

WESTERN ART

EGYPT

Egyptian civilization started about four or five thousand B.C. Historically Egypt and Mesopotamia run parallel but the two cultures and artistic characters differ very much.

Egypt was comparatively a country not upset by so many wars as Mesopotamia.

Egyptian power was in the hands of the priesthood while the safety of Mesopotamia relied upon the power of the kings.

Life in Egypt is possible only because of the yearly floods of the Nile - for this reason since the remotest time the Egyptians were skilled in irrigation works.

Except the region of Delta, in Egypt there is no rain - this explains the good preservation of antiquities.

The abundance of stone and marble enabled the Egyptians to erect astonishing monuments.

The belief in the immortality of the soul caused the production of innumerable sculptures and paintings. The belief was that the soul (KA) may return to its abode (*the mummy*), but the dead must be provided with figures of gods, relatives, servants and objects in order to worship, to talk with and to use as in real life.

Hence every person of financial means had his mortuary chamber filled with sculptures and paintings.

RELIGION :

Each town had its deity - this was the source of many religion wars. Over the local gods there were the national ones such as RA, the sun, giver of happiness. NUT and GEB, respectively wife (*goddess of the sky*), and husband (*god of the Earth*). Nut and Geb had two female and two male children which form the couples of good and bad. OSIRIS and ISIS good - SET and NEPHTHYS bad - Set kills Osiris, scattering his remains - HORUS, son of Osiris, defends his father and blinds Set - this to mean that hatred is blind. Isis (*the compassion*) gathers together the remains of Osiris who resuscitates. Thus Osiris, Isis and Horus are the gods connected with the dead.

Old Egyptians also worshipped animals and many of their gods were represented by animal and human forms.

ART :

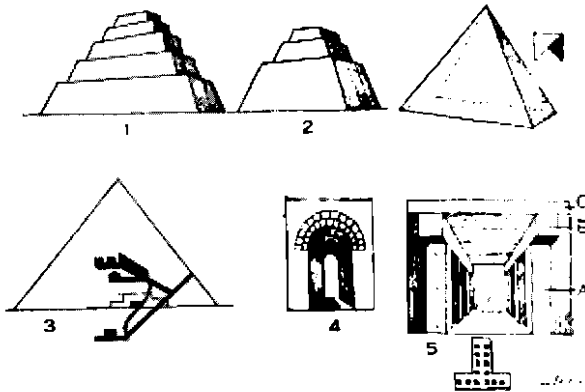
Egyptian art maintained its characteristics for about four thousand years. Under the rule of Greece and Rome sculpture and painting changed considerably while architecture retained its traditional character.

Dates concerning Egyptian art :

B.C.

- | | | |
|-----------|---|---|
| 3300-2475 | - | Old Kingdom-capital at Memphis. Period of the pyramids and Mastabas. Oldest Pyramids at Saqqara and Medum (<i>Stepped pyramids</i>). Greatest pyramids at Gizeh near Cairo-pyramid of King Cheops-pyramid of King Chephren and pyramid of Micerinus. At Gizeh there is also the famous Sphinx and the oldest mortuary temple. |
| | | Sculpture and Painting had already reached a very high expression. |
| 2475-2160 | - | Intermediate kingdom - art in decline. |

- 2160-1790 - MIDDLE KINGDOM : Rock-cut-tombs replaced the pyramids.
- 1790-1580 - Egypt under the rule of the Arabs, HYKSOS. Art in regress.
- 1580-712 - NEW KINGDOM-capital at Thebes. Great period of architectural constructions. The temples of KARNAK and LUXOR are the greatest religious temples.
- 1520-1480 - Queen Hatsu (*Hatshepsut*). Mortuary temple of Queen Hatsu at DEIR EL BAHARI (*1500*) is one of the most wonderful monuments of the antiquity.
- 1501-1447 - King Thothmes III or Thutmosis-Great soldier and builder of many temples.
- 1411-1375 - King Amenophis III built LUXOR.
- 1375-1358 - King Amenophis IV (*IKHNATON*) shifted the capital from Thebes to TEL EL AMARNA. Originated a realistic art. Ikhnaton was followed by his son-in-law, King Tutankamen, whose tomb discovered intact in 1922, contained a great quantity of objects of art.
- 1292-1225 - King RAMSES II-believed to have built the hypostyle hall of Karnak. Famous his tomb cut out of rock at Abu Simbel.
- 712-332 - From the eighth century B.C. Egypt started to disintegrate and was ruled by Ethiopia, Assyria, Babylonia and Persia. In the 7th century there was a revival of literature and art referred to as Saite or Neo-memphite art.
- 332-30 - PTOLEMAIC period - Greek rulers. The temples of Isis in the island of Philae and of Horus at Edfu were erected in the Greek period - the latter was finished by the Romans.
- 30 B.C.-393 A.D. - ROMAN period. During the Greco-Roman periods architecture retained the old characteristics while sculpture and painting lost the traditional peculiarities.
- 395- 640 - Copt period. Coptic art has a Christian-Byzantine character. No more Egyptian traditional art. Very primitive expression in painting and sculpture.
- 640 - Moslim period - Egyptian Saracenic art was very much influenced by Coptic architecture and ornaments.

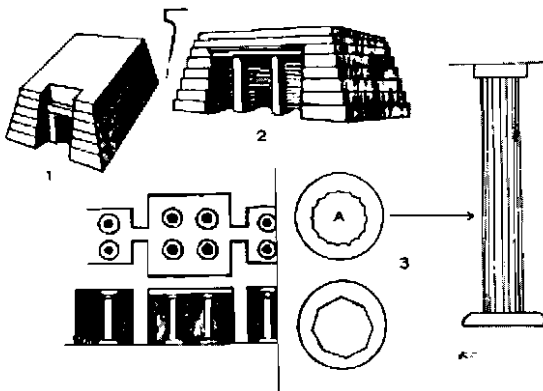
**EGYPT**

1.-2. Oldest step Pyramids at Sakkara and Medum.

3. Pyramid of Cheops at Gizeh, high 160 m.

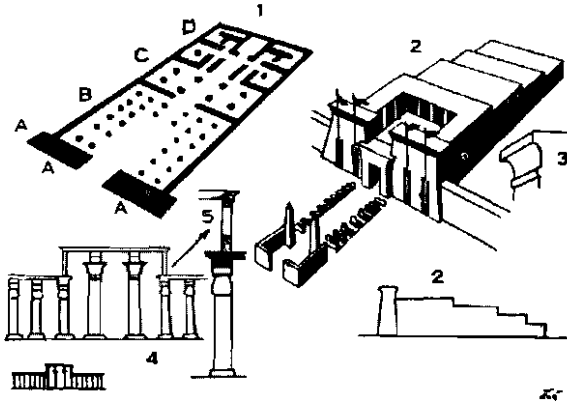
4. The Egyptians knew building with vaults since 3,000 B.C. but used it very little preferring roofing their structures by the means of horizontal slabs of stone or granite.

5. The oldest mortuary temple at Gizeh (*circa 3,000 B.C.*) wherein we may notice the universal principles of Egyptian architecture; namely, the pillar "A", the architrave "B" and the horizontal roofing "C".

**EGYPT**

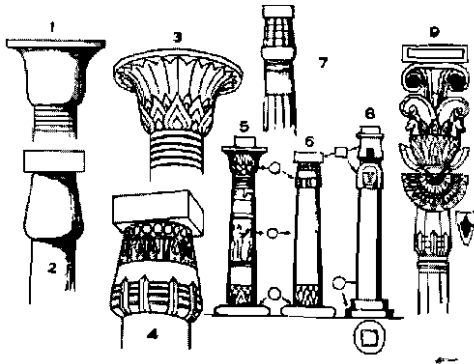
1.-2. Mastabas.

3. Rock cut tomb at Beni Hasan where there are columns having sixteen very shallow flutes, A, suggesting as the prototype of the Greek fluted column.



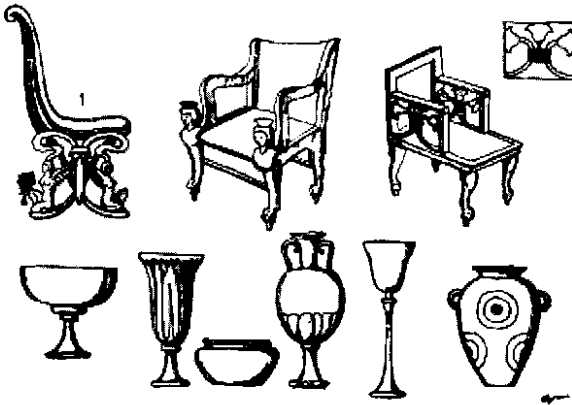
EGYPT

1. Plan of Egyptian temple. "A" Pylons. "B" Court. "C" Hypostyle hall. "D" Sanctuary.
2. Diagrams of Egyptian temple showing the height of the sections of the temple A. B. C. D. diminishing to wards the Sanctuary (D).
3. Moulding universally used in Egyptian architecture.
4. The hypostyle hall of the temple of Karnak had 134 large columns, the middle ones being 24 metre high and having a diameter of three metres.
5. Diagram showing the opening to give light to the interior of the temple.



Oldest forms of Egyptian capitals used since 3,000 B.C.

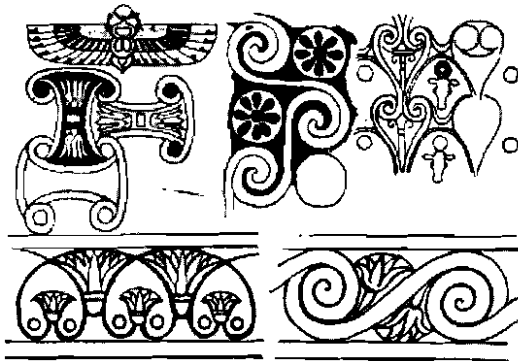
1. Spread or bell capital.
2. bud capital.
- 3.-4. Decorated bell and bud capitals.
- 5.-6.-7. Three types of columns used since old time.
8. Hathor capital. The column having the capital with the head of the goddess Hathor appears in later period.
9. Painted capital with volutes which may have been the prototype of the Greek ionic capital.



EGYPT

Egyptian chairs and vases.

Note the legs of the chairs formed by lion - legs - this element was used in Europe up to the end of the last century. China too used the same form. Diagram 1, shows a chair with small sphinxes, a peculiarity to be found in the French Empire style after Napoleon's conquest of Egypt.



Egyptian ornaments.

MESOPOTAMIA

The land flooded by the rivers Euphrates and Tigris was called by the Greeks "Mesopotamia", but when referring to culture also Persia, Hittite and Phoenicia are included in Mesopotamian art.

Many people fought for the dominion of Mesopotamia, but at large, we may say that the culture remained unchanged since the Sumerian period.

Because of the difference in soil and geographic position the art of Mesopotamia is different from that of Egypt.

All peoples of Mesopotamia had in common the following peculiarities :

1. Use of dried, baked and glazed bricks.
2. Thorough knowledge of irrigation.
3. Building palaces and temples on elevated terraces.
4. Use of vaults and domes.
5. Use of seals.
6. Cuneiform writing.
7. Use of terra cotta tablets.
8. Pottery and vases in alabaster.

DATES

(B.C.)	
4000-1950	Sumer
2750-1950	Akkad
2600-538	Babylonia
2700-612	Assyria
1900-1200	Hittite
3000-640	Elam
750-550	Media
600-332	Persia
3000-332	Phoenicia

SUMER-AKKAD

3000	Tombs of Sumerian kings at Ur and Lagasha.
2750	The Akkadian king Sargon I conquered many Sumerian towns establishing the great Akkadian Empire.
2400	Portraits of King Gudea and his son Ur-Ningirsu. (<i>Sumerian</i>)
1950	Sumer and Akkad conquered by Babylonia.

BABYLONIA

2600	The Akkadian found Babylonia.
1950	King Hammurabi conquered Babylonia establishing the first Babylonian Empire : important civil laws.
1750	The Kassites conquered Babylonia and brought in Mesopotamia horses and chariots.
900-625	Babylonia under Assyria.
625	Chaldean dynasty-Nabuchadnezzar II conquered Jerusalem and brought the Jews in captivity. This king built many fine palaces and the famous walls of the town measuring 61 kilometres-the outer wall was 54 metres high and had 100 bronze doors.
538	Babylonia occupied by King Cyrus of Persia.

HITTITE

- 1400 Hittite army reached Syria, fought against Egypt retaining part of Syria.
- 1120 Hittites under Assyrian rule. Hittite art is very similar to the Assyrian art.

ASSYRIA

- 2700-1200 Assyrian towns vassals of other races.
- 1116-1093 King Tiglath Pileser I established the Assyrian Empire.
- 900-612 Assyria at her zenith.
- 722-705 Sargon II enlarged still more the territory of the empire. Famous for his palaces at Korsabad. Art at its best.
- 612 Nineveh destroyed by the combined forces of Babylonia and Media.

ELAM

- 3000 The negroid Elamites settled in Susa. Many vases and some bas-reliefs have been found in Susa.
- 640 Elam invaded by Persia ceased to exist.

MEDIA

- 750 King Dioces found the Median Empire with capital at Ecbatana.
- 612 King Cyaxarres conquered Assyria in cooperation with Nabopolassar, king of Babylonia.
- 500 Media incorporated in the Persian Empire.

PERSIA

- 640 Persians settled at Susa and established the dynasty of the Achaemenians.
- 550-530 Cyrus the Great conquered Mesopotamia, Asia Minor and to the east reached the Indus.
- 530-521 Cambyses conquered Egypt in 525.
- 521-485 Darius I started to build the palaces at Persepolis.
- 485-465 Xerxes I finished the palaces at Persepolis.

Ware against Greece :

- 490 Persian army defeated at Marathon.
- 480 Persian navy defeated at Salamis.
- 479 Persian army defeated at Platea.
- 332 Alexander the Great conquered Persia.
- A.D. 226-641 Sassanian Dynasty.
- 641 Moslim conquest.

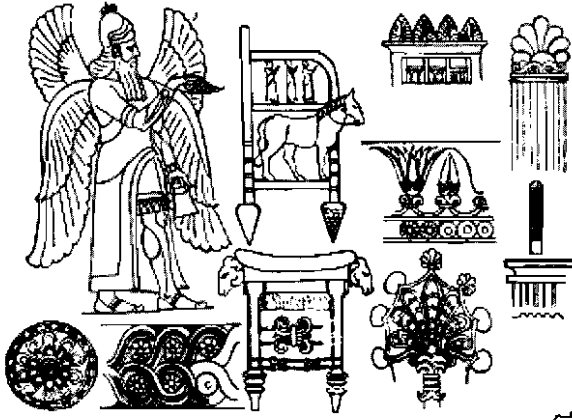
PHOENICIA

- B.C. 3000 Phoenician people settled in the Syrian coast, founded Byblos, Tyre & Sidon.
- 2000 Tombs of the kings at Byblos.
- 900 Started to colonize Africa, Portugal and Spain.

