missing from this depiction of the “entombment” or “deposition” are symbolic images that one might expect such as the __________________________ or the __________________________. Pontormo has also not situated the scene in an earthly space that is understandable.

7. How might have historical events during the 16th century possibly contributed to the sense of anxiousness and ambiguity demonstrated in this work?

8. The crouching figure supporting Christ does not appear able to support the Christ figure due to the fact that he is balancing himself precariously on his __________________________.

In what ways does Pontormo’s Entombment differ in style to Titian’s Bacchus and Ariadne? (In your answer, address the treatment of the human form, space, color, and composition.)
Analyze ways in which each of the following focuses on the cycles of life, death, and an afterlife. What are some possible explanations as to why these works from the Northern Renaissance focus so emphatically on these themes?

**THEME: DEATH and the AFTERLIFE**

**FOCUS:** Bosch’s *Garden of Earthly Delights*, Grünewald’s *Isenheim Altarpiece*, Cranach the Elder’s *Allegory of Law and Grace*, Hans Holbein’s *French Ambassadors*

**ONLINE ASSIGNMENT:** [http://news.bbc.co.uk/dna/place-lancashire/plain/A12732748](http://news.bbc.co.uk/dna/place-lancashire/plain/A12732748)

**ONLINE ASSIGNMENT:** [http://smarthistory.khanacademy.org/grenewalds-isenheim-altarpiece.html](http://smarthistory.khanacademy.org/grenewalds-isenheim-altarpiece.html)


**ONLINE ASSIGNMENT** [http://smarthistory.khanacademy.org/holbein.html](http://smarthistory.khanacademy.org/holbein.html)

**READING ASSIGNMENT:** KLEINER, pp. 644-6648; 652-654, 656

**POWERPOINT:** DEATH and the AFTERLIFE: NORTHERN RENAISSANCE (Grünewald, Cranach, Bosch, and Holbein)

Hieronymus Bosch. *Garden of Earthly Delights*, 1505-1510, oil on wood

HOW the work focuses on life, death, and an afterlife:

Possible reasons WHY the work focuses on life, death, and an afterlife:
Matthias Grunewald. *Isenheim Altarpiece*, c. 1510-1515, oil on wood

HOW the work focuses on life, death, and an afterlife:

Reasons WHY the work focuses on life, death, and an afterlife:

Lucas Cranach the Elder. *Allegory of Law and Grace*, c. 1530, woodcut

HOW the work focuses on life, death, and an afterlife:

Reasons WHY the work focuses on life, death, and an afterlife:

Hans Holbein. *The French Ambassadors*, 1533, oil and tempera on wood

HOW the work focuses on life, death, and an afterlife:

Reasons WHY the work focuses on life, death, and an afterlife:
1. Trained as a goldsmith by his father before he took up painting and printmaking, Albrecht Dürer developed an extraordinary proficiency in handling the ________________, the engraving tool.

2. One of Dürer’s early masterpieces, *Fall of Man*, represents the first distillation of his studies of the Vitruvian theory of human ________________, a theory based on arithmetic ratios.

3. Their bodies are frontal, and they stand in a classical ________________, where the weight of the body is shifted onto one foot.

4. The elk, ox, rabbit, and cat exemplify the four ________________ or human personality types, all of which correlate with specific fluids in the body. The elk, for example, symbolizes ________________, which in excess causes a person to become ________________.

5. The figure of Adam is reminiscent of a Greek statue known as the ________________, excavated in Italy during the late fifteenth century.

6. Dürer’s placid animals signify that in this moment of perfection in the garden, the human figures are still in a state of ________________. The cat does not yet chase the mouse, and the goat (a reference to the ________________ of the bible) is still standing on his mountain perch.

7. The ox symbolizes ________________, which in excess causes a person to become ________________.

8. The cat symbolizes ________________, which in excess causes a person to become ________________ while the rabbit symbolizes ________________, which in excess causes a person to become ________________. 

THEME: HUMANISM and the CLASSICAL TRADITION
FOCUS: Dürer’s *Fall of Man (Adam and Eve)*, Dürer’s *Melancholia*, Dürer’s *Four Apostles*, Dürer’s *Self-Portrait* (1500)
ONLINE ASSIGNMENT: [http://metmuseum.org/toah/works-of-art/19.73.1](http://metmuseum.org/toah/works-of-art/19.73.1)
READING ASSIGNMENT: KLEINER, pp. 649-652
POWERPOINT: HUMANISM and the CLASSICAL TRADITION: NORTHERN RENAISSANCE (Dürer)
1. Dürer took up the theme of the four humors, specifically melancholy, in his engraving *Melencolia I,* which many scholars regard as a kind of ___________________ of Dürer’s artistic psyche as well as a masterful example of the artist’s ability to produce a wide range of tonal values and textures.

2. The Italian humanist Marsilio Ficino had written an influential treatise in which he asserted that artists were distinct from the population at large because they were born under the sign of the planet ___________________, named for the ancient Roman god. They shared that deity’s melancholic temperament because they had an excess of __________________________. Artists, therefore were “saturnine” – meaning they were ________________________ and given into melancholic depression.

3. In the engraving, all around the brooding figure of Melancholy are the tools of the artist and _______________________ - compass, hammer, nails, and saw among them – but they are useless to the frustrated artist while he is suffering from melancholy.

4. In Dürer’s 1500 self-portrait, he intentionally evokes devotional images of ___________________. The position of his right hand resembles but does not duplicate the standard gesture of blessing in Byzantine icons. The focus on the hand is also a reference to the artist’s hand as a __________________________ instrument.

5. This self-portrait was doubtlessly deeply affected by the humanistic view that had emerged in the Renaissance of the artist as a divinely inspired ___________________.

6. The self-portrait is inscribed with his monogram and four lines stating that he is the age of ________.
7. Dürer’s major work in the oil medium is *Four Apostles*, a two-panel oil painting he produced without commission and presented to the city fathers of ______________________________ in 1526 to be hung in the __________________________.

8. The painting documents Dürer’s support for the German theologian ______________________________, who sparked the ____________________________ Reformation. Dürer conveyed his sympathies with this German theologian by his ______________________________ of the figures. He relegated St. ______________________________ (as representative of the pope in Rome) to a secondary role by placing him behind ______________________________. Dürer gave the evangelist in front particular prominence due to his focus on Christ’s person in his Gospel. In this way, Dürer is highlighting the Bible as the single authoritative source of religious truth, not the church.

9. Dürer emphasized the Bible’s centrality by depicting it open to the passage “In the beginning was the __________________, and the __________________ was with God, and the __________________ was God.” (John 1:1).

10. At the bottom of the panels, Dürer included quotations from the four apostles’ books, using ______________________________’s German translation of the New Testament. The excerpts warn against the coming of perilous times and the preaching of false prophets who will distort God’s word.

11. St. Peter is shown holding a __________________ close to John’s Bible, suggesting that Christians should have access to the Bible. This was painted shortly after ______________________________ began printing the Bible in German, providing access to a large, secular population. Before this time, Bibles were in the hands of only the ______________________________.

12. In the foreground on the right is St. ______________________________, holding a book and a sword. It was the words of this saint that suggested that it was by ______________________________ alone, and not good works, that one has access to heaven.

13. In what ways did the growth of humanism possibly have an impact on the religious conflicts that arose during the sixteenth century?
Analyze ways in which Bruegel suggests man's relationship with the natural world in these landscapes. In your discussion, include observations regarding man's use and transformation of the land.
Pieter Bruegel the Elder. *The Tower of Babel*, 1563, oil on panel

Pieter Bruegel the Elder. *The Procession to Calvary*, 1564, oil on panel

Compare and contrast Bruegel's *Hunters in the Snow* with Fan Kuan's *Travelers Through Mountains and Streams* in regard to how man's relationship with the natural world is visually communicated.

**SIMILARITIES:**

**DIFFERENCES:**
THEME: INVESTIGATING IDENTITY
FOCUS: El Greco’s *Burial of Count Orgaz*, Velazquez’s *Las Meninas*, Juarez’s *Spaniard and Indian Produce a Mestizo*, Cabrera’s *Portrait of Sor Juana Inés de la Cruz*
READING ASSIGNMENT: KLEINER, pp. 662-663
POWERPOINT: INVESTIGATING IDENTITY: SPANISH and COLONIAL PAINTING from the 16th-18th CENTURIES (El Greco, Velazquez, and the Colonial Americas)

1. El Greco’s art is a strong personal stylistic blending of ________________ and ________________ elements. The intense emotionalism of his paintings, which naturally appealed to Spanish piety, and a great reliance on and mastery of color bound him to these art historical periods as well as 16th-century Venetian art.

3. The *Burial of Count Orgaz* was painted in 1586 for the church of Santo Tomé in El Greco’s adoptive home, ________________, vividly expressed that fervor. El Greco based the painting on the legend that the count of Orgaz, who had died some three centuries before and who had been a great benefactor of Santo Tomé, was buried in the church by Saints ________________, who miraculously descended from Heaven to lower the count’s body into its sepulcher.

4. In the painting, El Greco carefully distinguishes the ________________ sphere from the celestial sphere. The brilliant heaven that opens above irradiates the earthly scene whereas the painter represents the ________________ realm with a firm realism. The heavens, in his quite personal manner, are depicted with figures that stylistically appear ________________.

5. El Greco’s intense emotional content captured the fervor of Spanish Catholicism, and his dramatic use of light foreshadowed the ________________ style.

6. The young boy who engages the viewer by pointing towards the count is ________________. He demonstrates El Greco’s skills as a portraitist.

7. The Spanish king ________________ is shown alongside a number of onlookers (including El Greco himself). Known as “Spain’s Most King,” he battled strongly against inroads made by Protestants during the Protestant Reformation.

2. The upward glances of some of the figures below and the flight of an angel above link the painting’s lower and upper spheres. The action of the angel, who carries the count’s ________________ in his arms as Saint ________________ and the ________________ intercede for it before the throne of Christ, reinforces this connection.

4. In the painting, El Greco carefully distinguishes the ________________ sphere from the celestial sphere. The brilliant heaven that opens above irradiates the earthly scene whereas the painter represents the ________________ realm with a firm realism. The heavens, in his quite personal manner, are depicted with figures that stylistically appear ________________.

6. The young boy who engages the viewer by pointing towards the count is ________________. He demonstrates El Greco’s skills as a portraitist.
1. After an extended visit to Rome from 1648 to 1651, Diego Velázquez returned to his native Spain and in 1656, he painted this work, *Las Meninas* (The Maids of Honor). The setting is the artist’s studio in the palace of the ________________, the official royal residence in Madrid. After the death of Prince Baltasar Carlos in 1646, ______________ ordered part of the prince’s chambers converted into a studio for Velázquez.

2. Velázquez employed several devices in order to achieve visual complexity. For example, the extension of the composition’s pictorial depth in both directions is noteworthy. The ______________ and its ascending staircase lead the eye beyond the artist’s studio, and the mirror and the outward glances of several of the figures incorporate the viewer’s space into the picture as well.

3. *Las Meninas* is Velázquez’s attempt to elevate both himself and his profession. He is shown in the painting standing in front of a large canvas, wearing a red cross on his doublet, indicating that he has been elevated to the status of belonging to the illustrious ______________.

4. The inclusion of the copies of two paintings by the Flemish Baroque artist ______________ hanging on the wall in Velázquez’s studio is the Spanish master’s tribute to the great Flemish painter, one of the towering figures who made the 17th century one of the most important in the history of art in northern Europe.

5. Various interpretations exist as to what Velázquez is actually painting on the large canvas before him. One clue may be in the size of the painting itself. The scale of the painting within the scene suggests that the painting is exactly the same size as ______________.

6. Velázquez may be painting a portrait of King Philip IV and Queen Mariana, whose reflections appear in the ______________ on the far wall. If so, that would suggest the presence of the king and queen in the viewer’s space, outside the confines of the picture.

7. The prominent display of Velázquez’s __________ and __________ calls attention to the skilled technique employed by the artist in the creation of the work. Why do art historians consider the painting technique employed in *Las Meninas* to be innovative and/or exceptional?

8. The young girl in the center of the painting is known as the ______________. She is surrounded by her maids and playmates. Her formal, rigid pose suggests what in regard to her role in this context?

9. In the artist’s mind, *Las Meninas* might have embodied the idea of the great king visiting his studio, as ______________ visited the studio of the painter Apelles in ancient times. The figures in the painting all appear to acknowledge the royal presence. Placed among them in equal dignity is Velázquez, face-to-face with his sovereign.

10. The location of the completed painting reinforced this act of looking—of seeing and being seen. *Las Meninas* hung in Philip’s ______________ in another part of the palace. Thus, although occasional visitors may have seen this painting, ______________ was the primary audience.
1. The first position of the so-called _______________ paintings is always a Spanish man and an elite Indigenous woman, accompanied by their offspring: a _______________, which denotes a person born of these two parents. As the series progresses and the mixing increases, some of the names used to label people demonstrate social anxiety over inter-ethnic mixing and can often be "pejorative", meaning "__________________________”.

2. Typically, paintings like this one display a mother, father, and a child (sometimes two). This family model is possibly modeled on depictions of the Holy Family showing the _______________, _______________, and _______________.

3. This family appears calm and harmonious, even loving. This is not always the case, however. Often as the series progresses, discord can erupt among families or they are displayed in tattered, torn, and unglamorous surroundings. People also appear _______________ as they become more mixed.

4. The indigenous mother, dressed in a _______________ (traditional woman's garment worn by indigenous women from central Mexico to parts of Central America) with lace sleeves and wearing sumptuous jewelry, turns to look at her husband as she gestures towards her child.

5. The husband, who wears French-style European clothing of the _______________ century, including a powdered wig, gazes down at the children with his hand either resting on his wife's arm or his child's back.

6. The existing evidence suggests that some of these paintings were commissioned by _______________, or the stand-in for the Spanish King in Americas, who brought them to Spain upon their return. Although little is known about the patrons, it is possible that they were elites who claimed to be of pure blood. Why would such "elites" have an interest in commissioning such paintings?

7. The painting displays a simple composition, with a mother and father flanking two children, one of whom is a _______________ carrying the couple's baby.

8. These types of paintings convey the perception that the more _______________ you are, the closer to the top of the social and racial hierarchy you belong. Pure-blooded Spaniards always occupy the preeminent position in these paintings and are often the best dressed and most "civilized." Clearly, such works convey the notion that one's social status is tied to one's perceived _______________ makeup.

9. This painting is believed to be the work of _______________. He was a well-known artist who produced some of the earliest of such _______________ paintings.
1. Cabrera's posthumous portrait of sor Juana Inés de la Cruz (1648-1695) is a famous depiction of the esteemed Mexican nun and writer. Considered the first feminist of the Americas, sor Juana lived as a nun in _______________ century Mexico. Rather than marry, she chose to become a nun so she could pursue her __________________ interests. She corresponded with scientists, theologians, and other literary intellectuals in Mexico and abroad. She wrote poetry and plays that became internationally famous, and even engaged in theological debates.

2. In 1690 she became involved in an ecclesiastical dispute between the bishops of Mexico City and Puebla. She responded to the criticism she received as a woman writer, which culminated in one of her most famous works:

__________ (1691). This work defended her right as a woman to write and to be a scholar.

3. Born to a creole family in 1648, sor Juana was a child prodigy. She entered the Carmelite convent in 1667, but left a year later to join the __________ order in 1669—and in the process gained intellectual freedom. This monastic order allowed her to host intellectual gatherings and live a comfortable life.

4. The red ______________, common in elite portraiture of this period, confers upon her a high status.

5. Despite her eloquent defense, the Church forced her to relinquish her literary pursuits and even her ______________. After giving up her intellectual pursuits, she cared for the infirm during an epidemic but she fell sick and passed away.

6. Sor Juana is shown turning a page of an open book with her right hand. The book is a text by St. ______________, the saint after whom her religious order was named.

7. Cabrera possibly found inspiration in depictions of St. ______________, the patron saint of sor Juana's religious order. Images often portray this saint seated at a desk within a study, surrounded by instruments of learning.

8. Sor Juana wears the habit of her religious order as well as an ______________, or nun's badge, on her chest underneath her chin. These were often painted, occasionally woven, and they usually displayed the Virgin Mary. Sor Juana's badge displays an image of the ____________________.

9. Sor Juana holds the ______________—a sign of her religious life—is juxtaposed with items signifying her intellectual life. Unlike other portraits of nuns of the time, sor Juana's ________________ towards the viewer is direct and assertive.
1. Probably the most influential building of the later Cinquecento was Il Gesù the mother church of the __________________________ order, an important component of the Counter-Reformation.__________________________, a Spanish nobleman, founded this order. His followers were the papacy’s invaluable allies in its quest to reassert the supremacy of the Catholic church.

2. The façade of Il Gesù was designed by __________________________________. It harks back to the façade of Alberti’s ______________________________ by creating a union between the lower and upper stories. Its paired pilasters appear in Michelangelo’s design for __________________________. The architect skillfully synthesizes these existing motifs and many Roman church facades of the 17th century are architectural variations of this design.

3. The plan reveals the monumental expansion of Alberti’s scheme of __________________________ in Mantua in that the nave takes over the main volume of space, making the structure a great hall with side chapels. The wide acceptance of this plan in the Catholic world speaks to its ritual efficacy, providing a theatrical setting for large promenades and processions. Above all, the ample space could accommodate the great crowds that gathered to hear the eloquent preaching of the __________________________.

4. The Baroque ceiling inside the church of Il Gesù depicts The Triumph of the Name of Jesus, a painting by __________________________. Here, the artist represents Jesus as a barely visible
in a blinding radiant light floating heavenward. In contrast, experience a violent descent back to Earth. The painter glazed the gilded architecture to suggest shadows, thereby enhancing the scene’s illusionistic quality.

5. Michelangelo Merisi, known as Caravaggio after his Northern Italian birthplace, developed a unique style characterized by the use of ________________________________, from an Italian word meaning “shadowy” manner. This technique results in the display of a sharp contrast between ________________________________ and ________________________________.

6. Giovanni Pietro Bellori, the most influential art critic of the age, believed Caravaggio’s refusal to emulate the models of his distinguished predecessors threatened the whole ________________________________ tradition of Italian painting that had reached its zenith in the work of the High Renaissance artist Raphael.

7. An early work by Caravaggio, The Calling of St. Matthew, sets a Biblical scene within a dingy ________________________________, with unadorned walls. With a commanding gesture reminiscent of Michelangelo’s ________________________________, Christ summons Levi, the Roman tax collector to a higher calling.
8. Why might a reference to Michelangelo’s famous work be appropriate in this context?

9. In his *Conversion of St. Paul*, Caravaggio attempts to bring viewers as close as possible to the scene’s space and action, almost as if they were ______________________________. The low horizon line augments the sense of isolation.

10. Although many of his contemporaries criticized Caravaggio for departing from ______________________________ depictions of religious scenes, the eloquence and humanity of works like *The Taking of Christ* with which he imbued his paintings impressed many others.

11. In the little church of San Carlo alle Quattro Fontane, the architect __________________________ went much further than any of his predecessors or contemporaries in emphasizing a building’s sculptural qualities. He set his façade in undulating motion, creating dynamic counterpoint of __________________________ and concave elements on two levels. He enhanced the three-dimensional effect with deeply recessed __________________________.

12. San Carlo is a hybrid of a _____________________ cross and an _____________________, with a long axis between entrance and apse. The side walls move in an undulating flow that reverses the façade’s motion.

13. How does Bernini’s *David* innovatively differ from earlier depictions of the Biblical hero by Donatello, Verrocchio, and Michelangelo?
14. How is the element of time addressed in Bernini’s *David*?

15. Bernini’s *Ecstasy of St. Teresa* exemplifies the master’s refusal to limit his statues to firmly defined spatial settings. For this commission, Bernini marshaled the full capabilities of architecture, sculpture, and painting to charge the entire ___________________________chapel with palpable tension, drawing on his considerable knowledge of the theater he derived from writing ___________________________ and producing ___________________________ designs.

16. The marble sculpture that serves as the chapel’s focus depicts Saint Teresa of Avila, a nun of the ___________________________ order and one of the great mystical saints of the Spanish Counter-Reformation. Her conversion occurred after the death of her father, when she fell into a series of trances, saw visions, and heard voices. In her writings, she describes a persistent pain created by a fire-tipped ___________________________ of divine love that an angel had thrust repeatedly into her heart.

17. The mystical drama is depicted by Bernini within a shallow ___________________________ (the part of the stage in front of a curtain) crowned with a broken Baroque ___________________________ and ornamented with polychrome marble. On either side of the chapel, sculpted portraits of members of the family of Cardinal ___________________________ watch the heavenly drama unfold from choice balcony seats.

18. How does Bernini’s work demonstrate his skills at creating “visual differentiation”?

19. In his book ___________________________, Saint ___________________________ argued that the recreation of spiritual experiences in artworks would do much to increase ___________________________ and ___________________________. Thus, theatricality and sensory impact were useful vehicles for achieving the goals of the ___________________________-Reformation. Bernini was a devout Catholic, which undoubtedly contributed to his understanding of those goals.
Codex Mendoza, c. 1540-1542, ink and color on paper

1. “The Codex Mendoza is believed to have been commissioned by the Viceroy Mendoza for presentation to Charles V and is said to have been seized by French pirates. It can possibly be attributed to the tlacuiló Francisco Gualpuyogualal and was translated by the canónigo (honorary ecclesiastical title) Juan Gonzalez, a nahuaatlato (translator) from the Cathedral of Mexico. It was in the possession of Andre Thevet, a French cosmographer, by 1553. The Codex Mendoza contains 72 pages of drawings with Spanish glosses, 63 pages of Spanish commentary, one text figure, and seven blank pages. Its three sections, although drawn with a uniform style of drawing and annotation, have different subject matters and origins. The drawings of Part 1 present a history of the Tenochca-Mexica from the founding of Tenochtitlan (apparently given here as 1325) through 1521, focusing on the lengths of the reigns of the rulers and of the towns they conquered. The Spanish text adds some supplementary data. A version of the same text is given by Fray Geronimo Mendiesta. Part 2 is a pictorial record of the tribute paid by the different provinces of the Aztec Empire with a Spanish interpretation. It closely resembles the Matrícula de tributos; the Codex Mendoza, in fact, has long been considered a copy of the Matrícula de tributos that preserves five pages now lost from the Matrícula” (Aguilar-Moreno 270-271). “Research by historian Johanna Broda suggests that the Aztec practice of cardinal orientation went far beyond the ordering of urban space to include the ordering of parts of the tribute systems that sustained the entire Aztec population. The Codex Mendoza demonstrates that the Aztec government also followed the quincunx, with the huey tlatoani at the center of power assisted by four counselors. Not only in the Aztec Empire but throughout all of Mesoamerica, this form became the structure for calendars and the material and administrative shape of cities, monumental sculptures, and pyramids” (303).

2. “An Aztec scribe drew an idealized representation of the city of Tenochtitlan and its sacred ceremonial precinct for the Spanish viceroy in 1545. It forms the first page of the Codex Mendoza. An eagle perched on a prickly pear cactus growing out of a stone- the symbol of the city- fills the center of the page. Waterways divide the city into four quarters, and indicate the lake surrounding the city. Early leaders of Tenochtitlan are shown sitting in the four quadrants. The victorious warriors at the bottom of the page represent Aztec conquests, and a count of years surrounds the entire scene. This image combines historical narration with idealized cartography, showing the city in the middle of the lake at the moment of its founding” (Stokstad and Cothren 839). “The Mexica people who lived in the remarkable city that Cortes found were then rulers of much of the land that later took their name, Mexico. Their rise to power had been recent and swift. Only 400 years earlier, according to their own legends, they had been a nomadic people living far north of the Valley of Mexico in a distant place called Aztlán. The term Aztec derives from the work Aztlan, and refers to all those living in Central Mexico who came from this mythical homeland, not just to the Mexica of Tenochtitlan. The Mexica arrived in the Valley of Mexico in the thirteenth century. They eventually settled on an island in Lake Texcoco where they had seen an eagle perching on a prickly pear cactus (nochtli) growing out of a stone (tetl), a sign that their god Huitzilopochtli told them would mark the end of their wandering. They called the place Tenochtitlan. The city on the island was gradually expanded by reclaiming land from the lake, and serviced by a grid of artificial canals. In the fifteenth century, the Mexica- joined by allies in a triple alliance- began an aggressive campaign of expansion. The tribute they exacted from all over Mexico transformed Tenochtitlan into a glittering capital” (838-839). “According to Aztec belief, the gods had created the current era, or sun, at the ancient city of Teotihuacan in the Valley of Mexico. The continued existence of the world depended on human actions, including rituals of bloodletting and human sacrifice. Many Mesoamerican peoples believed that the world had been created multiple times before the present era. But while most Mesoamericans believed that they were living in the fourth era, or sun, the Mexica asserted that they lived in the fifth sun, a new era that coincided with the Aztec Empire. The Calendar Stone boldly makes this claim using the dates of
the destructions of the four previous eras to form the glyph that names the fifth sun, 4 Motion. The end of each period of 52 years in the Mesoamerican calendar was a particularly dangerous time that required a special fire-lighting ritual” (839).

3. “Tradition tells us that the beautifully painted books were gathered into a small heap in the marketplace of Tezcoco and that, in a Christian ceremony marked by religious fervor aimed at wiping out the devil’s magic and idolatrous images, the brilliant intellectual and artistic treasures of ancient Mexico were committed to the flames and became ashes. Though this particular story may be apocryphal, it is a fact, bitter to the mind of scholars, that of the thousands of pictorial manuscripts extant in Mexico in 1519, showing the histories, cosmologies, and cartographies of the ancient culture, only sixteen remain today” (Carrasco 203). “The destruction and defacing of ancient Mexican symbols and images included breaking the huge sacred stones, dismantling the ceremonial shrines and centers which contained them, and whitewashing religious idols and images. This approach to the project of the conquest attempted, in the words of Nahualt literary genius Angel Maria Garibay, to ‘put an end to everything indigenous, especially in the realm of ideas, even so far as to leave no sign of them.’ This hard line reflects a Christian approach to conquest and acculturation going back at least as far as the seventh century AD, when Pope Saint Gregory articulated the principles of substitution and superimposition” (203-204). The Codex Mendoza “was probably painted by the ‘maestro de pinturas,’ Francisco Gualpuyogualcal, who copied it from one or several pre-Columbian manuscripts ‘not lost.’ It was translated into Spanish by either Juan Gonzalez of the cathedral of Mexico, a nahuatlato of great repute, or by J. Martin Jacobita, a student of Sahagun, who had attended the school set up by the Franciscans to train Indians in Spanish classical education” (207). “Let me orient our investigation by noting the elevated sign, near the bottom right-hand corner, which is added by a slender dark thread to the year sign ‘2 reed.’ This year sign, third from bottom right, is bound by a white knot. The elevated sign is a fire-drilling glyph signifying that this year marked the end of a fifty-two-year cycle, a period similar to our notion of a ‘century.’ It was at the end of this year that the extremely important ‘New Fire Ceremon’ was held to initiate a new and secure time period for the civilization. The central ceremonial act was the drawing of a new fire on the chest of a captured warrior, who was then sacrificed through heart extraction. The fire born on the sacrificial victim was then carried to all parts of the city and surrounding towns” (208, 210).