814-146 Carthage founded in 814.

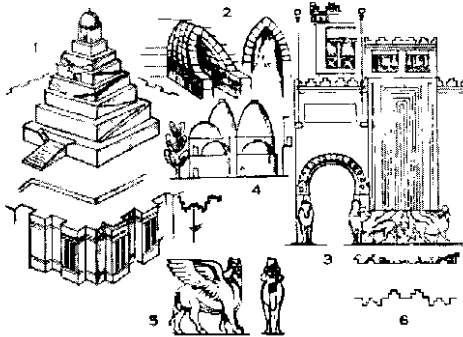
332 Conquered by Alexander.

Phoenician invented the alphabet, made works in glass, metal and ceramic.

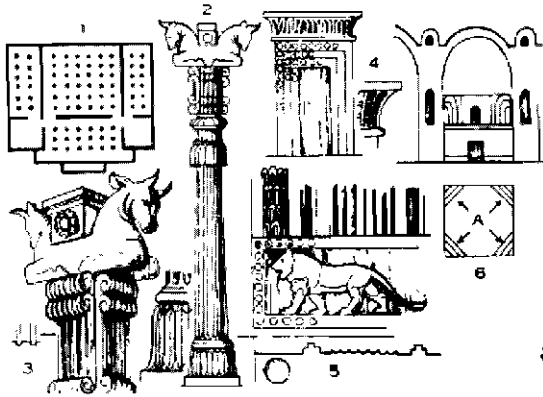


ASSYRIA

By comparing Assyrian and Egyptian ornaments we note that the former are more elegant than the latter.



1. The Mesopotamian temple had many forms, but in principle it was a solid mass with corridors around it. The staircases leading to the small temple at the top were built outside the receding storeys.
2. Diagram showing the method of vault building.
3. Entrance to the Palace of Sargon II at Korsabad.
4. Assyrian bas-relief with houses roofed by semi-spherical and elliptical domes.
5. Assyrian "Bull" to be found also in Persian art.
6. Typical Assyrian section of wall. Also for the finial of the walls, the Assyrian used this zig-zag.

**PERSIA**

1. Plan of the hypostyle hall at Persepoli inspired by Egyptian architecture.
- 2.-3. Column and capital of the hypostyle hall at Persepoli, a fine composition eminently Persian. Both Capital and column influenced Indian art from the 3rd to the 1st century B.C.
4. Rock-cut door showing its Egyptian origin.
5. Decorations in glazed bas-relief were common to Mesopotamia and Persia.
6. Elliptical dome of the Sassanian dynasty built on square plan divided in eight by the means of brackets-like additions at corners "A". Very possible it was from Persia that the architects of Byzantium were inspired to build their domes on pendentives.

GREECE**Pre-Greek Period** (Non-Greek people)

B.C. 3000-2000	Aegean period. Only pottery remains of this period.
2000-1400	Cretean or Minoan period. Palaces at Cnossus and Phaestus.

Pre-Homeric Period (Greek Race)

2000	Greeks moving from the region of Danube invaded Greece.
1400-1100	Mycenean period. After the collapse of Minoan Kingdom Greek towns carried on the Cretean culture.
1184	War of Troy (<i>Ilium</i>).
1100	Dorian invasion (a second group of Greeks moving, as the first, from the Danubian regions invaded the Greek towns. Many Greeks left Greece and settled on the coast of Asia Minor.
1100-900	Period of reconstruction after the Dorian invasion.
900	Homer. <i>Iliad</i> , <i>Odyssey</i> .
776	First Olympic Games.
700-600	Colonies in Sicily, south Italy and coast of the Black Sea. In Sicily and south Italy (<i>Magna Graecia</i>), there are many Greek temples and theatres in fairly good condition.

Periods of Greek Art.

800-650	Primitive	450-300	Classic
650-450	Archaic	300-146	Hellenistic

Wars with Persia

490	Persian army defeated at Marathon.
480	Greeks destroyed the Persian navy at Salamis.
479	Victory of the Greek army at Platea.
444-430	Under the leadership of Pericles, Athens reached its classical period.
431-404	Peloponnesian wars between Athens and Sparta.
382-336	Philip the Great of Macedonia united Greece.
356-323	Alexander the Great conquered Egypt, Asia Minor, Mesopotamia, Persia.
200-148	Macedonian Wars against Rome. Rome conquered Macedonia.
146	Rome invaded Greece. Greek art followed its Hellenistic cycle.

Greek Hellenistic Schools.

300-133	PERGAMUM, a famous centre of art in Asia Minor. The Acropolis of Pergamum was constructed after the victory of Attalus I (241-194) over the Gauls. (<i>traditional and realistic art</i>).
300 B.C.-30 B.C.	ALEXANDRIA. Under the Ptolemaic dynasty, Alexandria rose to great importance both in science and arts, particularly realistic art which influenced Rome.
ca. 100 B.C.	RHODES. Of this school remains the famous group of Laocoon.
ca. 100 B.C.	THRALLES in Asia Minor. The well known group of the Farnese Bull belongs to the school of Thralles.
	ROME. In Rome too, Greek artists worked, creating many sculptures among which the torso of Belvedere by Apollonios Imo of the first century B.C.

Names of the Greatest Artists.

SCULPTORS : *First classic period :*

MYRON (450) Statue of Discobolus.

POLICLETIUS (430) Statues of Amazon and Spear-bearer.

PHEIDIAS (500-431) Statues of Minerva in the Acropolis of Athens, and of Zeus in the temple of Olympia.

Second classic period :

SCOPAS (400-340) Sculptures on the Mausoleum of Alicarnassos.

PRAXITELES (385-320) Hermes carrying the child Dionysus and Aphrodite.

LYSIPPUS (380-318) The most prolific sculptor who seemed to have done about 1,500 statues; was the sculptor of Alexander.

PAINTERS : No works of the great Greek painters have reached modern time.

POLYGNOTUS worked about 470-440.

ZEUXIS worked about 420-390.

APELLE-4th B.C., worked for Philip and Alexander.

The fine craftsmanship of the Greek may be noticed from their vases which are divided into four periods. Primitive period having animal and geometric figures. Archaic period with black figures on red background. Classic period with red figures on black background and Hellenistic period with many colours.

ACROPOLIS : Each Greek town had its Acropolis. The most famous of Athens where there are the finest temples of the Greek architecture, namely :

PARTHENON (447-432) in Doric order by Ictinus and Callicrate. Statues in the pediments representing the birth of Athens and the dispute of the gods Poseidon and Athena for the patronage of the town Athens and the bas-relief of the Panathenaic procession.

ERECTHEUM (420-408) built in memory of the hero Erectheus. Ionic order. Famous for the standing female statues called the caryatids.

THE TEMPLE OF NIKE (*Victory*) archaic. Ionic order having classic sculptures.

THE PROPYLEAEA (437-432) is the gateway to enter the sacred premises of the Acropolis. Ionic and Doric orders.

Choragic Monument of Lysicrates outside the Acropolis of Athens is the best specimen of Greek Corinthian order.

Greek Forms of Government : Kingdoms

Aristocracy (*aristocrats*)

Oligarchy (*new riches*)

Democracy

Tyranny

Names of the Principal Gods and Semi Gods of Greek Mythology.

Chaos dominates the world in its chaotic state.

Uranus and *Gea* had twelve children, six called *Titans*, three called *Cyclops* and three called Centaurs

Cronus a titan, rebels against *Uranus* and gets control of the world.

Rhea, wife of *Cronus*, conceals her child, *Zeus*, who, when adult, defeats the father and controls the Universe. *Titans* rebel and *Zeus*, helped by the *Cyclops*, wins and becomes the chief god of the Greek pantheon.

Zeus, Jupiter, Jove.

Hera, Juno

Athena, Minerva, Palla

Apollo, Phoebus, Sol.

9 Muses.

Aurora.

Artemis, Diana, Selene
Mars.
Hermes, Mercury.
Dionysus, Bacchus.
Heracles, Hercules.
Centaurus.
Satyres.

Aphrodite, Venus
Cupid, Eros.
Poseidon, Neptune.
Demeter, Ceres.
Perses.
Medusa.
Fauns.

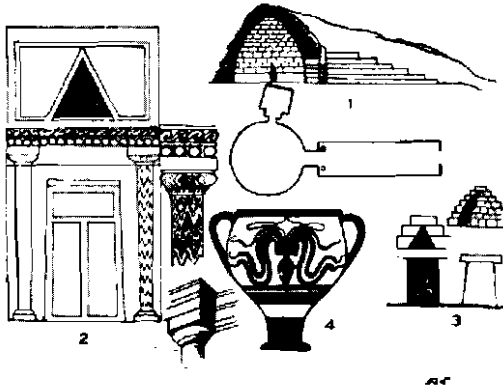
Vulcan.
Psyche.
Pluto, Hades, Orcus.
Hestia, Vesta.
Nike, Victory.
Atlas.
Nymphes.



CRETE

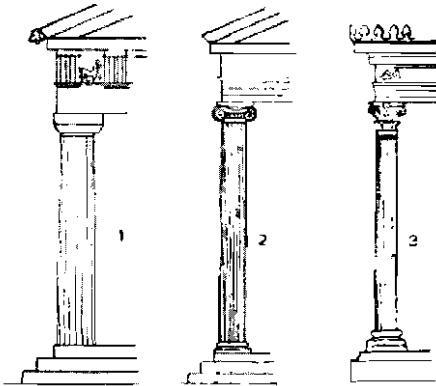
Cretean, or Minoan ornaments showing the high aesthetic sense of the Cretean people.

1. Peculiar Cretean column, narrower at the base than at the top. Mycenaean art used the same column.



MYCENAE

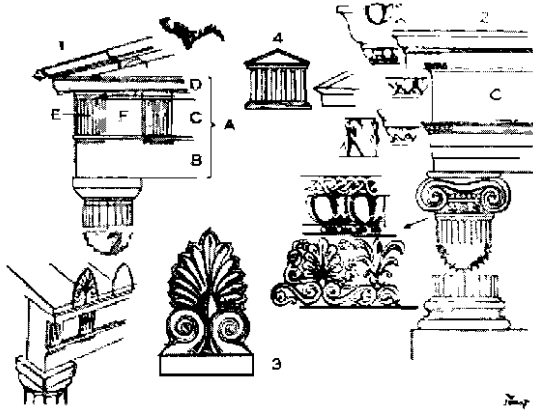
1. Tomb of Agamemnon or Treasury of Atreus at Mycenae.
2. Entrance door of the Tomb. Note how Mycenaean art was influenced by Crete.
3. Forms of doors and dome which are also termed "Pelagic art". Either for a coincidence or because a same origin, also the Indian dome is built by the means of horizontal layers.
4. Mycenaean vase betraying its artistic origin from Crete.



GREECE

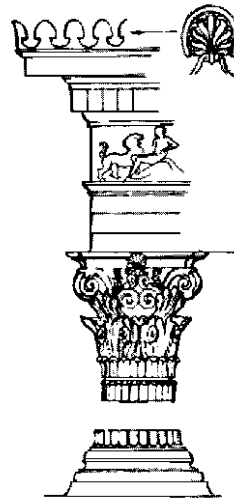
Greek orders of architecture.

1. Doric Order.
2. Ionic Order.
3. Corinthian Order.

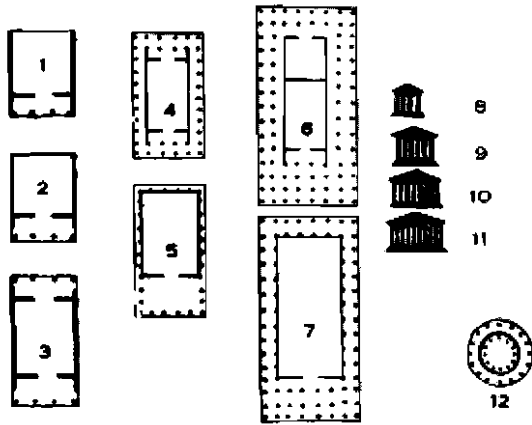


GREECE

1. Doric order. Doric order is formed by a column without base and having twenty shallow flutes. The entablature A. is formed by the architrave B, by the frieze C and by the cornice D. The frieze C has alternatively a triglyph E and a metope F. The metope may be plain or may have a sculpture in high relief.
2. Ionic order. Ionic column has twenty four deep flutes and between flutes there is a fillet. The frieze C of the ionic and Corinthian orders is in general enriched with a bas-relief. The columns of the ionic and Corinthian orders have the base.
3. Antefixa, applied along the sides of the temples to conceal the joints of the marble slabs of the roof. Also used as finial of the pediment 4, or finial to stele.
4. Many pediments of the Greek temples were decorated with statuary.



Corinthian Order. While the temples of Doric and Ionic orders date from the 10th and 8th century B.C., the Corinthian order started from the 5th century B.C.



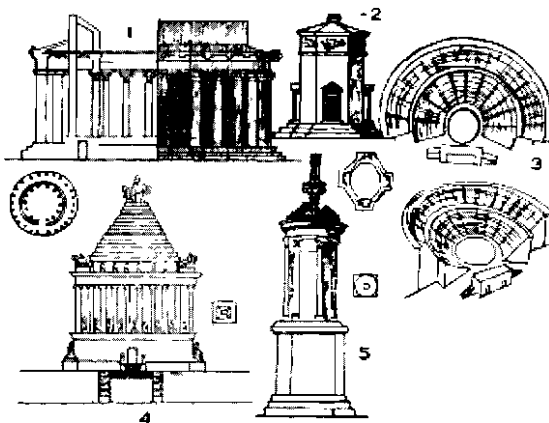
GREECE

Plans of Greek Temples.

- 1. Distyle in Antis.
- 2. Prostyle.
- 3. Amphi Prostyle.
- 4. Peripteral.
- 5. Pseudo-peripteral.
- 6. Dipteral.
- 7. Pseudo-dipteral.