4. “Within this temporal frame, the city appears as a large rectangle with stylized blue borders representing the waters of Lake Tezoco. Two blue intersecting lines, apparently representing canals, divide the city into four quarters. Within these four parts, we see various forms of vegetation, a skull rack, the image of the town house or place of speaking, and ten men seated on mats, who represent the ten leaders chosen at the beginning of the city’s existence” (210). “The figure to the left of the large cactus in the center is the most prominent leader. He is distinguished by a blue speech glyph in front of his mouth signifying that he is the chief speaker of the new settlement. The mat on which he sits is finely woven, while the other figures sit on bundles of green reeds. This signifies that he is ‘lord of the mat’ and occupies the place of authority. His elevation above the others is further marked by the elaborate arrangement of his hair, set in the style of a high priest. This status is likewise marked by the red design around his left ear, denoting bloodletting. His name is expressed by the thin line attached to the sign above him and behind him, which is a blooming cactus growing from a stylized rock. This translates as ‘Tenoch,’ written ‘tenuch’ on the front of his white garment denoting bloodletting. His name is expressed by the thin line attached to the sign above him and behind him, which is a bloom signifying that this year marked the end of a fifty-two-year cycle, a period similar to our notion of a ‘century.’ It was at the end of this year that the extremely important ‘New Fire Ceremony’ was held to initiate a new and secure time period for the civilization. The central ceremonial act was the drawing of a new fire on the chest of a captured warrior, who was then sacrificed through heart extraction. The fire born on the sacrificial victim was then carried to all parts of the city and surrounding towns” (208, 210).

5. The “centering and cardinal orientation, these attempts to coordinate supernatural forces and social forces, are also elaborated plasticly, that is, when a city or its ceremonial center not only ‘marks the spot’ and controls the lines of force, but actually represents and signifies in its design and structure a cosmic struggle, a myth or divine drama” (213-214). “The city was eulogized as a proud, invincible place, the center which linked the world of men with the Giver of Life - the foundation of heaven.” This line becomes more significant when we realize that the Aztecs conceived of their cosmos as containing three superimposed sections: the heavens, the surface of the earth, and the underworld” (214). “The city, as the foundation of this vertical cosmos, was appreciated as the axis mundi of the universe, the place through which the Giver of Life sent his commands for courage and conquest, as well as the point of communication to the underworld” (214). “Most relevant for our consideration of parallelism is the fact that the city was founded through a prophecy, an omen. It was a promised land, promised by heaven. The key image of this prophecy appears in the center of the frontispiece, where a giant eagle is landing or has landed on the blooming cactus growing from the rock. While a number of versions of this founding event appear in the sources, I will utilize Diego Duran’s account found in volume 1 of Historia de las indias de Nueva España Y islas de tierra firme. Duran’s informants told him of the legend that Huitzilopochtli, the hummingbird god of war, appeared in a dream to the shaman priest of the wandering Chichimec tribes and commanded him to lead them to a place where a cactus was growing from a rock, upon which a giant eagle would be perched. This was to be the place of their new community, and at this very spot a city will arise, which will be queen and lady of all the others of the earth, and where we will receive all other kings and lords and to which they will come as to one supreme among all others.” The text goes on to say that when the omen was sighted the people rejoiced and in a flurry of excitement built the first shrine to Huitzilopochtli, a shrine of reeds,
grasses, and wood. This foundation myth, reflected in our image, states that the site for their city was divinely ordained, and that the city was not merely their new center but a royal city” (215).

6. “During the 200 years of the city’s existence, an elaborate ceremonial center flourished around this shrine. It included numerous monumental structures, including schools, a ball court, a skull rack, temples to major deities, ... all surrounded by a ten-foot high serpent wall. This central area became the sacred center of not only the city but the empire as well. It continued to be the most sacred precinct of the city throughout an eccentric history of alliances and wars” (216). “Our image shows that the space of the city was divided into four parts, suggesting that the city was laid out to conform to the four directions of the compass” (216). “It is clear from archaeological evidence and other relevant maps that the city was divided by four major highways which crossed at the foot of the Templo Mayor and which drove straight and hard out of the heart of the city, passing through the coatepantli, or serpent wall” (217). “In Aztec cosmology, the earth was imagined as a great cross, or a flower with four petals with a green stone bead at the center” (217). “A marketplace and administrative center were part of each quarter’s central precinct. Thus, each quarter had its own sacred pivot, reproducing the image of the center which dominated the city as a whole. This pattern of centering was further duplicated in the many barrios of each quarter, each of which had a local ceremonial precinct consisting of a temple, a small marker, and a school” (218). “Johanna Broda utilizes the abundant evidence concerning tribute patterns of warriors’ uniforms sent to Tenochtitlan (found in part 2 of the Codex Mendoza) to demonstrate that the Mexica organized their tribute system into five great regions corresponding to the five major directions (north, west, south, east, and the center) in order to conform to their view of cosmic order. She speculates that the influence of cosmo-magical thought extended into the palatial structure of Moctezuma which, the Mendoza reveals, was divided into five principal rooms. The Mendoza also shows that the apex of Aztec government consisted of Montezuma at the center of power with four counselors assisting his royal judgments” (218).

7. “The frontispiece of the Codex Mendoza (1541-1542), painted by an Aztec artist after the Spanish conquest, portrays the vision in a hybrid Aztec-Spanish style. An inscription below the shield and spears and the hieroglyphic sign at the base of the cactus indicate that this is Tenochtitlan, the capital of Mexico and the symbolic center of the Aztec cosmos. The hub of the city is surrounded by four canals and men seated on mats with hieroglyphic signs that may represent municipalities or regions subject to the Aztecs. The Warriors below, with shields and clubs, as well as the platformed temples in the background with tilting roofs spouting smoke and flames represent Aztec conquests. No authenticated pre-conquest Aztec manuscripts inspired by the Mixteca-Puebla style of painting survive; under the rules of the Spanish church, natives found in possession of such ‘heathen’ materials could be executed. However, such post-conquest paintings as the Codex Mendoza perpetuate elements of the native Aztec style” (O’Riley 276-277).

Works Cited:


Master of Calamarca. Archangel Aspiel, c. 1660-80, oil on canvas

1. In Latin America, “non-European artists and craftsmen were never successfully suppressed by the guild system and they found that the most effective way to get beyond government restrictions was to found workshops and confraternities of their own. These foundations arose in a piecemeal fashion depending upon the region, but became especially prominent in the late seventeenth and eighteenth centuries. There were black artisanal confraternities, like the Confraternity of San Juan Bautista de los Pardos, which was founded for masons and carpenters in the parish church of Santa Ana in Lima, and Amerindian confraternities, like the Confraternity of San Miguel Arcangel, also in Lima, which provided Andean masons with professional representation. Black and mulatto artists, either born free or liberated, made up a substantial proportion of the woodcarvers and sculptors in eighteenth-century Brazil. These men operated their own ateliers, often executing altarpieces for black confraternities, which favored images of black saints such as Saints Ifigenia, Moses the Hermit and Elsbao” (Bailey 198). “The most famous and distinguished of these non-European artists’ organizations were the workshops of the 50-called ‘Cuzco School’ in Peru, founded in the second half of the seventeenth century in the midst of an intensive building campaign that followed the 1650 earthquake, vividly depicted in a large oil painting from c. 1650-60 in Cuzco Cathedral. Andean artists and artisans played a crucial role in transforming Cuzco into the splendid Baroque city seen today, several of them attaining the position of master despite Spanish reluctance to allow them this honor. More than fifty names of indigenous artists have come down to us from the seventeenth century and even more names of mestizos. Inevitably, competition broke out between these non-European artists and their European and criollo rivals. In 1687-8, eight Spanish masters were ordered to reply to a complaint from Andean painters that they were being mistreated and wanted to form their own guilds.
Shaken by the possibility of such formidable competition, the minority Spanish masters resorted to labeling the Andean painters as 'malicious' and as 'people who are accustomed to getting drunk’” (199, 203).

2. “The Andean painters got their way, however, and by the end of the century indigenous guilds and confraternities overwhelmed the European competition with vivid and exquisite renditions of the Madonna, the saints and biblical scenes for Andean and non-Andean patrons throughout Highland Peru and present-day Bolivia. Among their most celebrated products were paintings of archangels, including apocryphal ones, dressed in foppish court clothing and holding arquebuses, such as this elegant canvas of the apocryphal archangel Aspiel (c. 1660-80) by the celebrated Master of Calamarca (associated with the workshop of Jose Lopez de los Rios). The archangel's coat is covered in delicate gold filigree and he raises his arquebus heavenwards. These apocryphal angels were associated with the stars and natural phenomena, which gave them great appeal to an indigenous Andean population accustomed to worshipping celestial bodies. The majority of documented painters in late seventeenth- and eighteenth-century Cuzco were of indigenous backgrounds, and although most of them were anonymous they included better-known figures like Basilio de Santa Cruz Pumaqallo, Francisco de Moncada and Pablo Chile Tupa, as well as virtual unknowns such as Antonio Chakiavi and Lukas Willka. These artists were responsible for an astonishingly high volume of production” (203).

3. “Throughout the Americas, Amerindians saw spirituality in many shiny things, not just the few regarded as precious by Europeans. Spiritual essence, manifested as brilliance, inhered in the celestial bodies, meteorological phenomena, fire, water, metals, minerals, shells, ceramics, feathers, bone, blood, and semen, amongst other things” (Saunders 226). “Indigenous conceptions of brilliance emerged from a broader, shamantic appreciation of light and were linked to notions of a mirror-image realm inhabited by bright spirit-beings conceived as incorporeal souls, were-beings, and immanent forces. As arbiters of a world view that infused nature with sentient spirituality, shamans move back and forth between the physical and supernatural realms in visions aglow with shimmering light suggests the shamanic experience itself is brilliant; the processes by which certain shiny materials were obtained and fashioned is considered part of a potentially dangerous, but sacred body of transformative shamantic knowledge, fenced in by ritual activity-sometimes observed, though rarely understood, by Europeans” (226-227). “Cosmic brilliance engendered and symbolized strength and was a potent weapon. The Inka emperor entered battle hurling slingstones of fine gold at his enemies and his warriors wore shiny metal plates (pura-pura) on their chests” (229). “The Spaniards’ progress from Mexico’s eastern coast up into the central highlands caused fear and consternation, not least because of their gleaming appearance and flashing weapons” (240). “Bearing in mind the symbolic associations of metals and shininess for the Aztecs described above, the Spanish came dressed in shimmering light-an indicator of their supernatural status and power” (240).

4. “The Bolivian art historian Teresa Gisbert writes that the Councils of Lima, which were responsible for questions of orthodoxy in the Viceroyalty: ‘sought to attract Indians to the new faith by the use of images that would be especially appealing to them. Why were angels appealing to them? In the Pelican History, Martin Soria tentatively puts forward the theory that angels were popular because they replaced similar messengers in pre-conquest beliefs.’ Teresa Gisbert produces evidence to show that Diego Quispe Tito’s series of paintings of the zodiac for the Cathedral of Cuzco was commissioned in order to counteract the traditional indigenous worship of the stars and were intended to aid in Christianizing the Indians of the Andes” (Brett 5). “The angel, with its brilliantly opulent but light clothing, its mobility, its freedom from hierarchical placing in the pictorial composition, and its bisexuality, is an intimate image of enablement” (5). “Julia P. Herzberg, who calls these pictures ‘representations of winged beings at once military, aristocratic and religious, given this explanation for their raison d’etre: Paintings of angels with guns appeared at a time when the religious orders were confronted with the stubborn persistence of pre-conquest religion amongst their Indian charges. Immense problems remained not merely in the campaign to destroy Indian idols, but in teaching and reinforcing the principles of the new faith. Sermons and catechisms were of course the primary means of conversion, but images of angels with guns were useful symbols of important teachings of the church. The Spaniards conquered the Incas with both the Cross and the arquebus. The key to understanding the religious function of these images is found in the gun motif. Firearms, unknown to the Indians at the time of the conquest, seemed a frightening manifestation of the supernatural... But since guns were also used defensively, the images functioned symbolically as reminders of the protection offered to those who embraced Christianity” (5-6). “In speaking about the angels’ clothing, Herzberg continues: “Far more important than the military aspects of the angel’s costume are the explicit references to the high social status of both Spanish colonial gentlemen and Inca royalty. Richly brocaded fabrics, ribbons, and lace characterize the opulent viceregal dress of the 17th century. The gentleman-aristocratic nature of angels with guns is defined by their elegant dress, which relates them directly to the ruling viceregal aristocracy” “(6).

5. “Although the technical military details of loading and handling the gun and so on, of the angel paintings, is very precise- taken in fact from a Flemish military manual of 1607 – the ‘common solidar’ of the image in the manual is not retained; he becomes the gorgeous aristocrat. The non-aggressive angel-like pose, is of course extremely seductive, which makes the threat of force oblique, only implied, as if a beautiful face was being laid over the ugly face of violent coercion. Are these pictures simply transcriptions of power, in which the hard approach is mixed with the soft, and the Church is allied with the State (and in this case hinting as well, not just at the foreigner’s domination of the native inhabitants but also at class conflict with colonial society, since the angel is a melange
of Spanish and Inca aristocracies)? Perhaps. But again they seem to me more enigmatic, more multiple- images full of aesthetic tension’’ (6-7).

Works Cited:


Miguel Gonzalez. *The Virgin of Guadalupe*, c. 1698 CE, based on original Virgin of Guadalupe, oil on canvas with wood, inlaid with mother of pearl, 16th century CE

1. “This work is signed by Miguel González, who along with his brother Juan González is considered the foremost painter of enconchados. Invented in Mexico, the enconchado technique consisted of placing tiny fragments of mother-of-pearl onto a wooden support or a canvas, and then covering them with a yellowish tint and thin glazes of paint. The technique, which is inspired on Asian decorative arts, imparts a brilliant luminosity to the works due to the iridescence of the shell fragments. Throughout the colonial period there was a significant influx of Asian goods to Mexico via the legendary Manila Galleons that connected the East to the West. The Japanese embassies of 1610 and 1614 to Mexico also contributed to the fashion for Asian inspired objects. Interestingly, at the beginning of the seventeenth century Japan and New Spain made attempts to formalize trade relations, but the effort was thwarted in part due to Japan’s desire to curtail contact with the West following the country’s unification. As the art historian Sonia Ocaña Ruiz has noted, by the second half of the seventeenth century the importation of Japanese goods to the colony had radically decreased, which may have spurred the creation of Asian inspired objects in New Spain to fulfill local demand (e.g. ceramics, folding screens, and enconchados). This work depicts the famous Virgin of Guadalupe placed atop an eagle perched on a cactus, Mexico City’s legendary coat of arms. This is a significant detail that points to the rapid Creolization of the cult of the Virgin of Guadalupe in the second half of the seventeenth century, and her increasing association with a local sense of identity. (The motif was included in two important Creole accounts of the Virgin of Guadalupe by Miguel Sánchez, 1648 and Francisco Florencia, 1688.) She is surrounded by four roundels depicting her three apparitions to the Indian Juan Diego in 1531, and the moment when Juan Diego unveiled her image imprinted on his tunic before Bishop Juan de Zumárraga (r. 1528-1547); each roundel is supported by an angelic figure that lend a sense of playful dynamism to the composition. An important element is the work’s elaborate shell-inlaid frame that combines lavish floral motifs with symbols of the Litany of the Virgin. Enconchado paintings often include ornate frames such as this (inspired on Japanese Nanban lacquer work): they enhanced their preciousness and luminosity and were considered an inherent part of the work. The painting represents the vibrant fusion of Eastern and Western artistic traditions in New Spain” (Katzew).

2. “Perhaps the best illustration of colonial art’s continuing relevance is the sixteenth-century Mexican painting *The Virgin of Guadalupe*, a delicate late Renaissance image of the Virgin of the Apocalypse, whose enigmatic grey-lavender skin color has inspired generations of Mexicans to accept her as a member of their own ethnic group, whether Amerindian, mestizo or criollo (people born in America of European parentage). Deriving from a medieval interpretation of a passage in the Apocalypse of John the Apostle, Mary is a protagonist in the eternal war between Jerusalem and Babylon, and appears surrounded by sunbeams, standing on a half-moon and crowned by stars. The single most famous work of Latin American colonial art today, it has been embraced by groups as diverse as Chicano labor activists, feminist artists, paranormal enthusiasts and conservative Catholic sodalities. It is painted on murals in Los Angeles, embedded in resin key chains in Lima, and Bogota, and is the focus of legions of internet sites from around the world. This painting has enjoyed a resurgence through the canonization in 2002 by Pope John Paul II (4. 1978-) of Juan Diego Cuauhtlatolotzin, who is said to have discovered it in his cloak in 1531. Juan Diego, the bearer of the Virgin’s image, thus became the Catholic Church’s first Amerindian saint- even though many argue that he never existed. The Virgin of Guadalupe remains at the core of Latin American identity precisely because she embodies the heterogeneous but conflicted legacy of the colonial era. This legacy remains at the center of Latin American politics, religion, culture, and nationalism today. To ignore the colonial past is to lose critical insight into the present” (Bailey 5-6).

3. “As Diego was affirming his experience to his bishop, her image became miraculously apparent in the cloak he was wearing; the cloak and its painted image remain an object of veneration at the shrine of Guadalupe Hidalgo, now engulfed by the vast sprawl of Mexico City, but a quiet hillside in the country when these events are said to have taken place in 1531. The Guadalupe tradition in written form cannot be traced earlier than the work of Fr. Miguel Sanchez in 1648; that hardly matters to the impact of Our Lady’s appearance. It perfectly united old and new Latin American cultures in affirmation of divine motherhood- the very place name Guadalupe comes from Arabic Spain and a Marian shrine there, yet it was to a native that the sign of divine favor had been given,
and the name sounds conveniently like the Nahuatl attribute of a goddess, Cuatlaxopueh- she who trod the serpent underfoot. A recent study of the 'miracle' highlights the narrative achievement of the Creole priest Sanchez, who drew on both Augustine of Hippo and John of Damascus in mediating on the Guadalupe miracle. It is an extraordinary tribute to Augustine, the source of Luther's and Calvin's Reformation, that he should also fire the imagination of this Mexican priest” (MacCulloch 702-703). “The symbols of sun and moon that appear in the painting, and even the colors used, are universal elements of religious symbolism that had special significance for the Aztecs. For the Indians, it was natural to place a goddess above one of her primary symbols, the moon. If the Spaniards had destroyed the solar cult of Huitzilopochtli and human sacrifice, this new incarnation revealed that the lunar goddess had overshadowed the solar god for a time and ushered in a new age. It was a new age of war, death, and disease, which the mother goddess ever announces with her wailing at the crossroads. But it was an age also of birth and survival, which the goddess guaranteed by her guardianship of the cyclical processes of fertility and growth” (Harrington 34).

4. “In a timeless way Guadalupe's prophetic meaning for a future Mexico has been extended back to the Spanish Conquest. 'Mexico was born at Tepeyac,' say many books on Mexican history. The story of the apparition in 1531, just ten years after the Aztec capital at Tenochtitlan fell to Cortes, is rich in providential possibilities- a dark-completed Virgin Mary appears to a lowly Indian at Tepeyac, the sacred place of a pre-Columbian mother goddess, leaving her beautiful image on the Indian's cloak. Then, in a spontaneous surge of Indian devotion, natives flock to the site of the miracle, embracing her image in their spiritual orphanhood as if she were a new mother restoring order in the supernatural world as well as in the here and now” (Taylor 9). “The many writings on the colonial cult of Guadalupe have been absorbed in authenticating or refuting the apparition legend or studying her image as the central theme of the history of Mexican national consciousness” (10). “An exception has been the writings of anthropologists, which maintain a constructive tension between reconstructing the past in a way that people then would have recognized it and the hidden patterns in that reconstructed past. However, in their approach to the Virgin Mary in Mexican history, most anthropologists (as well as historians) have focused on the ‘the dark Virgin,’ the American Guadalupe, and treated her as the image of a syncretic goddess with a huge Indian following since the 16th century, or as the ‘spiritual aspect of protest against he colonial regime.’ This perspective obscures the fact that the Virgin Mary was introduced by Spanish masters as their own patroness, in hundreds of different images, and that she stood ambiguously for several meanings that were subject to change and that may or may not have moved people to action” (10). “In Spanish popular belief, God and Christ were more feared than loved. God was a remote and brooding eminence, while Christ was represented either as a child or sacrificed on the cross- which Christians saw as references to plague and judgment. Mary, on the other hand, was the beloved intercessor who worked to deflect or soften the harsh judgments of a stern God. She was not a grim messenger but a sympathetic advocate for her believers. At one point in Bernal Diaz's narrative of the conquest Cortes tells the Indians of Cempoala that they, too, should look upon Mary as their intercessor” (11). “The Virgin Mary in Spain was also closely associated with the land and fertility. This was another connection conveyed to Indians in an ingenuous way, as when Cortes encouraged Indians at Tenochtitlan to pray to the Virgin Mary for rain. The point here is not that the meaning of the Virgin Mary to Indians in colonial Mexico was simply borrowed from Spanish folk beliefs- beliefs change in the borrowing and acquire distinctive qualities. The point is that Spanish conceptions of the Virgin were not only abstract and formal while Indian conceptions were informal and syncretic; there were not neatly separable great and little traditions in this respect” (11).

5. “The consciously providential version of Guadalupe’s apparition apparently was more popular among creole clergymen of the mid-17th century than among Indian villagers, although these mid-colony priests clearly attempted to use her as a pious sign to bring Indians into the Church. In the 16th- and 17th-century references to where Guadalupe was venerated and by whom, the viceregal capital of Mexico City stands out. As early as 1556 the Franciscan Francisco de Bustmante criticized the devotion of ‘the people of this city’ to the image of Guadalupe at Tepeyac as a bad example for the Indians (for my purpose it makes little difference whether the image to which Bustamante referred was modeled after the Spanish Guadalupe, the sculpted figure for which the shrine presumably was named, as Lafaye thinks, or the famous picture of the Virgin which we know as the Mexican Guadalupe). By 1557, Archbishop Montufar, whose see was in Mexico City, was a patron of the cult. His successors in the late 17th and 18th centuries sponsored ever more elaborate churches at Tepeyac. He was soon joined by viceroys who habitually visited the shrine, sometimes as often as once a week. In the late 17th century, even before construction was beginning on the great church that still stands at Tepeyac, the viceroys solidified the connection between capital and shrine by building a grand highway from the main square in Mexico City with its viceregal offices, to the sanctuary of Guadalupe about 3 miles away” (11-12).

6. “Before the 1650s copies of Guadalupe’s picture found their way into other parts of Mexico: first, apparently, to the city of San Luis Potosi early in the century; also to Queretaro, Antequera, Zacatecas, and Saltillo. By the early 18th century Tepeyac would become the major pilgrimage site in New Spain, although it was not without rivals. By the 1770s there were reports of apparitions of the Virgin of Guadalupe in western Mexico, and chapels were dedicated to her in district seats as far north as New Mexico and Texas. Clearly, by then there was a substantial network of devotees to the American Guadalupe” (15). “The images of Mary Immaculate assume the posture of prayer. Prayer was the instrument both of Mary’s intercession with God and of the believer’s appeal to her. The art historian Elizabeth Wilder Weismann noticed that this appeal was associated with distinctive images of the Virgin Mary that were believed to contain her power. Unlike the pinup versions of Mary that were popular in the academic art of Europe in the 17th and 18th centuries, the favorite representations from rural Mexico were friendly, approachable little women” (20). “She was the only
mortal to have escaped the stain of the sins of Adam and Eve. Her purity carried the promise of redemption; her child was the source of a new beginning. Colonial Indians could have understood this new beginning as liberation in the widest sense—spiritual salvation, escape from taxes and oppressive labor service, and protest against alien power. As a symbol of liberation and the embodiment of Indian interests, Mary was proof that her faithful were a chosen people. In effect, veneration of the Virgin was a critique of the existing social order, a rejection of Spanish values and a guide to action—as if she represented a ‘confrontation of Spanish and Indian worlds.’ Because the political history of the Virgin Mary has been considered largely in association with uprisings, especially with the Independence War and the Revolution of 1919, we have had the impression that this message of protest was the only one, that Guadalupe was communitas for Indians from the 1530s on, the opposite of structure and of everything hierarchical, paternalistic, and Hispanic” (20).

7. “By no coincidence, Tepeyac had served as an ancient pilgrimage site dedicated to several pre-Columbian earth deities, who were referred to in the early colonial period by the generic name of Tonantzin, meaning ‘our revered mother.’ In the ambitious program to evangelize all native peoples after the conquest, Catholic shrines were superimposed on pre-Hispanic temples. Given its traditional significance, Tepeyac would have been a logical place for a chapel or hermitage, probably dedicated to one of the many cults of the Virgin of the Immaculate Conception imported by the Spaniards” (Peterson 39). “She showed herself to a newly Christianized native, whose baptismal name was Juan Diego. Using the Aztec language of Nahuatl, the Virgin asked that a church be erected in her honor. Juan Diego tried three times to convince Archbishop Juan de Zumarraga of this apparition. He succeeded only on the last visit to Zumarraga when roses tumbled out of his opened tilmatli, or cloak, and a life-sized image of the Virgin was found miraculously imprinted on its cactus-fiber cloth. Juan Diego’s cloak is said to be the same painted icon that is central to the cult of the Virgin of Guadalupe, venerated today in the twentieth-century basilica that bears her name” (39). “The creator of the Guadalupe icon appears to have used as a model a late fifteenth or early sixteenth-century engraving from the Book of Revelation. Like the Apocalyptic Woman of Revelation 12:1, Guadalupe is ‘clothed with the sun, and the moon under her feet.’ She stands on a crescent moon, the sun’s rays creating an almond-shaped mandorla, or glory, around her, with the twelve stars that crown her head in the Bible multiplied and scattered over the surface of her blue mantle. The Virgin at Tepeyac was called Guadalupe after a popular shrine in the region of Estremadura in central Spain. Although the painted Mexican Guadalupe bears little physical resemblance to her Spanish counterpart, a diminutive sculpture of the Virgin and Child, name recognition alone insured her appeal for European and Spanish devotees” (40). “In 1576 the Franciscan friar Sahagun complained that the pilgrimages to Tepeyac were only a continuation of pre-Hispanic practices and that native worshipers consistently referred to Guadalupe as Tonantzin—a name that is still linked to Guadalupe in some regions of Mexico. Aside from her associations with a traditionally sacred space, her female gender, and her reputed powers over natural forces, the Mexican Guadalupe was an eminently European image that had little meaning for the native worshiper. The classical beauty of Spanish Marian images and the standardized Immaculate iconography were modified in the painted icon to include ashen-olive skin and straight black hair. Along with her humble attitude and pious gesture, the Virgin of Guadalupe conveniently reflected the colonial church’s image of the native population that it sought to bring under its control” (40).

Works Cited:


Discuss ways in which each of the following works functioned as an image of power in a culture where indigenous peoples were ruled by an elite, foreign minority. Also, discuss how this was achieved through a convergence of cultural influences, imagery, materials, and/or techniques.

Frontispiece of the *Codex Mendoza*, c. 1541-1542 CE, pigment on paper

How the work functioned as an image of POWER

How power was achieved through a convergence of cultural influences, imagery, materials, and/or techniques:

Master of Calamarca. *Angel with Arquebus, Asiel Timor Dei*, c. 17th century CE, oil on canvas

How the work functioned as an image of POWER

How power was achieved through a convergence of cultural influences, imagery, materials, and/or techniques:
Miguel Gonzalez. *The Virgin of Guadalupe*, c. 1698 CE

How the work functioned as an image of POWER

How power was achieved through a convergence of cultural influences, imagery, materials, and/or techniques:

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*Brooklyn Biombo (Screen with the Siege of Belgrade and hunting scene), 1697-1701 CE, tempera and resin on wood, shell inlay*

How the work functioned as an image of POWER

How power was achieved through a convergence of cultural influences, imagery, materials, and/or techniques:
Peter Paul Rubens.

_Garden of Love_ , c. 1632-4, oil on canvas

1. “Peter Paul Rubens married his second wife in 1630. He was a 53-year-old widower, his wife a mere sixteen-year-old. Although the age difference would have been considered more than unusual even in those days, it was hardly a matter to worry Rubens: he was a man in his prime, a respected wealthy gentleman, a painter at the height of his fame and fortune” (Hagen and Hagen 1: 80). “The painting, now in the Prado at Madrid and known as the _Garden of Love_ , was executed shortly after the wedding... Unlike most of his work, it was not done for a wealthy patron, but for himself. Nor was his own intervention restricted to the initial sketch and finishing touches, as was the case with so many of the paintings that left his busy studio, including those executed during the same period for the Banqueting House in London” (80).

2. “In spite of its great size... it is an unusually private painting. It expresses the feelings of a man who is already advanced in years and has regained a happiness thought forever lost... The gentleman on the left, his arm placed tenderly around his blonde companion, is trying to persuade her to lay aside her reserves; a magnificently dressed couple descends from the staircase on the right... The swords are a sign that the gentlemen belong to the nobility or at least to the upper bourgeoisie” (80). “Comparison of the female heads reveals that all of them have the same straight noses, very round and slightly protruding eyes and fair hair. They all resemble the artist’s new wife, so that several art historians think that Rubens may have painted her in the company of her sisters. However, the men, all of whom wear moustaches and beards, are also similar in looks. They resemble the artist himself. In painting the picture he probably was thinking of his wife and himself. On the other hand, a self-portrait painted not long afterwards shows that Rubens already looked much older at the time. He has rejuvenated for the _Love Garden_ , adapting his age to that of his young wife, or showing himself as his new marriage made him feel” (80).

3. “Shortly before his wedding, Rubens had been knighted by Charles I. The English king had given as a present to Rubens the sword, set with diamonds, which he had used for the ceremony. Rubens was now permitted to call himself Sir Peter.” (81) “The three women seated at the center of the painting... represent different kinds of love: ecstatic love, companionship, and motherly love. The figure of maternal love with the cherub on her lap is drawing the young woman down to her. This interpretation of the painting is supported by the suggestive objects brought by the little Cupids. Accompanied by turtledoves, the symbol of conjugal love, they hold up the torch of Hymen, the god of marriage, strew bridal bouquets and bear the yoke of matrimony. The peacock at the far right of the canvas is an attribute to Juno, the patroness of marriage” (83). The artist’s second marriage to Helene Fourment was as happy as Rubens’s first. “He was to father five children in the ten years left to him, the last born after his death. Helene became a rich widow; she married again, too” (83).

4. Having ‘severed the golden knot of ambition,’ Rubens retired from the public stage. The theme of the painting suggests he had followed the advice of his mentor Justus Lipsius, Professor of Philosophy at the University of Leuven. Lipsius extolled life on the land and the cultivation of gardens.... Rubens, of course, had a garden of his own; in 1635 he even bought an estate with a small castle. His garden was in the grounds of his house at Antwerp, an imposing building to which he added an extension, built in the style of the late Renaissance and containing his studio. In order to connect his studio with the main house, Rubens also built a portico; it had three passageways and was supported by massive columns, similar to those in the painting. A balustrade decorated with stone balls,
like the one just visible on the left, divided the domestic area from the garden” (84). “During the artist’s lifetime, works of this kind were usually referred to in a mixture of Flemish and French as ‘conversatie a la mode.’ Conversatie was conversational discourse, and it was a la mode since discourse of this kind between men and women, the easy interchange of thoughts and opinions accompanied by flights of flirtatious wit, was considered a particularly worthwhile pursuit. The new fashion of conversation had originated in Paris as a reaction against the rude, military tone that had dominated the court of Henry IV. Thus it was women who decided the new rules and determined what was to be considered appropriate behavior in society” (85).

5. “Clearly, the picture not only represents a fashionable gathering but has as its subject love, specifically married love. One of the cupids, in spectacularly rendered flight, holds a burning torch and a crown of roses, another a pair of turtle doves and a yoke, a third, pushing the couple on the left to join the group in the center, carries a bow. At the far right, on the rim of the fountain, sits a peacock, attribute of Juno, goddess of marriage” (Belkin 318). “Apart from the subject itself, we are captivated by the beauty of each figure, the sumptuous silks and stains, the deep, glowing colors, the enchanted setting and the Titianesque evening sky” (318). “How carefully Rubens prepared the composition is clear from a series of exquisite chalk studies for both single figures and pairs. The large number of such drawings (nine have survived) is surprising at this late date, as Rubens had almost abandoned the practice of preparatory figure studies. In fact, there is not evidence of quite such careful preparation since The Raising of the Cross and other works from his first decade back in Antwerp” (318). “It may have been that, with the slightly reduced pressure of his last years, the artist allowed himself the luxury of immersing himself in such an exercise; these large sheets are rather more elaborate and beautiful than strictly required for working drawings... Rubens was caught up in the act of creation for its own sake” (318-319).

Works Cited:


Rembrandt van Rijn. The Blinding of Samson, 1636, oil on canvas

1. “Rembrandt was at this time an avid collector of Near Eastern objects, which serve as props in these pictures. He was now Amsterdam’s most sought after portrait painter, and a man of considerable wealth” (Janson 563). He painted five scenes from the life of Samson; “for more than a decade, the artist was preoccupied with the strange figure of a muscleman, one of God’s ‘chosen’ who stood out from the rest of his people mainly because of his great strength and boorish insolence. The Bible makes no mention of intelligence, or spiritual qualities” (Hagen and Hagen, What Great Paintings Say 2: 92). “The helmets which Rembrandt sets on his Philistines’ heads were rarely used in armed conflict by 1636. In fact, they resemble so-called Burgundian ‘pot-helmets,’ worn a century earlier. The same type of helmet turns up in several other works by Rembrandt, from which we may tentatively infer that it either belonged to the artist’s collection of costume props, or was perhaps worn decoratively by members of militia companies on representative occasions” (93).

2. “Yahweh, the God of the Jews, was the real leader and ruler of Samson’s people. It was Yahweh who took away Samson’s strength, and who also gave it back to him. Calvin’s view of the world was very similar to that expressed in the Old Testament: God, the ruler, made his will known through the Bible, determining all morality and politics. Whoever did not obey was, like Samson, cruelly punished. Unlike Luther, the French Reformer did not conceive of God as a God of love and mercy, but as a hard-hearted overlord. Calvin propagated intolerance towards those who broke his strict moral code, or disobeyed church rules. Offenders were condemned to death or forced into exile. Over 50 death sentences can be traced back to Calvin’s instigation” (92). “Like Samson’s people, the Netherlands were fighting a national liberation struggle against a powerful enemy. The country had fallen to Spain by inheritance, and Philip II had sent the Duke of Alba from Madrid to bind the Netherlandish provinces more closely to his empire. Alba’s rule was draconian and vicious, provoking open resistance to his authority. It was not until 1648, however, that the Dutch northern provinces were granted independence, so that Rembrandt’s Blinding, executed in 1636, was painted against a background of war... As if all this were not enough, reports of torture carried out by the Spanish authorities struck fear into the hearts and minds of people” (93).

3. “There can be little doubt that Rembrandt feared the loss of his eyesight. Though there is no documentary evidence to prove this, a sketch of Rembrandt made of his father suggests the latter went blind toward the end of his life. The artist must therefore have witnessed his gradual loss of sight. Even if he had no seen members of his own family blind, he would have seen blind people wherever he went, for eye disease was common and medical treatment ineffective. The blind appear in many of Rembrandt’s paintings: an aged Homer, Jacob blessing his grandson, blind violinists, blind beggars, the blind hoping to be healed by Jesus. His most frequent use of the motif centers on the theme of Tobias and his blind father. There are some 50 sketches, etchings and paintings of Tobias, most of which, though not all, include Tobias’ father” (95). “To Rembrandt, a painting of Samson not only meant the Old Testament, Calvinism, or the struggle between the sexes, for the them gave him the opportunity to paint a picture about sight: Delilah’s gaping eyes see Samson’s dead eyes, while the blinding brightness of the sky outside – and where else has
Rembrandt painted a blue so bright! – is swallowed by the almost impenetrable darkness of the interior" (95). “The first to paint such stark contrasts of light and darkness had been Michelangelo da Caravaggio (1571-1610), a manner imported to more northerly latitudes by Netherlandish artists. The technique heightened dramatic tension, and accentuated important details. In Rembrandt’s work it appears also to have symbolized the act of looking itself, the power and impotence of the human eye” (95).

4. “There are several indications of the significance attached by Rembrandt to the conflict between the sexes. Delilah is shown towering over Samson’s supine body. The dark blade of the soldier in the foreground obscures the intersection of the diagonals which structure the composition, the precise location of Samson’s invisible genitalia. More importantly, however, the Book of Judges says that Delilah ‘called for a man’, causing him to ‘shave off the seven locks’ that were the source of the sleeping man’s strength. Rembrandt, however, has her do the deed herself, showing her with the scissors and hair still in her hand. Rubens, too, placed the scissors in Delilah’s hand. It was common for artists to depart from the letter of a Biblical story to emphasize their own concerns. Oddly enough, books about Rembrandt tend to ignore this great painting, or to speak disparagingly of it. Yet even in terms of scale, it was the largest of Rembrandt’s works to date. Apparently, however, this in itself is enough to denounce the artist: Rembrandt is accused of conforming to the platitudes of contemporary taste, paying lip-service to Baroque notions of grandeur, instead of following his own route into the depths of the human soul, beyond all crude realism or superficial drama. It is no accident that the work on which discussion of Rembrandt’s treatment of the Samson theme tends to concentrate is the picture of the angel announcing his message to Samson’s parents, who are shown kneeling beside each other, absorbed in prayer. But the Blinding also reveals the inward state of the participant figures. This applies not only to Samson, but to the soldiers in the foreground and Delilah as well. The faces and gestures of the latter betray contradictory emotions: fear and aggression in the soldier, triumph, horror and inward reserve in the turned face of Delilah. To Rembrandt, however, Delilah’s gaping eyes had a separate meaning” (94). “This is Rembrandt’s most violent painting and, at the same time, one of his largest canvases. In addition to the blinding of Samson, Rembrandt shows the triumph of Delilah, who revealed the secret of her lover’s superhuman strength to the Philistines. Rembrandt’s original idea to portray Samson at the moment of the attack, falling backward toward the observer from a brilliantly lit space to a darkened one may be one of the reasons for the 30-year-old artist’s rise to fame in Amsterdam. The powerful movement of the figures as well as the painting’s format indicate an artistic debate with the work of Rubens, Rembrandt’s only competitor during this period” (Brickmann 60). Delilah is a “portrait of Rembrandt’s wife Saskia” (Adams, Art Across Time 659).

5. Samson’s “coarse features and bloated belly mark a sinful body, making it all the more wondrous, Rembrandt seems to suggest, that he should be forgiven to work God’s will. For as soon as Samson was imprisoned his hair grew back; he prayed to have his strength returned and pulled down the temple of the Philistines onto himself, killing more of Israel’s enemies by his death than he has slain in life” (Westermann 128). Rembrandt “could also have expected Huygens to recognize his visual quotation of Samson’s body from the Laocoon and from a huge painting by Rubens of Prometheus, the hero who stole Jupiter’s fire and in punishment had his liver perpetually eaten by an eagle” (129).

Rembrandt

1. “He was born in Leiden to a prosperous miller, Gerrit Harmesn who added ‘van Rijn’ to his name, probably because his house overlooked the Rhine. The artist must have loved his father, for he painted him eleven times or more: in lordly hat and chain, and as a money-changer, and as A Noble Slav - a strong, well-modeled face bristling with character- and, in 1629, as a man sombered with age. His mother too he pictured a dozen times... In the Rijksmuseum in Amsterdam we see her poring over a Bible. If, as some believe, she was a Mennonite, we can better understand Rembrandt’s predilection for the Old Testament, and his closeness to the Jews” (Durant and Durant, Age of Reason 487). “At fourteen, he entered the University of Leiden. But he thought in other forms than ideas or words; after a year he withdrew and persuaded his father to let him study art. He did so well that in 1623 he was sent to Amsterdam as pupil to Pieter Lastman, who was then rated the Apelles of the age. Lastman had returned from Rome to Holland with a classic emphasis on correct drawing; from him, probably, Rembrandt learned to be a superlative draftsman. But after a year in Amsterdam the restless youth hurried back to Leiden, eager to paint after his own fashion. He drew or painted almost everything he saw, including hilarious absurdities and shameless obscenities. He improved his art with fond experiments in self-portraiture; the mirror became his mode; he has left us more self-portraits (at least sixty-two) than many great painters have left paintings” (487). “In 1629 a connoisseur paid him a hundred florins for a picture- quite a fee for a young competitor in a land where painters were as numerous as bakers, and not so amply fed” (487).

2. The woman that Rembrandt married “was the orphaned daughter of a wealthy lawyer and magistrate. Perhaps her cousin, an art dealer, had induced her to sit [for] Rembrandt for a portrait. Two sittings sufficed for a proposal. Saskia brought a dowry of forty thousand guilders, which made the future bankrupt one of the richest artists in history. She became a good wife despite her money. She bore patiently with her mate’s absorbed genius; she sat for many pictures, though they revealed her expanding form and Delilah’s gaping eyes had a separate meaning” (487). In 1639, “he bought a spacious house in the Joden-Breedstraat, a street inhabited by well-to-do Jews. It cost him thirteen thousand florins, an enormous sum, which he never succeeded in paying off. Probably it was intended to shelter not only his family but his pupils, his studio, and his growing collection of antiquities, curiosities, and art. After paying half the purchase price in the first year of occupancy, he let the rest remain as a debt, on which the unpaid interest rose to a point that eventually drove him to bankruptcy”
(489). "Meanwhile his beloved Saskia was declining in health. She had borne him three children, but each died in childhood, and their painful birth and tragic end weakened her hold on life. In 1641 she gave birth to a son, Titus, who survived; but in 1642 she passed away. Her will left all her possessions to Rembrandt, with the proviso that on his remarriage the remainder of her legacy should be transferred to her son. A year after her death Rembrandt painted her from loving memory" (489-490). "That loss darkened his mood; thenceforth he seemed obsessed with thoughts of death. Though deeply affectionate within his family, he had always preferred privacy to company; now he courted a somber solitude. When he was painting he brushed premature viewers away, telling them, 'The smell of paint is not good for the health'. He was not a cultured man of the world, like Rubens. He read little, hardly anything but the Bible" (490).

3. "He had difficulty in donning the social graces when sitters came, and in making small talk to keep them amused and still. They came in less number when they found that Rembrandt, like most of his predecessors, was not content to make a sketch from a sitting or two and then paint from the sketch, but preferred to paint directly on the canvas, which required many sittings; moreover, he had an impressionistic way of painting what he thought or felt, rather than merely what he saw, and the result was not always flattering. It did not help that his house was in the Jewish quarter. He had long since made friends with many Jews; he had engraved a portrait of Manassah ben Israel in 1636; now (1647) he painted on wood the dark face of the Jewish physician Ephraim Bonus. Almost surrounded by Hebrews, and evidently liking them, he found subjects increasingly among the Portuguese and Spanish Jews of Amsterdam. Perhaps he knew Baruch Spinoza, who lived in that city from 1632 till 1660. Some have thought that Rembrandt himself was Jewish; this is improbable, for he was christened and reared in a Protestant faith, and his features were completely Dutch. But he had no perceivable prejudice in religion or race. There is an especial depth of sympathetic understanding in his pictures of Jews. He was fascinated by their old men, their beards dripping wisdom, their eyes remembering grief. Half the Hebrew Calvary is in the face of An Old Jew (1654) in the Leningrad Hermitage, and in the Portrait of a Rabbi (c. 1657) in London. This last is the rabbi who, after Rembrandt's bankruptcy, gave him spiritual comfort and material aid" (Durant and Durant, Age of Reason Begins 490).

4. "In 1649 we find him painting Hendrikje Stoffels in Bed, and we perceive that he has taken a mistress. She had been Saskia's maid; she stayed with the widowed artist, took faithful care of him, and soon consoled him with the warmth of her body. He did not marry her, for he was loath to relinquish Saskia's legacy to Titus, still a boy of eight. As he painted Hendrikje in 1652, she was tolerably fair, with eyes of haunting wistfulness. It was probably she who posed for two studies in nudity, in 1654, Bathsheba at the Bath and A Woman Wading, both of them glories of color and amplitude. In July of that year she was summoned before the elders of the parish church, was severely reprimanded for adultery, and was excluded from the Sacrament. In October she bore him a child; Rembrandt acknowledged it as his and managed to get it safely baptized. He learned to love his mistress as deeply as he had loved his wife; how else could he have put such tenderness in her face when he painted her in 1658 in the read robe that matched her hair? She was a good stepmother to Titus, who was growing up into a bewitching lad... We can weakly imagine what a solace he could have given to her, for he was loath to relinquish Saskia's legacy to Titus, still a boy of eight. As he painted Hendrikje in 1652, she was tolerably fair, with eyes of haunting wistfulness. It was probably she who posed for two studies in nudity, in 1654, Bathsheba at the Bath and A Woman Wading, both of them glories of color and amplitude. In July of that year she was summoned before the elders of the parish church, was severely reprimanded for adultery, and was excluded from the Sacrament. In October she bore him a child; Rembrandt acknowledged it as his and managed to get it safely baptized. He learned to love his mistress as deeply as he had loved his wife; how else could he have put such tenderness in her face when he painted her in 1658 in the read robe that matched her hair? She was a good stepmother to Titus, who was growing up into a bewitching lad... We can weakly imagine what a solace he must have had from Rembrandt, who in this year found economic realities crashing about his head" (490-491). "He labored to make ends meet. Some great religious pictures belong to this period (1649-1656) of adultery and debt: Jacob Blessing his Grandchildren, Christ at the Fountain, Christ and the Woman of Samaria, and a Descent from the Cross. However, in Protestant Holland ecclesiastical subjects were not in demand. He tried his hand at mythologies, but succeeded only when he could clothe the figures... He continued to paint portraits of arresting character. Nicolaes Bruyningh is snatched directly from a vivid moment of life and thought; and Jan Six is the Dutch burgomaster at his strongest and best" (491). "Rembrandt was fifty when disaster came. He had seldom bothered to count his debits and credits; he had recklessly bought house and art, even shares in the Dutch East India Company; now, as patronage lagged far behind maintenance, he found himself hopelessly in debt. In 1656 the Orphans' Chamber of Amsterdam, to protect Titus, transferred the house and grounds to the son, though the father was for a while allowed to live there. In July Rembrandt was declared bankrupt. His furniture, paintings, drawings, and collections were sold in costly haste (1657-58), but the proceeds fell far short of his obligations. On December 4, 1657, he was evicted. He moved from one house to another, until at last he settled on the Rozengracht, in the Jewish ghetto. Out of the wreck some seven thousand florins were salvaged to Titus. He and Hendrikje, to protect Rembrandt, formed a partnership by which they could sell his remaining works without letting them go to his creditors. They seem to have taken love care of the aging artist" (492).

5. "In his decade (1660-69) he was kept alive by his son and his mistress, but his quarters were cramped, his studio was badly lighted, his hand must have lost some of its decisiveness as the result of age and drink. St. Matthew the Evangelist is coarse in its texture, but the angel whispering in his ear is none other than Titus, now twenty and still as fair as a bride. And then, in that year 1661, came the master's last triumph, The Syndics of the Drapers' Guild. The staelemeesters- examiners and controllers of cloth- commissioned the old artist to commemorate them in a group picture to be hung in the hall of their corporation. We would have forgiven some hesitancy in the composition, some crudity in details, some carelessness in the incidence of light; but criticism is at a loss to find fault there. The subdued foreground and background make the five main figures leap to the eye, each of them 'a single and separate person', but all caught in the living moment of their common thought. In many paintings of these broken years the connoisseurs find sings of failing energy and technique- simplicity of colors, neglect of details, a hasty sweep and crudity of the brush" (492).
6. “Three hundred etchings, 2,000 drawings, 650 paintings—this is the surviving oeuvre of Rembrandt, almost as widely known as Shakespeare’s plays, almost as varied, original, and profound. Nearly all were from his own hand, for though he had aides, none of them shared his secret for revealing the invisible. Some of his work was careless, some of it repulsive, like the Flayed Ox in the Louvre. At times he was engrossed in technique, at times he skimped it for the vision’s sake. He was as neutral as nature between beauty and ugliness, for to him truth was the ultimate beauty, and a picture representing ugliness truthfully was beautiful. He refused to idealize the figures in his Biblical paintings; he suspected that those Old Testament Hebrews looked pretty much like the Jews of Amsterdam; he pictured them so, and in consequence they rise from myth or history into life. More and more, as he grew older, he loved the simple people around him rather than men dehumanized by the pursuit of gain. Where artists like Rubens sought their subjects among the beautiful, the happy, or the powerful, Rembrandt lavished his sympathetic art on the outcasts, the sick, the miserable, even the deformed; and though he made no show of religion, he seemed to embody, unconsciously, the attitude of Christ and Whitman toward those who had failed, or had refused to compete” (492-493). “His contemporaries hardly noticed his passing. None of them dreamed of ranking him with Rubens, or even with Vandyck. Joachim von Sandrart, his contemporary, wrote of him: ‘What he chiefly lacked was knowledge of Italy, and of other places which afford opportunities for the study of the antique and of the theory of art. [This now seems to us the secret of his greatness.] Had he managed his affairs more prudently, and shown more amenity in society, he might have been a richer man... His art suffered from his predilection for the society of the vulgar’... But Eugene Delacroix, reflecting democratic developments in France, thought, ‘Perhaps we shall one day find that Rembrandt is a greater painter than Raphael’” (493-494).

Works Cited:


Discuss ways in which each of the following works addresses attitudes towards gender. How might these attitudes have been shaped by the artist’s personal life and experiences?

Peter Paul Rubens. Samson and Delilah, c. 1609, oil on canvas

ATTITUDES expressed towards GENDER:

REFLECTION of the artist’s LIFE and/or EXPERIENCES:
Peter Paul Rubens. *Henri IV Receives the Portrait of Marie de'Medici*, 1621-1625, oil on canvas

ATTITUDES expressed towards GENDER:

REFLECTION of the artist’s LIFE and/or EXPERIENCES:

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Peter Paul Rubens. *The Garden of Love*, c. 1633, oil on canvas

ATTITUDES expressed towards GENDER:

REFLECTION of the artist’s LIFE and/or EXPERIENCES:

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Rembrandt van Rijn. *The Blinding of Samson*, 1636, oil on canvas

ATTITUDES expressed towards GENDER:

REFLECTION of the artist’s LIFE and/or EXPERIENCES:
ATTRIBUTE these works to either Rubens or Rembrandt. Justify your attribution by discussing each work’s visual treatment of the female form.

Rembrandt van Rijn. *Danae*, 1643, oil on canvas

ATTITUDES expressed towards GENDER:

REFLECTION of the artist’s LIFE and/or EXPERIENCES:

Rembrandt van Rijn. *Self-Portrait with Saskia*, 1636, etching on paper

ATTITUDES expressed towards GENDER:

REFLECTION of the artist’s LIFE and/or EXPERIENCES:
### THEME: DOMESTIC LIFE and SURROUNDINGS

**FOCUS:** Vermeer’s *Glass of Wine*, Vermeer’s *Woman Holding a Balance*, Ruysch’s *Fruit and Insects*, Heda’s *Banquet Piece with Mince Pie*


**READING ASSIGNMENT:** KLEINER, pp. 711-713

**POWERPOINT:** DOMESTIC LIFE and SURROUNDINGS: BAROQUE ART (Vermeer and Ruysch)

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1. Jan Vermeer made his reputation as a painter of domestic interior scenes, a popular subject among _______ -class patrons. This morally instructive painting presents a rendering of a figure representing ___________ in the window, suggesting that the young woman drinking should take greater precautions in her situation.

2. The man whose face is shadowed by his hat appears impatient and somewhat sinister. The face of the woman is also obscured by the _______ she holds in front of her face.

3. The figures are linked visually by the concentric _______ that fall from the man, beginning with his collar and extending down to drapery that catches light from the window. As these expand, their motion is picked up by the gold _______ in the woman’s dress and then the folds on her hip.

4. Where in the painting would you find a series of rectilinear forms that are positioned slightly askew so that the viewer senses a disruption of order within the artist’s highly organized composition?

5. The musical instrument located on the chair is used to suggest both _______ and _______. It highlights the tension within the scene and the uncertainty of an outcome.

6. Vermeer began his career as a painter of biblical and historical themes but soon abandoned those traditional subjects in favor of _______ scenes. Despite his fame as a painter today, Vermeer derived much of his income from his work as an _______ and _______ in Delft. He completed no more than 35 paintings that can be definitively attributed to him.
1. In this work by Vermeer of around 1664, a young woman stands in a room in her home before a table on which are spread out her most precious possessions—

__________________________

and

__________________________.
The objects may suggest the sin of ________________.

2. The veil and fur-trimmed jacket that the young woman wears suggest that she belongs to the ______________________ class of the seventeenth-century Dutch Republic. She is wearing a typical cap made of linen that women would have worn when they were at ______________________. As in most of Vermeer's paintings, light coming from a ______________________ illuminates the scene.

3. The painting on the back wall depicts the ______________________ in which Christ appears in a golden aureole directly above the young woman's head. Why might Vermeer have placed this painting in this scene?

4. The mirror on the wall can be interpreted in various ways. It may refer to either self-

__________________________
or, like the objects on the table, the sin of ________________.

5. The young woman holds a pair of scales that are empty— in perfect

__________________________ the way Ignatius of Loyola advised Catholics (Vermeer was a Catholic convert in the Protestant Dutch Republic) to lead a temperate, self-aware life and to balance one's sins with

__________________________ behavior.

6. Art historians believe that Vermeer used mirrors as tools for painting as well as the ________________, an ancestor of the modern camera based on passing light through a tiny pinhole or lens to project an image on a screen or the wall of a room.

7. This painting demonstrates that Vermeer realized that ________________ are not colorless and dark. He also understood that adjoining colors affect each other and that light is composed of colors. Thus, he painted ______________________ off of surfaces in colors modified by others nearly.

8. The scales the woman holds are positioned in the center of the painting. What is at least one interpretation as to why Vermeer emphasizes them in the way that he does?
1. The Dutch artist Rachel Ruysch was very successful during her painting career. She painted from the time she was in her teens until she was in her ___________________. Her paintings regularly sold for __________________ of what Rembrandt's paintings sold for.

2. The fruits and vegetables depicted here are associated with the season of __________________________. Any Christian of Ruysch's time would have seen the wheat and the grapes and have thought that they were a symbol of the __________________________.

3. Ruysch specialized in __________________________ paintings for a widening merchant class in __________________________-century Holland. Although this painting depicts fruit, she was best known for her paintings of __________________________.

4. This is likely a composite of numerous studies of nature that are combined imaginatively. This approach is not altogether different from a current interest in __________________________ elements of the natural world, as demonstrated from the artist's own father who studied __________________________ and __________________________. In his “cabinet of curiosities” he preserved such an amazing array of specimens that it was sold to Peter the Great, the Czar of Russia.

5. Willem Claesz Heda, the artist who created this work, Banquet Piece with Mince Pie, was one of the principal still life painters living in the city of __________________________ during the 17th century. His selection of objects was carefully chosen to convey a general thematic message, that the sensual pleasures of the feast and the luxuries of the world are only __________________________.