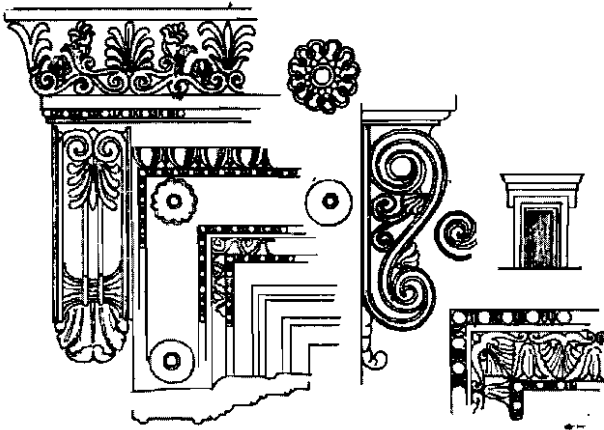
Front elevation

- 8. Tetrastyle, four columns in front.
- 9. Hexastyle, six columns in front.
- 10. Octastyle, eight columns in front.
- 11. Decastyle, ten columns in front.
- 12. Peripteral circular temple.

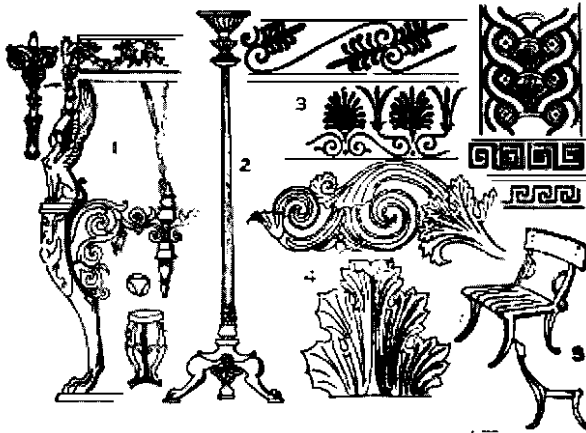


GREECE

- 1. Section of Tholos having inside Corinthian order and outside Doric order.
- 2. The Tower of the Wind.
- 3. Greek Theatre.
- 4. Mausoleum at Halicarnassos.
- 5. Choragic Monument of Lysicrates.



GREECE
Greek architectural ornaments.



GREECE

1. Tripod.
2. Stand for a lamp
3. Ornaments for decoration of vases.
4. Sculptural ornaments with the characteristic acanthus leaves.
5. Chair from a bas-relief.

ETRURIA

- 1100-900 - Probable date of the settlement of the Etruscans in Italy. They came from Asia Minor bringing into Italy the use of arches and vaults in building. The Etruscans were influenced also by Greek culture. They transmitted both Mesopotamian and Greek cultures to Rome.
- 7th-5th century - Best period of Etruscan civilization.
- 6th century - Etruscan kings ruled Rome.
- 4th century - Attacked by the Greeks, Gauls and Romans, the Etruscan power declined.
- 280 - Etruria incorporated in the Roman Republic.

The Etruscan built temples on podium-occasionally their temples had three cells. They had a special care for the tombs enriched with sculptures, paintings, metal works, etc.

The Etruscan had the custom to model or chisel the figures of the dead over the lids of the sarcophagus-through this custom they become master of portraiture. They were also skilled in metal works and sculpture in terra cotta with which they used to decorate the temples.

Usually the Etruscan confederation consisted in twelve towns. the principal ones having been :

VEIO-VETRI-NORCHIA-CHIUSI-PERUGIA
FIESOLE-VOLTERRA-AREZZO etc.

Periods of sculpture :

- 800-400 - primitive, expressing the character of the Etruscan rural people.
- 400-300 - very Hellenistic.
- 300-100 - fine sculpture, bearing the character of the Etruscan people more than in the previous period.

Famous works of sculpture :

The Wolf-The Chimera-The Head of Brutus-The Apollo of Veio-The Orator.

ROME

From the 6th to the 4th century B.C. Rome was influenced by Etruscan culture. From the 3rd century to about 50 B.C. Greece was the intellectual mistress of Rome. After the 50 B.C. Rome expressed artistically her own character and from this date to the end of the 2nd century A.D. Roman art reached its classical period.

Roman art reflects the characteristics of a people of soldiers, lawyers, and agriculturists.

ARCHITECTURE : Rome shines in architectural constructions. The use of bricks, arches and vaults enabled Rome to erect fine buildings all over the empire.

Palaces - Forums - Theatres and Amphitheatres - Stadiums - Circus - Thermal baths - Mausoleums - Aqueducts - Commemorative columns, Arches of Triumph, Bridges and Roads, testify the greatness of the Roman civilization.

SCULPTURE : Roman sculpture differs from the Greek one because it is realistic both in forms and subjects. In portraiture the Roman reached a very high achievement.

PAINTING : Specimens of fine Roman paintings, which had the same character as the Greek ones,

have been found in large quantity especially in Pompeii.

Roman paintings show fine drawing and colours, but they are still lacking the three dimensional understanding.

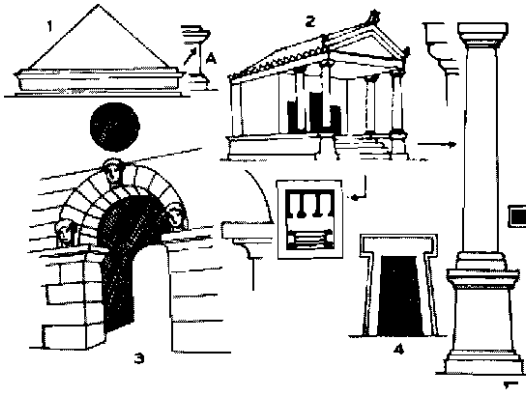
MOSAIC : The Roman used mosaics extensively as decoration on the walls and floors.

STUCCO : Also stucco was used to decorate the walls of relatively small rooms.

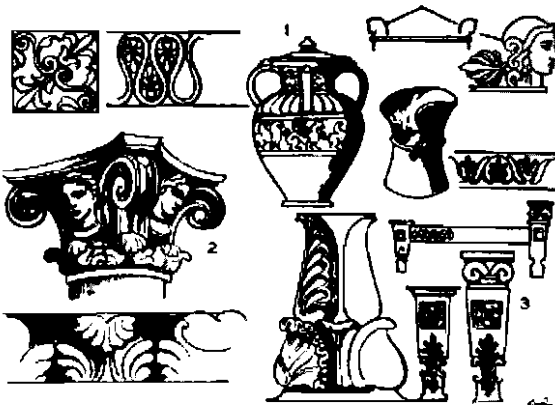
Principal dates :

- B.C. 753 - Foundation of Rome.
- 618-510 - Rome under Etruscan rulers.
- 510 - Republic.
- 280 - Rome Mistress of Italy.
- 264-241 - 1st Punic war.
- 218-201 - 2nd Punic war.
- 202 - Scipio, the African wins the battle of Zama over Hannibal, the Carthagene general.
- 149-146 - Third Punic war-destruction of Carthage.
- 148 - Rome conquered Macedonia.
- 146 - Rome occupied Greece.
- 100-44 - Julius Caesar.
- 31 - Octavian defeated Marcus Antony at Actium.
- 30 - Octavian Augustus was proclaimed first Roman Emperor.
- A.D. 14 - Death of Augustus.
- 54-68 - Nero.
- 64 - Rome partially destroyed by fire.
- 69-79 - Emperor Vespasian built the Colosseum.
- 79 - Pompeii, Stabia and Erculaneum destroyed by the reuption of Vesuvius
- 79-81 - Emperor Titus conquered Jerusalem. Arch of Titus in Rome.
- 98-117 - Emperor Trajan conquered Dacia. Column of Trajan in Rome and Arch of Triumph in Benevento.
- 117-138 - Emperor Hadrian-built the Pantheon and his Mausoleum in Rome.
- 161-180 - Emperor Marcus Aurelius-his equestrian statue in Rome.
- 193-211 - Emperor Septimius Severus-his arch in Rome.
- 211-217 - Emperor Caracalla-his famous *thermae* in Rome (221 x 104 m.).
- 284-305 - Emperor Diocletian-his Palace at Spalato.
- 305-312 - Emperor Maxentius. Circus of Maxentius in Rome.
- 306-337 - Constantine. Arch of Constantine in Rome.
- 331- Edict of Milan giving freedom to Christianity.
- 330 - Constantine established a new capital in Byzantium.
- 379-385 - Emperor Theodosius-divided the Roman Empire into Western and Eastern empire.
- 410 - Alaric of the Visigoths raided Rome.
- 450 - Attila, the Hun, invaded Italy.
- 455 - Vandals sacked Rome.
- 475 - Romulus, last Roman emperor.

RELIGION : Roman religion was very like that of Greek having the same pantheon of gods. From the Etruscan, the Roman inherited the practice of prophecies by consulting the entrails of the animals sacrificed for such a purpose.

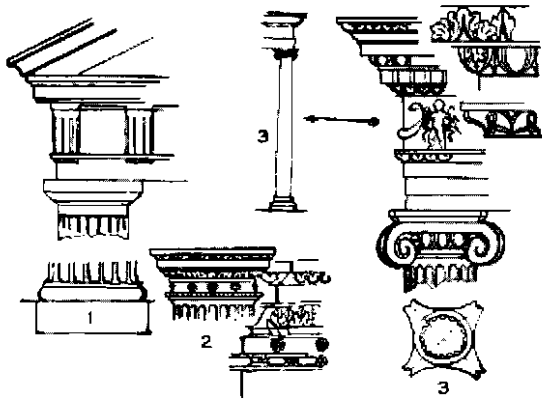
**ETRURIA**

1. Etruscan tumulus with podium "A".
2. Temple with three cells. The Etruscan temple had a basement.
3. Etruscan gateway.
4. Etruscan door reminding its origin from Pelagic art which is to be found in Asia Minor, Crete and pre-Homeric Greece.

**ETRURIA**

Etruscan ornaments.

1. Funerary vase with a frieze of griffins reminiscence of the art of Babylonia.
2. Capital with woman-heads, a peculiarity of Etruscan art.
3. Bed-stead whose form may be traced in Neo-classic furniture

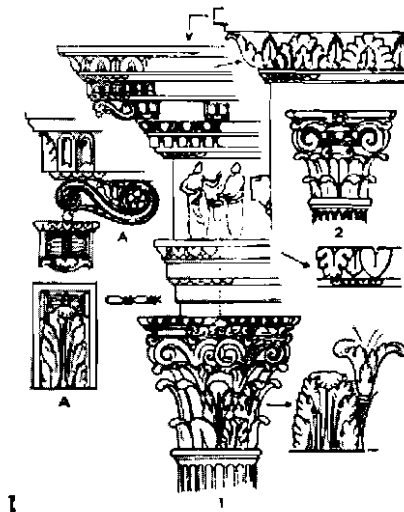


ROME

Rome used five orders of architecture :

Doric Order, Ionic Order, Corinthian Order, Composite Order and Tuscan Order.

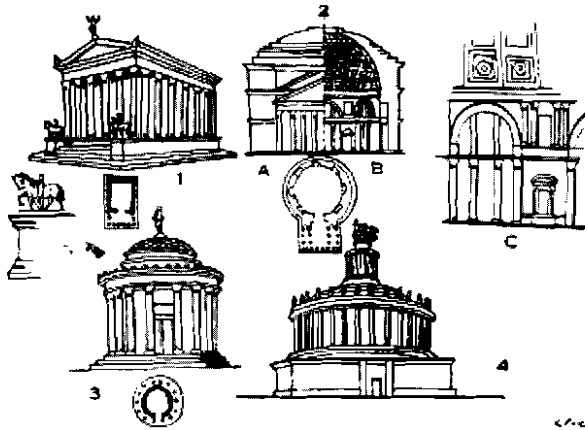
1. Roman Doric Order. Contrary to the Greek Doric order the Roman one has the base and the flutes deeper than the Greek prototype.
2. Later Doric Order.
3. Roman Ionic Order.



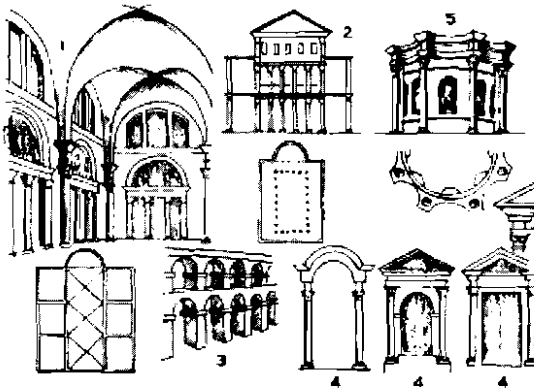
ROME

1. Roman Corinthian Order is more elaborated than the Greek prototype. Particularly we should note the brackets, A, under the cornice which were universally used in Renaissance architecture.

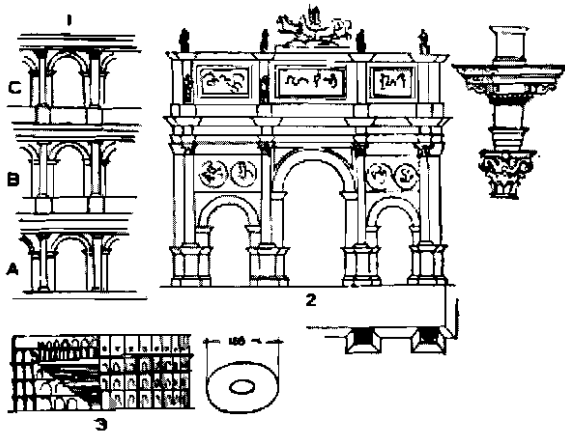
2. Composite Order. The Composite capital is composed with the elements of the ionic order (*upper part*) and the elements of the Corinthian order (*lower part*).

**ROME**

1. Pseudo-peripteral hexastyle temple. Note that the Roman temple, like the Etrusean one, have a basement (*Podium*) instead of the three steps of the Greek temples.
2. Pantheon. "A" exterior. "B" interior. "C" detail of the interior.
3. Peripteral circular temple of Vesta.
4. Mausoleum of Adrian as it may have appeared in its original form. To day it is called Castel St. Angelo, or Mole Adriana.