6. Given the central placement of the roll on a plate that extends into the viewer's space, and the fact that it has traditional connotations with the Christian ritual of __________________________, its untouched state is neither accidental nor without iconographical significance. The roll can be read as the most fundamental nourishment in contrast to the exotic spices, rich meats, and __________________________.

7. The snuffed-out candle indicates not only the end of the meal, but also the __________________________ of life. By placing the lemon rind, the pewter plates, and the black-handled knife over the table's front edge, Heda created the illusion that they actually protrude into the __________________________'s space.

8. The care with which the precious vessels were arranged prior to the meal is still evident despite the disarray of the white linen tablecloth, the tipped-over silver tazza and glass roemer, and the broken one lying on a pewter dish. Heda has led us to believe that the focal point of the meal has been the __________________________, a special dish reserved for __________________________. Salt, prominently displayed in the cellar, and pepper were expensive seasonings made available to the guests.
1. So convinced was Louis XIV of his importance and centrality to the French Kingdom that he eagerly adopted the title “________________________” to convey the idea that he was the center of the universe.

2. Louis XIV’s principal advisor, ________________________________, strove to organize art and architecture in the service of the state. They understood well the power of art as propaganda. The two sought to regularize taste and establish the ______________________ style as the preferred French manner. The founding of the Royal __________________________ of Painting and Sculpture in 1648 served to advance this goal.

3. The portrait of Louis XIV by Hyacinthe Rigaud was painted when the king was ____________ years old. He places the king in the composition so that it looks as if the king is looking ______________________ at the viewer. When the king was not present, Rigaud’s portrait, which hung over the __________________________, served in his place, and courtiers knew never to turn their backs on the painting.

4. In what ways does the east façade of the Louvre exemplify a synthesis of French and Italian architectural elements and why?
5. Charles LeBrun laid out the town of Versailles to the east of the palace along three ________________ avenues that converge on the palace. Their axes, in a symbolic assertion of the ruler’s absolute power over his domains, intersected in the king’s spacious ________________, which served as an official audience chamber.

6. In this room in the center of the palace, the king would perform incredibly detailed rituals each day.

7. These were the ________________ (rising) and ________________ (going to sleep). A whole host of courtiers waited on the king during these rituals, following strict rules of position and rank to determine who got to perform which parts of the ceremony. The queens of France who lived at Versailles were the focus of a similar ritual called the _________________. This took place in the queen’s main bedchamber, a room where they also gave birth in public.

8. The Galerie des Glaces, or Hall of Mirrors, designed by _________________________________ and LeBrun, overlooks the park from the second floor and extends along most of the width of the central block. Though the room is over the top in its grandeur, it was mainly used as a passageway. After the king got up for the day, he proceeded through this mirrored hall to his private ________________.

9. The park of Versailles, designed by ________________________________, provides a rational ________________ from the frozen architectural forms to the natural living ones. Here, the elegant shapes of trimmed shrubs and hedges define the tightly designed geometric units. Each unit is different from its neighbor and has a focal point in the form of a sculptured group, a pavilion, a reflecting pool, or perhaps a fountain.

10. Louis often used rooms and fountains to emphasize an association between him and the Greek god ___________________________. The architecture of Versailles was intended to remind people of the greatness of the antique Greek and Roman past. The sculptor Francois Girardon designed a sculptural group that shows this Greek god attended to by ____________________________. It is located in the Grotto of Thetis above a dramatic ________________ in the gardens of Versailles.

11. Versailles expresses the rationalistic creed – based on scientific advances, such as the physics of ________________, and the mathematical philosophy of ________________ - that all knowledge must be systematic and all science must be the consequence of the ________________ imposed on matter.
THEME: GENDER ROLES and RELATIONSHIPS
FOCUS: Watteau’s Pilgrimage to Cythera, Fragonard’s The Swing, Boucher’s Madame de Pompadour
ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/watteaus-pilgrimage-to-cythera.html
ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/rococo.html
ONLINE ASSIGNMENT: http://en.wikipedia.org/wiki/Madame_de_Pompadour
READING ASSIGNMENT: KLEINER, pp. 732-735
POWERPOINT: GENDER ROLES and RELATIONSHIPS: ROCOCO ART (Watteau, Boucher, and Fragonard)

1. The painter whom scholars most closely associate with the style of French ______________ is Antoine Watteau. In contrast with Baroque painting, Watteau’s work is more delicate and lighter in both color and tone. Watteau was largely responsible for creating a specific type of painting called a ________________, suggesting an “amorous festival”.

2. When Watteau submitted this painting to the Royal Academy, two competing doctrines sharply divided the academy’s membership, with many members following Nicolas Poussin in teaching that _______________ was the most important element in painting, while other members took Peter Paul Rubens as their model and insisted on the supremacy of _______________ as the artist’s proper guide.

3. The putti in the sky appear to be pointing towards a destination, perhaps the island of love. One of the putti holds a ________________ directly above this destination.

4. In this work, lovers may be arriving at or returning from _______________, the island of eternal youth and love. A gilded boat is seen to the left used to transport the lovers.

5. One way in which Watteau demonstrates that he was an adherent to the principles of the Rubenistes is in his soft ________________ where figures merge into the background.

6. The well-dressed couples indicate that the painting was intended for what kind of audience?

7. The couples appear to be engaged in a type of dance; this would make sense due to the fact that Watteau worked in and was influenced by the ________________.

8. The small figure near the statue of Aphrodite is that of ________________; he gently tugs on the skirt of the woman as if to urge her to fall in love.
1. As with most Rococo paintings, the subject of Fragonard's *The Swing* is that amorous love in an artificial garden-like setting. The statue of ________________ is shown holding his finger to his lips to suggest that the affair is meant to be secretive.

2. The surroundings depict a garden that is lush but out of control. How does this setting relate to the narrative depicted?

3. The frivolous subject matter of paintings like this is often associated with the French ________________ who enjoyed such works. Many chose leisure as a pursuit and became involved themselves in romantic intrigues.

4. The work's patron is also the ________________ of the woman on the swing. He is placed hidden in the garden at the lower left so as to possess a furtive glance up the woman's ________________. As the woman swings upward, she flips her pink ________________ into the air, suggesting her complicity in the secretive affair.

5. The figure pushing the woman on the swing is an unsuspecting old ________________.

6. The placement of the tiny dog in the corner is ironic because dogs are generally associated with ________________. The presence of the yapping dog may suggest that the secret may soon been uncovered.

7. Jeanne Antoinette Poisson, known as Madame de Pompadour, was the official chief mistress of ________________ from 1745 to her death of ________________ in 1764 at the age of 42. She took charge of the king's schedule and was an indispensable aide and advisor.

8. Madame de Pompadour played a decisive role in making Paris the capital of taste and civilization. She was responsible for the development of the manufacturing of Sèvres, which became one of the most famous ________________ manufacturers in Europe and provided skilled jobs for the region.

9. The soft, gentle manner displayed in this painting appears to be based in reality. She decidedly established a cordial relationship with the ________________ who said, "If there must be a mistress, better her than any other."

10. The book she holds is a reminder that she had a keen interest in literature. She had known Voltaire before her ascendancy, and he apparently ________________ her in her courtly role.
A notable number of European women artists gained notoriety and financial success during the 17th and 18th centuries. Citing specific visual evidence from these three self-portraits, how were these artists able to successfully become professional painters? In what ways do these self-portraits suggest advantages and/or disadvantages in being a female painter during the 17th or 18th centuries?

**Judith Leyster. Self-Portrait, c. 1630, oil on canvas**

How does this work suggest that Leyster was able to become a successful female artist?

What advantages and/or disadvantages does this painting suggest existed for female painters like Leyster?

**Elisabeth-Louis Vigée-Lebrun. Self-Portrait, 1790, oil on canvas**

How does this work suggest that Vigée-Lebrun was able to become a successful female artist?

What advantages and/or disadvantages does this painting suggest existed for female painters like Vigée-Lebrun?

**Adelaide Labille-Guiard. Self-Portrait with Two Pupils, 1785, oil on canvas**

How does this work suggest that Labille-Guiard was able to become a successful female artist?

What advantages and/or disadvantages does this painting suggest existed for female painters like Labille-Guiard?
Who was the intended audience of these works?

Citing specific visual evidence, COMPARE and CONTRAST how gender roles are defined in these two depictions of family.

<table>
<thead>
<tr>
<th>SIMILARITIES</th>
<th>DIFFERENCES</th>
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In what ways does the popularity of these works reflect issues and/or interests associated with the Age of Enlightenment?

Attribute this painting to an artist you have studied. Justify your attribution by addressing salient features or characteristics seen in this work.
READ the FOLLOWING:

Nicolas Poussin

1. “The son of an impoverished family, Poussin received some early training from the painter Varin, who was traveling through his town. More thorough training followed in Paris, 1612-1624, as an assistant to Champaigne and pupil of the Mannerist Lallemand, reinforced by independent study of predominantly Italian art in the Royal Collections. After several unsuccessful attempts, he finally went to Rome in 1624 with his patron and supporter Marino. The latter was a celebrated poet who introduced Poussin to ancient mythology and Ovid’s works… In Rome he worked for some time with Domenichino and developed his own style by exploring and perfecting Annibale Carracci’s ideas of classical landscape painting” (Prater and Brauer 152).

2. “Already in his thirties, his palette became lighter and he showed a tendency to poetical and idealized representation of subjects from antiquity and the Bible… With his Arcadian yearnings, his idealization of friendship and manly virtues, and his predilection for sentimental resignation, he set a course for the moral and doctrinal tendencies of future generations of painters. During a brief stay in Paris, 1640-1642, he painted the Hercules scenes for the Louvre at the invitation of Richelieu and Louis XIII. Finding the artistic climate unfavorable, he returned to Rome… and never left the city again” (152).

Nicolas Poussin. Burial of Phocion, 1648, oil on canvas

1. “Phocion was an Athenian general who argued for peace at a time when the majority was for war with Macedon. His enemies used Athens’s democratic system to have him condemned. Poussin shows the victim of judicial murder being carried to his burial by a mere two faithful slaves. They carry him through a world teeming with antique activity. Behind them the great city can be seen, with its temple, its domed capitol proclaiming Athenian order, its inhabitants peacefully busy at their rightful occupations” (Beckett 414). “Poussin’s working methods were slow and meticulous. He made small wax models of the figures, which he then draped and placed in a viewing box to judge the effect they would produce in the finished work. He also kept copious notebooks, recording everything he saw that he might find useful later when composing his paintings” (Govignon 259).
2. "Poussin's reputation became known as far away as France, where Louis XIII resolved to enlist the artist in his own service. As a result, in 1640 Poussin was called back to Paris, where he spent two highly unpleasant years, working on projects not to his liking—large religious compositions and the decoration of the Long Gallery in the Louvre— and, worse, in an extremely acrid atmosphere. Not surprisingly, the established artists of Paris were jealous of the favors showered on this new rival, and did whatever they could to make his life disagreeable. Thus, Poussin was glad to return to Rome in 1642" (259). "Poussin's choice of theme, which had never been treated in painting, reflects his staunch creative independence and profoundly stoical outlook upon life. The theme of the tragic fate which may befall even the most honorable of men had already formed the subject of one of the artist's early masterpieces, The Death of Germanicus of 1626-8, and appears elsewhere in his art. It is possible that the story of Phocion appealed to Poussin because of its close parallels with events in France in the late 1640s, where the civil unrest that was to lead to the outbreak of the Fronde in 1649 was already gaining momentum. On a deeper level, Poussin himself must have identified closely with the character of Phocion, who possessed many of the traits which the artist valued most highly. Living a life of virtue, moderation and humility, the great Athenian prided himself on his prudence and frugality, and valued honor and friendship above all worldly possessions. Like the master of the Louvre Self-Portrait, too, he struck his contemporaries through his 'stern and forbidding' appearance. In all of these respects, Phocion appears as a model for Poussin's own mode of living, with the important exception that whereas the painter chose a life of contemplation and withdrawal, the Greek general followed an active, public life, subject to the inconstancy of the people" (Verdi 276).

3. "The landscape in which Poussin has set the burial of Phocion is one of unparalleled splendor, which at once seems to celebrate the virtues of his hero and to serve as an ironic foil to his unhappy fate. On a mound in the center middle distance of the picture stands the tomb of a rich Athenian— one such as Phocion himself deserved, and one probably earned by material wealth rather than genuine virtue. This motif acquires added poignancy when one recalls an earlier incident in Phocion's life. Questioned by a rival on what good he had done for the city of Athens during his years as its general, the peace-loving Phocion retorted: 'Do you think it nothing, then, that our citizens are all buried at home in their own tombs?' If the elaborate tomb above Phocion's corpse commemorates this gift to his people, death itself was his cruel 'reward' " (276).

4. "At the upper right, a procession of figures approaches the Temple of Zeus, an annual event celebrated by the Athenians on 19 May, the day of Phocion's execution. According to Plutarch, 'all those who were still capable of humanity and whose better feelings had not been swept away by rage or jealousy felt that it was sacrilege not to postpone the execution for a single day and thus preserve the city from the pollution incurred by carrying out a public execution while a festival was being celebrated'. In keeping with this festive mood, the landscape is brimming with figures engaged in a variety of activities, all of them unaware of the tragic fate that has befallen Phocion" (276). "In devising this setting, Poussin applied rigorous principles of composition to his most Raphaellesque paintings of these years to the creation of a landscape. Like the Baptism or Ordination from the Chantelou Sacraments, the protagonists are centrally placed and the design contains firm framing elements and a parallel recession back into space. Adding to the clarity and coherence of the construction is the rhythmic disposition of the buildings and trees in the distance and the carefully distributed accents of light. The result is a composition that is not only much more ambitious than the artist's two evangelist landscapes of eight years earlier, but also more logically ordered, on in which an intensely idealized vision of nature is made wholly believable" (276).

5. "Direct experiences were noted down in marvelous pen sketches and brush drawings in deep brown sepia ink. Back in the studio these impressions inspired, or sometimes provided the detail for, contrived compositions. In these idealized landscapes the positioning of trees, water, classical buildings, ships, and even human figures, were all calculated to achieve an overall balance. This balance was maintained not only between sky and land, trees and water, foreground and vista, but also between light and dark, horizontals and verticals. Diagonals, so indispensable to the Baroque artists, lead smoothly from foreground into background. These are not the large curved sweeps which quicken the pace in Rubens' paintings of the Flemish countryside. Here, close to Rome, the mood was timeless, the country no longer young, the buildings classical, whether looking as if they’d just been built, or ruined. The figures are subordinate to their surroundings but take their part in these grand visions" (Mainstone and Mainstone 69-70). "Rhetoric, originally the ancient art of persuasion, is a kind of traditional pictorial device or point of view, a way of using recognizable imagery to mean something else. In language, rhetorical devices lead one away from the normal and literal meaning of words; in the visual arts, rhetorical devices lead one away from the normal and literal meaning of images. In language, rhetorical devices are such things as metaphors and similes; in the visual arts, rhetorical devices are images that take a certain visual ‘turn’" (Minor 27).

6. "In ancient theories of rhetoric, there are ‘modes of eloquence’, which are forms of speech appropriate for different occasions (high, middle, and plain). High speech, known as epideictic oratory, was meant for display and was used on formal occasions; the middle style was meant for less formal occasions, and the plain was for speaking informally. The French painter Nicolas Poussin claimed to follow a theory based on rhetoric and Greek musical modes. Musical modes for the Greeks were somewhat akin to modern musical keys, but as Poussin explained it, each of the modes— the Dorian, Ionian, Phrygian, Lydian, and so forth— was appropriate for a different ‘mood’. The Dorian mode was solemn and austere, and was intended to lead the viewer to virtue. Poussin’s Landscape with the Burial of Phocion demonstrates the characteristics of a painting in the Dorian mode. The theme is lofty, the composition is mathematically arranged, and the colors are muted. Phocion was a Greek general who died an honest man, although denounced by the rabble. Poussin knew the story of Phocion from the writings of Plutarch, a Greek biographer and writer whose Parallel Lives recounts moral tales of ancient Greeks and Romans. Just as Plutarch’s tale is meant to edify, so too does
Poussin’s painting, through conveying an exalted and noble visual message. As he wrote: ‘The first thing that is required, as the foundation of everything else, is that the matter and the subject should be something lofty, such as battles, heroic actions, religious themes’. The patterns of lighter and darker tonalities in the painting are grouped in such a way that the viewer’s eye moves methodically throughout the space from lighter to darker to lighter to darker, and so on, until it reaches the horizon. The clouds, buildings, and trees are arranged in a system of parallels: again, using a geometrical form for the placement of elements in a work of art imposes the kind of rigor that Poussin found appropriate to the ‘grand manner’. Because it mediates between us and reality, the development of a mood in a painting— even in the conventional vocabulary of a mode— also has quite an impact on the viewer. Rhetorical devices that get us in to the painting, rather than keep us at an aesthetic distance (as often happens in the Renaissance), make us part of something both strange and knowable at the same time. Paintings with a mood bring us into contact with, and allow us to respond to, other worlds— both those that are inviting and those that are frightening” (18-19). “Poussin wrote of one of the pictures that it should be framed so that ‘in considering all its parts, the eye shall remain concentrated and not dispersed beyond the limits of the picture’. His paintings demand and reward such attention, like poems that must be learned by heart before they are fully understood. Poussin was, as Bernini remarked, pointing to his forehead, ‘a painter who works up here’” (Honour and Fleming 586).

7. “On either side of the foreground are trees that bend toward the center of the composition. These are called repousoir, devices of visual rhetoric used to direct the viewer’s eye into the narrative scene. The importance of Poussin’s theory of modes is that it introduced into the art world of the seventeenth century a vocabulary for assigning a place and value to painting. Soon such paintings as The Burial of Phocion came to be seen as forming a part of the ‘grand manner’. Because it mediates between us and reality, the development of a mood in a painting— even in the conventional vocabulary of a mode— also has quite an impact on the viewer. Rhetorical devices that get us in to the painting, rather than keep us at an aesthetic distance (as often happens in the Renaissance), make us part of something both strange and knowable at the same time. Paintings with a mood bring us into contact with, and allow us to respond to, other worlds— both those that are inviting and those that are frightening” (18-19). “Poussin wrote of one of the pictures that it should be framed so that ‘in considering all its parts, the eye shall remain concentrated and not dispersed beyond the limits of the picture’. His paintings demand and reward such attention, like poems that must be learned by heart before they are fully understood. Poussin was, as Bernini remarked, pointing to his forehead, ‘a painter who works up here’” (Honour and Fleming 586).

8. The heroic landscapes of Poussin “relate to Stoicism in a way that duplicates the complex relationship in which, according to the Stoics, the Law of Nature, or the supreme principle of the universe, stands to the universe. For the Law of Nature relates one way to man, another way to natural phenomena. It relates to man normatively, in that it tells man what he ought to do. It relates to natural phenomena constitutively, in that it describes what they cannot but do: obeying the Law of Nature makes them what they are. Accordingly the heroic landscapes show us two different things. They show us some event, or the trace of some event, in which an outstanding human being endeavors, by an exercise of the will, to bring his conduct into conformity with the dictates of nature— hence they are heroic— and they also show us— hence they are landscapes— non-human nature conforming to these same dictates by the necessity of its being” (Wollheim 214). “In so far as these pictures illustrate the Stoic world-view, then they cannot represent nature as a force of powerful fecund energy. They must represent nature severely, geometrically. And, secondly, if, by some lapse, here and there nature is represented as a powerful or unruly force, this force cannot be meaningfully correlated with instinct, for, within the Stoic world-view, instinct has no moral role to play. A Stoic painter can have no interest in disclosing a conception of instinct” (215).

9. A painting such as this “falls, compositionally, thematically, and expressively, into three distinct zones, the relations between which turn out to be crucial to the meaning of the picture” (215). In a companion piece, The Ashes of Phocion collected by his Widow, the foreground “disjected from the middle distance, now associates itself with the background. Poussin has made the near trees, as they part to reveal the city, rhyme with the distance shape of the mountain: their silhouettes repeat one another. But the strongest link between the two bands of landscape is the elemental force that animates both. Rising in the deserted mountain-top, circumventing the protected, placid life of the city, it rustles the enormous trees that stand above the woman’s improvised shrine” (218). “In her stubborn act of piety the woman has placed herself beyond the world of custom and civic obligation…She is not alone or unaided. The wind, the little stream that oozes its way into, or out of (we cannot tell which), the darkness of the wood, and the ominous trees that shelter her— these are her accomplices. The energy for such transcendent acts of probity, this picture shows us, comes not from conventional morality, it comes from the natural stirrings of instinct” (220).

Works Cited:


Analyze ways in which each of Jacques Louis David’s paintings was influenced by earlier works or artistic traditions and discuss why.

Jacques Louis David. *The Oath of the Horatii.* 1784, oil on canvas

How does Jacques Louis David demonstrate (in this painting) influences by earlier artists such as Nicolas Poussin?

WHY was he influenced by artists such as Poussin?

How does David demonstrate (in this painting) influences from the antique Greco-Roman classical tradition?

WHY was he influenced by the Greco-Roman classical tradition?

Left: Jacques Louis David. *The Oath of the Horatii.* 1784, oil on canvas; Center: Eustache Le Sueur. *Deposition,* 17th century; Right: detail of the *Ludovisi Battle Sarcophagus*

How does Jacques Louis David demonstrate (in this painting) influences by earlier artists such as Eustache Le Sueur?

WHY was he influenced by artists such as Le Sueur?

How does David demonstrate (in this painting) influences from the antique Greco-Roman classical tradition?

WHY was he influenced by the classical tradition of Greco-Roman sculpture?
COMPARE and CONTRAST the treatment of death in these two works.

SIMILARITIES:

DIFFERENCES:

What accounts for these similarities?

What accounts for these differences?
1. Gainsborough’s portrait of the newly-married Robert and Frances Andrews is
typical of the genre of "________________________;" their relaxed poses
and location in the English countryside connects them to the this tradition. It
differs from these works though due to the fact that such works often
presented small groups of people engaged in __________ and
________________ of the viewer’s presence.

2. On the right side, Gainsborough gives equal attention to the grounds of The
Auberies, the Andrews’ estate in Sudbury. Although he became famous
as a portrait painter, Gainsborough insisted throughout his life that
________________________ painting was his true calling.

3. The painting is considered “unfinished” due to the bare canvas surrounding Mrs.
Andrews’ hands. What possibly might have Gainsborough intended to paint in her lap and
why?

4. The couple is located on the edge of a field of
______________________, and fenced in cattle populate the middle
ground to the left while sheep graze to the right of the pair. Through the
implementation of modern agricultural techniques and technology, Mr.
Andrews has brought the land under his
________________________.

5. Gainsborough looked to the frivolous, playful paintings being commissioned in the French
________________________ style by French aristocrats, and applied their delicate style to slightly more
________________________ and contained subjects.

6. Mrs. Andrews sits on a ______________ that is entirely too elaborate to sit exposed in the middle of a field. Both
figures are pale and lithe, reflecting the upper class privilege of not having to
_______________ for a living. Their expansive estate functions
as an ostentatious demonstration of their
________________________: it continues as far as the eye can see.
1. William Hogarth intended to use these paintings as models to make ________________ to sell to a rising middle class. These cost about one shilling each, which was beyond the reach of the working class but within the means of this new middle class. The series targeted the middle class because of its ________________ and satirical narratives that poke fun of the aristocracy.

2. This is the first painting of a series known as “Marriage a la Mode.” What does the phrase “marriage a la mode” mean?

3. A marriage is being arranged by Lord ________________, who offers his son in matrimony to the daughter of a wealthy merchant. In return the ________________ he points to suggests that the lord is offering his prestigious lineage in exchange for money to finish ________________.

4. The lord’s son is looking at a ________________ and picking ________________ out of a box. The woman, who shows no interest in her husband-to-be, is being coerced by a lawyer named ________________ to go along with this arranged marriage.

5. Next to a row of paintings depicting religious saints is a painting partially exposed from behind a curtain. The painting is likely a depiction of a ________________, a reference to the couple’s immorality and dubious tastes.

6. The objects on the shelf above the fireplace alludes to the inferior ________________ displayed by the young couple when contrasted with classical painting. The painting depicts “________________ among the ruins.” It functions as a comment on the decaying state of the young couple’s relationship.

7. The steward walks away with a stack of ________________, aware that his attempts to convince the young couple to take care of their financial affairs are useless.

8. What does the spot on the young man’s neck suggest?

9. The wife bears a flirtatious look as she holds a ________________ above her head. Her bodice is undone just as a chair to the left is overturned.

10. The young man has apparently been out all night with another woman. This is indicated by the fact that a dog is sniffing a _______ in the man’s pocket.

11. Music is a traditional symbol of ________________ to suggest that while the husband was out during the night, the wife was engaged in ________________.
1. Scientific experiments like the one pictured here were offered as fascinating shows to the public in the mid-eighteenth century. In Joseph Wright of Derby's painting *A __________________________ Giving A Lecture at the Orrery* (1765), we see the demonstration of an orrery, a mechanical model of the _________________________ that was used to demonstrate the motions of the planets around the sun—making the universe seem almost like a clock.

3. In the center of the orrery is a __________________, which represents the sun (though the figure who stands in the foreground with his back to us block this from our view); the arcs represent the __________________ of the planets. Wright concentrates on the faces of the figures to create a compelling narrative.

4. The artist visually reinforced the fascination with the orrery by composing his picture in a ____________ fashion.

5. You can probably tell already that the Enlightenment was anti-clerical; it was, for the most part, opposed to traditional Catholicism. Instead, the Enlightenment thinkers developed a way of understanding the universe called __________________, the idea, more or less, is that there is a God, but that this God is not the figure of the Old and New Testaments, actively involved in human affairs. He is more like a __________________ who, once he makes the __________________ and winds it, has nothing more to do with it.

6. Light from the lamp pours forth from in front of the boy silhouetted in the foreground to create __________________ that heighten the drama of the scene. Awestruck children crowd close to the tiny orbs representing the __________________ within the arcing bands symbolizing their orbits.

7. Wright’s choice of subjects and realism in depicting them appealed to the great industrialists of his day, including Josiah __________________, who pioneered many techniques of mass-produced pottery, and Sir Richard __________________, whose spinning frame revolutionized the textile industry. Both men often purchased paintings by Wright featuring scientific advances.

8. Joseph Wright of Derby (1734-1797) studied painting near Birmingham, the center of the ______________ Revolution, and specialized in dramatically lit scenes showcasing modern scientific instruments and experiments. In paintings like this and the *Experiment with an Air Pump*, he epitomized the Enlightenment notion of __________________ that gave birth to this revolution.
1. The popularity of Greek and Roman cultures was due not only to their association with morality, rationality, and integrity but also to their connection to political systems ranging from Athenian democracy to Roman imperial rule. In England, Neoclassicism’s appeal was due to its clarity and simplicity, characteristics that provided a stark contrast to the complexity and opulence to ____________________________ art, then associated with the flamboyant rule of absolute __________________________.

2. Chiswick House, built on London’s outskirts by the earl of Burlington, ____________________________, and the architect ____________________________ is a free variation on the theme of Palladio’s ____________________________ with its simple symmetry and unadorned planes. This rational stylistic approach, however, contrasts with the ____________________________ of layout of the surrounding gardens.

3. The American architect and statesman Thomas Jefferson also admired ____________________________ and carefully read his *Four Books of Architecture*. Jefferson admired French Neoclassicism and believed that the young United States needed to forge a strong diplomatic relationship with France. What were some of the classical ideas that Jefferson intended to reinforce by introducing classical architecture to the United States?

4. The time Jefferson spent abroad in France had an enormous effect on his architectural designs. The Virginia State Capitol is a modified version of the ____________________________, a Roman temple he saw during a visit to Nîmes, France.
5. In his early construction of Monticello, Jefferson gave the impression of a Palladian two-story _____________________________. His later remodeling was based in part on the Hôtel de _____________________________ in Paris, giving the impression of a symmetrical single-story brick home under an austere Doric entablature.

6. When members of the Virginia legislature wanted to erect a life-size marble statue of Virginia-born George Washington, they awarded the commission to the leading French Neoclassical sculptor of the late 18th century, Jean-Antoine _____________________________. Although Washington wears 18th-century garb in the statue, it makes overt references to the Roman Republic. What are three of these references?
   1) __________________________________________________________
   2) __________________________________________________________
   3) __________________________________________________________

7. After his death, Washington took on an almost godlike stature as “father of his country.” In 1840 Congress commissioned American sculptor Horatio Greenough to create a statue for the _____________________________, portraying Washington as seminude and enthroned, just as Phidias depicted _____________________________ in the famous lost statue he made for the god’s temple at _____________________________ in ancient Greece.

8. Why did Congress not like the statue that Greenough produced?
Francisco Goya. *The Third of May, 1808*, 1808-14, oil on canvas

1. “Some geniuses find their true voice almost indecently early, for instance Mozart or Masaccio. Others are late developers, and Goya was one. If he had died at forty- a common fate in the eighteenth century- we would not remember him as a great painter. He was born in the Aragonese village of Fuentetodos, two days by mule from Saragossa, deep in the provinces, in 1746. His father was an artisan, a master gilder. In the 1750s Goya went to school in Saragossa. In 1760 he was apprenticed to the painter Jose Luzan. In 1763, aged seventeen, he went to Madrid for the first time, and he moved up to studying under Francisco Bayeu, a court painter whose sister Josefa he eventually married. In 1770, at twenty-four, he went to Italy to study; he stayed more than a year. Much romantic nonsense has been written about his Italian visit; we can be fairly sure that he did not go there as a toreador with his bullfighting troupe, as was claimed after his death. But he stayed in Rome and Naples and probably Milan” (Hughes 58). *The Third of May, 1808*, by Goya “focuses on victims and antiheroes. It is not meant to be beautiful, however, but horrible. Goya emphasizes the brutality through the bloody corpses of those just killed. The work is less an indictment of the French than of the faceless and mechanical forces of war itself, blindly killing a representative sampling of humanity, which features a Christ-like figure in white. When asked why he painted such a brutal scene, Goya responded: ‘To warn men never to do it again.’ Unfortunately, soon after the Spanish monarchy was restored, it abolished the new constitution and reinstated the Inquisition, which the French had banned. Goya gave up all hope in human progress and retired to his home outside Madrid, where he gave vent to his disillusionment in the ‘black’ paintings he did on its walls” (Stokstad, *Art History* 970). “Goya, an almost exact contemporary of Jacques-Louis David, established himself in the 1780s as the leading painter in Spain, specializing in religious pictures and portraits, and much employed by the royal court. He also knew well one or two of the few Spaniards who welcomed the Enlightenment and shared their hatred of injustice, religious fanaticism, superstition and cruelty” (Honour and Fleming 644).

2. On 2 May 1808 French cavalrmen entered Madrid to put down a popular uprising. Mounting civilian unrest had turned into a series of riots in which Spaniards fought French soldiers in the streets while the Spanish army, garrisoned outside the town, remained uncommitted to either side; and was publicly thanked for this tacit support by Marshal Joachim Murat, Napoleon’s general-in-chief of the French armies in Spain. Having arrived at the Spanish capital on 25 March, Murat was well placed to quell the insurrection of 2 May. This he did with the help of ninety-six members of Napoleon’s famous Turkish bodyguard, the ‘Mamelukes’. It was this episode more than any other which sparked off the civil war and inspired, six years after the events, Goya’s two magisterial war paintings: *The Second of May 1808* and *The Third of May 1808* (Symmons 233). “In his images of war Goya champions Enlightenment views of individual freedom against political oppression. In *The Executions of the Third of May, 1808* he dramatically juxtaposes the visible faces of the victims with the covered faces of the executioners. The firing squad is an anonymous, but deadly, force, whose regular, repeated rhythms and dark mass contrast with the highlighted, disorderly victims. The emotional poses and gestures, accentuated by thick brushstrokes, and the stress on individual reactions to the ‘blind,’ brute force of the firing squad, are characteristic of Goya’s Romanticism. The raised arms of the central, illuminated victim about to be shot recall Christ’s death. His pose and gesture, in turn, are repeated by the foremost corpse. The lessons of Christ’s Crucifixion, Goya seems to be saying, are still unlearned. By mingling reds and browns in this section of the picture, Goya creates the impression that blood is flowing into the
earth. Somewhat muted by the night sky, a church rises in the background and towers over the scene” (Adams, Art Across Time 728). “This painting depicts the aftermath of events that occurred on May 2 and 3, 1808. Two Spanish rebels had fired on fifteen French soldiers from Napoleon’s army. In response, the French troops rounded up and executed close to a thousand inhabitants of Madrid and other Spanish towns. Six years later, after the French had been ousted, the liberal government of Spain commissioned a pair of paintings, of which this is one, to commemorate the atrocity” (729).

3. “When Napoleon’s armies occupied Spain in 1808, Goya and many other Spaniards hoped that the conquerors would bring the liberal reforms so badly needed. The barbaric behavior of the French troops crushed these hopes and generated a popular resistance of equal savagery. Many of Goya’s works from 1810 to 1815 reflect this bitter experience. The greatest is a pair of large paintings done in 1814 at his request for the newly restored King Ferdinand VII. Their purpose was to commemorate the heroic actions of the Spanish people during the struggle for independence from France, Goya chose two events that ignited the prolonged guerrilla war against the occupying forces. The Second of May, 1808 shows a group of Madrid citizens attacking a detachment of French troops. The soldiers took revenge by murdering the family of bankers (to whom the artist was related by marriage) and servants of the house from which the shot that killed the Mamaluke (on horseback) was fired. The Third of May, 1808 represents the execution of rioters the following night. It is doubtful that Goya witnessed either incident, since he made little attempt at topographical accuracy. In characteristically Romantic fashion, he has taken liberties with both scenes for the sake of a higher, ‘poetic’ truth. Together these canvases are the models for the scenes of violence and combat taken up by the French painters Theodore Gericault and Eugene Delacroix. In The Second of May, 1808, the blazing color, and broad, fluid brushwork are more strongly Neo-Baroque than ever in order to heighten the drama. In The Third of May, 1808, the dramatic nocturnal light, so reminiscent of El Greco, gives the picture the emotional intensity of religious art, but these martyrs are dying for Liberty, not the Kingdom of Heaven. Nor are their executioners the agents of Satan but of political tyranny. They are a formation of faceless killers, completely indifferent to their victims’ despair and defiance. The same scene was to be repeated countless times in modern history. With the prophecy of genius, Goya created an image that has become a terrifying symbol of our era. After the defeat of Napoleon, the Spanish monarchy brought a new wave of repression, and Goya withdrew more and more into a private world. Finally, in 1824, he went into voluntary exile. After a brief stay in Paris, Goya settled in Bordeaux, where he died” (Janson 660, 662). "The original function of this image, and of the Second of May is unknown. A plausible suggestion is that they were intended to decorate a triumphal arch erected to celebrate Ferdinand VII’s return to Madrid; another possibility is that they hung as decorations when 2 May was finally celebrated in a liberated Madrid in 1814” (Tomlinson 153). “In contrast to the confusion of the Second of May, stillness reigns, as the black sky weighs down on the scene, and the small hill in the left-hand middle-distance blocks any route of escape. The dominant tones of grays and browns, relieved only by the spilled red blood and the bright white and yellow worn by the figure with arms spread, emphasize the grimness of the event. As in the Second in May, the appeal to traditional religious imagery expresses the triumph of evil: the figure with open arms shows the stigmata in his hands, clarifying his role as a modern Christ-like martyr sacrificed for a greater glory, the salvation of the Spanish people” (153-154). “Goya’s French soldiers echo the stance of the Horatii, but they shoot a group of defenseless civilians rounded up in Madrid after the previous day’s uprising against the French army of occupation. But the emphasis is placed on, and the spectator’s sympathy directed to, the victims, especially the man in a white shirt who stands with outstretched arms before the faceless firing-squad” (Honour and Fleming 644).

4. “There are few records of Goya’s activities during the war. He probably spent most of the six years of conflict in Madrid, but in 1808 he visited his hometown of Fuendetodos and went to Saragossa, invited by General José Palafox, to ‘study the ruins of the city and depict the glorious deeds of the people’; he described in a letter his ‘deep personal involvement with the achievement of my native city’. He is also recorded as making official pictures of the siege for the Spanish side and donating canvas to help the soldiers from Napoleon’s army. In response, the French troops rounded up and executed close to a thousand inhabitants of Madrid and other Spanish towns. Six years later, after the French had been ousted, the liberal government of Spain commissioned a pair of paintings, of which this is one, to commemorate the atrocity” (Symons 234). “Perhaps because Goya was at this time particularly concerned with making his own record of the war in black-and-white prints, so, too, the influence of prints is particularly discernable in these two paintings... In both the Second of May 1808 and its companion piece, the Third of May 1808, a strong reliance on slightly flattened perspective and muted coloring, and the suggestion of a humber, more dynamic type of image which does not derive from the influence of official academic history painting appear, perhaps as a tribute to designers of ephemeral visual polemics” (262). “The fate of Goya’s two paintings is clouded in obscurity. It has recently been suggested that Goya produced another two great war paintings and that all four were displayed on a triumphant pyramid” (265).

**Los Caprichos and the Disasters of War**

1. In the 1780s, “Goya became more of a libertarian. His involvement with the Enlightenment thought is best seen in his etchings, which made him the most important printmaker since Rembrandt. Published in series at intervals throughout his career, they ridicule human folly from the same moral viewpoint as Hogarth. But what a vast difference separates the two artists! Although suggested by proverbs and popular superstitions, many of Goya’s prints defy exact analysis. He created terrifying scenes such as The Sleep of Reason Produces Monsters from the series Los Caprichos of the late 1790s. The subtitle, added later, expanded on its meaning. ‘Imagination abandoned by reason produces impossible monsters; united with her, she is the mother of the arts.’ The artist, shrinking from the assault of his visions, suffers from the same disorder as the figure in Durer’s Melencolia I, but his paralysis
is psychological rather than conceptual” (Janson 659). The Sleep of Reason. Produces Monsters was meant to be used as a frontispiece to a folio of eighty etchings. "The print shows a personification of Reason having fallen asleep. Behind him are the dark creatures of the night- owls and bats- that are let loose when Reason sleeps.” (Stokstad, Art History 968) “Seemingly poised to attack the artist are owls (symbols of folly) and bats (symbols of ignorance)” (Kleiner, Mamiya, and Tansey 865).

2. “After printing about 300 sets of this series, Goya offered them for sale in 1799. He withdrew them from sale two days later without explanation. Historians believe his work was probably warned by the Church that if he did not do so he might have to appear before the Inquisition because of his unflattering portrayal of the Church in some of the etchings” (Stokstad, Art History 969). “You can make a protomodernist out of Goya, just as the nineteenth century made him a proto-Romantic and then a proto-Realist. His dismembered carcasses in the Disasters of War directly inspired Gericault’s. Manet’s assiduously imitated him- his Parisiennes on the balcony are Goya’s majas transposed to Paris, his bullfight is a direct homage to Goya’s Tauromaquias. Dali constantly invoked him, and from L’Age d’Or to The Exterminating Angel, Luis Bunuel’s films elliptically refer to Goya and constitute a cinematic parallel to his eighty prints about the sexual and social follicles of Madrid, the Caprichos. Picasso, of course, meditated on Goya from first to last and was always scared of the comparison. Among Americans, to name only a couple, Goya surfaces dramatically in the late works of Philip Guston (so many of which seem homages to the Caprichos) and in the tragic blacks and humped profiles of Robert Motherwell’s Elegies to the Spanish Republic” (Hughes, Nothing if Not Critical 51). “But you cannot make Goya into a proto-post modernist. He is never trivial enough for that. It is the wholeness of his fiction, in its unremitting earnestness, its desire to know and tell the truth, that our art has lost. This is what used to be meant when a great artist was called ‘universal’: you can’t take the term literally- there is no imaginable Goya who could mean as much to a Chinese as to a European- but it does suggest the power of such artists to keep appealing through their imagery to very different people along the strand of a common cultural descent, so that even when beliefs have lost their fervency, when both the oppressors and the oppressed are dead, when the references of religion and popular culture have changed, as they certainly have between Madrid in 1809 and New York in 1989, still we venture to claim Goya as our own. Our ability to describe ourselves is somewhat inflected by this man’s painting, drawings and prints” (52).

3. “You could not claim this for any of his Spanish contemporaries. It doesn’t entirely rest on his greatness as an artist either, since other great painters of the eighteenth and early nineteenth centuries don’t have Goya’s ability to project their images from their time into ours. No matter how much we love Watteau, his sense of society is closed to us forever; we will never be able to imagine ourselves taking part in those rituals on the shaved lawns of the paradise-garden. But Goya is a different matter” (54). “Goya’s liberalism is bound up with his class ambitions. In the late eighteenth century, which also saw the first phase of Goya’s career, Madrid had a thin veneer of Populism stood for liberty and from whose ranks Goya had risen, was far more conservative. For the aristocrats who supported the French Revolution in its pre-Jacobin years, they perceived their King as the caretaker of liberal reform. But the pueblo, the common people and artisans from whose eyes Goya had risen, was far more conservative. There was an immense chasm between popular and elite culture in Bourbon Spain. To the majo on the street, the ilustrado in the salon with his Frenchified ideas was virtually a foreigner. People rarely like the humanitarian plans of their social superiors. The culture of the Madrid pueblo had nothing to do with Beccarai or Diderot- or with Goya’s court portraits, for that matter. It was immersed in folktales, superstitions and ferociously dirty jokes. It clung to the bullfight, to flamenco singers and hellfire preachers, to the grotesque pantomimes known as tonadillas, to phantasmas a full of witches and demons, to crude woodcuts and a popular theater whose heroes were bandits, smugglers and other enemies of authority, and to the codes of brash, Iaconic dandyism and male bonding that were signified by the word majismo. At forty-six, Goya painted himself as a majo- a costume which for an established court painter in the 1790s was roughly equivalent to black leather and jeans among New York artists in the 1960s. Populism stood for liberty - of a rough, conservative, intensely xenophobic kind, sentimental and hard-eyed by turns. And it was indissolubly linked to old Spain, black Spain, the Spain the ilustrados hoped to cure with their judicious enemas of liberal ideology. What they really thought of their would-be doctors and their medicine came brutally clear to Goya (and everyone else) after the Peninsular War broke out. They though liberals were French quislings. The title of one plate from the Disasters of War is Popolcho, meaning ‘rabble’ or ‘mob’: definitely not ‘people;’ the victim on the ground is a liberal defrocked, and the instrument whose sharp end he would be about to experience if he were alive is a media luna, a tool with a half-moon cutter used to hamstring bulls” (55).

4. “The prints Goya produced at this time, now entitled The Disasters of War, form perhaps the most uncompromising artistic record of conflict ever produced. The artist’s inspiration came from the analysis of rural guerilla combat, even squalid and grotesque episodes of rape, murder, the mutilation of corpses, the abandonment of children and the atrocities committed by French troops and their Spanish opponents. The compositional simplicity of these prints is particularly arresting. Unlike official war artists, Goya was not obliged to represent the grand-scale dramas of major battles, and his skills found stimulus instead in the destruction of rural communities and the suffering endured by his adopted city of Madrid. The Disasters were produced over some six years and offer only a bleak, questionable conclusion, closing with an equivocal and skeptical vision of a changed and damaged postwar nation. Each plate bears a caption, and sometimes an observation about what is taking place in the design; occasionally Goya also adds a moral or epigram. But, in a manner quite different from the satiric and poetic captions of the Caprichos, Goya’s commentaries here are terse and somber” (Symmons 238-240). “The Disasters comprise a complete, self-contained work of art, made up of eighty out of a total of eighty-two separate images (two were not published in the first edition), linked by three principal themes. The first of
these, probably begun around 1810, focuses on how men and women in the Spanish countryside confronted the invasion, and was inspired by images of piled corpses, which people flung into mass graves. These prints include incidents of fighting, executions and murder. The second theme shifts to urban-based settings and centers on the famine that afflicted Madrid in 1811-12. Finally, up to about 1815, Goya demonstrates how the end of the war and the restoration of the Spanish Bourbon monarch, Ferdinand VII (r. 1814-33), brought about even greater disasters” (241).

5. “We get into problems if we try to project the internal Goya, the creator of the Caprichos, back on the external and public Goya, the portraitist and allegorist. We’d like to think our hero viewed those in power with a cold eye, and that his portraits of them have an undercurrent of satire; but they didn’t think so and they were neither foolish nor lacking in vanity” (Hughes, Nothing if Not Critical 60-61). “Goya in 1793 feel ill from an infection - it may have been a form of polio- that disoriented him, rocked his self-confidence and left him permanently deaf. Deafness meant less sociability, and through the 1790s you see the second, the private, the deeper Goya pushing to the surface, first in genre scenes that look like Rococo pastorals in which something has gone hideously wrong - he won’t suppress the ugly sprawl of the dead or the shoe that’s come off the foot. Having hallucinated and heard noise in his head, he thinks of madhouses. He nourishes himself with drawings whose content is very far from the polite discourse of court art. These drawings of the 1790s are the protein of his later work. They form the basis of the Caprichos. They parallel a sudden mood of reaction that swept the Spanish government. In 1790 Floridablanca banned the import of French writings; in 1791 he suspended most Spanish newspapers; in 1792 Godoy took power, ruling Spain through Maria Luisa and her complaisant husband. Goya was shocked by this and disillusioned by the seesawing of influence between liberals and conservatives that would end, after 1800, with total liberal defeat. His response was one of sardonic, oblique protest. Through the nineties there was a growing split between the public and the private Goya. After 1800 he still did official commissions and negotiated his way through the centers of patronage, but more and more of his drive were into his private visions, whose first complete manifesto was the Caprichos, sent to press in 1799, when he was fifty-three” (61-62).

6. “You can decode the Caprichos because they are meant, explicitly, as social speech- satires on reaction, privilege, stupidity, exploitations and social vulgarity, a manifesto of liberal dislikes. He attacks the clergy for overglossing the Bible and trying to ban its vernacular editions. He satirizes the irrational rise and fall of favorites at court in an image that may very obliquely refer to Godoy as a risen Lucifer, and that derives from the medieval figure of the turning of Fortune’s wheel... And he goes much deeper into the fears of the pueblo, down to the crossroads of the demonic and the sexual, protesting against the sexual abuse of children in Sopia, an image whose details shocks us even today” (62). “The liberal message was that human nature is naturally good but is deformed by corrupt laws and bad customs. Man is born free, but he is everywhere in chains. Goya’s message, late in his life, is different. The chains are attached to something deep inside human nature: they are forged from the substance of what, since Freud, we have called the id” (64). “In a work originally intended as the frontispiece of Los Caprichos but then safely tucked away in the middle of the series (as no. 43), entitled The Sleep of Reason Produces Monsters, Goy shows the dark side of the ideal of Enlightenment, the fragility of the veneer of civilization and rationality. This is a nocturnal world, explicitly opposed to that of enlightenment, and the darkness is populated by sinister animals long associated with witches, such as bats, owls, and cats. Sleep has interrupted the work of an artist and led to his assault by these horrible phantasmations. An inscription in Goya’s manuscript gives an explicit explanation of the image: ‘Imagination forsaken by Reason begets impossible monsters; united with her, she is the mother of the arts and the source of their wonders.’ In short, this imagery conveys the perversion of art in the absence of the rationality so avidly cultivated by the Enlightenment. Goya in many respects is agreeing with his European contemporaries by showing the antithesis of beauty and ideality, employing satire and caricature in the manner of Hogarth. The first version of this composition showed a self-portrait of Goya above the head of the sleeping artist; a second drawing of the same scene held another inscription redolent of the overall ambition of the Caprichos: ‘The author dreaming. His only purpose is to banish harmful ideas commonly believed and to perpetuate with this work of Caprichos the solid testimony of truth.’ Combating superstition remained an ongoing ambition of this etched series... All of the plates of the Caprichos emphasize the contrast of darkness with light” (Silver 307).

7. “During the French occupation of Spain (1808-1814), Goya also sketched scenes of the occupation by Napoleon’s troops. These sketches were published in 1863 as a series of prints called Disasters of War. The Third of May, 1808 is often considered to be the most dramatic of Goya’s studies of the Spanish War of Independence. In it, we can see aspects of the compositions of the prints in Disasters of War. Compositionally, there are similarities between the print and the later painting. In “And There is No Remedy”, the firing squad about to shoot its helpless targets is arranged in a strikingly similar way to the firing squad in The Third of May, 1808. The light area on the left is echoed in the small hill behind the martyr in Third of May. The vertical post to which the victim is tied in the print also draws the viewer toward the center of the work; this device was repeated with the church tower in the painting. The horizontal rifles on the right side of the print create a directional line drawing attention toward the victim, a technique that Goya repeats in Third of May. “And There is No Remedy” is a good example of the way in which an artist re-works a visual idea over a period of time to develop ideas and refine the composition” (DeWitte, Larmann, and Shields 198).

Works Cited:

Eugene Delacroix. **Liberty Leading the People, 1830, oil on canvas**

1. “This highly controversial painting commemorates the political uprising in Paris in July 1830, when Parisians took to the streets in revolt against the greedy and tyrannical regime of the King, Charles X” (Cumming, Great Artists 72). “Delacroix’s Liberty Leading the People, executed in 1830, applies Romantic principles to the revolutionary ideal. In contrast to Rude’s *Marseillaise* on the Arc de Triomphe, whose figures are in side view, Delacroix’s rebels march directly toward the viewer. Delacroix ‘romanticizes’ the uprising by implying that the populace has spontaneously taken up arms, united in yearning for liberty. The figures emerge from a haze of smoke- a symbol of France’s political emergence from the shackles of tyranny to enlightened republicanism. Visible in the distance is the Paris skyline with the towers of Notre-Dame Cathedral. From here the rebels will fly the tricolor (the red, white, and blue French flag)” (Adams, Art Across Time 725).

2. “As in *The Raft of the Medusa*, Delacroix’s corpses lie in contorted poses in the foreground. The diagonal of the kneeling boy leads upward to Liberty, whose raised hand, holding the flag aloft, forms the apex of a pyramidal composition. Her Greek profile and bare breasts recall ancient statuary, while her towering form and costume confirm her allegorical role. By incorporating antiquity into his figure of Liberty, Delacroix makes a nostalgic, ‘Romantic’ appeal to Roman republican sentiment. Among Liberty’s followers are representatives of different social classes, who are united by their common cause. In their determined march forward, they trample the corpses beneath them. They are willing to die themselves, secure in the knowledge that others will arise to take their place” (725-6). “A colorist in the tradition of Rubens, Delacroix integrates color with the painting’s message. In an image that is primarily composed of brown tones and blacks, the colors that appear most vividly on the flag are repeated with more or less intensity throughout the picture plane. Whites are more freely distributed. In the sky, reds and blues are muted. Denser blues are repeated in the blue stocking of the fallen man at the left and the shirt of the kneeling boy. His scarf and belt, like the small ribbon of the corpse at the right, are accents of red. In echoing the colors of the flag, which is at once a symbol of Liberty and of French republicanism, Delacroix paints a political manifesto” (726).

3. “Delacroix includes two soldiers as victims. Many soldiers refused to fire on their fellow citizens- some even joined the rebel ranks...All classes, except the dyed-in-the-wool monarchists, supported the revolt. Delacroix conveys this by the variety of hats that are worn by the street-fighters- top hats, berets, and cloth caps are all represented” (Cumming, Great Artists 72-3). “A mortally wounded citizen stains with his dying breath to take a last look at Liberty. His arched pose is a crucial element in the pyramidal composition. Significantly, the artist echoes the colors of the flag in the dying patriot’s clothing” (72). Liberty “wears a Phrygian cap, which was a symbol of liberty during the French Revolution. Women played a leading role in the street fighting of the 1830 Revolution” (73). “Delacroix had high hopes for the critical reception of this work, but he was disappointed. The proletarian emphasis was considered so dangerous that the painting was removed from public view until 1855” (72). “The bodies over whose remains the revolutionaries rush forward leave no doubt that Delacroix had learned the lessons of the previous decades- that the People is itself no more than a mass of individuals caught up in events, followers as well as leaders, victims as well as heroes. There is a wild, inspiring energy about bare-breasted Liberty, flourishing her tricolor and her bayonetted rifle, and determination about her rag-bag following. But as so often with this complex painter, the message is mixed: Liberty is not absolutely the leader, for a Parisian gamin runs ahead of her, and her own followers include a top-hatted bourgeois. Mixed, also, is the artistic language in which history painting merges with reportage, the ideal and allegorical with the contemporary and real. Like the *Raft*, the picture was not well received when it appeared at the Salon in 1831, and although bought by the state, was long kept out of view as too likely to inflame...
populist violence. Brought to power by the barricades, the new government of Louis-Philippe feared seeing them thrown up against itself. Delacroix's picture, was, indeed, displayed again when, in 1848, Louis-Philippe's July Monarchy was itself swept away in a new revolution" (Brown 116).

4. Delacroix "maintained that the most beautiful works of art were those that ‘express the pure imagination of the artist.’ ... The artist shows himself brandishing a gun at the barricade. Delacroix's powerful figure of political liberty brandishing the tricouleur in her right hand and a bayonet in her left bears a strong resemblance to the Venus de Milo discovered in 1820 and first shown in the Louvre the following year. Using this Classical figure may also have been a direct challenge to Ingres' Apotheosis of Homer (also in the Louvre) which was based on the antique Victory" (Bolton 60). "During the Revolution, Delacroix himself was on the side of the rebels, and wrote to his brother that he would at least paint for the fatherland if he could not fight for it. He put himself in his painting as the man with the black top hat in the front row of the fighters. Delacroix's free brushwork, and the luminescence of his colors, produce the vividness of his works. In order to intensify the tension and motion in his paintings, he deliberately used complementary contrasts as well as light and dark contrasts. Paint for Delacroix had not only a representational value, but primarily an emotional meaning of its own, with which the painter attempted to portray human temperaments and moods. With over 800 paintings and large-format murals, and more than 6,000 drawings, Delacroix is one of the most productive and influential painters of the 19th century. In a number of art-historical essays and an artistic diary he exhorted artists to take their bearings from the 'imperishable ideal of beauty,' and said that passion and imagination were the primal experiences of the art. He was also aware of the contradiction between the classical ideal of perfection and the Romantic ideal of the infinite in his own works. Against his will, he was celebrated as the head of the Romantic school in France, as his paintings were felt to be the opposite of the cold, detached and perfect style of Ingres" (Krausse 61).