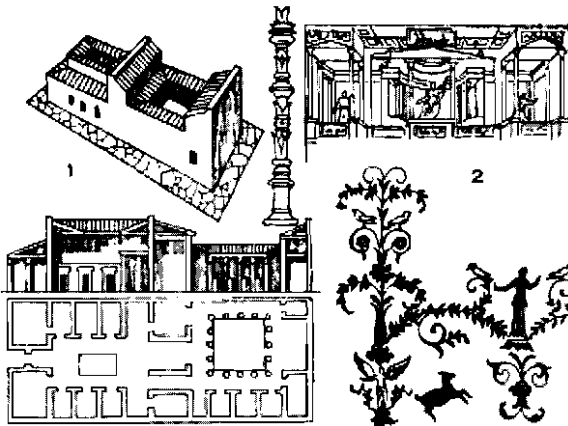
**ROME**

1. Roman vaults. Building with arches and vaults enabled the Romans to erect architectural monuments all over their Empire.
2. Roman basilica.
3. Acqueduct. The Acqueducts were one of the greatest engineering work of Rome.
4. Types of doors and windows to be found again in the architecture of Renaissance.
5. Later Roman architecture, now termed as Baroque.



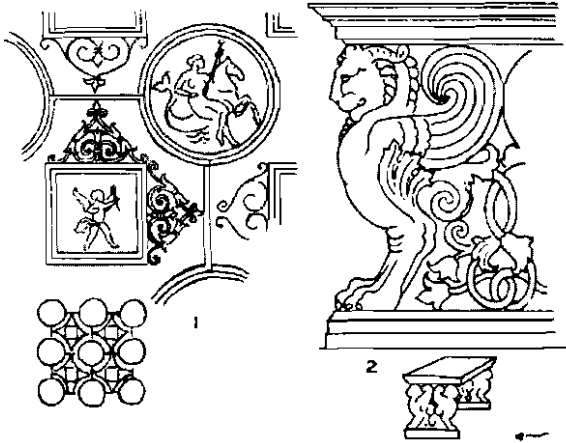
ROME

1. Roman buildings were structurally supported by arches and vaults, but as enrichment the Romans used columns. The order of these columns varied according to storeys. Ground floor had Doric order (A). First floor had Ionic order (B) and Second floor had Corinthian order (C).
2. Roman Arch of Thrinmph which may have three or one arch.
3. Diagram of the Colosseum Amphitheatre which could accommodate forty five thousand persons.

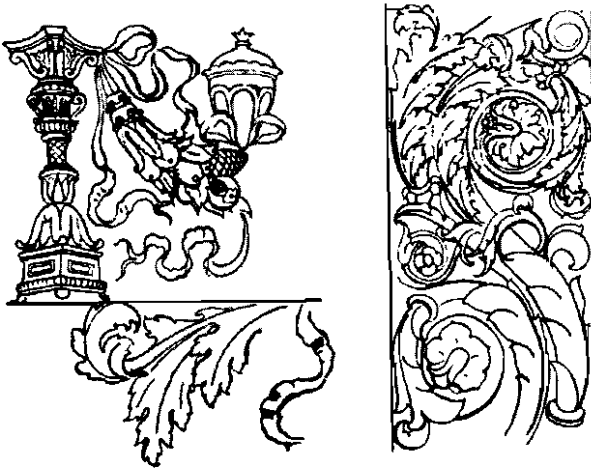


ROME

1. Italic House.
2. Pompeian mural paintings. Note the picture with architectural perspective, a peculiarity of Pompeian Art.

**ROME**

Roman ornaments chiselled in marble showing a richer interpretation of the natural forms than the Greek ones (*particularly the acanthus leaves*).

**ROME**

1. Ornaments for decorating ceilings executed either in stucco or in colours.
2. Roman marble table.

CHRISTIAN ART 1st-10th Century A.D.

Christianity preaching love, brotherhood and the hope of an eternal spiritual life, triumphed over the Persian Mithaism, the Greco-Roman mythology and over the worship of the Egyptian goddess Isis.

But because the Christian ideology was opposite to the principles over which the Roman Empire was built, so the Roman emperors persecuted the Christians. For this reason the Christians had to build the catacombs where they could bury their dead and also could meet to worship their God.

1st century 313 A.D. - Catacombs dug underground. Sculptural decoration on the sarcophagus, painting, mosaic and stucco in the assembling halls.

313 - Edict of Milan issued by Constantine the Great gave freedom to Christianity. Christians started to build their basilicas, baptisteries and monasteries. While the basilica and baptistery of the Christians originated from Roman buildings, the monasteries were a new conception which saw its greatest achievement in the Romanesque period, 9th-13th century. Basilicas and baptisteries were decorated with glass mosaic in the apses and with marble mosaic on the floors and other parts of the building.

6th Century - After the end of the 6th century Christian art was influenced by that of Byzantium especially in what concerns mosaic with golden background. While in Italy the basilicas had, like the Roman temples, round columns and no dome, in Syria, and Asia Minor some basilicas had square pillars and domes erected over a square plan with small arcades in the four corners functioning as support of the dome, a peculiarity borrowed from Persian structures and afterwards developed by the Byzantine art.

Important Christian basilicas and baptisteries in Italy :

St. Paul, outside the walls.	Rome	St. John in Lateran.	Rome
St. Prudentia.	"	St. Stephen, round.	"
	New St. Apollinare.	Ravenna	

BYZANTINE ART 4th-13th Century A.D.

330 - To control the unrestful Eastern empire, Constantine established a new capital at Byzantium, afterward called Constantinople, the modern Istanbul.

4th Century - The Christian church divided into the Catholic Church (*Western Empire*) and the Greek Church (*Eastern Empire*).

5th Century - After the fall of Rome, Byzantium inherited and carried on the Roman culture.

ARCHITECTURE

On account of the fusion of Western and Eastern ideas in Byzantium there rose a new art particularly characteristic is building the dome over a square plan erected in the center of the church (*Greek cross*) and the universal use of glass mosaic enriching almost all parts of the interiors. Byzantine architecture is to be found principally in Greece, Asia Minor, Syria, Armenia and Russia, here particularly in Moscow, Kiev, Novgorod.

527-565 - Emperor Justinian, a great mind who reunited part of Italy, Spain and Africa into his empire. He built many towns, roads, bridges and churches.

583-602 - Emperor Maurice established the Exarchate in Ravenna where many Byzantine

structures were built. From Ravenna this art spread to Venice and to Dalmatia.

SCULPTURE AND PAINTING

Because the Greek church did not permit the worship of sculptural images, so sculpture was not so important as painting. To worsen this matter, between 726-847 there was an iconoclastic reaction. All sculptures were destroyed. Nevertheless many low-reliefs cast in bronze and, still more, carved in ivory were made. From these specimens we note that byzantine sculpture was either a very primitive expression or was an imitation of old Greek examples. Accordingly, artists of this period focussed their talent in painting, expressing it through the medium of mosaic. These mosaic paintings have a primitive hieretic character, their composition developing rhythmically and horizontally over the large area of the golden background harmonize perfectly with the solemnity of the architecture. 7th Century-After the middle of the seventh century Mohammedans started to attack the Byzantine Empire diminishing its power till on the 1453 Constantinople was conquered by the Turks.

Important Byzantine Churches.

6th Century - St. Sophia of Constantinople. The most beautiful specimen of the Byzantine churches made by Anthemius of Thrace and Isidorus of Miletus, built under the emperor Justinian.

6th Century - Baptistery in Ravenna.

11th Century - St. Mark of Venice.

12th Century - Metropolitan Cathedral of Athens.

COPTIC ART 395-640 A.D.

Coptic art refers to the artistic production of the Christian Egyptians. Roman art began to decline at the beginning of the third century and in about a hundred years from classicism had degenerated in primitive forms.

Egypt, as part of the Roman Empire, followed the same declining parable and accordingly when the Roman left the control of Egypt, this country had a Christian art with local primitive peculiarities.

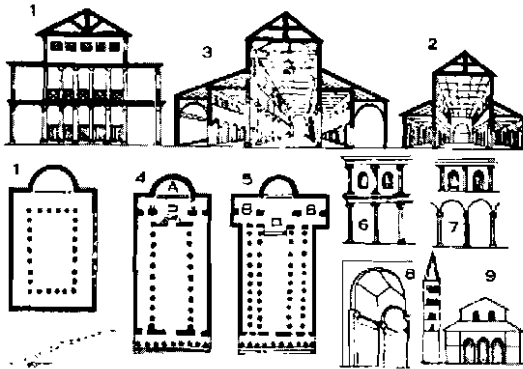
The Copts built churches and monasteries decorated with ornaments having a very eastern character-besides the peculiarity of the ornaments, some of the Coptic churches, although planned as the Christian basilicas, at the end of the building, instead of the apse, had one or three domes.

It is very important to remember that when the Mohammedans conquered Egypt in the year 640 A.D. they were strongly influenced by Coptic art in forming their own style of architecture.

PAINTING AND SCULPTURE

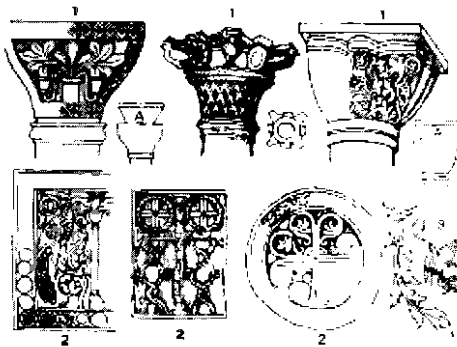
In what concerns representation of human figures, the Coptic mural paintings appear a crude expression. Coptic textiles have that charming character as all primitive arts have.

Byzantium influenced Coptic architecture and sculpture-in fact Coptic carvings in ivory resemble closely the Byzantine carvings.



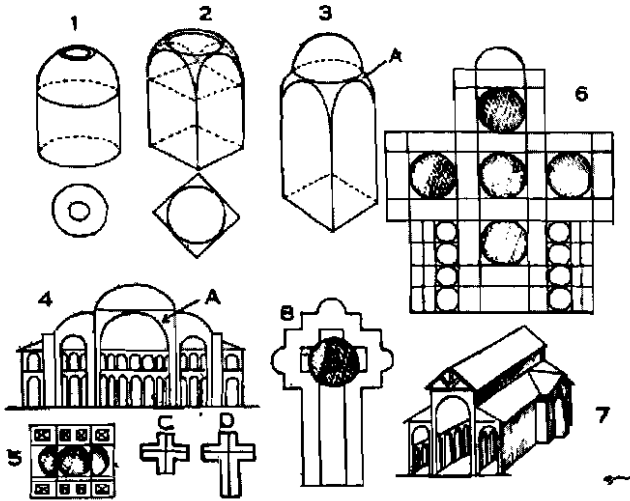
CHRISTIAN ART

1. Roman Basilica which served as an official building for administrative work.
- 2.-3. Christian Basilica inspired by the Roman one. The Basilica may have the nave and two aisles, or the nave and four aisles.
4. Plan of Christian Basilica. Around the Apse (A) there were the sits for the monks attending the mass.
5. In later period it was added 3 Transept (B) to accommodate a larger number of monks.
- 6.-7. Respectively Roman and Christian interior of Basilica. The Roman used columns supporting the entablature. The Christians used arches without entablature.
8. Some Christian Basilicas had a transversal arch each "bay", but the roof was universally in wood. Church, a feature respected also during the Romanesque period. In the churches of northern Europe the bell tower was an integral part of the Church.



BYZANTINE ART

- 1.-1.-1. Byzantine capitals. The block over the capital (A) is a characteristic of this style.
- 2.-2.-2. Ornaments carved in marble.
3. Diagram showing the sharp character of the Byzantine acanthus leaf.



BYZANTINE ART

1. Roman dome was generally built on circular plan or over eight pillars.
- 2.-3. Byzantine method of building domes on square plan by the means of pendentives (A). This idea may have originated from Persia and afterwards was used by the Mohammedans in their Mosques.
4. A section of a Byzantine Church showing pendentives, A.
- 5.-6. Plans of Byzantine Churches. A, Byzantine Churches may have one or more domes, but the central one is indispensable.
7. Christian western Churches up to the 14th century A.D. had no dome.
8. From the Renaissance period also many western churches were built with domes, but these are placed at the centre of the transept (B) not as a central feature as in Byzantine style. Therefore the Byzantine church is built on a Greek-cross plan while the western churches are built on Latin-cross plan-respectively C,D.

SARACENIC ART 7th-17th Century A.D.

Arabia is a semi-desert land-only here and there a scarce pasturage gives support to some population. The rest of the Arabs have to depend on the income of the caravans. Thus the over-population of that country was in the past the cause of the many Arab invasions of Syria, Mesopotamia and Egypt.

MECCA. Since remote time, Mecca was a holy town where Arabs went in pilgrimage to worship a Black Stone believed to represent the spiritual Power. The Arabs met in Mecca every year to compete in poetry, in singing, in sports, etc. so for the Arabs Mecca was what Olympia was for the Greeks.

570-632 - Mohammed was born in Mecca in the year 570. He was one of the many poor Arabs till at 25 years of age when he married Kadya, a rich widow. At forty he started to preach a new religion, the ISLAM, based very much on Judaism and Christianity.

At first he met with strong hostility and in the year 622 he had to fly for his life to MEDINA, the flight is referred to as HEGIRA. He won his opponents in an open battle and since then Islam was firmly established.

At Mohammed's death, the Arabs started to conquer many countries to teach their own new religion.

ART : Arabs had not a proper architecture or art and accordingly they had to adopt, and adapt to their own needs, the art of the conquered races. Hence differences to styles in Saracenic art. But religious principles dictated everywhere forms peculiar to Islam resulting in a certain universal style in all the Mohammedan world.

Islam does not permit the representation of human and animal forms, thus to enrich their monuments the Arabs developed a peculiar geometrical ornamentation called Arabesque. Indeed, some animals may be found in decorative objects, but not human figures, these were permitted only in miniatures.

Arabs of the past were great builders who left astonishing monuments in Europe, Africa and Asia.

Saracenic minor-arts such as ceramic, metal works, textile, etc. are really wonderful and influenced both Eastern and Western arts.

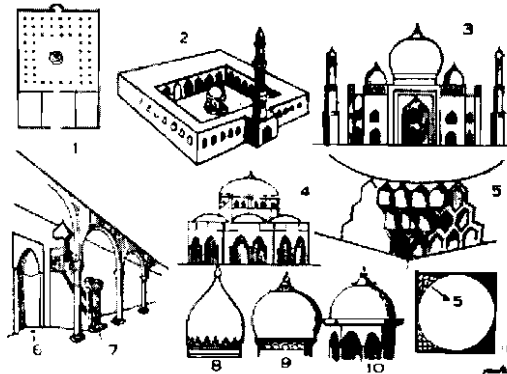
Mohammedan Conquests

640	Egypt.
641	Persia.
642-710	Syria, North Africa and Spain.
11th Century	Asia Minor.
1193	Started to conquer India forming the Pathans dynasties.
1453	Turks conquered Constantinople.
1526	The Mongolian Mohammedans conquered all India and formed the Mogul Empire which lasted till 1761.

STYLES :	Egyptian Style
	Persian Style
	Moorish or Spanish Style
	Hindo-Saracenic Style
	Turkish Style

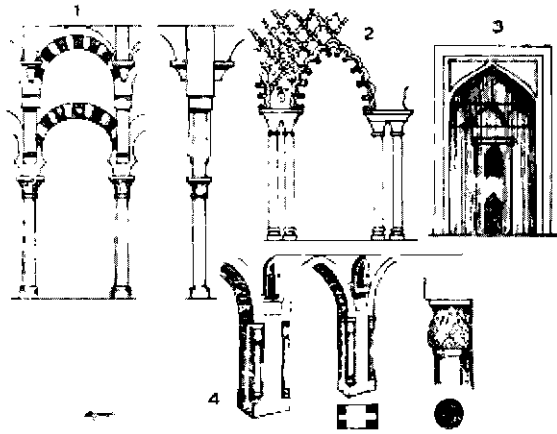
Most important monuments of Mohammedan architecture :

Arabia	Great Mosque-changed many times -Its present form is of the 16th century.
Syria	Mosque of Aksah.....7th century. " " Omar.....8th century.
Egypt	Mosque of Amru.....7th century. " " Abu Tuloon.....9th century. " " Sultan Hassan.....14th century. " " Kait Bey.....15th century.
Spain	Mosque of Cordova.....8th century. The Alcazar eastle.....14th century. Tower of Gitalda at Seville.....12th century. Royal Palace at Alhambra.....14th century.
Persia	Palace at Mashita.....7th century. Tomb at Sultanieh.....13th century. Mosque Ispahan.....15th century.
Turkey	Mosque of Suleiman I.....16th century. " " Ahmed I.....17th century.
India	Mosque at Futtephore Sikri.....16th century. Dewan-kas (<i>audience hall</i>) at Futtehpore.....16th century. Taj Mahal at Agra.....17th century. Muti Musjid, or Pearl Mosque at Agra.....17th century. Jumma Musjid at Delhi.....17th century.



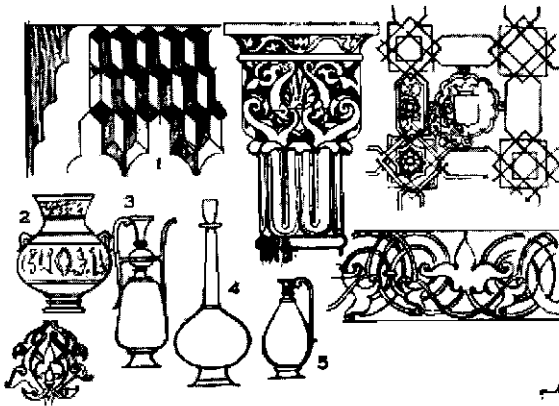
SARACENIC ART

1. Plan of a Mosque.
2. Mosque with Minaret, Arabo- Egyptian style.
3. Hindu-Saracenic style originated from Persian Mohammedan art.
4. Turkish style which originated from Byzantine architecture of Constantinople.
5. Pendentive with stalactite pattern, peeculiar to the Muslim Art.
6. Mihrab, the holy niche, located towards the Mecca.
7. Mimbar (*pulpit*).
8. 9. 10. Types of Saracenic domes.



SARACENIC ART

- 1.-2. Moorish Arches (*Spain*).
- 3. Persian and Indian style.
- 4. Egyptian style.



SARACENIC ART

Saracenic ornaments are based on geometric forms. Because the Koran forbids the representation of human and animal figures so the Arabs developed an elaborate ornamentation from which arose the term "Arabesque" to mean ornaments.

- 1. Stalactite pattern very much used in Egypt and in Spain.
- 2. 3. 4. 5. Typical shapes of Saracenic vases.

ROMANESQUE ART

9th-13th century

Romanesque art is referred to also as Norman, Lombard or Carolingian art. While Byzantine art represented a mixture of Western and Eastern ideas. Romanesque art is linked again to Rome.

The simplicity of Romanesque architecture and decoration was a reaction to the profusion of the Byzantine enrichments.

In this dark period the monasteries were the only centre of knowledge and of humanitarian activity.

In the Romanesque period there was a great activity of architectural constructions. Monasteries, churches, public and private palaces were built in an astonishing number.

ARCHITECTURE : Romanesque architecture presents outstanding characteristics which mainly determined the birth of the Gothic style. In general, the churches had the same plan of the Christian basilicas. Some had timber roofs, others had vaults in stone or bricks. On account of the great weight of the vaults it was necessary to thicken the walls, to reduce the opening of the windows and to add buttresses corresponding to each bay. Always because of the considerable thickness of the walls, the doors had, in its horizontal section, a cone or angle like shape. Series of small narrow arcades decorating the exterior of the building are peculiar to this style. To the unique apse of the Christian basilica, other apses were added, or small apses were included in the large central one.

In many cases, to receive the weight of the vaults, piers replaced the columns.

In order to house many monks a transept was added to the church creating in such a way a plan referred to as Latin cross (*Byzantine church had a Greek cross*). Contrary to the Byzantine churches, whose interiors were completely adorned with mosaic, the Romanesque church presents a rare simplicity of decoration. Few spots were enriched with sculptural ornaments, many of these ornaments had strange fantastic animals interlaced with foliage.

The bell-tower (*campanile*) became a universal feature. In Italy the bell-tower is detached from the church, while in northern countries it is part of the church.

MONASTERIES : The Romanesque monasteries, generally built in wonderful natural spots, have an imposing and mystic character. The monastery is formed by many cells running around a cloister with arcades in its four sides and a well in the center. Attached to the dormitory (*cells*) there is the church and the refectory.

CIVIL BUILDINGS : The simplicity of the civil and public buildings, such as fortress-like palaces and public buildings, generally used as governmental residences and town-halls, is most effective to give a strong sensation of force and dignity.

SCULPTURE : The artists of the Romanesque period abandoned the imitation of Byzantine forms, started again the study of Roman art and principally began to study and observe Nature.

PAINTING : In this period frescoes started to replace mosaic. The arts of stained glasses and illumination began to be very important. Painting was used also to decorate the wooden structure of the roofs.

Important Romanesque buildings :

ITALY Pisa - The Cathedral, the Baptistery and the Leaning Tower - 11th, 12th Century.

Florence - St. Miniato - 11th Century.

Verona - St. Zenone - 12th Century.

FRANCE	Pavia - The Certosa of Pavia - 13th Century.
	Paris - St. Germain des Prés - 11th Century.
	Toulouse - St. Sermin - 11th Century.
	Caen - Abbaye aux Hommes - 11th Century.
	Caen - St. Etienne - 11th Century.
GERMANY	Cologne - Church of Apostles - 11th Century.
	Worms - Cathedral of Worms - 11th Century.
	Cologne - Church of St. Martin - 12th Century.
	Bonn - the Minster - 12th Century.
ENGLAND	Cathedral of Gloucester.
	" " Tewkesbury
	" " Lincoln
	Tower of London.

N.B. Few Norman structures in England retain their old character because many were transformed during the Gothic period.

GOTHIC ART 12th-15th Century A.D.

Towards the end of the 12th century Europe seemed to awake from a long sleep. St. Dominic of Spain, 1170-1221, and St. Francis of Assisi, 1182-1226, preaching a new sense of humanity and justice, stimulated a spiritual and material progress which stamped out the feudal social system oppressing since long European peoples, Free towns grew in power and prosperity. The intellectual activity which hitherto was the monopoly of the monks passed into the hands of the laymen who, encouraged by emulation, engendered new intellectual life in Europe.

Guilds were organized among which that of the master builders was very important.

Gothic art originated in England and France and very soon it spread all over Europe. Italy, being the site of the classic art, did not understand the beauty of Gothic art and so its monuments of this period do not show the style in its purity as it is the case of the Northern examples.

Contrary to Christian and Romanesque styles, Gothic architecture was no more connected with Roman art. It developed from structural problems which, although present in the Romanesque architecture, were not solved in that period.

As mentioned previously, the Romanesque architects started to build barrel vaults in stone, replacing in such a way the timber roof of the Christian basilicas, but as the thrust of the barrel vault is very much sideward it had to be supported by thick walls and by buttresses placed outside the building corresponding to each bay. Because the walls had a structural function, so as not to weaken them, the windows were very narrow and small. The Gothic architects solved the problem by using the pointed (*or ogive*) vault instead of the barrel one. The thrust of the pointed vault is much more vertical. Besides, the pointed vault may be supported by many ribs transmitting its weight to a lofty pier (*a compound of columns in a single unity*) looking like huge palm-trees. Because the pointed vaults augment sensibly the height of the whole building so the gothic church has a very lofty appearance. A flying arch, or flying buttress, starting from the top of the inner piers transmits the weight of the vault of the nave to an outer pillar which is surmounted by a pinnacle to give it more stability. Afterwards, the pinnacle became a peculiarity of the style. The sideward thrust of the vaults of the aisles is also received by this outer buttress. In such a way the walls were relieved of their previous function and so could be built very thin. To give more light to the interior, large windows replaced the small ones of the Romanesque buildings. The space of this large opening was divided by the means of small columns having pointed arches intersecting geometrically one another. The large surface of the windows left free, suggested the decoration with stained glasses; one of the greatest

artistic production of the Gothic style.

In this way a new style merged exclusively on account of structural principles. Gothic architecture is classified as follows :

- Early Gothic
- Geometric Gothic
- Perpendicular Gothic
- Flamboyant Gothic

The Perpendicular style was very much used in England while the Flamboyant is more common in France.

Some of the most important Gothic cathedrals :

FRANCE :	Cathedral of Notre Dame de Paris	13th Century
	" " Rouen	13th "
	" " Rheims	13th "
	" " Amiens	13th "
	" " Chartres	13th "
ENGLAND :	Westminster Abbey	13th "
	Cathedral of Lincoln	13th "
	" " Salisbury	13th "
	" " Gloucester	14th "
	" " Canterbury	13th "
	" " Winchester	14th "
	" " Wells	13th "
GERMANY :	" " Cologne	14th "
	" " Ulm	14th "
	" " Nuremburg	15th "
	" " Vienna	14th "
BELGIUM :	" " Antwerp	15th "
	Town Hall of Brussels	15th "
ITALY :	Cathedral of Milan	14th "
	" " Florence	14th "
	Ducal Palace of Venice	14th "
SPAIN :	Cathedral of Seville	15th "
	" " Burgos	16th "

PAINTING

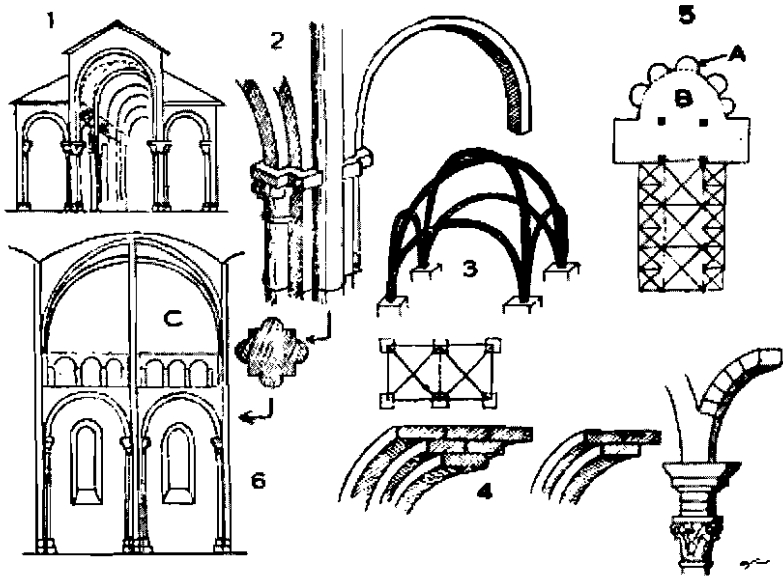
The glories of Gothic painting are the illuminations and stained glasses - no other periods have surpassed in beauty and in technique the magnificent Gothic stained glasses. Illuminations are brilliant in colour, fine in drawing and very appealing for their naive compositions. They were used to enrich and illustrate religious scripts and books recording historical events.

Mural painting was treated as large illuminations, thus not very important.

SCULPTURE

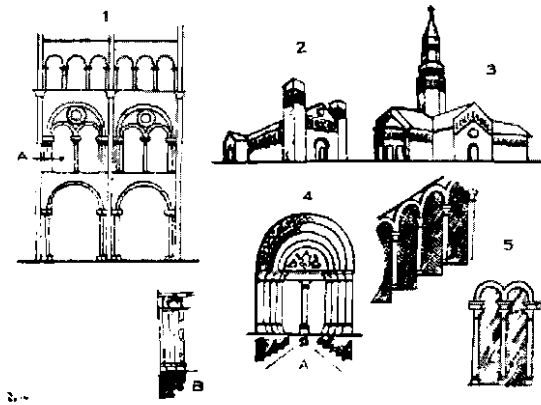
During the Gothic period sculpture made great progress-the stereotyped Byzantine forms started to be replaced by more natural ones.

Particularly the sculptures decorating Notre Dame de Paris are exceptionally remarkable-some of these sculptures show already a keen observation of Nature, a peculiarity which will blossom with the Italian primitives and later on in the Renaissance.