5. "The dramatic event is composed in a classically rigorous manner, inscribed in an equilateral triangle. In the foreground, fallen freedom fighters and a barricade of cobblestones and beams form a kind of barrier between spectator and scene. Led by an allegory of liberty, a semi-nude female figure with a Jacobin cap grasping a musket and waving the Tricolor, statuesque and yet in vehement movement, the enraged rebels charge toward us" (Wolf 106). "The Salon exhibition of 1827 was extolled in France as marking the victory of true Romanticism over neoclassicism. Yet the extent to which the French version differed from those of Germany or England may be seen from the work of its two main protagonists, Gericault and Delacroix. Both were profoundly painterly painters, and both were brilliant geniuses who, like all greats in art history, are by nature difficult to categorize in terms of any one style. And both by-passed the landscape genre so preferred throughout the rest of Europe, and turned instead to the history painting. The pathos of their compositions built on color and light, but unlike early history paintings, theirs often focuses on the nameless hero, the individual involved in fateful events or disastrous circumstances" (30). "Delacroix did not finish his painting in honor of the revolt until 1831. He was no radical and would personally have had no argument with moderate constitutional monarchy. But the demands of his artistic allegiances and skills caused him to produce a painting... quite at odds with the comfortable status quo. The first of these allegiances is of course the unrealized public potential of the Raft of the Medusa. Liberty's barricade, heaving up in the foreground, is the raft itself turned ninety degrees to the right so that the bodies tumble off its leading rather than its trailing edge. Gericault's sprawling barelegged corpse is shifted more or less intact from the lower right hand corner to the lower left, precisely marking the way he transposed his model. The straining pyramid of figures now pushes toward the viewer rather than toward a distant horizon. The most pressing question would have been what to place at the peak of the rising. Gericault had selected a black man, bare to the waist, who could serve simultaneously as an emblem of the African locale and as a condensed personification of all oppression and every desire for emancipation from intolerable conditions" (Eisenman 76). "In that she is a woman, she completes the whole of humanity; in that she can be nude, she represents a natural condition of humankind, suffocated by oppression but revealed again in revolt" (76-77).

6. "For this evocation of fighting on the barricades- perhaps the most famous visual image of revolution ever created- he returned to the combination of grand style and reportage, allegory and real life. It is more idealized than many other representations of the July days, but also more vivid and much more disturbing- as contemporaries seem to have appreciated. Bought by the state, it was judged too inflammatory to be exhibited for long and was withdrawn until immediately after the 1848 revolution, though not made permanently accessible to the public until 1861. Accompanied by an urchin brandishing pistols, a high-hatted bourgeois and a proletarian with a sabre. Liberty herself, with bayonetted rifle in one hand, tricolor in the other, advances inexorably towards the spectator, from whom she turns her head to rally her followers. Her attitude and the life-size corpses underfoot- one recalling a figure in The Raft of the Medusa- suggest that Delacroix was aware of her two-faced nature, of the distinction between negative liberty, or freedom from oppression, and positive liberty, or freedom from oppression, and positive liberty, or freedom to impose an ideal way of life. Indeed, the picture brings to mind a remark made by the French novelist and liberal politician Benjamin Constant (1767-1830): 'Human beings are sacrificed to abstractions; a holocaust of individuals is offered up to the 'people' ' (Honour and Fleming 648-649).

Works Cited:

The following works depict horrific events that took place during the lifetime of the artist. Identify the event depicted in each work. Discuss how and why the artist depicted this event.

**Francisco Goya. *Third of May, 1808, 1814-15*, oil on canvas**

**EVENT depicted:**

**HOW is it depicted:**

**WHY is it depicted:**

**Francisco Goya. *Y no hai remedio* from *The Disasters of War* (plate 15). 1810-1823, drypoint etching**

**EVENT depicted:**

**HOW is it depicted:**

**WHY is it depicted:**
Discuss ways in which works from the following artists demonstrate characteristics of nineteenth-century Romanticism:

<table>
<thead>
<tr>
<th>Romantic Artists: CHARACTERISTICS of ROMANTICISM</th>
<th>GOYA</th>
<th>GERICAULT</th>
<th>DELACROIX</th>
</tr>
</thead>
</table>

Théodore Géricault. *The Raft of the Medusa*, 1818-1819, oil on canvas

EVENT depicted:

HOW is it depicted:

WHY is it depicted:

Eugène Delacroix. *Liberty Leading the People*, 1830, oil on canvas

EVENT depicted:

HOW is it depicted:

WHY is it depicted:
While comparing Delacroix’s *Liberty Leading the People* to the following works, discuss how Delacroix’s painting demonstrates qualities that express influence, tradition, and change.

### Alexandros of Antioch-on-the-Meander. *Aphrodite (Venus de Milo)*, from Melos, Greece, c. 150-125 BCE, marble

In what way was Delacroix influenced by this statue, located in the nearby Louvre, in his *Liberty Leading the People*?

Why possibly was Delacroix interested in quoting the classical TRADITION in his painting?

### Jacques Louis David. *The Oath of the Horatii*. 1784, oil on canvas

How does Delacroix’s *Liberty Leading the People* represent a CHANGE in both style and content from works such as this one by Jacques Louis David?

Why possibly was Delacroix interested in changing both style and content in his painting of *Liberty Leading the People*?

### Théodore Géricault. *The Raft of the Medusa*, 1818-1819, oil on canvas

How did Gericault’s *Raft of the Medusa* INFLUENCE Delacroix’s *Liberty Leading the People*?

Why was Delacroix influenced by Gericault when painting his *Liberty Leading the People*?
Analyze ways in which Turner and Constable employ suggests man’s relationship with the natural world. In doing so, address how the growth of industrialization in nineteenth-century England impacted this relationship.

**THEME:** MAN and the NATURAL WORLD

**FOCUS:** Turner’s *Hannibal Crossing the Alps*, Turner’s *Slave Ship*, Turner’s *Fighting Temeraire*, Constable’s *Haywain*, Constable’s *Flatford Mill*, Constable’s *Salisbury Cathedral from the Meadows*

**ONLINE ASSIGNMENT:**
- [http://en.wikipedia.org/wiki/Snow_Storm:_Hannibal_and_his_Army_Crossing_the_Alps](http://en.wikipedia.org/wiki/Snow_Storm:_Hannibal_and_his_Army_Crossing_the_Alps)
- [http://smarthistory.khanacademy.org/turners-slave-ship.html](http://smarthistory.khanacademy.org/turners-slave-ship.html)

**READING ASSIGNMENT:** KLEINER, pp. 771-773

**POWERPOINT:** MAN and the NATURAL WORLD: ROMANTICISM (Turner and Constable)

John Constable. *The Haywain*, 1821, oil on canvas

John Constable. *Flatford Mill*, 1817, oil on canvas

John Constable. *Salisbury Cathedral from the Meadows*, 1831, oil on canvas
1. During the nineteenth century—an expanse of time that saw the elevation of landscape painting to a point of national pride—Thomas Cole reigned supreme as the undisputed leader of the

___________________________ School of landscape painters.

2. When viewed together, the right side of the painting—the view to the east—and that of the left—the west—clearly speak to the ideology of

___________________________ During the nineteenth century, discussions of westward expansion dominated political discourse. The

___________________________ of 1804 essentially doubled the size of the United States, and many believed that it was a divinely ordained obligation of Americans to settle westward.

3. On the right side we can observe a peaceful, pastoral landscape that humankind has subjugated to their will. What does the term “pastoral” mean?

4. When looking at The Oxbow, the viewer can clearly see that Cole used

a ______________________ line from the lower right to the upper left to divide the composition into two unequal halves. The left-hand side of the painting depicts a sublime view of the land, a perspective that elicits feelings of danger and even fear. This is enhanced by the gloomy

___________________________ that seem to pummel the not-too-distant middle ground with rain. This part of the painting depicts a virginal landscape, nature created by God and

___________________________ by man. It is wild, unruly, and untamed.

5. American artists often visually represented the notion of the untamed wilderness through the

"______________ Tree," a motif Cole paints into the lower left corner. That such a formidable tree could be obliterated in such a way suggests the herculean power

of ______________________.

6. The minuscule

______________ in the bottom of the center of the painting (wearing a top hat) dwarfed by the landscape’s scale, turns to the viewer as if to ask for input in deciding the country’s future course.

7. The painting’s title is derived

from the ____________ in the river. What visual evidence demonstrates that man has taken control over nature?
3. Frederic Edwin Church was the only Thomas Cole ever instructed. Yet despite this relationship that they shared, they differed in the ways in which they conceived of the American landscape. For Cole, landscape painting was a pictorial device in which to reach allegorical or narrative ends. While Church at first followed his teacher’s instruction in this regard, the younger artist set allegory and narrative aside in favor of a more ___________________ depiction of nature.

4. There is but a little human presence in this vast depiction of space. A colonial Spanish ___________________ appears in the central middle ground, resting on the banks of a river. This waterway flows to the viewer’s right, eventually arriving at a waterfall—a Niagara in miniature—on the right side of the painting. A well-travelled footpath in the left foreground leads the eye to a pair of people who worship before a simple wooden ___________________.

5. The monumental mountain in the background is Mt. ___________________. From the snow—capped mountain to the foreground, Church leads the viewer through a variety of ___________________ zones.

6. In contrast to earlier painters who painted Niagara Falls, Church places viewers close to the falls and suspends them immediately above the ledge from which the water thrillingly descends. Even the panorama-like horizontal format and the colossal size accentuate the sublime nature of the composition. What does the term “sublime” mean?

7. When completed in 1857, Church exhibited this work at a one-painting show at the New York commercial art gallery of Williams, Stevens, and Williams. Church, ever the businessman, generated additional revenue through the sale of ___________________ of the painting.
1. Prior to the arrival of the Spanish to the valley of Mexico in 1519, these two ________________________ were the main characters of a legendary ill-fated love between an Aztec ________________________ (Iztacchihuati, or “white woman”) and a courageous ________________________ (Popocatepetl, or “smoking mountain”).

2. Towards the composition’s background, the spectator can admire the receding waters of Lake ________________________ and the contours of Mexico City. The ancient Aztec capital of ________________________ was founded in the middle of this lake in 1325.

3. The unassuming hill shown in the middle of the canvas was an important colonial sacred site where the Virgin of Guadalupe first appeared to ________________________ in 1531. The artist himself lived at the foot of the hill. This view was painted by the artist at least a dozen times.

4. The first art school established in the Americas was founded in ________________________ during the ________________________ century. It was created by creole artists (of European descent born in Spanish America) and modeled after the Art Academy of San Fernando in Madrid. Here the Romantic qualities of “pure landscape” were explored as observed in this work by Jose Maria Velasco.

5. Similar to his Romantic predecessors who created landscapes with a similar feel in Germany, Velasco explored the romantic relationship between human figures and the scenery they inhabit. Two ________________________ are presented in transit from the city to the country, reflecting a romantic, yet difficult socio-economic relationship between people and their ancestral land. The figures’ ________________________ garments intrinsically relate to the national iconography displayed throughout the image.

6. After the 1821 war of ________________________, Mexico sought to establish its identity through artistic endeavors. The development of the practice of national landscape painting was part of the dictator Lopez de ________________________ ’s efforts to re-establish the art academy after decades of neglect following the formation of Mexico as an independent nation.

7. In what way is the theme of Velasco’s painting similar to that of Cole’s Oxbow? In what way does Velasco treat this theme in this painting differently than Cole does in his Oxbow?
1. This painting by Gustave Courbet depicts the funeral of a/an ordinary man, Courbet’s great _____________ actually, and is nearly 22 feet long. The academic jury selecting work for the 1855 Salon rejected this painting. In response, Courbet withdrew all of his works, including those that had been accepted, and set up his own _______________ outside the grounds, calling it the Pavilion of _______________.

2. The representation of Christ as a sculpture carried by one of the clergyman is curious due to the fact that Courbet avoided painting traditional religious works. He is known to say, "I have never seen an _____________: Show me an _____________, and I’ll paint one.”

3. The figures are placed against a _______________ foreground, forced forward, at least optically, by the barren cliffs. This forces the viewer to take notice of the mundane appearance of the crowd.

4. The varied types of faces seen in this painting is a reminder that Courbet strongly felt that art in painting “should consist only of the representation of things that are _____________ and _____________ to the artist.”

5. Next to the grave is a _______________ that appears to have been dug up absent mindedly. It may be a reminder of the more traditional paintings of Christ who was crucified at _______________, the burial place of Adam. In this case, however, it is more likely that it refers simply to someone who has been forgotten.

6. The _______________ who has wandered in aimlessly gives the scene a greater realistic feel. It becomes an emblem of the actuality of the moment. Unlike the theatricality of the _______________ movement, Realism captured the ordinary rhythms of daily life.
1. If we look closely at Courbet’s painting *The Stonebreakers* of the year _______________ (painted only one year after Karl Marx and Friedrich Engels wrote their influential pamphlet, *The _______________________________)* the artist’s concern for the plight of the poor is evident. Here, two figures labor to break and remove stone from a road that is being built.

2. Courbet represented in a straightforward manner two men—one about 70, the other quite young—in the act of breaking stones, traditionally the lot of the lowest members of French society. Why does Courbet juxtapose age and youth here?

3. Courbet’s palette of _______________ and _______________ further conveys the dreary and dismal nature of the task and the angular positioning of the older stone breaker’s limbs suggests a mechanical monotony.

4. Courbet’s interest in the working poor as subject matter had a special resonance for his mid-19th century French audience. In 1848, _______________ rebelled against the bourgeois leaders of the newly formed _______________ Republic and against the rest of the nation, demanding better _______________ and a redistribution of property. The army quelled the uprising in _______________ days, but not without long-lasting trauma and significant loss of life.

5. Like the stones themselves, Courbet’s brushwork is _______________—more so than might be expected during the mid-nineteenth century. This suggests that the way the artist painted his canvas was in part a conscious rejection of the highly polished, refined _______________ style that still dominated French art in 1848. To create this effect, Courbet used a _______________ knife.

Jean-Francois Millet. *The Gleaners*, 1857, oil on canvas

Compare and contrast Courbet’s *The Stonebreakers* with this painting by another Realist, Jean-Francois Millet. Discuss both style and content.

SIMILARITIES:

DIFFERENCES:
1. Among the poor, dressed as a hunter, is the emperor ____________. His presence here can only be guessed at. Courbet was known for saying “Let them make of this what they can.”

2. The crucified figure partly hidden behind the easel may suggest that Courbet thought of himself as a kind of ____________ because of his “suffering” at the metaphorical hands of the French art critics.

3. The artist in the center of the canvas is ____________.
To the right stands a nude model with a ____________ strewn at her feet. Oddly, instead of artist looking at his model, the model directs her gazes toward the unpopulated ____________ that the artist is painting. In the realm of the “real,” she functions as the model, but as “allegory,” she may read as ____________ or ____________ according to the political readings of some scholars and she may be the muse of ancient Greek myth, a symbol of Courbet’s inspiration.

4. Gathered at the right lower corner of the painting are Courbet’s wealthy private ____________ and his urbane friends. In the canvas’s extreme lower right sits ____________, the influential poet who was a close friend of the painter.

5. The boy is unsullied by the illusions of adulthood, he sees the truth of the world, and he represented an important goal for Courbet—to un-learn the lessons of the art ____________. The sophistication of urban industrial life, he believed, distanced artists from the primal truth of nature. Above all, Courbet sought to return to the pure, direct sight of a ____________.

6. The cat, by the way is often read as a reference to ____________ or ____________.

7. The fact that the artist in the center is painting a landscape speaks of a kind of truth or refuge from the artificiality of the ____________. The "real" might be unlearning the lessons of the art ____________.

8. The title of Courbet’s painting contains a contradiction: the words "real" and "__________" have opposing meanings. In Courbet’s earlier work, "real" could be seen as a rejection of the ____________ and ____________ in favor of the actual. Courbet’s "real" might also be a coarse and unpleasant truth, tied to economic injustice. The "real" might also point to shifting notions of morality.

9. Although Courbet maintained he founded no school and was of no school, he did, as the name of his pavilion that he created in order to exhibit his work in suggests, accept the term ____________ as descriptive of his art.
1. David’s greatest pupil, Jean-Auguste-Dominique Ingres, adopted what he believed to be a truer and purer Greek style than David’s Neoclassical manner. The younger artist employed flat, linear forms approximating those found in Greek ________________ painting, and often placed the main figures in the foreground of his composition, emulating classical ________________ sculpture.

2. Ingres’ Grande Odalisque followed the grand tradition of antiquity and the Renaissance, showing admiration for ________________ in his borrowing of that master’s type of female head. The figure’s languid pose, small head and elongated limbs, and the generally cool color scheme reveal the painter’s debt to the Mannerist painter _________________.

3. How is the figure of the odalisque presented to the viewer as an object of desire and why?

4. By converting the figure to an odalisque (a woman in a Turkish ________________), Ingres made a strong concession to the burgeoning Romantic taste for the ________________. This rather strange mixture of artistic allegiances prompted confusion and the painting drew acid criticism.

5. France at this time was expanding its African and Near Eastern possessions, often brutally. How do paintings such as this one reflect French attitudes towards foreign cultures?
6. Edouard Manet's *Olympia* depicts a young woman who reclines naked across the full length of the painting. The name "Olympia" implies that she is a __________________________. She meets the viewer's eye with a look of ______________________________. The only other figure in the painting is a black maid, who presents Olympia a bouquet of flowers from a __________________________.

7. Why was *Olympia* disliked so vehemently by the public and critics alike?

8. Manet's painting refers to the history of painting by utilizing a subject and composition similar to that of Titian's ____________________________. Instead of depicting a mythological figure, however, Manet depicts a person who was well-known as an artist and a model, Victorine Meurent.

9. In Manet's *Luncheon on the Grass* (*Le Déjeuner sur l'Herbe*), two clothed men and one nude and one clothed woman are depicted at a picnic. Consistent with Realist principles, Manet based all four figures on real people. Rather than depicting women as demure and modest within a pastoral scene, such as Titian's *Pastoral Symphony*, this work depicts a nude woman who seems disturbingly unabashed and at ease, gazing directly at the viewer without __________________ or __________________________.

10. The mid-19th century French public disliked the painting, seeing it as only a crude sketch lacking the customary __________________ of paintings exhibited in the Paris Salon. Since the painting was rejected from the Salon in 1863, it was exhibited in the so-called ____________________________ of that same year, an event sponsored by Emperor Napoleon III for the exhibition of works rejected from the Salon.
11. The blue ______________ at the lower left hand corner of the painting suggests that the woman is naked, not nude, and has chosen to be in a state of undress. Instead of being painted in an idealized manner, the woman in the foreground was criticized for being too _________________. This demonstrates Manet’s desire to move away from illusionism.

12. Manet’s A Bar at the Folies-Bergère depicts a barmaid stands behind a marble counter. She looks up with weary detachment, ready to take another order; but behind her mask of forced, professional impassivity there is an expression of infinite sadness. It is reminiscent of the sadness seen in the face of the ________________ in much older forms of painting, and Manet may have intended lightly to suggest just such an association.

13. It was owned by the talented entrepreneur Leon Sari, under whose management it became a cross between a London music-hall and a gin palace. Sari charged admission for the various spectacles that he staged, which included circuses, operettas, ballets and variety acts. Tonight’s main attraction would seem to be a ________________, to judge by the attenuated pair of legs standing on a ________________ in the top left-hand corner of the picture.

14. Bar staff were hired for their attractiveness and encouraged to maximize turnover by flirting with the clientele. They acquired a reputation for doing rather more than flirting, which may explain why so many of the critics who wrote about Manet’s painting when it was first shown assumed that the barmaid

was also a _________________.

15. What could possible be an explanation for the figures depicted at the far right as reflections in a mirror?
Discuss ways in which the following works of art or architecture reflected or reacted against dramatic economic, political, cultural and/or social changes in industrialized Great Britain during the nineteenth century.

- **THEME:** CLASS and SOCIETY
- **FOCUS:** Barry and Pugin’s Houses of Parliament, Paxton’s Crystal Palace, Hunt’s *Awakening Conscience*, Brown’s *Work*
- **ONLINE ASSIGNMENT:** [http://smarthistory.khanacademy.org/ford-madox-browns-work.html](http://smarthistory.khanacademy.org/ford-madox-browns-work.html)
- **READING ASSIGNMENT:** KLEINER, pp. 786-791
- **POWERPOINT:** CLASS and SOCIETY: NINETEENTH-CENTURY BRITAIN (Art and Architecture during the Victorian Age)


Why was Pugin drawn to the Gothic style in his design for the new Houses of Parliament?

In what way was the Gothic style a reaction against the Industrial Revolution of the nineteenth century?

The US Capitol Building was still under construction when the Houses of Parliament was built. What are some reasons why the two seats of government were built in different architectural styles?

What meaning did Barry and Pugin’s Houses of Parliament communicate to a public transformed by the Industrial Revolution?

What are some reasons why the public admired the Crystal Palace as much as they did?

How did the Great Exhibition of 1851, housed in the Crystal Palace, reflect Britain’s role in global affairs during the Victorian Age?

William Holman Hunt. The Awakening Conscience, 1853, oil on canvas

How does this painting reflect Victorian ideas regarding class and morality?

Discuss ways in which symbolism is used to reinforce these ideas regarding class and morality.

Ford Madox Brown. Work, 1852-1865, oil on canvas

Discuss ways in which this painting address issues of class and labor in Victorian England.
1. From the time Frenchman Louis-Jacques-Mandé Daguerre (1789-1851) and Briton William Henry Fox Talbot (1800-1877) announced the first practical photographic processes in the year ______________________, people have celebrated photography’s ability to make convincing pictures of people, places, and things. Daguerre continued the experiments of Joseph Nicéphore ____________________________ who took one of the first photographs. Many of these early photographs, however, simply turned black over time due to continued exposure to _______________________. This problem was largely solved by the invention of ________________, a chemical that reversed the light sensitivity of paper.

2. At the same time, Englishman William Henry Fox Talbot was experimenting with his what would eventually become his _________________________ method, patented in February 1841. Talbot’s innovations included the creation of a paper negative, and new technology that involved the transformation of the negative to a positive image, allowing for more than one ________________ of the picture.

3. Talbot’s process produced a ____________________________ effect very different from the crisp detail and wide tonal range available with Daguerre’s process, called a ____________________________, which only, however, produced a single image. Each of these was a one-of-a-kind photographic image on a highly polished, silver-plated sheet of ____________________________, sensitized with iodine vapors, exposed in a large box camera, and fixed with salt water or “________________” (sodium thiosulphate).

4. Several of Daguerre’s earliest plates were ________________ compositions of plaster casts after antique sculpture—an ideal subject since the white casts reflected light well, were
during long exposures, and lent, by association, the aura of "art" to pictures made by mechanical means. But he also photographed an arrangement of shells and fossils with the same deliberation, and used the medium for other scientific purposes as well.

5. The collodion method was introduced in 1851. This process involved fixing a substance known as gum cotton onto a glass plate, allowing for an even shorter exposure time (3-5 minutes), as well as a clearer image. The big disadvantage of the collodion process was that it needed to be exposed and developed while the chemical coating was still ____________, meaning that photographers had to carry portable _______________ to develop images immediately after exposure.

6. Nadar, one of the most prominent photographers in Paris at the time, was known for capturing the first aerial photographs from the basket of a ____________________________. Obviously, the difficulties in developing a glass negative under these circumstances must have been considerable. The artist ________________ lampooned Nadar's attempts in a lithograph from 1862. The title of the print is Nadar Elevating Photography to the Height of ________________.

7. How is a lithograph made?

8. In what ways might lithographers and photographers have competed with one another in the mid-nineteenth century?

9. The Realist photographer and scientist Eadweard Muybridge (1830-1904) came to the United States from England. He presented his studies on sequential photography in a book called ________________ (1887), made possible by a device called a ________________, which he invented to project his sequence of images (mounted on special glass plates) onto a screen. The illusion of motion in his exhibits was the result of a physical fact of human eyesight called ________________ of vision.”
10. How was Muybridge’s work useful to painters?

11. Finally in 1888 _____________________ developed the dry gelatin roll film, making it easier for film
to be _________________. Eastman also produced the first small inexpensive cameras, allowing more people access to the technology.

12. It was not until in Paris’s Universal Exposition of ________________, twenty years after the invention of the medium, that photography and “art” (painting, engraving, and sculpture) were displayed next to one another for the first time; separate _____________________ to each exhibition space, however, preserved a physical and symbolic distinction between the two groups. After all, photographs are mechanically reproduced images: Kodak’s marketing strategy (“You press the button, we do the rest,”) points directly to the “effortlessness” of the medium.

13. Alfred Stieglitz would have been familiar with the debates about immigration reform and the ghastly conditions to which passengers in steerage were subjected. Stieglitz’s _________________ had come to America in 1849, during a historic migration of 1,120,000 Germans to the United States between 1845 and 1855. While he was sympathetic to the plight of aspiring new arrivals, Stieglitz was _____________________ to admitting the uneducated and marginal to the United States of America—despite his claims of sentiment for the downtrodden. Despite these contradictions, Stieglitz’s photograph The Steerage is read by some as an appeal for sympathy for its depiction of steerage passengers the U.S. government sent back to _________________ after refusing them entrance into the country.

14. Stieglitz is often criticized for overlooking the subjects of his photograph in this essay, which has become the account by which the photograph is discussed in our histories. He believed in making only “straight, _____________________” photographs. To promote his ideas about photography, he published an influential journal titled _______________________. Instead of making a political statement, Stieglitz argued for photography to be valued as a _________________.

[Image of a photograph of a ship with passengers on deck]
Citing specific visual evidence from the paintings shown, discuss ways in which these works by Impressionist artists broke away from traditional subjects and accepted styles of painting within the French Academy. Also, what were some reasons why these artists did so?

**Claude Monet. *Impression, Sunrise,* 1872, oil on canvas**

Ways in which this artist broke away from traditional subjects and accepted styles of painting:

Why this artist broke away from traditional subjects and accepted styles of painting:

**Claude Monet. *Gare Saint-Lazare,* 1877, oil on canvas**

Ways in which this artist broke away from traditional subjects and accepted styles of painting:

Why this artist broke away from traditional subjects and accepted styles of painting:
Claude Monet. *Rouen Cathedral, The Portal at Midday*, 1893, oil on canvas

Ways in which this artist broke away from traditional subjects and accepted styles of painting:

Why this artist broke away from traditional subjects and accepted styles of painting:

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Gustave Caillebotte. *Paris Street, A Rainy Day*, 1877, oil on canvas

Ways in which this artist broke away from traditional subjects and accepted styles of painting:

Why this artist broke away from traditional subjects and accepted styles of painting:

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Pierre-Auguste Renoir. *Luncheon of the Boating Party*, 1881, oil on canvas

Ways in which this artist broke away from traditional subjects and accepted styles of painting:

Why this artist broke away from traditional subjects and accepted styles of painting:
Analyze possible reasons why, in each of the following works, Impressionist artists were drawn to creating pictures of domestic life. How were they influenced by the modern sensibilities of fellow Impressionists (or other art forms such as photography) as well as the Japanese art of the Edo period?

**THEME: DOMESTIC LIFE and SURROUNDINGS**

**FOCUS:** Degas’s *Bellelli Family*, Degas's *The Tub*, Cassatt’s *The Bath*, Cassatt’s *The Coiffure*, Morisot’s *The Mother and Sister of the Artist*, Caillebotte’s *Man at his Bath*

**ONLINE ASSIGNMENT:** [http://smarthistory.khanacademy.org/the-bellelli-family.html](http://smarthistory.khanacademy.org/the-bellelli-family.html)

**ONLINE ASSIGNMENT:** [http://smarthistory.khanacademy.org/cassatt-the-childs-bath.html](http://smarthistory.khanacademy.org/cassatt-the-childs-bath.html)

**ONLINE ASSIGNMENT:** [http://smarthistory.khanacademy.org/cassats-the-coiffure.html](http://smarthistory.khanacademy.org/cassats-the-coiffure.html)


**ONLINE ASSIGNMENT:** [http://smarthistory.khanacademy.org/man-at-his-bath.html](http://smarthistory.khanacademy.org/man-at-his-bath.html)

**POWERPOINT:** DOMESTIC LIFE and SURROUNDINGS: IMPRESSIONISM (Degas, Cassatt, Morisot, and Caillebotte)

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**Edgar Degas. The Bellelli Family, 1858-67, oil on canvas**

Why Degas was drawn to creating a scene from domestic life:

Artistic influences:

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**Edgar Degas. The Tub, 1886, pastel**

Why Degas was drawn to creating a scene from domestic life:

Artistic influences:
**Mary Cassatt. The Bath, c. 1892, oil on canvas**

Why Cassatt was drawn to creating a scene from domestic life:

Artistic influences:

**Mary Cassatt. The Coiffure, 1890-91, drypoint and aquatint**

Why Cassatt was drawn to creating a scene from domestic life:

Artistic influences:

**Berthe Morisot. The Mother and Sister of the Artist, c. 1869-1870, oil on canvas**

Why Morisot was drawn to creating a scene from domestic life:

Artistic influences:

**Gustave Caillebotte. Man at his Bath, 1884, oil on canvas**

Why Caillebotte was drawn to creating a scene from domestic life:

Artistic influences:
1. “One of the earliest and most famous examples of Expressionism is The Starry Night, which van Gogh painted from the window of his cell in a mental asylum. Above the quiet town is a sky pulsating with celestial rhythms and ablaze with exploding stars—clearly a record not of something seen but of what van Gogh felt. One explanation for the intensity of van Gogh’s feelings in this case focuses on the then-popular theory that after death people journey to a star, where they continue their lives. Contemplating immortality in a letter, van Gogh wrote: ‘Just as we take the train to get to Tarascon or Rouen, we take death to reach a star.’ The idea is given visible form in this painting by the cypress tree, a traditional symbol of both death and eternal life, which dramatically rises to link the terrestrial with the stars. The brightest star is actually Venus, which is associated with love. Is it possible that the picture’s extraordinary excitement also expresses van Gogh’s euphoric hope of gaining the companionship that had eluded him on earth?” (Stokstad 1038-1039). “It was while he was a patient in the Saint-Rémy asylum that van Gogh produced Starry Night. He was painting in a ‘dumb fury’ during this period, staying up three nights in a row to paint because, as he wrote, ‘The night is more alive and more richly colored than the day.’ Yet, though in a fever of productivity, ‘I wonder when I’ll get my starry night done,’ he wrote, ‘a picture that haunts me always’” (Strickland 121-122).

2. “The picture conveys surging movement through curving brushwork, and the stars and moon seem to explode with energy. ‘What I am doing is not by accident,’ van Gogh wrote, ‘but because of real intention and purpose.’ For all the dynamic force of ‘Starry Night,’ the composition is carefully balanced. The upward thrusting cypresses echo the vertical steeple, each cutting across curving, lateral lines of hill and sky. In both cases, the vertical forms act as brakes, counterforces to prevent the eye from traveling out of the pictures. The dark cypresses also offset the bright moon in the opposite corner for a balanced effect. The forms of the objects determine the rhythmic flow of brushstrokes, so that the overall effect is of expressive unity rather than chaos” (122). “To Van Gogh it was the color, not the form, that determined the expressive content of his pictures… His personal color symbolism probably stemmed from discussions with Paul Gauguin… (Yellow, for example, meant faith or triumph or love to Van Gogh, while carmine was a spiritual color and cobalt a divine one. Red and green, on the other hand, stood for the terrible human passions.)” (Janson 744).

3. “Van Gogh considered Olive Trees an apt companion piece to the contemporaneous Starry Night. Although one is a sunlit landscape painted on the spot, the other a nocturnal vision shaped in the studio, he considered both ‘exaggerations’ with ‘warped lines’. In Olive Trees Van Gogh took up a recent enthusiasm—trees he found typically Provencal and associated with earthly pain—but Starry Night marked his return to a poetic motif he had already explored in hopes of ‘doing people’s hearts good’. In Arles he had used a starry sky to expressive ends in The Poet; included the glimpse of one in his painting of a gas-lit restaurant terrace; and depicted an astral expanse in Starry Night on the Rhone, which he painted outdoors at night. Pleased with the absence of black in his Arlesian nocturnes, Van Gogh was especially proud of Starry Night on the Rhone’s unconventional colorfulness” (Sund 253). “Though he may have been frustrated by asylum rules that prevented him from painting outdoors after dark (something he enjoyed immensely), this situation actually liberated Van Gogh. The ‘night effect’ that he was obliged to paint from memory is extravagantly animate and lushly hued, the sky’s energetic unfurling dominating the picture in a way the luminous heavens of Starry Night on the Rhone do not. His longtime wish to free up his imagination— a faculty that ‘can lead us to the creation of a more exalting and consoling nature’— found outlet in Starry Night, though Van Gogh was less impressed with the result than subsequent viewers have been” (257).
4. "Ironically, the painting his modern audience most readily associates with him is atypical of Van Gogh’s oeuvre, and one he accorded scant mention in his letters. One of few landscapes he composed in the studio, Starry Night is an amalgam of previously observed and painted motifs, pieced together and aggrandized. Its brilliant, windblown sky, oddly shaped mountains, and bushy cypress reflect the artist’s Provencal experience, while the spindly steeple at the village center is that of a Dutch church, inserted in the same spirit of retrieval that sparked Memory of the Garden at Etten. The orange moon is the sort of fat crescent Van Gogh favored, its points coming almost full circle and its corona—like those of the stars—fantastically large, colorful, palpable" (257). "In the context of Van Gogh’s belief in the night sky’s promise of life beyond ‘this thankless planet’, the celestial spectacle that comprises two-thirds of Starry Night may be seen to reflect dreams of enhance existence on star made accessible by death. The small, mostly dark village indicates earthly life’s relative marginality within a grander scheme— and the limited enlightenment available to those caught up in it. In this respect, Van Gogh’s vision compares to Caspar David Friedrich’s Romantic evocations of miniscule mortals’ inability to see beyond the fog of the mundane. Whereas Friedrich’s ruined cathedrals bespeak the paltriness of human constructs in the face of God and self-renewing nature, the church in Starry Night, intact and upward-straining, may represent human attempts to touch the beyond through religious practice. The year before Van Gogh remarked that his own ‘terrible need’ of religion made him ‘go outside at night to paint the stars’. The flamelike cypress, which extends well beyond the horizon, may represent the more effective means of accessing the ‘other hemisphere of life’. Cypresses are fixtures of Mediterranean cemeteries, traditionally associated with mourning (by virtue of their darkness) and immortality (since they are aromatic evergreens). Van Gogh, who noted that cypresses were ‘always occupying my thoughts’ at Saint-Remy, considered them ‘funereal’, and probably intended the prominent specimen in Starry Night to emblematize death, the trainlike transport ‘one takes... to reach a star’, knowing ‘we cannot get to a star while we’re alive’. Like The Reaper, Starry Night manifests Van Gogh’s attempts to come to terms with his mortality, a topic thrown into high relief by his illness. The sunlit picture personifies death as an ‘almost smiling’ laborer, intent on his job, and the moonlit one posits life beyond the dim and circumscribed earthly realm, in a limitless beyond that pulsates with energy and illumination” (257, 260).

5. "When van Gogh came to paint his new starry night, he did not follow his earlier procedure of doing it on the spot. Instead, he was forced to revert to the very convention he objected to. At the asylum, he had been given a room overlooking the garden to use as a studio. But from the studio, unlike the bedroom, he had no view of the Alpilles. In that studio in mid-June, several recently painted canvases were drying. From two of them, Mountainous Landscape Behind the Asylum and the Wheat Field now in Prague, van Gogh extracted elements that he then used in his new painting. From the one he took the outline of the Alpilles, and from the other he took the cypresses” (Pickvance 103). "And with its mixed genesis, its composite procedures, and its arbitrary collage of separate motifs, it is overtly stamped as an ‘abstraction’ of the kind he painted in Arles under the tutelage of Gauguin. Its complex and distinctive morphology bears little resemblance to the rest of his June oeuvre” (103, 106). “Van Gogh made a drawing after the painting sometime between 25 June and 2 July. It shows more changes from the parent painting than any of the other ten drawings sent to Theo on 2 July; in particular, many of the cottage roofs are now thatched and several chimneys emit long spirals of smoke, enhancing the Dutchness of the village. Additionally, there are only ten stars, not the eleven necessary for supporting the argument that the painting is an exegesis of Revelations. Proportionately, there is more sky in the drawing and the moon and stars are larger. The cypresses are opened out, like some strangely tented tropical plant” (106). “Thickly painted in a kind of whorling chain-stitch, the picture has the crafted surface of the ‘crude things’ Van Gogh admired most: common earthenware, rush-seated chairs, and old pairs of workmen’s shoes. Symbols are drawn from a well-thumbed dictionary of romantic anticapitalism: mournful cypress trees, church steeples, peasant cottages with glowing hearths, hills and stars and planets. Indeed, the work is in part a reverie upon a utopian future based on the imagined social integrity of a simpler past. Yet at the same time it is a modernist rejection of the pictorial conventions of Realism and Naturalism. The dichotomy was remarked on by Van Gogh: ‘[Starry Night] is not a return to romantic or religious ideas, no. Nevertheless, by going the way of Delacroix, more than is apparent, by color and a more spontaneous drawing than delusive precision, one could express the purer nature of a countryside compared with suburbs and cabarets of Paris.’ In his painting of Starry Night and in his brief explanation of it to Theo, Van Gogh is revealed as a critical modernist as much as a romantic anticapitalist” (Eisenman 303).

Works Cited:


Paul Gauguin. Where Do We Come From? What Are We? Where Are We Going?, 1897, oil on canvas

1. “Seeking pure sensation untainted by ‘sick’ civilization, Gauguin spent his last ten years in the South Seas, where he felt, as he wrote, ‘Free at last, without worrying about money and bale to love, sing and die.’ He lived in a native hut with a 13-year-old Tahitian mistress, turning out vividly hued, symbolic paintings, wood sculpture, and woodcuts” (Strickland 119). “His masterpiece ... is Where Do We Come From? What Are We? Where Are We Going?, painted as a summation of his art shortly before he was driving by despair to attempt suicide... Although Gauguin intended the surface to be the sole conveyer of meaning, we know from his letters that the huge canvas represents an epic cycle of life. The scene unfolds from right to left. It begins with the sleeping girl, continues with the beautiful young woman (a Tahitian Eve) in the center picking fruit, and ends with ‘an old woman approaching death who seems reconciled and resigned to her thoughts.’ Gauguin has cast the answer to his title in distinctly Western terms” (Janson 747). “His health suffered, and his art was not well received. In 1897, worn down by these obstacles, Gauguin decided to take his own life... From the title and based on Gauguin’s state of mind, this painting can be read as a summary of his artistic methods (especially the use of flat shapes of pure unmodulated color) and his views of life” (Kleiner, Mamiya, and Tansey 921). “Gauguin’s attempt to commit suicide was unsuccessful and he ultimately died a few years later, in 1903, in the Marquesas Islands” (920).

2. The ‘strange white bird’ at lower left must once again be the bird of the devil, cawing, as mechanically as Poe’s raven did its ‘nevermore,’ the fateful: ‘What are we?’ Judging from the allusion to original sin in the form of the adult man picking a red fruit from a tree in the center foreground, the answer would appear to be ‘sinners’. Gauguin, it would seem, revealed once again the imprint of his early Catholic education. The cycle of life is laid out in the foreground, from the infant to the right to the mummy-like Eve on the left- the scene evolving under the protection of the Hina of Mercy, shown as a sculpture again, who ensures that the human spirit will survive through the achievements on earth. The psychological tensions occasioned by the contest between man’s instinctual call and the forces of society are embodied in the juxtaposition between the ‘enormous’ figure who ‘raises its arm’ and the ‘two personages who dare to think about their destiny’- the unsympathetic observers who will convert man’s personal desire into a cause for religious and social opprobrium” (Dorra 254-256). “At about this time Gauguin wrote his angry anti-Catholic diatribe, L’esprit moderne et le catholicisme, eventually sent to the Catholic bishop of Atuona in the Marquesas, who sent him in exchange an expensive tome on French Catholic missionary schools” (256).

3. In this work and others, “Gauguin admits profound uncertainties about his own cultural heritage and posits the value of a new syncretic and international culture. In these works, Western illusionism is juxtaposed to non-European abstraction and patterning, Christian deities are paired with Hindu, Buddhist, or Tahitian gods, and European narratives of fall and redemption are transformed into parables of healthful eroticism and natural abundance. Moreover, native women are depicted in the works cited above as intellectual and contemplative people (a relative novelty in depictions of Europeans, much less Polynesians), and possessed of a powerful and independent sexuality. In this radical ethnographic endeavor (admittedly partial contradictory, and at times even wholly unsuccessful), Gauguin anticipated the stance of the Surrealist author Andre Breton who wrote fifty years after Gauguin’s death: ‘Surrealism is allied with peoples of color, first because it has sided with them against all forms of imperialism and white brigandage... and secondly because of the profound affinities between surrealism and primitive thought.’ To the Surrealists and to their friend Levi-Strauss, ‘primitive’ art was the expression of an equilibrium between humans and nature which aboriginal cultures had achieved but which capitalism destroyed. The goal of the Surrealist movement, therefore, as Breton wrote, ‘was the elaboration of a collective myth appropriate to our time’ that could resurrect a primitive balance between nature and society, albeit at a much higher level of technological achievement and global interconnectedness” (Eisenman 336).

4. “Gauguin called this painting a philosophical work comparable to the themes of the Gospels. It was conceived and painted in a frenzy, in circumstances suspended between debilitating despair and the anticipation of relief by suicide, which Gauguin had planned to follow the completion of this testimonial to the futility of life. Over the following three years he gave an account of the painting’s symbolism and its execution, primarily in letters to a friend in Paris, Daniel de Monfreid” (Andersen 238). “Both in composition and content, the painting is roughly symmetrical and pyramidal. At the center is a Garden of Eden motif, with a woman picking fruit from a tree that Gauguin identified as ‘l’abre de la vience’; at the right is an infant near the domestic dog in a setting of family life; at the left there is old age. Thus the theme is cyclical and suggests the human life pattern of birth-sin-death. Gauguin has stated this traditional theme, however, in a particular and personal way, for the life course presented here is specifically that of woman. Innocence and girlhood are shown by the young girl near the kittens; in the center is the figure of Eve picking fruit, which symbolizes sin; motherhood and domestic submission are depicted through the family group at the right and the woman seated by the goat (both wearing symbols of submission, a collar and a bracelet); and finally there is old age at the extreme left” (238). “Presiding over this cycle is Hina, the Tahitian deity for woman and the mother of the gods; her attribute, the white bird, is taking the life of the lizard (analogous in Tahiti to the serpent), which, in addition to the ‘futility of vain words’, may also symbolize the absolution of carnal sin through motherhood” (238). “It is significant that in Gauguin’s own description, the figure he repeatedly singled out is the old woman at the left; indeed, she is the key to the meaning. This symbolic figure has a recurring history in Gauguin’s art and ultimately derives from a peculiar outside source that seems to have had special psychological significance for Gauguin. This source I have found to be a Peruvian mummy, which was on view in the Musée d’Ethnologie du Trocadéro in the
1880s. The legs and arms are drawn inward and bound, the feet are crossed, the head is tilted and couched in the hands; the posture and the expression suggest an image of anguish. Drawn into a fetal burial position, the figure is a fusion of birth and death, which can be interpreted both as the cycle of death-rebirth and as birth-sin-death" (238).

5. “During the research for his novel The Way to Paradise, which interweaves the life of Gauguin with that of his half-Peruvian grandmother Flora Tristan, the Peruvian writer visited Tahiti where he encountered the mahu – ‘human beings of uncertain gender’ who also feature in the artist’s paintings. When Gauguin arrived in Tahiti for the first time, in June 1891, he had his hair down to his shoulders, wore a cockade with red fur, and his clothes were flamboyant and provocative. He had dressed like this ever since he had given up his career on the Stock Exchange in Paris. The indigenous people of Papeete were surprised at his appearance and believed he was a mahu, a rare species among the Europeans in Polynesia. The colonists explained to the painter that, in the Maori tongue, the mahu was a man-woman, a type that had existed from time immemorial in the cultures of the Pacific, but which had been demonized and banned by common consent by both Catholic and Protestant missionaries, engaged in a fierce battle to indoctrinate the native peoples, during the intense period of colonization in the mid-nineteenth century. However, it was proved well-nigh impossible to root out the mahu from indigenous society. Concealed in urban settlements, the mahu survived in the villages and even in the cities, and re-emerged when official hostility and persecution abated. Proof of this fact can be found in Gauguin’s paintings in the nine years that he spent in Tahiti and the Marquesas Islands, which are full of human beings of uncertain gender who share equally masculine and feminine attributes with a naturalness and openness that is similar to the way in which his characters display their nakedness, merge with natural order or indulge in leisure” (Llosa). “The one thing Gauguin fails to tell us is that the fruit picker at the center—often mistaken for a woman—is in fact a mahu: one of a caste of effeminate men revered for their mystical powers. On arriving in Tahiti with shoulder-length hair, Gauguin had initially been taken for a mahu by a gang of giggling local girls. Although an obsessive womanizer, Gauguin was fascinated by these creatures and portrayed them in several works. Then as now, the end of the century coincided with a cult of the hermaphrodite” (Richardson).

6. “Inaugurating a variety of personal relationships with women and girls as young as thirteen years of age, Gauguin developed a view of the Tahitian woman as emblematic simultaneously of the culture, of a certain sort of innocence, and of a virtually transcendental sacredness. That these images might be though, naively, to have little to do with sensuality reflects the degree to which we fail to understand that for Gauguin, as for others after him, the sensual itself was sacred” (Duran 89). “In this realm of the exotic, the female is the archetypal figure for Gauguin not only because of proximity to nature (in the standard sort of view of things) but because- in Gauguin’s experience — of her youth. The two factors converge to make the sexually accessible young female someone on whom the artist can focus all of his fantasies since she readily accedes to his wishes and is an accommodating model in more ways than one” (91-92). “The newborn, the Tahitian Adam, and the crone are not the only figures in the painting that have a symbolic meaning; perhaps all the figures do. Gauguin only provided explanations for some of these, however, and even these are so vague that they are open to a variety of interpretations” (Klein 8). The idol “represents Hina, the Tahitian goddess of the moon, a deity responsible for regeneration and rebirth (an allusion to the constant renewal of the moon). Her function in the left-hand panel… may be to underscore life’s cyclicity. Of the strange white bird with a lizard in its claws at the crone’s feet, Gauguin said that it represents the futility of vain words, but neglected to specify their nature. Is he referring to the hopelessness of seeking answers to questions posed by the painting’s title? Or, perhaps, to the ruthlesslessness of the life cycle? We note also that a lizard symbolically represents the serpent before the Fall, and that in Polynesia, the nocturnal arboreal creatures were believed to be the spirits of the dead rustling in the trees. In the medieval church, the lizard stood for rebirth and resurrection and for hope of life beyond the grave” (8).

7. “For the presence of the dog, the peacock (if this really is the other bird), the cat, and the goat, Gauguin left no explanation. We note again that pure-bred, short-haired dogs were trusted companions of Polynesian navigators on their epic voyages to discover new lands. In this work the breed, which became extinct in Gauguin’s time, may symbolize the lost, pre-European order. The peacock in Christian iconography was a symbol of the Resurrection, possibly because after molting it regains its feathery splendor again. A cat was traditionally associated with the moon, which waxes and wanes and disappears from the sky. More often, however, cats were regarded as the embodiment of evil, often representing the devil himself. As for the goat, in St. Matthew’s Gospel, Jesus likens the righteous to sheep and the wicked to goats condemned to burn in the eternal fire. Some Gauguin scholars have attempted to impose another layer of symbolism on his masterpiece, one related to his own life history. They suggest that the crone is a reminder of his Peruvian ancestry on his mother’s side; that the two figures seen in intimate conversation walking in the background are Gauguin and his daughter Aline; and that the little girl seen eating a fruit at Adam’s feet in the foreground symbolizes his daughter by Pau’ura, his vailehu in Tahiti (the child died a few days after birth)” (8). The ghostly, shadowy appearance of the figures may indicate that Aline is portrayed after death and that Gauguin is at death’s door, resigned to killing himself after completion of the painting. They walk, or rather glide by, from left to right and so symbolically, in the context of the canvas, from Death to Birth“ (8-9).

Works Cited:


Klein, Jane and Naoyuki Takahata. *Where Do We Come From?: The Molecular Evidence for Human Descent*.


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1. One explanation for the intensity of van Gogh’s expressive treatment of this nighttime sky has been explained by his statement, “Just as we take the train to get to Tarascon or Rouen, we take ______________________ to reach a star.”

2. Van Gogh’s personal color symbolism probably stemmed from discussions related to theosophy with the artist Paul Gauguin. The color __________________ may have meant faith or triumph or love to Van Gogh, while carmine was a spiritual color and cobalt a divine one. Red and green, on the other hand, stood for the terrible human __________________________.

3. Although this work was painted while Van Gogh was living in an asylum in Provence, the quaint church and village appear to Dutch, not from the south of France. What might be a possible explanation for this artistic decision?

4. Cypresses are fixtures of Mediterranean cemeteries, traditionally associated with ______________________ (by virtue of their darkness) and ______________________ (since they are aromatic evergreens). Van Gogh noted that cypresses were “always occupying my thoughts” at Saint-Remy, where this work was painted.

5. One of few landscapes Van Gogh composed in the studio, *Starry Night* is an amalgam of previously observed and painted motifs, pieced together and aggrandized. What interested him most in this composition may be detected in a drawing he made after creating the painting. What changes did he make in a drawing to the composition?

6. The brightest star in the sky may be __________________, which is associated with love. This observation suggests that the picture’s extraordinary excitement expresses Van Gogh’s euphoric hope of gaining the companionship that had eluded him on earth.

7. The presence of the church appears intentional in that its ______________________ echoes the shape of the cypress trees. The year before Van Gogh painted this work, he remarked that his own “terrible need” of ______________________ made him “go outside at night to paint the stars”.

8. Van Gogh’s thick application of paint, known by the term ______________________, seems to suggest the artist’s affinity with roughly textured objects associated with a humble adobe.
1. This painting depicts an adolescent girl (the model was Gauguin's Tahitian girlfriend __________________, who was only fourteen years old), lying belly down on a bed, her face staring out at the viewer with a fearful expression. The reason for her fear, according to Gauguin, was that she believed in tupapaus, the spirits of the ______________ who in Tahitian mythology inhabit the interior of the island and whose presence illuminates the forest at night.

2. The disproportionate scale of the figure in the background suggests that instead of being an old woman, it may be a carved ______________. Some have theorized that it is the spirit of the ______________ watching that the title of the painting refers to.

3. Although this painting was created in Tahiti, Gauguin brought it back to Europe to exhibit it in the city of __________ to hopefully make money for his family. His intent was also to creating a work that would shock his bourgeoisie audience.

4. How does the imagery in these two paintings offer clues as to why Gauguin left his home in France and traveled to the exotic island of Tahiti?

5. This work painted as a summation of his art shortly before he was driving by despair to attempt ______________.

6. The scene evolves under the protection of the Tahitian deity, ______________ of the moon, mercy, and regeneration, shown as a sculpture. She ensures that the human spirit will survive through the achievements on earth.

7. The scene unfolds from right to left. It begins with the __________ girl, continues with the figure in the center picking fruit, and ends with an old woman approaching death who seems reconciled and resigned to her thoughts. As such, it represents a cycle of life.

8. Drawn into a fetal burial position, the figure of the old woman is a fusion of birth and death, which can be interpreted both as the cycle of death-rebirth and as birth-sin-death. Her form appears to have been inspired from a Peruvian ______________.

9. One interpretation of the painting suggests that the young girl eating a piece of fruit may refer to Gauguin's own ______________. What might the cats and the goat next to her symbolize?

10. The fruit picker at the center—often talked of as a Tahitian Eve—may be a ______________: one of a caste of effeminate men revered for their mystical powers. On arriving in Tahiti with shoulder-length hair, Gauguin had initially been taken for such an androgynous figure by a gang of giggling local girls.
Paul Cézanne. *Mont Sainte-Victoire*, 1902-04, oil on canvas

1. "In 1874, a critic dismissed Paul Cézanne (1839-1906) as 'no more than a kind of madman, with the fit on him, painting the fantasies of delirium tremens.'... Although he began by exhibiting with the Impressionists (after being rejected by the Ecole des Beaux-Arts and the Salon) and was tutored in open-air painting by Pissarro, Cézanne was too much of a loner to join any group. Encouraged to come to Paris from his native Aix-en-Provence by the novelist Zola, a childhood friend, Cézanne always felt alien in the city. Even among the Impressionists he was considered beyond the pale. Manet called him a 'farceur' (a joke); Degas though he was a wild man because of his provincial accent, comical clothes, and unorthodox painting style" (Strickland 116). "Stung by ridicule, Cézanne retreated to Aix in 1886 and devoted himself tirelessly to his art. Obscure until his first one-man show in 1895, after which he was revered as a 'Sage' by the younger generation of artists, Cézanne gained a reputation as an unapproachable hermit, almost an ogre" (116). "What made Cézanne's art so radical in his day and appreciated in ours was his new take on surface appearances. Instead of imitating reality as it appeared to the eye, Cézanne penetrated to its underlying geometry. ‘Reproduce nature in terms of the cylinder and the sphere and the cone,’ he advised in a famous dictum. By this he meant to simplify particular objects into near-abstract forms fundamental to all reality. ‘The painter possesses an eye and a brain,’ Cézanne said. ‘The two must work together’" (117). "In *Mont Sainte-Victoire*, a landscape he painted more than thirty times, Cézanne portrayed the scene like a geodesic pyramid, defining surface appearance through colored planes. To create an illusion of depth, he placed cool colors like blue, which seem to recede, at rear and warm colors like red, which to advance, in front. Cézanne believed that beneath shifting appearances was an essential, unchanging armature. By making this permanent geometry visible, Cézanne hoped to 'make of Impressionism,' he said, ‘something sold and durable, like the art of museums, to carve out the underlying structure of things’" (117). "Picasso, Braque, and others would later view this move from descriptive accuracy of evidence of Cézanne’s revolutionary conception of painting as an aesthetically pleasing arrangement of colored forms on a canvas support, but that was never Cézanne’s intention. Cézanne became the originator of what became known as abstraction, but he was an abstractionist in the literal sense of the term: Cézanne abstracted what he considered nature’s deepest truth - its essential tension between stasis and change" (Stokstad 1035).