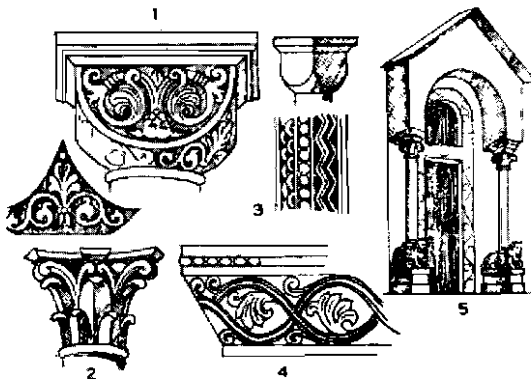


ROMANESQUE ART

1. Section of a Romanesque church with barrel vaults. The weight of the brick or stone vault commanded a thick wall and eventually "but tresses" built outside and corresponding to each bay.
2. For the same reason of the increased weight of the roof, or better ceiling, the columns became a solid mass composed of pillars and columns.
3. Diagram illustrating the constructive system of the barrel vault.
4. Diagram showing how the ribs were built.
5. Plan of a Romanesque church from which we remark that this style added many apses (A) to the main apse (B).
6. One bay of the Romanesque Church. Note that the windows on account of the considerable thickness of the wall are larger inside than outside-this to permit the light to enter obliquely and so illumine the interior. Note also the small arches (C) referred to as "triforium"

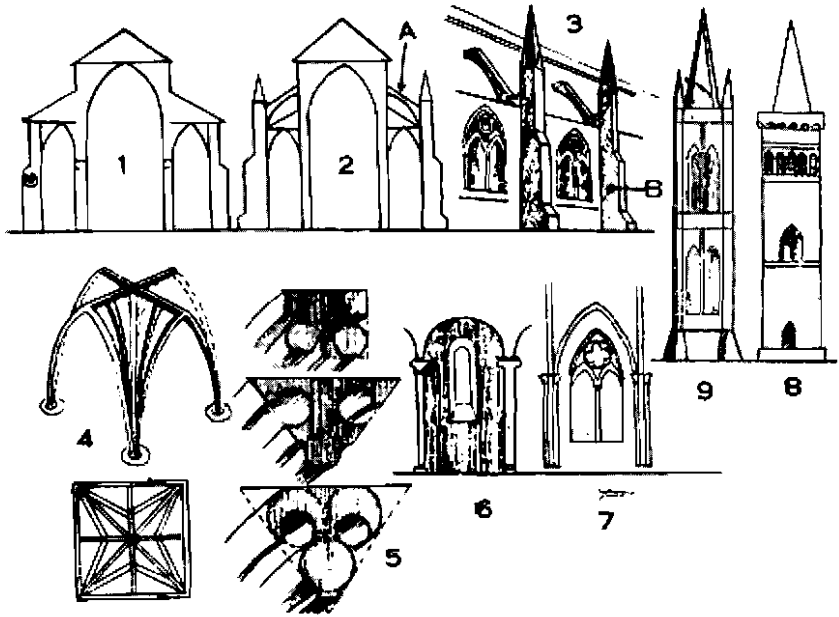


1. One bay of a Romanesque Church showing the new architectural feature, the "triforium" (A), a gallery over the aisles, which in Gothic period was used almost universally.
2. The front of the Romanesque churches of north Europe in general has two towers forming a unity with the main structure of the church. This peculiarity was retained also in Gothic style.
3. Churches having a central tower at the cross of the transept started to be built in Romanesque art and followed in Gothic architecture.
4. Due to the considerable thickness of the walls, many Romanesque churches have doors formed by receding planes enriched either with pillars or little columns, A.B.
5. Narrow arcades were one of the most remarkable characteristics of Romanesque architecture.



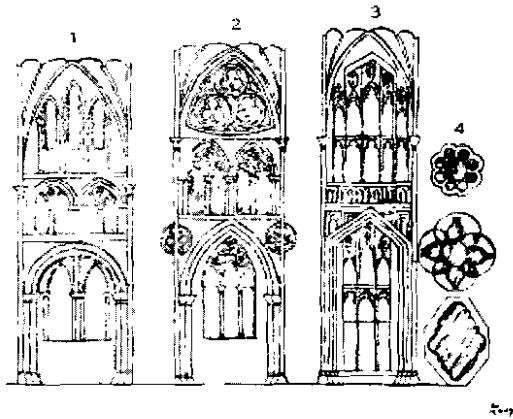
ROMANESQUE ART

- 1.-2. Romanesque capitals.
- 3.-4. Typical ornaments.
5. Another type of Romanesque door to be found in particular in small churches.



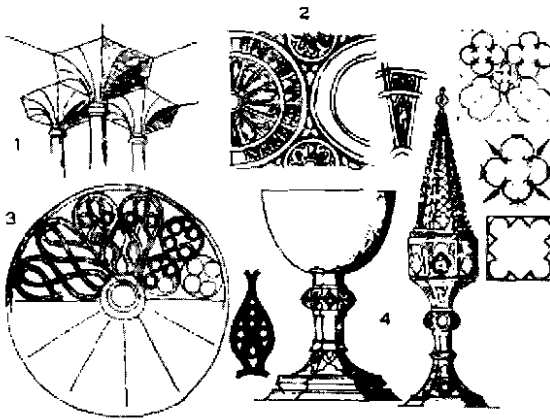
GOTHIC ART

1. Section of a Gothic church with the characteristic pointed arches.
2. Another section showing the flying arches, or flying buttresses (A).
3. Diagram from which we may see how the vertical buttress (B), receives the weight of the vault by the means of the flying arch.
4. Structural principle of the pointed vault. Note that all the ribs spring from the piers (*column*).
5. Sections of different ribs of the vaults. The moldings are based on circles.
6. Romanesque window.
7. Gothic window. Because the weight of the vanlts was received by the piers and by the buttresses so the walls were reduced to a minimum of thickness. For this reason, the windows of the Gothic style are large and in general divided in two, three or more spaces by the means of slender columns.
- 8.-9. The Romanesque tower is characterized by horizontal divisions, while the Gothic tower is divided by vertical lines.



GOTHIC ART

1. Early-Gothic wherein we may notice still some reminiscence of the Romanesque art in the round arch.
2. Geometric Gothic.
3. Perpendicular Gothic, very much used in England.
4. Three sections of "piers"



GOTHIC ART

1. -2. With the system of the ribs of the vaults springing as leaves of a palm tree from the pier, the Gothic artists made very complicated designs of the ceiling as it appears in diagram 2.
3. Flamboyant Gothic (*flame-like ornaments*) was much used in France.
4. Metal works showing the "angularity" of the Gothic style.

ITALIAN PRIMITIVES 13th-14th Century A.D.

While in France and England sculpture and painting had to follow the architectural character of the Gothic style, the Italian sculptors and painters were free from such a kind of architectural influence. At that time between France and Italy there was a keen intellectual intercourse which was very beneficial for the development of the art of both countries.

In Italy, the love for Nature was very much stimulated by writers such as Dante Alighieri (1265-1321), Petrarca (1304-1374) and Boccaccio (1313-1375). These poets, by writing in vulgar language, enabled common people to understand and appreciate high conceptions and beautiful things which in the past were understood only by few persons who knew Latin.

Pisa and Siena were the two principal centres of the Italian primitives. Niccola Pisano (*ca*1225-1280) and his son Giovanni (1250-1320) are famous for their expressive sculptures in the Baptisteries of Pisa and Siena. In Siena Simone Martini (1285-1344), Duccio (*worked between* 1278-1285) and Lorenzetti (*worked between* 1319-1347) drew great admiration for their spiritual works. But the genius who reacted most successfully against Byzantine influence, who tried to understand perspective in drawing and colours, who tried to render the relationship between objects and space, who could fairly draw and compose groups of figures expressing tragedy, love, piety and faith, was Giotto (1266-1337). Giotto worked principally in Assisi, Florence and Padua.

After Giotto's death no painter was able to bring farther the Master's ideal. The artists who followed him, imitated him, forming in such a way what is referred to as the Giottesque School.

Painting had to wait about eighty years more to see another great master, Masaccio, who opened the glorious and new chapter of modern painting. One of the principal causes which enabled the Italian painters to reach a very high standard in their art was the fact that they painted again in fresco, a medium with which the artist could transmit with enthusiasm his artistic temperament and feeling.

RENAISSANCE 15th-16th Century A.D.

The slow but steady progress of Europe, started in the 12th century, saw its climax in the beginning of the 15th century. Time was ripe for a wonderful rebirth of the human intellect.

Florence was a prosperous town trading with all Europe. Among its noble families, the Medici was the richest. One of the Medicis, Lorenzo, called also the Magnific, was a great mind and also very ambitious in the desire to win the primate over the Florentine Republic.

Fate had doomed Florence to be the center of this Human rebirth and Nature produced a myriad of great minds.

Lorenzo del Medici spent his money lavishly to support artists, to entertain kingly gatherings of savants, to discuss philosophy, literature, sociology, etc.. The literature of Greece and Rome was translated and commented upon. Excavations in Rome to find Greek and Roman statues were ordered by Lorenzo and the masterpieces were sent to Florence and placed in the Medici's garden in order that the young artists could get inspiration. But the Greek examples did not affect the spiritual expression of Renaissance. Of course, the Florentine artists were deeply impressed by the beauty of the Classic sculptures, but as they believed in a religion so different from the Greek mythology, so they created and art essentially Christian.

The painted or sculptured figures of this period express love, pity, sorrow and hope, just the same sensations proved by any human being—this because those figures represent historical personages who have suffered, believed and loved as much as we do. The Greek statuary represent abstract, idealized gods. Hence the great difference of artistic expression between Greece and Renaissance. It

was when Renaissance started its declining cycle that Greek aesthetics influenced again European art reaching its climax in the Neo-Classic period.

Masaccio and Donatello were the two greatest artists of the first renaissance. Masaccio (1401-1428), died at twenty-seven, but his short life was sufficient to immortalize him with his famous frescoes of the Brancacci Chapel in the Church of the Carmine in Florence. Masaccio was the first to understand spacial volumes his figures stand like statues in respect to space.

Donatello (1386-1466) was the first and greatest impressive sculptor who endowed his figures with such a humanistic feeling that in beholding them we feel deeply moved. Donatello worked principally in Florence and Padua.

The peculiar Christian spirit emphasized in sculpture and painting of Renaissance is not so much noticeable in architecture. Indeed architecture of Renaissance was to a great extent a revival of Roman forms. Architects, such as Brunelleschi (1379-1446) the builder of the Dome of the Cathedral of Florence, used to go to Rome to study Roman structures from where they derived formulae for their new buildings. By and by these formulae became fixed and were referred to as Vetruvian orders which architects of the 18th and 19th century universally respected. Nevertheless, between Roman and Renaissance architecture, there is a remarkable difference of 'feeling'. The former, treated in large scale, is impressive reflecting the greatness of the Roman Empire. The latter, more delicate, corresponds to the new religious spirit and to the refinement of the Renaissance society.

From Florence, art spread all over Italy, forming local schools, and from Italy spread all over Europe. In that period Italy was rich and the most culturally advanced among all European countries, but it lacked unity whereas continuous wars waged between towns weakened her and made her the prey of foreign invasions.

Charles VIII and Francis I respectively invaded Italy in 1494 and 1527 and being astonished by the beauty of the Italian art, brought back to their country Italian artists who influenced the French Renaissance.

Spain ordered many works of art from Italy; Italian artists went there to execute works and very soon Spain had her own centers of art.

Flanders was a great centre of Renaissance. Its artistic expression differs very much from the Italian School. Flemish art influenced France, Holland and Germany.

Some of the most important Italian Schools :

Florentine School	- Masaccio	1401-1428	Painter	
	Filippo Lippi	1406-1469	"	
	Botticelli	1444-1510	"	
	Leonardo da Vinci	1452-1519	"	
	Donatello	1386-1466	Sculptor	
	Verrocchio	1435-1488	"	
	Ghiberti	1378-1455	"	
	Luca della Robbia	1400-1482	"	
	Michelangelo	1474-1564	Sculptor & Painter	
	Brunelleschi	1377-1446	Architect	
	Alberti	1404-1472	"	
	Roman School	- Michelangelo	1474-1564	Sculptor & Painter
		Raphael	1483-1520	Painter
Bramante		1444-1514	Architect	
Vignola		1507-1573	"	
Bernini		1598-1680	Architect & Sculptor	
Venetian School	- Gentile Bellini	1429-1507	Painter	
	Giovanni Bellini	1430-1516	"	
	Carpaccio	1460-1525	"	
	Giorgione	1477-1510	"	

	Titian	1480-1576	Painter
	Tintoretto	1518-1594	"
	Veronese	1528-1588	"
	Tiepolo	1693-1770	"
Paduan School	- Mantegna	1431-1506	"
Umbrian School	- Piero della Francesca	1416-1498	"
	Perugino	1446-1524	"
	Raphael	1483-1520	"
Milanese School	- Leonardo da Vinci	1452-1519	"
	Suardi called Bramantino	1460-1536	"
	Sodoma	1477-1549	"
	Luca Signorelli (of Cortona)	1441-1523	"
Parmese School	- Correggio	1494-1534	"

BAROQUE STYLE

1600 - 1700

The Italian Renaissance was pure in form and spirit for about a hundred and fifty years. Afterwards it started to decline—exuberance of chiaroscuro, of curved lines and intensity of colours are the characteristics of the Baroque style—posture and gesture of the human figures are so much emphasized as to appear theatrical. Details and drapery became important while constructive forms were disregarded. Of course, these defects refer to the average production because there are works of art done in the Baroque period exalted in movement or colours.

The principal lines of the buildings of the Baroque style are curved both in plan and elevation. In architecture rich effects of chiaroscuro were cherished.

But at large, with all its defects and exaggerations, the Baroque style has also its good quality. It is an art exuberant, although pompous, corresponding to the manners and thinking of the people of that period.

RENAISSANCE FLANDER

In the 13th century Flanders was the principal European centre of miniature: it influenced both France and Germany.

In the 14th century Flanders felt the ascendancy of Giotto's art, while in the 15th century some Italian painters, such as Piero della Francesca, were inspired by the Flemish School in painting portraits in profile. Flemish artists painted many mundane and popular subjects: interiors of houses and inns—festivals, games and other subjects of outdoor life. The figures and their surrounding were rendered with astonishingly fine observation; every detail was reproduced with fidelity and at the same time with a wonderful sense of art.

Except for religious pictures, which in some cases may have been fairly large, Flemish paintings are small.

Contrary to the Italian School, also in religious painting the Flemish did not idealize figures. On the contrary it seems as if they enjoyed to represent realistic features also in their unaesthetic or ugly appearance.

Among the races of Europe, the Flemish, especially Breughel the elder, were the first to have treated landscape as the main subject of the painting. Dutch, English and French followed respectively. China only had represented landscapes as an aesthetic moving subject since the 8th century.

After the middle of the 16th century, some Flemish painters, in particular Van Orley, 1493-1542, introduced in their country the art of Michelangelo, Raphael and other Italian artists affecting for the worse traditional art. Luckily many painters did not follow this trend retaining the characteristics of old art.

SCULPTURE : Flander had not a peculiar school of sculpture-this felt the direct ascendancy of the Italian art. thus it had not an outstanding individuality as painting had.

Great Flemish Painters : Hubert Van Eyck	1366-1426
Jan Van Eyck	1380-1441
Memling	1430-1491
G. David	1460-1523
Q. Matsys	1466-1530
P. Breughel the elder	1525-1569
Rubens	1577-1640
Van Dyck	1599-1641
Teniers	1610-1690

RENAISSANCE

SPAIN

For centuries, Spain was occupied by the Moors. The influence of the Moorish art is very noticeable in Spanish textile and ceramic. Spain started her renaissance movement in the middle of the 15th century. Monuments for sepulchres ordered in Italy, Italian artists working in Spain and finally Spanish artists who had studied in Italy, formed the Spanish Renaissance.

For reasons of a strong religious conflict going on for centuries between the Spanish Catholic and the Mohammedan peoples, the Christian art of Spain was expressed with a very strong realism meant to impress upon the believers the suffering and martyrdom undergone by Christ, Mary and all Saints. This tragic, violent realistic expression saved Spain in the 19th century to become enslaved of classic culture and do neo-classic art as France, Germany and Italy did. Indeed Goya's realism, impressionism and keen observation of human nature were due to the traditional Spanish realism.

Great Spanish Masters : El Greco	1538-1614	Painter
F. Ribalta	1551-1628	"
De Ribera	1590-1652	"
Velasquez	1599-1660	"
Murillo	1618-1682	"
Goya	1746-1828	"

POLYCHROMATIC SCULPTURE : Spain had a very important school of polychromatic sculpture which saw its glory in the 17th century.

Colored images in wood, terra cotta or stone, were made both in the Gothic period and Italian Renaissance, but none gave such an important impulse to this art as the Spanish did. The polychromatic statuary was carved in wood and afterwards painted and gilded. The almost fanatic religious feeling reaches its climax in these sculptures.

The polychromatic sculpture had two distinct schools : the Castillian and the Andalusian ones. Of the Castillian School the best artists were :

A. Berruguete	1490-1561
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C. Becerra	1520-1571
G. Hernandez	1560-1636
S. Carmona	18th century.

The best artists of the Andalusian School were :

J.M. Montanes	1568-1649
A. Cano	1601-1657
P. de Mend	1693

RENAISSANCE GERMANY

Germany was first influenced by the Flemish and afterwards by the Italian art. But German art cannot be confounded with any other expressions. It has a very definite character due principally to racial, mental and sensitive peculiarities and due also to the deep influence Gothic art had left upon that people.

In comparison with Italian art, the German painting and sculpture appear somewhat harsh- but this is the very character of the German expression and so it must be appreciated accordingly.

During the 16th and 17th century, Germany was torn by religious wars. Charles V fought against the Protestants from 1446 to 1555 and from 1618 to 1648 there was another long period of religious wars. When peace was re-established, Renaissance was already in its decline. But also in such a disturbed political surrounding, German artists, specially painters, left outstanding masterpieces of art.

Great German Masters :

School of Cologne.....	Stephen Lochner	1451	Painter
Swabian School of Ausgburg.....	Martin Schongauer	1430 - 1491	"
	Hans Burgkmair	1473 - 1531	"
	Hans Holbein the Elder	1460 - 1524	"
Westphalian-School.....	Heinrich Aldegrever	1502 - 1558	"
School of Nuremberg.....	Adam Kraff	1455 - 1509	Sculptor
	Peter Visser the Elder	1450 - 1529	"
	Durer	1471 - 1528	Painter
	Holbein the Younger	1497 - 1543	"

NEO-CLASSICISM : In the 18th century Germany was the centre of study of classic literature and, as in France, art was under the spell of Greco-Roman forms. The German political and military growing power backed the feeling of classic greatness. German buildings of the neo-classic style are more imposing than the French and English specimens.

The reaction against neo-classicism in Germany was more total than in France where neo-classicism and romanticism worked in the same period. In Germany romanticism supplanted altogether neo-classicism.

RENAISSANCE HOLLAND

Due principally to religious conflicts, in the 16th century Holland suffered very much under the Spanish domination. After their liberation, the Dutch worked hard to re-establish their power and progress.

In the field of art, Holland has strict affinities with the Flemish School, so much that in many cases the art of these two peoples is identical. In portraiture, the Dutch were great masters. In time of

Frans Hals and Rembrandt portraiture representing either a single person, or groups of persons, was very fashionable.

Because the Dutch were Protestant so they did not do many religious paintings; like in Flander, the religious paintings done by the Dutch were treated realistically as the secular art.

In general the tonality of the Dutch School is a golden brownish tint which resembles the Venitian School. Indeed the Dutch and Venitian Schools are appealing for their rich and warm colouring. Contrasts of light and dark is a peculiarity of the Dutch School.

In architecture and sculpture the Dutch did not produce many important works during the Renaissance period-On the contrary, modern Dutch architecture is very important.

Great Dutch Masters :

J. Bosch	1450-1516	Painter
Frans Hals	1580-1666	"
Rembrandt	1606-1669	"
G. Terborch	1617-1681	"
P. de Hooch	1630-1677	"
Vermeer	1632-1675	"
E. Boursse	1631-1672	"
J. Rnisdael	1628-1682	"
M. Hobbema	1638-1709	"
Van den Velde	1633-1707	"

RENAISSANCE & ROCOCO FRANCE

Inspired by the Flemish art, the French had an important school of miniature in the 14th century, particularly in portraiture the French miniaturists reached a very high standard. From 1309 to 1377 the Pope resided in Avignon (*France*) and there he received works of the Italian primitives which had some influence in developing French art.

But the Renaissance movement in France started only after King Charles VIII (1483-1598) and King Francis I (1515-1547) had returned to their country from the wars waged against Italy. These kings being impressed by the beauty of the Italian art brought with them some Italian artists, among whom Benvenuto Cellini (1500-1577), who gave impulse to the French renaissance movement.

Before the influence of the Italian art, French painting and sculpture still retained Gothic characteristics.

Great French Masters of the first period :

J. Fouquet	1416-1480
M. Colombe	1431-1490
J. Cousin	1500-1590
Poussin	1594-1665
La Tour	1593-1652

The authority of the French kings was so absolute that art too was the monopoly of the royalty. For this reason, French art became nationalistic glorifying the deeds of the kings. Related to the same idea of greatness, subjects of the Greco-Roman mythology were cherished by the French patrons of art. Usually the king named an artist as director of the work of the state - thus architecture, painting and sculpture were organized under academies.

Also the production of minor art, such as metal works, ceramic, textile and jewellery were organised in royal industries. The Gobelins (*large carpets for hanging on the walls*) were famous all over Europe. These carpets were made after full size coloured cartoons by great artists. Because

French art was made for royalty and noblemen, so it developed a finesse of colours and execution proper to meet the favour of such a refined society.

ROCOCO : The French Renaissance having started late, very soon it developed into Rococo style. In time, Rococo runs parallel to the Italian Baroque. Between Rococo and Baroque architecture there is a striking difference. The exteriors of the Baroque buildings have curved lines, while Rococo buildings have a facade with straight lines. Rococo ornaments have the same character as the Baroque ones, but more delicate.

In the 18th century Chinese textile, porcelain and lacquer works influenced French and Dutch ornamental arts.

The most important architects of the 17th century were : F. Mansart, J. Marot and Le Vau. (1612 -1670)

Le brun, 1619-1690, was the favourite painter under Louis XIV.

After the death of Louis XIV art became more popular, but the habits and customs of the upper class, which obviously supported artists, had so degenerated as to demand only a frivolous art corresponding to their own life. But also in a surrounding so hostile to high artistic expressions, valiant artists succeeded in creating wonderful masterpieces. In general, the subjects preferred for this kind of art were inspired either by the Greco-Roman mythology or had the character of genre art.

Great painters of the Rococo period :

Watteau	1684-1721
Boucher	1703-1770
Fragonard	1732-1806

Principal portraitists :

La Tour	1704 - 1788
Chardin	1699 - 1779
Vigée Lebrun	1755 - 1842

Contrary to painting, Rococo sculpture maintained a classic academic character. Only in small sculpture, made in ceramic or bronzes, the Rococo frivolism is noticeable.

Pajou (1730-1809), Houdon (1741-1828) and Clodion (1738- 1814) are the greatest sculptors of the 18th century.

Social discontentment and intellectual reaction against injustice and frivolity brought a change in political matters as well as in art.

NEO-CLASSICISM : In the 19th century many events concurred to form the Neo-classic style (*in France referred to as Empire style*). The French revolution, the excavations of Pompeii, started in 1748, the general tendency to admire classic literature and art, the conquests of Napoleon (1767-1821), which stimulated the French to emulate the greatness of Rome and Greece, determined the revival of classic arts.

David (1748-1825) and Prudhon (1758-1823) were the head schools of the Neoclassical painting. Ingres (1780-1867), the greatest of all, affirmed still more Neo-classic style.

Architecture was inspired by Greco-Roman examples. Greek orders were used as a universal convention : the front of the Greek temples with its triangular pediment became a universal peculiarity of all buildings.

ROMANTICISM : Young artists reacted violently against this kind of worshipping cultures of the past and started afresh a new vigorous and far more sincere expression of art referred to as Romanti-

cism. As the word means, romanticism is a more emotional, more human expression than the cold neo-classic one. The romantic movement was started by Gericault who unfortunately died very young (1791-1824). After Gericault's death, Delacroix (1798-1863) became the head of the romantic school.

The military victories of Napoleon originated a kind of painting with military subjects, while his conquest of Egypt opened the fantasy of the artists for oriental reminiscences.

Rude (1784-1855), was the greatest sculptor of the French revolution who made the high relief of the "Marseillaise" in the Arch of Triumph of Paris.

REALISTIC SCHOOL : Inspired by the English realistic art (*landscapes and animals*) French artists started the realistic school which in its aim opposed both neo-classicism and romanticism.

Corot (1796-1875), paysagist, Troyon (1810-1865), painter of animals. Millet (1814-1875), painter of rural subjects, and Courbet (1819-1877) were the principal artists of the French realistic school.

RENAISSANCE ENGLAND

Up to the 17th century the most important intellectual manifestation of England was literature. Although Henry VIII (1509-1547) called many foreign artists, among whom the great Holbein, to work in England, the noblemen and upper class of that country did not yet appreciate painting. England had in the past an important school of miniature, but contrary to Flander, France and Germany, the English miniaturists did not develop that art in larger expression.

In the 17th century, after the artistic activity of Van Dyck (1599-1641) the English people started to be interested in painting and English artists, among whom Peter Lely (1618-1680) originated the English school.

In the 18th century portraiture was the highest expression of the English painters. Because of protestantism, also in England artists did not treat in large scale religious subjects.

Sir Reynold (1723-1792), Sir Gainsborough (1727-1788), Sir Lawrence (1769-1830), Sir Raeburn (1756-1823) and Russel (1754-1806) were the greatest painters of the 18th century.

The 19th century was very important because English painters started to paint realistic landscapes and animals—this realistic art influenced French artists who in their turn began the modern movement in Europe. Previous to the English realism, landscape was treated in a conventional way, depicting lyric scenes wherein ruins of some Roman or Greek buildings were included.

Crome (1769-1821), Constable (1776-1837) and Turner (1775-1851) were the greatest paysagists of this school.

Later, the realists, Millais (1829-1897), Rossetti (1828-1882), Hunt (1827-1910) and F.M. Brown (1821-1893) founded the Pre-Raphaelite school inspired by Italian art previous to Raphael. The aim of the Pre-Raphaelite school was to tender in painting a high moral sense, lyric and religious spirituality. It was an art reflecting the very English temperament. In any way it was an art far more sincere and substantial than Neo-Classicism.

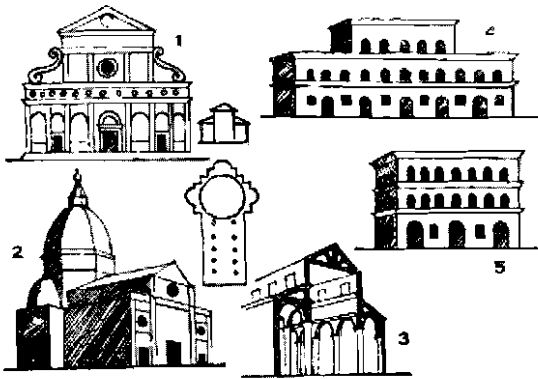
ARCHITECTURE : Like in France and Germany, in England too the influence of Gothic art was very much felt, but at the end of the 16th century Italian architecture replaced the ogival forms. Contrary to France and Germany where renaissance palaces had still the gothic roofing, the English architects adopted the Italian flat ceiling giving to the building a complete appearance of the renaissance style.

Inigo Jones (1573-1662) and Sir Christopher Wren (1632-1723), the latter the author of St. Paul, were the prominent architects of England.

In the 19th century Neo-Classicism dominated also in England. Greek orders were used universally. At the end of the 19th century there appeared another change in architectural taste. Public and private buildings were designed in classic forms while Gothic style was used for religious buildings.

Some of the most important buildings of the Renaissance.

ITALY :	Hospital of Innocents.....	Florence
	Riccardi Place (<i>Medici</i>).....	Florence
	Palazzo Pitti.....	Florence
	Pazzi Chapel.....	Florence
	Library of Venice.....	Venice
	Pesaro Palace.....	Venice
	Church of the Salute.....	Venice
	Farnese Palace.....	Rome
	St. Peter in Montorio.....	Rome
	St. Peter in Vatican.....	Rome
	Durazzo Palace.....	Genoa
	Palazzo Municipio.....	Genoa
	Sauli-Palace.....	Milan
	Ospedale Maggiore.....	Milan
FRANCE :	Castle of Fontainebleau	
	Castle of Blois	
	Castle of Vaux Le Viconte	
	House of Agnese Sorel.....	Orlean
	Palace of Versaille	
	Louvre.....	Paris
	Luxemburg.....	Paris
GERMANY:	Pantheon.....	Paris
	The Invalids.....	Paris
	Castle of Hidelberg	
	Church of Buckeburg	
	The Rathhaus of Cologne	
The Pellerhaus of Nuremberg		
SPAIN :	Casa of Ayuntamiento.....	Seville
	Palace of Charles V.....	Granada
	Library and Cathedral.....	Santiago
	The Escorial.....	Madrid
	The Alcazar.....	Toledo
ENGLAND :	Queen's College.....	Oxford
	Royal Hospital.....	Greenwich
	Whitehall Palace.....	London
	Trinity College-Library.....	Cambridge
	Howard Castle.....	Yorkshire
	Senate House.....	Cambridge
	St. Paul.....	London
BELGIUM :	Chiswick House.....	Chiswick
	Town Hall.....	Antwerp
	Palace of Justice.....	Brussels
	Town Hall.....	Leyden



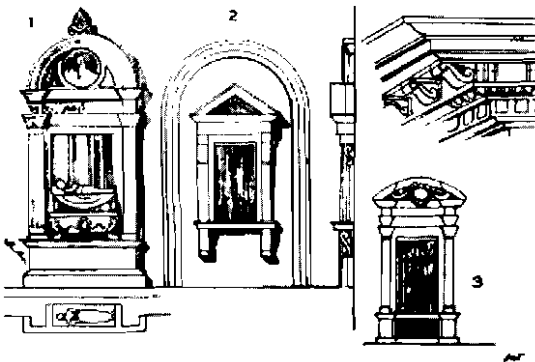
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RENAISSANCE

1.-2. The church of Renaissance maintains the same principles of planning as the Christian Basilica, but in many cases a dome was added at the crossing of the transept. Thus the Renaissance church may or may not have the dome.

3. Section of a church of the 15th century from which we may notice that the architects of the Renaissance resumed Roman architectural forms.

4.-5. The facade of the palaces of the first period of Renaissance were not enriched with columns or pilasters.



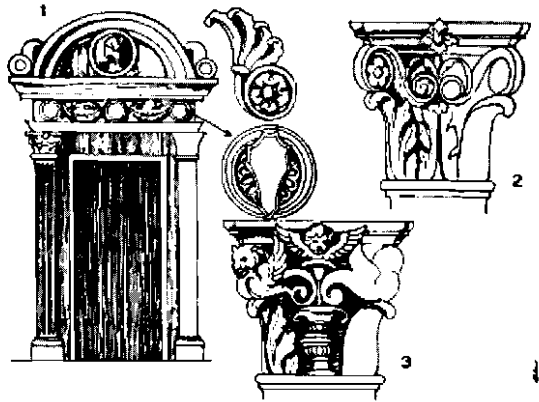
RENAISSANCE

1. Typical tomb of Renaissance style.

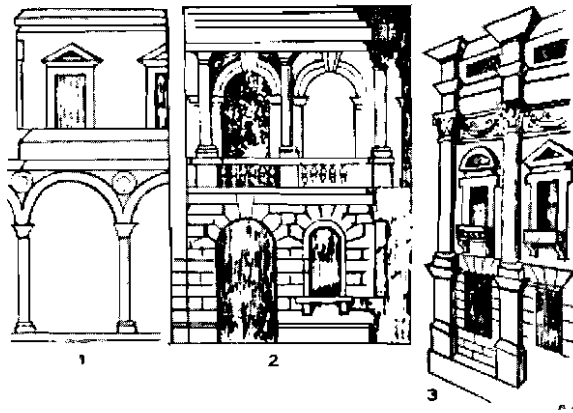
2. Plain window of the 15th century.

3. More elaborated window of the 16th century.

4. Cornice of a palace of Renaissance having the same ornamental features as the Roman Corinthian order.



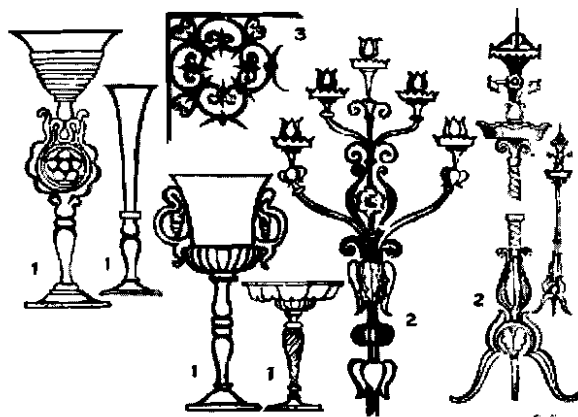
1.-2.-3. Door and capitals of the 15th century.



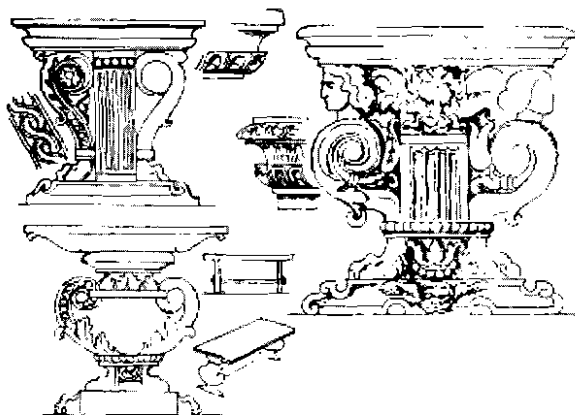
RENAISSANCE

Comparative diagram showing the development of the architecture of the renaissance.

1. Plain architecture of the 15th century.
2. More complex architecture of the middle period of Renaissance.
3. Specimen of the architecture before Baroque style.



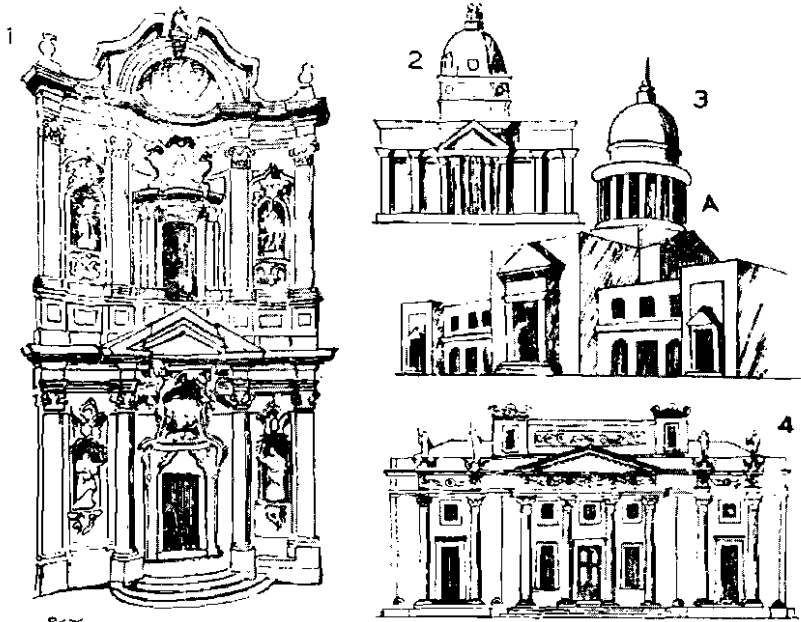
1. Glasses.
2. Wrought iron candelabrum.
3. Detail of an iron gate.



RENAISSANCE

Wood-carved tables.

Likewise architecture also the ornament of the Renaissance style were inspired by Roman specimens.

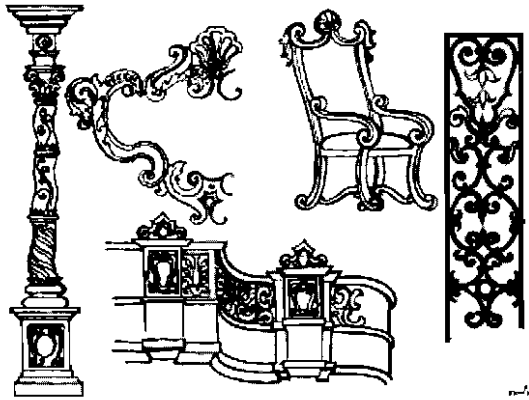


BAROQUE

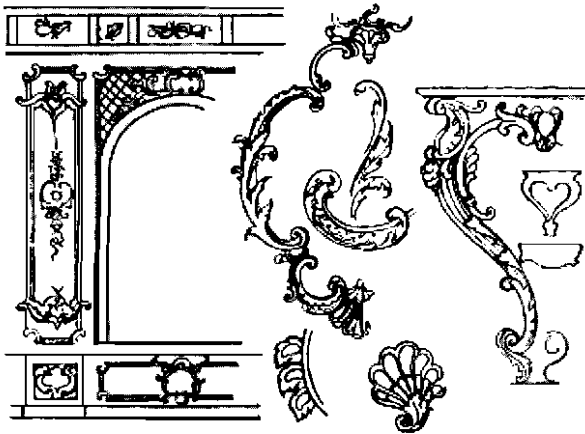
1. Facade of a Baroque church. Note that both in elevation and plan many buildings of the Baroque period have curved lines. Also in those buildings in which the plan has straight lines, in elevation the curves are always a dominating feature.

2.-3. Comparing the diagram 2 which is a building of the 17th century with diagram 3, an example of the 18th century, we see that in the later architecture the "drum" (A) of the dome is formed by a colonnade. This colonnade was applied both to religious and civil buildings.

4. Typical house of the Neo-classic style. The central part looking like a Greek temple was the principal characteristic of this art.

**BAROQUE**

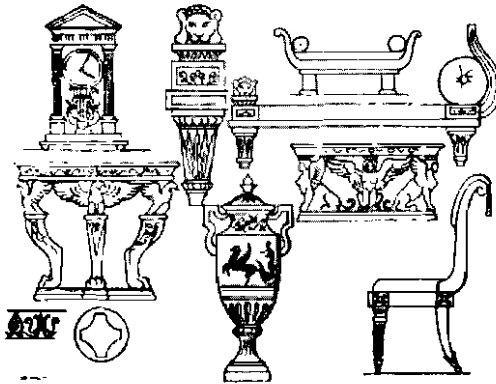
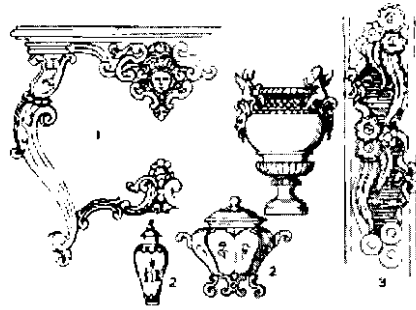
Baroque ornamental Design. Here too, like in architecture, the curves are the very peculiarity of the style.

**ROCOCO**

Rococo style was eminently used in France and is referred to as Louis XIV, Louis XV and Louis XVI. Rococo art has the same characteristic of Baroque but is much more elegant and refined. Architecture of the Rococo period does not present the movement of masses and lines like the Baroque buildings.

ROCOCO

1. Characteristic table of the rococo period. Also the legs of the chairs had the same curves and ornaments. 2.-3. Vases in porcelain and detail of textile showing the influence of Chinese art.



NEO-CLASSIC STYLE

In furniture and ornaments, this style was very much inspired by Greco-Roman and Egyptian arts. In furniture the curved lines of the rococo period were replaced by simple straight ones.

NEO-CLASSIC STYLE

Winged sphinxes A, palmets B, garlands C, and lyres D, were universally used to decorate both architecture and furniture.



MODERN ART Impressionism, Post-Impressionism, Fauvism, Futurism, Cubism, Surrealism, Abstractism, etc.

As already said, Neo-Classicism was a cool imitative revival of Greco-Roman Art. Such kind of art did not reflect the social and intellectual life of Europe of the 18th century. Creative minds, principally Gericault, reacted against Neo-Classicism forming the Romantic School. Romanticism abandoned Greek mythological subjects getting inspirations from the literature of the Middle Age, from sagas and from the European life of the eighteenth century.

No doubt Romanticism was a warmer and far more sincere expression of Art than the cool Neo-Classic one, but, as the word means, in romanticism the aim is to appeal to sentiments and moving senses which makes it difficult to remain within the limits of pure art and often there is a tendency to degenerate towards what we now term 'commercial art.'

Towards the middle of the 18th century, a group of young French painters denounced both neo-classicism and romanticism as obsolete. This group was styled as impressionists.

Impressionism refused to illustrate poetry, history or religious subjects. Their idea was to render the impression they received from life, from Nature or still-life. Anything, any subject, was worthy to paint. Illumined about colour-theory by modern science, the Impressionists aimed at and succeeded in rendering luminous tints and light. But many of the paintings of this School have the defect of lacking that peculiar inward sense which is the greatest quality in Cezanne and Van Gogh. In the effort to render colour and light, some of the impressionists painted the object superficially disregarding the three dimensional plastic principles.

Impressionist sculptors broke with the monotony of the academic sculpture giving new vitality and freshness conveying the direct feeling and enthusiasm of the artist.

The defect of impressionistic sculpture is to appear too sketchy, that is to say, too much emphasis of masses and too much chiaroscuro. Post-Impressionism is just the conclusion of impressionism. Same luminosity of colours, same subjects taken directly from Nature, but having a perfect understanding of the three dimensional relationship among objects and space and conveying that inward abstract quality of life which is so indispensable to art.

From the second half of the 19th century western social life underwent great changes through mechanical and scientific applications. Supported by science, a critical philosophy attacked old beliefs. Industries changed social economy, democratic ideals were the consequence of modern economy. Iron was used in huge structural works and cement revolutionized architecture. Exchange of cultures by the means of publications, films and photographs and the importation into Europe of many objects of art of people completely different from those of the West, opened up fields of inspiration unknown in the past. The simplicity of modern architecture dictated simpler painting and sculpture. Western artists, finding no more sources of inspiration from Hellenistic art, were greedy to get inspiration from exotic arts and also, being free from illustrating traditional literature or religious subjects, were anxious to express their individual conceptions and style.

Modern artists passed through one experiment after another. Fauvism, Futurism, Cubism, Surrealism, Abstractism and so on, are expressions which, right or wrong, all try to free art from the appearing realism. Ours is a period of experiments which certainly, sooner or later, will blossom in something truly substantial. As in politic and in all other human manifestations of our day, art too passes a period of transition. Great artists create new artistic expressions, others, less creative, follow the masters forming in this way schools of different conceptions and styles. The aim of each modern artist is to be 'INDIVIDUAL', that is to say, to express his own art free from others' conceptions and styles. To appreciate this individual art is difficult because it has no relation with our intellectual patrimony of the past. For this reason, in our day art cannot be so popular as it was when it illustrated subjects well known by all the citizens of one or more countries. But as art may be expressed under all forms and styles so when it gives us food of imagination or rapt our senses, then IT IS ART.

Let us remember that Man has produced in every period of his progress a profusion of

artistic works. Comparatively, very few of these works are masterpieces which have remained so throughout all ages. The bulk, even if roomed in museums for historical records, cannot be considered as masterpieces. This rule must guide us in judging modern art. One should neither accept nor refuse contemporary art just because it is modern, but should view it objectively according to its real value.