2. “His *Mont Sainte-Victoire seen from Les Lauves* strongly implies the hand of God at work in it. Its hierarchical arrangement (with the mountain dominating the scene) and its sheer richness of coloration all suggest a power at work in nature, organizing it vigorously and according to a purpose. Cézanne expressed precisely this idea in a letter to Bernard of April 1904, when he described the landscape as ‘the sight which the eternal, omnipotent Father spreads out before our eyes’" (Smith 109-110). "For all its architectural stability, the scene is alive with movement. For all its architectural stability, the scene is alive with movement. But the forces at work here have been brought into balance, subdued by the greater power of the artist’s will. This disciplined energy, distilled from the trials of a stormy youth, gives Cézanne’s mature style its enduring strength” (Janson 737). “Cézanne eschewed the great subjects of the Salon painters, preferring landscape, portraiture and genre subjects” (Bolton 104). "When Cézanne wrote of his goal of ‘doing Poussin over entirely from nature,’ he apparently meant that Poussin’s effects of distance, depth, structure, and solidity must be achieved not by traditional perspective and chiaroscuro but in terms of the color patterns an optical analysis of nature provides” (Kleiner, Mamiya, and Tansey 922). Like Poussin, “his method of working was ... painstaking and slow, rather than quick and spontaneous” (Bolton 104). “The idea of Cézanne as the father of abstract art is based on his remark that one must detect in Nature the sphere, the cone, and the cylinder. What he meant by that is anyone’s guess, since there is not a single sphere, cone, or cylinder to be seen in Cézanne’s work. What is there, especially in the work of the last decade and a half of his life - from 1890 onwards, after he finally abandoned Paris and settled in solitude in Aix - is a vast curiosity about the relativeness of seeing, coupled with an equally vast doubt that he or anyone else could approximate it in paint” (Hughes, *Shock of the New* 18). "This process of
seeing, this adding up and weighing of choices, is what Cézanne's peculiar style makes concrete: the broken outlines, strokes of pencil laid side by side, are emblems of scrupulousness in the midst of a welter of doubt. Each painting or watercolor is about the motif. No previous painter had taken his viewers through this process so frankly. But Cézanne takes you backstage; there are the ropes and pulleys, the wooden back of the Magic Mountain, and the theatre - as distinct from the single performance- becomes more comprehensible. The Renaissance admired an artist's certainty about what he saw. But with Cézanne, as the critic Barbara Rose remarked in another context, the statement: 'This is what I see', becomes replaced by a question: 'Is this what I see?' You share his hesitations about the position of a tree or a branch; or the final shape of Mont Ste-Victoire, and the trees in front of it. Relativity is all. Doubt becomes part of the painting's subject. Indeed, the idea that doubt can be heroic, if it is locked into a structure as grand as that of the paintings of Cézanne's old age, is one of the keys to our century, a touchstone of modernity itself. Cubism would take it to an extreme" (18). "As is so often the case with Cézanne's paintings, it is impossible to say what time of day, or what season, this picture depicts. The evergreen vegetation, the even, passionless light and the understated atmosphere make it impossible to ascribe it to a particular moment. It is as though Cézanne has removed any distractions which could make the subject of the painting unclear in any way, so that the reality of nature can speak for itself. This reality is not the reality of the moment, of a momentary 'being thus', but rather one which embodies the experience of immutability and permanence, of simply 'being there'. This is what Cézanne meant when he said that he wanted to make Impressionism into something permanent, like art in museums" (Becks-Malorny 70, 72).

Works cited:


Analyze ways in which Cézanne demonstrates an interest in experimentation and innovation in painting landscapes and still lifes.

Paul Cézanne. *Mont Sainte-Victoire*. 1902-04, oil on canvas

1. How is this landscape by Cézanne similar to the experimental works of the Impressionists?

2. How is this landscape by Cézanne innovatively different from the work of the Impressionists?

3. HOW did landscapes by Cézanne, similar to the one above, become influential in later experimental modernist works of the twentieth century?

4. WHY did landscapes by Cézanne, similar to the one above, become influential in later experimental modernist works of the twentieth century?

Paul Cézanne. *The Basket of Apples*. 1895, oil on canvas

1. How is this still life by Cézanne similar to the experimental works of the Impressionists?

2. How is this still life by Cézanne innovatively different from the work of the Impressionists?

3. HOW did still lifes by Cézanne, similar to the one above, become influential in later experimental modernist works of the twentieth century?

4. WHY did still lifes by Cézanne, similar to the one above, become influential in later experimental modernist works of the twentieth century?
Georges Seurat. *A Sunday Afternoon on the Island of La Grande Jatte*. 1884-1886, oil on canvas

1. How is this painting by Seurat similar to the experimental works of the Impressionists?

2. How is this painting by Seurat innovatively different from the work of the Impressionists?

3. HOW did paintings by Seurat, similar to the one above, become influential in later experimental modernist works of the twentieth century?

4. WHY did paintings by Seurat, similar to the one above, become influential in later experimental modernist works of the twentieth century?

Paul Cézanne. *The Bathers*. 1898-1905, oil on canvas

1. How is this painting by Cézanne similar to the experimental works of the Impressionists?

2. How is this painting by Cézanne innovatively different from the work of the Impressionists?

3. HOW did paintings by Cézanne, similar to the one above, become influential in later experimental modernist works of the twentieth century?

4. WHY did paintings by Cézanne, similar to the one above, become influential in later experimental modernist works of the twentieth century?
Analyze how each of these works addresses human emotions in innovative, expressive ways and why.

James Ensor. *Christ’s Entry into Brussels in 1889*, 1888, oil on canvas

HOW this work addresses human emotions in innovative, expressive ways:

WHY this work addresses human emotions in innovative, expressive ways:

Edvard Munch. *Dance of Life*, 1899, oil on canvas

HOW this work addresses human emotions in innovative, expressive ways:

WHY this work addresses human emotions in innovative, expressive ways:

READING ASSIGNMENT: KLEINER, pp. 821-823

POWERPOINT: ART and HUMAN PSYCHOLOGY: SYMBOLISM (Ensor, Munch, and Klimt)
<table>
<thead>
<tr>
<th>Artist</th>
<th>Work Title</th>
<th>Medium</th>
<th>HOW this work addresses human emotions in innovative, expressive ways:</th>
<th>WHY this work addresses human emotions in innovative, expressive ways:</th>
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<tbody>
<tr>
<td>Edvard Munch</td>
<td>The Scream</td>
<td>1893, tempera and pastels on cardboard</td>
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<tr>
<td>Gustav Klimt</td>
<td>The Kiss</td>
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<td>Gustav Klimt</td>
<td>Death and Life</td>
<td>1916, oil on canvas</td>
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1. The leading French sculptor of the later 19th century was Auguste Rodin (1840-1917). The human body in __________________________ fascinated Rodin, as it did Eakins and Muybridge. Although color was not a significant factor in Rodin’s work, the influence of Impressionism is evident in the artist’s abiding concern for the effect of __________________________ on sculpted surfaces.

2. In Walking Man, a preliminary study for the sculptor’s St. John the Baptist Preaching, Rodin succeeded in representing a fleeting moment in cast __________________________. He portrayed a headless and armless figure in midstride at the moment when weight is transferred across the pelvis from the back leg to the front.

3. Rodin selected The Gates of Hell, based on Dante’s __________________________ and Lorenzo
Ghiberti’s __________________________, which he had seen in Florence. The dreamlike (or rather, nightmarish) vision connects Rodin with the ___________________________. This effect was achieved by varying the height of the relief and using variegated surfaces. The figures appear to be in ________________, moving in and out of an undefined space in a reflection of their psychic turmoil.

4. Rodin’s Burghers of Calais commemorates an event from the ___________________________. This narrative depicts six prominent members of the city council who volunteer to give up their lives to save the inhabitants of their city. The leader of the group was __________________________, who Rodin depicted with a bowed head and bearded face towards the middle of the gathering. Rodin does not, however, make it clear who the leader is. He stretches his composition into a ________________ so that no one man serves as the focal point of the figural grouping.

5. The patrons of the Burghers of the Calais wanted to place Rodin’s sculpture on a high ________________ so that it would have a heroic quality. Rodin created a second version, one without the ________________ so that his viewers would feel more connected with the men depicted.

6. The drapery of the burghers appears to be almost fused to the ground, conveying the conflict between the men’s desire to ________________ and the need to save their city. They are drawn together not through physical or verbal contact, but by their slumped shoulders, bare feet, and an expression of utter anguish.

7. Rodin’s ability to capture the quality of the transitory through his highly __________________________ surfaces while revealing larger themes and deeper, lasting sensibilities is one of the reason he had a strong influence on 20th-century artists. Because many of his works, such as Walking Man, were deliberate fragments, he was also instrumental in creating a taste for the __________________________, an aesthetic many later sculptors embraced enthusiastically.

8. Brancusi’s juxtaposition of smooth and rough surfaces paired with the dramatic simplification of the human figures in The Kiss, which are shown from the waist up, may suggest Brancusi’s awareness of “primitive” __________________________ sculpture and also of the Cubist works of his contemporaries.

9. The cutting away at stone or wood conveyed the immediacy and authenticity Brancusi sought as he eschewed the “refined” Western tradition of __________________________ in plaster or __________________________ in bronze.
10. Brancusi’s work moved beyond the verisimilitude and melodrama exemplified by Rodin. Brancusi sought inspiration in ancient, folk, and exotic precedents that preceded or bypassed the classical Western tradition of sculpture. What are some specific examples of these influences?

11. Constantin Brancusi’s *Bird in Space* is not a literal depiction of a bird. He started with the image of a bird at _____________________ with its wings folded at its sides and ended with a gently curving columnar form sharply tapered at each end. Despite the abstraction, the sculpture retains the suggestion of a bird about to soar in free flight through the heavens.

12. The highly ________________________ surface of the polished bronze does not allow the viewer’s eye to linger on the sculpture itself (as, do for example, Rodin’s agitated and textured surfaces). Instead, the eye follows the gleaming reflection along the delicate curves right off the tip of the work, thereby inducing a feeling of __________________________.

13. Brancusi is noted for saying, “Simplicity is not an objective in art, but one achieves simplicity despite oneself by entering into the __________________________ of things… What is real is not the external form but the __________________________ of things. Starting from this truth it is impossible for anyone to express anything essentially real by __________________________ its exterior surface.”
Discuss ways in which the architect of each of the following structures experimented with building materials and/or construction techniques to create innovative designs. In addition, identify the architect’s intention in creating an innovative design.


HOW the architect experimented with building materials and/or construction techniques:

HOW the design is innovative:

Architect’s intention in creating an innovative design:

**Frank Lloyd Wright. Robie House. Chicago, Illinois, 1909**

HOW the architect experimented with building materials and/or construction techniques:

HOW the design is innovative:

Architect’s intention in creating an innovative design:
Frank Lloyd Wright. Kaufmann House (Fallingwater), Bear Run, Pennsylvania, 1936-1939

HOW the architect experimented with building materials and/or construction techniques:

HOW the design is innovative:

Architect’s intention in creating an innovative design:

Frank Lloyd Wright. Solomon R. Guggenheim Museum, New York City, 1943-1959

HOW the architect experimented with building materials and/or construction techniques:

HOW the design is innovative:

Architect’s intention in creating an innovative design:

Compare and contrast the interior spaces of Wright’s Guggenheim Museum (left) and Fallingwater (above) in terms of experimentation and innovation.

SIMILARITIES:  

DIFFERENCES:
1. One significant influence on Picasso at this time was the posthumous retrospective mounted in Paris in 1907 of the work of

Also, Picasso wished to compete with his great artistic rival

whose Joy of Life was painted in 1906.

2. The tension between Picasso's representation of three-dimensional space and his conviction a painting is a __________-dimensional design on the surface of a stretched canvas is a tension between representation and

3. The two figures at the right are the most aggressively abstracted with faces rendered as if they wear __________ masks. By 1907, when this painting was produced, Picasso had begun to collect such work. Even the striations that represent __________ is evident.

4. Picasso extended the radical nature of Les Demoiselles d'Avignon even further by depicting the figures inconsistently. Ancient __________ sculpture from Picasso's native Spain inspired the calm, ideal features of the young women at the left.

5. William Rubin, a leading Picasso scholar, has written extensively about this painting. He has suggested that while the painting is clearly about desire, it is also an expression of his fear, his dread of these women or more to the point, the disease that he feared they would transmit to him. In the era before antibiotics, contracting __________ was a well founded fear.

6. What some possible explanations for the inclusion of the still life?

7. The woman seated at the lower right shown __________ angles, seeming to present the viewer simultaneously with a three-quarter back view from the left, another from the right, and a front view of the head that suggests seeing the figure frontally as well.

8. Picasso believed that the masks “weren’t just like any other pieces of sculpture... They were magic things...” between humans and the forces of evil, and he sought to capture their power as well as their forms in his paintings.
1. Georges Braque's painting *The Portuguese* exemplifies ______________ Cubism. The subject is a Portuguese musician the artist recalled seeing years earlier in a ____________ in Marseilles. Unlike the Fauves and the German expressionists, who used vibrant colors, the Cubist chose ______________ hues in order to focus attention on ______________.

2. The stenciled letters and numbers Braque included enable the painter to play with viewers’ perception of _________ and __________-dimensional space.

3. This new style of painting received its name after Matisse described some of Braque’s work to the critic ______________ as having been painted “with little cubes.” The French writer Guillaume Apollinaire summarized the concepts of Cubism by saying that “this tendency leads to a poetic kind of painting which stands outside the world of ______________.”

4. The construction of large ______________ planes suggests the forms of a man and a ______________. The way Braque treated light and shadow reveals his departure from conventional artistic practice. The transparent planes enable viewers to see through one level to another.

5. In 1912, Cubism entered a new phase that art historians have dubbed ______________ Cubism. The work marking this point of departure was Picasso’s *Still Life with Chair Caning.* Instead of dissecting forms, artists working in this later Cubist style constructed paintings and drawings from objects and shapes cut from paper and other materials. This method of construction is known as ______________.

6. The letters “________”, which appear in many Cubist paintings, formed part of the masthead of the daily French newspapers (*journaux*). Picasso and Braque delighted in the punning references to *jouer* and *jouir*- the French verbs meaning “to ______________” and “to ______________.”

7. Picasso imprinted a photolithographed pattern of a cane seat chair on the canvas and then pasted a piece of ________________ on it. Framed with ______________, this work challenges viewers’ understanding of reality.

8. When Braque, and then Picasso placed industrially-produced objects (“____________” commercial culture) into the realm of fine art (“____________” culture) they acted as artistic iconoclasts.
1. As Picasso watched his homeland descend into civil war during the decade of the ____________, his involvement in political issues grew even stronger. He declared: “Painting is not made to decorate apartments. It is an instrument for offensive and defensive ______________ against the enemy.” While in exile he was asked to produce a major work for the Spanish Pavilion at the ______________ to protest those responsible for the Spanish Civil War.

2. Why do you think the Cubist style was used to depict this event?

3. This painting documents an event when Nazi pilots, acting on behalf of the Spanish rebel general __________, bombed the city at the busiest hour of a market day, killing 7,000 citizens.

4. In his studio Picasso kept a large wicker mask of a bull, and often played out scenes from the bullring. The artist once remarked that the bull represents “__________________ and ______________.”

5. The electric light bulb visually reminds one of a human ____________ and of the technological advances that were manipulated for destructive purposes in the form of bombs. (The work for “bulb” in Spanish is “bombilla”.)

6. On the far right, a woman on ___________ runs screaming from a __________ building.

7. The woman and child recall religious images of the ____________, suggesting that the innocent victims were pure and innocent.

8. The slain figure in the foreground, Christ-like in his appearance, recalls the paintings of war by the Romantic Spanish painter ____________. He clutches a broken, and therefore useless, __________ from which the painting’s only suggestion of hope can be found, a small flower.

9. A gored ___________ in the center of the painting highlights a sense of helplessness experienced by the people of the small town of Guernica. The hatched lines within the body are painted to look as if they might be ____________, to remind the viewer that this is a current event.

10. The dramatic event portrayed here has led historians to credit Picasso, almost single-handedly, with restoring the tradition of grand ___________ painting. How does this work BOTH reflect tradition and challenge it at the same time?
1. When the work of Henri Matisse and André Derain was shown at the 1905 Salon __________________________ (an exhibition organized by artists in response to the conservative policies of the official exhibitions, or salons) in Paris, the contrast to traditional art was so striking it led critic Louis Vauxcelles to describe the artists as “Les Fauves” or “__________________________,” and thus the name Fauvism was born.

2. Paintings such as Matisse’s Bonheur de Vivre (1905-06) epitomize a desire to create art that would appeal primarily to the viewers’ __________________________. Bright colors and undulating lines pull our eye gently through the idyllic scene, encouraging us to imagine feeling the warmth of the sun, the cool of the grass, the soft touch of a caress, and the passion of a kiss.

3. Like many modern artists, the Fauves also found inspiration in objects from Africa and other non-western cultures. Seen through a Colonialist lens, the formal distinctions of African art reflected current notions of ______________________________—the belief that, lacking the corrupting influence of European civilization, non-western peoples were more in tune with the primal elements of nature.

4. In his painting Goldfish, Matisse contrasts the bright orange with the more subtle pinks and greens that surround the fish bowl and the blue-green background. Blue and orange, as well as green and red, are ______________________________ colors and, when placed next to one another, appear even brighter.

5. How did Matisse’s travels to North Africa influence his painting, especially works like Goldfish?
6. Matisse paints the plants and flowers in a decorative manner. The upper section of the picture, above the fish tank, resembles a patterned wallpaper composed of flattened shapes and colors. What is more, the table-top is tilted upwards, flattening it and making it difficult for us to imagine how the goldfish and flowerpots actually manage to remain on the table. Matisse constructed this original juxtaposition of ________________ and spatial ambiguity by observing Paul Cézanne’s still-life paintings.

Cézanne described art as “a harmony __________________ to nature”.

7. The first group of German Expressionists - ____________________ (The Bridge)- gathered in Dresden in 1905 under the leadership of Ernst Ludwig Kirchner (1880-1938). The group members thought of themselves as paving the way for a more perfect age by bridging the old age and the new. Kirchner’s early studies in architecture, painting, and the graphic arts had instilled in him a deep admiration for German ________________ art, similar to the British artists associated with the Arts and Crafts Movement.

8. Kirchner and the other artists of this group protested the ________________ and ________________ decadence of those in power. Kirchner, in particular, focused much of his attention on the detrimental effects of ________________, such as the alienation of individuals in cities, which he felt fostered a mechanized and impersonal society.

9. Kirchner’s Street, Dresden is jarring and dissonant in both ________________ and
Harshly rendered, the figures appear ghoulish and garish.

10. Kirchner was a great admirer of the German philosopher _______________________. This philosopher’s book, Thus Spoke Zarathustra uses the bridge as a metaphor for the connection between the barbarism of the past and the modernity of the future.

11. Ernst Ludwig Kirchner’s Self-Portrait As a Soldier shows Kirchner dressed in a uniform but instead of standing on a battlefield (or another military context), he is standing in his __________________________ with an amputated, bloody ____________________ and a nude model behind him. This injury is a metaphor, a self-amputation of his _________________________ as an artist.

12. At least thirty-two of Kirchner’s works was seen in an exhibition organized by the Nazis in 1937. Called the ______________________________, it was created to mock modern artists like Kirchner. The artist committed suicide in the year ______________________________.

13. In the political turmoil after the First World War, many artists turned to making prints instead of paintings. The ability to produce multiple copies of the same image made printmaking an ideal medium for spreading ______________________ - statements. German artist Käthe Kollwitz worked almost exclusively in this medium and became known for her prints that celebrated the plight of the __________________________.

14. This work, In Memoriam Karl Liebknecht was created in 1920 in response to the __________________________ of Communist leader Karl Liebknecht during an uprising of 1919. The Socialists and Communists both wanted to eliminate ________________________ and establish communal control over the means of production, but while the Socialists believed that the best way to achieve that goal was to work step by step from within the present structure, the Communists called
for an immediate and total social revolution that would put governmental power in the hands of the
__________________.

15. Kollwitz was not a Communist, and even acknowledged that the SPD (generally more cautious and pacifist than the KPD), would have been better leaders. But she had heard Liebknecht speak and admired his charisma, so when the family asked her to create a work to memorialize him she agreed.

She styled the image as a kind of a _________________, a traditional motif in Christian art depicting the followers of Christ mourning over his dead body, casting Liebknecht as the Christ figure.

16. Above the bending mourner, a woman holds her ________________ up to see over the heads of those in front of them. Women and children were a central concern of Kollwitz’s work, making her a unique voice in a creative environment dominated by young men (in fact, Kollwitz was the first woman to be admitted into the _________________ Academy).

17. Why were the German Expressionists drawn to the woodcut technique?

18. Kollwitz’s career overlapped with the German Expressionists but she was not an Expressionist herself and was about a generation older than most of them. Her use of such a woodcut technique was uncharacteristic, and in fact, she only worked in woodblocks for a few years after the _________________ War. At this time, she embraced the raw effect of woodblock printing to create pieces works that have cast off the subtlety and finesse of her earlier work in _________________ and _________________. Kollwitz felt that her protest against the horrors of war was best communicated in the rough edges and stark black and white that woodblock prints afforded.

Attribute these paintings to either a Fauve or a German Expressionist. Justify your attribution.
1. A second major German Expressionist group, __________________________ (The Blue Rider), formed in Munich in 1911. The two founding members, Vassily Kandinsky and Franz Marc, whimsically selected this name because of their mutual interest in the color blue and horses. At this time, Kandinsky became one of the first artists to explore complete ______________________________________, as in Improvisation 28, painted in 1912.

2. Kandinsky fueled his elimination of representational elements with his interest in __________________________ (a religious and philosophical belief system incorporating a wide range of tenets from, among other sources, Buddhism and mysticism) and the occult, as well as with advances in the sciences. He articulated his ideas in an influential treatise, __________________________________________, published in 1912. Artists, he believed, must express their innermost __________________________ by orchestrating color, form, line, and space. Ultimately Kandinsky saw works like Improvisation 28 as evolving blueprints for a more __________________________ society emphasizing spirituality.
3. Kandinsky was later hired by _____________________________ to work for the Bauhaus, a school that aimed to train artists, architects and designers to accept and anticipate 20th-century needs. The Bauhaus complex at Dessau consisted of workshop and class spaces, a dining room a theater, a gymnasium, a wing with studio apartments, and an enclosed two-story bridge housing administrative offices. The design’s simplicity followed the architect’s dictum that architecture should avoid “all romantic _____________________________ and whimsy.”

4. To encourage the elimination of those boundaries that traditionally separated art from architecture and art from _________________, the Bauhaus offered courses in a wide range of artistic disciplines. The Vassily Chair, created by ____________________________, exemplifies how furniture design could be used to create a marriage between art and _________________, one of the aims of the Bauhaus philosophy that had its roots in utopian principles. The chair, emphasizing machine-age technologies and mass production, was named after the artist ____________________________.

5. Dutch artists who shared a utopian ideal formed a new movement in 1917 and began publishing a magazine, calling both movement and magazine DeStijl (meaning “________________________”). The group’s cofounders were the painters Piet Mondrian (1872-1944) and ___________________________ (1883-1931). These artists felt it was the new age in the wake of World War I was a time of balance between individual and universal values, when the _________________ would assure ease of living.

6. Mondrian sought to purge his art of every overt

7. reference to ___________________________ in the external world. He initially favored the teachings of theosophy, but quickly abandoned the strictures of theosophy and turned toward a conception of nonobjective design—“pure plastic art” that he believed expressed __________________________ reality.

8. Mondrian developed his theories for a style of painting he called ____________________________— the “pure plastic art”. To express this vision he eventually limited his formal vocabulary to three ____________________________ colors (red, yellow, and blue), the three primary ____________________________ (black, white, and gray), and the two primary directions (_________________________ and
With these, he believed he had the perfect tools to help him achieve a harmonious composition.

9. In his paintings, Mondrian altered the grid patterns and the size and placement of the color planes to create an internal cohesion and harmony. This did not mean inertia. Rather, Mondrian worked to maintain a dynamic tension in his paintings from the varying _______________ and _______________ of lines, shapes, and colors.

10. One of the most gifted leaders of the Productivism movement, an offshoot of the Russian _______________ movement. His *Monument to the Third International* honors the _______________ Revolution of 1919, envisioning a huge glass-and-iron building that would have functioned as a propaganda and news center for the Soviet people in the middle of Moscow.

11. Within a dynamically tilted spiral cage, three geometrically shaped chambers were to rotate around a central axis, each chamber housing facilities for a different type of governmental activity and rotating at a different speed. The one at the bottom, a huge cylindrical glass structure for _______________, was to revolve once a _______________. Higher up was a cone-shaped chamber that would rotate _______________ and serve _______________ functions. At the top, a cubic information center would have revolved _______________, issuing _______________. The design thus served as a visual reinforcement of a social and political reality.

12. Varvara Stepanova became well known for her contributions to the magazine *USSR in Construction*, a propagandist publication that focused on the industrialization of the Soviet Union under _______________, a ruthless dictator who took power after Lenin's death and whose totalitarian policies are thought to have caused suffering and death for millions of his people.
13. Stepanova’s *The Results of the First Five-Year Plan* is a ______________________ that functioned as an ode to the success of the First Five-Year Plan, an initiative started by Stalin in 1928. The Plan was a list of strategic goals designed to grow the Soviet economy and accelerate its industrialization.

14. The letters are placed above the horizon as is a portrait of ______________________, the founder of the Soviet Union. The cropped and oversized photograph shows him speaking; his eyes turned to the left as if looking to the future. Lenin is linked to the speakers and letter placards at the left by the wires of an electrical transmission tower. Below, a large ______________________ indicate the mass popularity of Stalin's political program and their desire to celebrate it.

15. Stepanova’s images are combined and manipulated to express the message the artist wants to convey. For example, she often mismatches the ______________________ of photographic elements to create a sense of dynamism in her images.

16. What was the end result of the Five-Year plan?

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**ADDITIONAL THEMATIC APPROACH: ART as PROPAGANDA**

Address ways in which each of the following works operates as works of propaganda in terms of content and style:

**Varvara Stepanova. Illustration from The Results of the First Five-Year Plan, 1932 CE, photomontage**

(1) How CONTENT operates as propaganda: 

(2) How STYLE operates as propaganda: 

**Forum and Column of Trajan. Rome, 106-113 CE**

(1) How CONTENT operates as propaganda: 

(2) How STYLE operates as propaganda: 

**Giovanni Battista Gaulli. Triumph of the Name of Jesus ceiling fresco of Il Gesù. Rome, 1586-1584 CE**

(1) How CONTENT operates as propaganda: 

(2) How STYLE operates as propaganda: 

The theme is CHALLENGING TRADITION. The focus is on Duchamp's Fountain, Duchamp's Bride Stripped Bare by her Bachelors, Höch's Cut with the Kitchen Knife..., Magritte's The Treason of Images, Oppenheim's Object.

Online Assignments:

Reading Assignment: KLEINER, pp.856-858, 874-879

Powerpoint: CHALLENGING TRADITION: DADA and SURREALISM (Duchamp, Magritte, Höch, and Oppenheim)

Identify the artistic movement associated with each of the following works. Analyze ways in which each of these works exemplifies a disregard for convention and tradition associated with that movement. Also, explain why each of these works expresses this disregard.

**Marcel Duchamp. Fountain (second version), 1950, (original version produced 1917).** Glazed sanitary china with black paint

Artistic Movement:

HOW the work exemplifies a disregard for convention and tradition:

WHY the work exemplifies a disregard for convention and tradition:

**Marcel Duchamp. The Bride Stripped Bare by Her Bachelors, Even (The Large Glass), 1915-1923, oil, lead, wire, foil, dust, and varnish on glass**

Artistic Movement:

HOW the work exemplifies a disregard for convention and tradition:

WHY the work exemplifies a disregard for convention and tradition:
Hannah Höch. *Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany*, 1919-1920, collage, mixed media

Artistic Movement:

HOW the work exemplifies a disregard for convention and tradition:

WHY the work exemplifies a disregard for convention and tradition:

René Magritte. *The Treachery (or Perfidy) of Images*, 1928-1929, oil on canvas

Artistic Movement:

HOW the work exemplifies a disregard for convention and tradition:

WHY the work exemplifies a disregard for convention and tradition:

Meret Oppenheim. *Object (Luncheon in Fur)*, 1936, fur-covered cup

Artistic Movement:

HOW the work exemplifies a disregard for convention and tradition:

WHY the work exemplifies a disregard for convention and tradition: