

WORLD

Art & Architecture

TRANSPARENCIES

Strategies and Activities

Gene A. Mittler, Ph.D.

**Mc
Graw
Hill** **Glencoe
McGraw-Hill**

New York, New York Columbus, Ohio Chicago, Illinois Peoria, Illinois Woodland Hills, California

About the Author

Dr. Gene A. Mittler received an M.F.A. in sculpture from Bowling Green State University and a Ph.D. in art education from The Ohio State University. He has authored grants and published numerous articles in professional journals, including *Studies in Art Education*, *Peabody Journal of Education*, *Art Education Journal*, and *The Clearinghouse*. He wrote the senior high textbook *Art in Focus* and coauthored *Creating and Understanding Drawing*. More recently, he coauthored a series of junior high art textbooks entitled *Introducing Art*, *Exploring Art*, and *Understanding Art*.

Dr. Mittler has been an elementary, junior high, and senior high school art teacher, and he served as Supervisor of Art in the Lorain, Ohio, public schools. He taught at Indiana University and is now Professor Emeritus at Texas Tech University. He and his wife, Maria Luisa, live in Grand Prairie, Texas, and in Sitges, Spain.

Cover Image: *Theodora and Attendants*

Detail of mosaic from San Vitale, Ravenna, Italy. SCALA/ART RESOURCE, N.Y.

Glencoe/McGraw-Hill



A Division of The McGraw-Hill Companies

Copyright © by The McGraw-Hill Companies, Inc. All rights reserved. Permission is granted to reproduce the material contained herein on the condition that such material be reproduced only for classroom use; and be provided to students, teachers, and families without charge. Any other reproduction, for use or sale, is prohibited without prior written permission of the publisher.

Send all inquiries to:
Glencoe/McGraw-Hill
8787 Orion Place
Columbus, Ohio 43240-4027

ISBN 0-07-825786-7

Printed in the United States of America.

1 2 3 4 5 6 7 8 9 10 047 08 07 06 05 04 03 02

CONTENTS

Introduction	v	13	Cover of the Lindau Gospels	
About the Materials	v		Teaching Strategy	25
Incorporating Art Into the Classroom	vi		Student Activity	26
General Guidelines	vi	14	Ukrainian Easter Eggs	
Helping Students Look at Art	vi		Teaching Strategy	27
			Student Activity	28
TEACHING STRATEGIES AND STUDENT ACTIVITIES		15	Angkor Wat	
1	Woman's Head		Teaching Strategy	29
	Teaching Strategy		Student Activity	30
2	Standard of Ur: Peace	16	Siva Nataraja	
	Teaching Strategy		Teaching Strategy	31
	Student Activity		Student Activity	32
3	Tutankhamen's Throne	17	Cathedral at Reims	
	Teaching Strategy		Teaching Strategy	33
	Student Activity		Student Activity	34
4	Amphora from Vulci	18	Great Mosque of Djenné	
	Teaching Strategy		Teaching Strategy	35
	Student Activity		Student Activity	36
5	Petra	19	Buddha	
	Teaching Strategy		Teaching Strategy	37
	Student Activity		Student Activity	38
6	Terra-cotta Warriors	20	Court of the Lions, Alhambra	
	Teaching Strategy		Teaching Strategy	39
	Student Activity		Student Activity	40
7	Nike of Samothrace	21	Mihrab	
	Teaching Strategy		Teaching Strategy	41
	Student Activity		Student Activity	42
8	Mural from the Villa of P. Fannius Synistor	22	May	
	Teaching Strategy		Teaching Strategy	43
	Student Activity		Student Activity	44
9	Pantheon	23	Mona Lisa	
	Teaching Strategy		Teaching Strategy	45
	Student Activity		Student Activity	46
10	Gold Pendant Mask	24	The French Ambassadors	
	Teaching Strategy		Teaching Strategy	47
	Student Activity		Student Activity	48
11	Hagia Sophia	25	Herzogenburg Monastery	
	Teaching Strategy		Teaching Strategy	49
	Student Activity		Student Activity	50
12	Theodora and Attendants	26	Game of Chess	
	Teaching Strategy		Teaching Strategy	51
	Student Activity		Student Activity	52
		27	Ming Phoenix Crown	
			Teaching Strategy	53
			Student Activity	54

28	<i>View of Toledo</i>		45	<i>I Want You for the U.S. Army</i>	
	Teaching Strategy	55		Teaching Strategy	89
	Student Activity	56		Student Activity	90
29	<i>Shah Jahan and One of His Sons Riding in Escort</i>		46	<i>Three Musicians</i>	
	Teaching Strategy	57		Teaching Strategy	91
	Student Activity	58		Student Activity	92
30	<i>Taj Mahal</i>		47	<i>Yellow Cactus Flowers</i>	
	Teaching Strategy	59		Teaching Strategy	93
	Student Activity	60		Student Activity	94
31	<i>Mola Stitchery</i>		48	<i>Empire State Building</i>	
	Teaching Strategy	61		Teaching Strategy	95
	Student Activity	62		Student Activity	96
32	<i>The Letter</i>		49	<i>Zapatistas</i>	
	Teaching Strategy	63		Teaching Strategy	97
	Student Activity	64		Student Activity	98
33	<i>Quilled Buckskin Robe</i>		50	<i>The Persistence of Memory</i>	
	Teaching Strategy	65		Teaching Strategy	99
	Student Activity	66		Student Activity	100
34	<i>Blue Boy</i>		51	<i>Migrant Mother</i>	
	Teaching Strategy	67		Teaching Strategy	101
	Student Activity	68		Student Activity	102
35	<i>Mission San Xavier del Bac</i>		52	<i>Bird in Space</i>	
	Teaching Strategy	69		Teaching Strategy	103
	Student Activity	70		Student Activity	104
36	<i>Napoleon Crossing the Alps</i>		53	<i>The Red Stairway</i>	
	Teaching Strategy	71		Teaching Strategy	105
	Student Activity	72		Student Activity	106
37	<i>Ono Waterfall</i>		54	<i>Diego and I</i>	
	Teaching Strategy	73		Teaching Strategy	107
	Student Activity	74		Student Activity	108
38	<i>Persian Rug</i>		55	<i>Sydney Opera House</i>	
	Teaching Strategy	75		Teaching Strategy	108
	Student Activity	76		Student Activity	110
39	<i>Le Moulin de la Galette</i>		56	<i>The Twelve Tribes of Israel</i>	
	Teaching Strategy	77		Teaching Strategy	111
	Student Activity	78		Student Activity	112
40	<i>Sunday Afternoon on the Island of La Grande Jatte</i>		57	<i>Figura</i>	
	Teaching Strategy	79		Teaching Strategy	113
	Student Activity	80		Student Activity	114
41	<i>Starry Night</i>		58	<i>The Liberated African Woman</i>	
	Teaching Strategy	81		Teaching Strategy	115
	Student Activity	82		Student Activity	116
42	<i>In the Garden</i>		59	<i>Vietnam Veterans Memorial</i>	
	Teaching Strategy	83		Teaching Strategy	117
	Student Activity	84		Student Activity	118
43	<i>The Banjo Lesson</i>		60	<i>Petronas Towers</i>	
	Teaching Strategy	85		Teaching Strategy	119
	Student Activity	86		Student Activity	120
44	<i>Bedouin Woman's Headpiece</i>			The Language of Art	121
	Teaching Strategy	87		Chronology of Selected Periods, Styles, and Artists	126
	Student Activity	88			

INTRODUCTION

It has been said that “art is a mirror.” This is certainly true when applied to the history of the world. Art reflects the ideas, the spirit, and the hopes of our ancestors. It defines who we are, where we have been, and where we are headed.

The world’s political, economic, and social changes have influenced many writers, thinkers, and artists over the centuries. Artists, in particular, have reacted to and been part of the changes in visual ways, which help us to “see” our rich multicultural heritage. Artifacts, painting, sculpture, crafts, and architecture show how men and women lived and thought as our world grew and developed. It is through artists’ works that you can see a visual record of ourselves.

As a teacher, you present history and geography in ways that make learning come alive for your students. One way to do this is through art and architecture. When students read a textbook about the history and geography of the world, they “hear” the story of their past. And while the written word is an effective medium for introducing this information to students, it should not be the only medium. Without “seeing” their past and the resources needed to create it, students miss learning how artists bring their unique perspectives to the rich fabric of history and geography. Woven together, narrative and art provide the broad perspective necessary for students to learn about the world and to see what it is all about.

The transparencies in this package reflect the exciting story of the world. Spanning millenia, they are artists’ records of such phenomenal events as the reign of pharaohs, the classical civilizations of ancient Greece and Rome, and the turbulent era of the world wars and Great Depression. As you use the transparencies, keep in mind that they reflect not only the ethnic background of the artist and a particular artistic or architectural style and subject, but that each transparency is also a mirror of a particular moment in our history. They enable you to show your students—in an illuminating way—what the world was and is.

ABOUT THE MATERIALS

The goal of *World Art and Architecture* is to give students an understanding of how art and architecture act as tools when learning about history and geography. The 60 transparencies are designed to enrich and extend your textbook. Because you and your students may or may not have a background in art history or architecture, or know the techniques used to analyze the visual elements in a picture or design elements in a structure, each transparency is accompanied by Teaching Strategies and a Student Activity worksheet. These will help you help your students use art as a historical tool.

The Teaching Strategies for each transparency begin with a learning objective and a teacher-guided activity. Several discussion questions follow—each labeled according to one of the five artistic characteristics, which are described on page viii in “Helping Students Look at Art.” The Teaching Strategies also list the answers to the questions found on the Student Activity worksheets. A special feature, “Events of the Period,” helps you link the art or architecture to its proper historical era.

The Student Activity sheets begin with a paragraph that provides background information about the artwork or structure and the artist or architect, and sets the work in its historical context. This paragraph can be used to introduce the illustration on the transparency to the class, either through a formal lecture presentation or as a device to initiate class discussion.

Also on each activity sheet are a series of questions entitled “Observing for Detail.” These questions require students to carefully focus on the subject matter, basic elements, composition, and expressive content of the artwork or structure. Each worksheet concludes with an “Enriching Your Knowledge” section, which lists student extension activities based on the transparency and the appropriate historical period. These extenders have been carefully selected to provide for different student learning modalities as well as a variety of teaching styles. You will find the student activities include

research projects, class and homework assignments, and written and oral reports.

A useful classroom tool both for students and teachers is the glossary at the back of this guide. Entitled “The Language of Art,” the glossary includes important terms used in the Student

Activity worksheets. You may want to reproduce the glossary for each student. Finally, the “Chronology of Selected Periods, Styles, and Artists” (pages 126–128) allows students to see, at a glance, an overview of art development through the ages.

INCORPORATING ART INTO THE CLASSROOM

GENERAL GUIDELINES The transparencies may be used as unit and chapter introductory activities in order to give students access to the people, ideas, and events they will be studying. Also, by having students focus on the art early in the unit, they may take a closer look at the illustrations in their textbook. The end result may be that students learn to look into and around the central features of the illustrations, thereby setting them in time and seeing how they reflect the political and social developments of the period under study.

After students read the unit or chapter overview in their textbook, show the selected transparencies and ask students to describe what they see and if it provides clues to what they will study. You may need to prompt students with such questions as:

- What is happening in the painting or illustration?
- Who are the people?
- What are they wearing?
- Where are they?
- Who and/or what is in the background?
- Why are there no people in the painting or illustration?
- What is the architecture like?
- Can students place it in time?
- What are some of the unique characteristics of the architecture?
- Do students like the art or architecture?
- What meaning does it seem to have for the students?
- Does the art relate to our own experiences today?
- What other ideas or opinions do students have about the art or architecture?

More specific questions for each transparency are listed in the Teaching Strategies pages of this guide.

Next, have students read the paragraph(s) on the Student Activity to learn facts about the artwork or structure illustrated in the transparency and to discuss it in relation to the historical theme or period. Then assign the “Observing for Detail” questions. These may be answered orally as part of a general class discussion, or you may have students write out the answers as a homework assignment. Whenever possible, relate the transparency to the narrative and illustrations in the units of your textbook.

Display the transparencies again at the end of the unit to provide an opportunity for the class to summarize concepts learned in the textbook. Equally important, students will learn that what they see in a picture is greatly enhanced by what they know about the historical period under study. You may also wish to go over the “Observing for Detail” questions again or ask for selected presentations of the “Enriching Your Knowledge” activities.

HELPING STUDENTS LOOK AT ART Art is a form of communication. Artists draw, sculpt, paint, and build in order to express their thoughts and ideas. However, their work would be incomplete if we, the viewers, were not part of the communication process—looking at and “receiving” the artist’s message.

There is no specific way to look at artifacts, paintings, posters, cartoons, photographs, folk art, sculpture, or architecture. Yet works of art, like anything else produced by people, have a purpose, function, physical characteristics, and an aesthetic appeal that gives them meaning. Discussing these transparencies requires dealing with any or all of these elements.

Looking at and reacting to art requires us to think about the five following “characteristics” of individual works. These characteristics are repeated throughout the Teaching Strategies of this guide.

1. **Personal Reaction**—what the viewer thinks or feels about the work of art or the architecture after looking carefully at it.
2. **Subject Matter**—what the work of art represents. Subject matter consists of people, objects, or the meaning associated with either or both of them.
3. **Visual Elements**—the shapes, forms, lines, textures, and colors used in the art or architecture.
4. **Expressive Content**—the theme or mood of the work or what the work is about. Expressive content also includes what the art means to you, the viewer.

5. **Judgment**—how the elements of the work are organized into a unified whole to achieve balance, rhythm, contrast, unity, and emphasis.

As you use these transparencies throughout the year, you will find that students begin to see more in art and architecture. They may even begin to demonstrate an intuitive understanding of style and content that will enhance their enjoyment in looking at art and architecture. The important thing to remember is that people respond in different ways to art, and your students will have different interpretations of what they are viewing. By looking at, thinking about, and discussing art, students will understand that there are different approaches to looking at history and geography, too, and that art and architecture are ways to acquire the perspective by which they can develop a better understanding of their world.

TEACHING STRATEGIES



Objective

Students will speculate on the reasons prehistoric people created art.



Introductory Activity

Prehistoric people were constantly threatened by wild animals, famine, flood, disease, and the elements. Yet they not only managed to survive, but they also created art. Why did they create art? An answer to this question is suggested by the location of their cave paintings. Cro-Magnon peoples lived at the mouths of caves in order to have light and ventilation. However, their paintings did not decorate the walls of their living quarters. Instead, prehistoric artists inched their way along narrow ledges to paint pictures of animals on the walls and ceilings deep inside caves. Most scholars now believe that these pictures were done as part of a magic ritual intended to aid in the constant hunt for food. By painting a picture of an animal they intended to hunt, prehistoric people may have thought that they were taking away some of its strength and speed.



Discussion Questions

PERSONAL REACTION What was your first reaction to this carving? Did your reaction change as you learned more about it? Explain.

SUBJECT MATTER What features give this sculpture a lifelike appearance? (*The hair is carved to suggest an elaborate hairdo. The face is well rounded and divided by a nose and eyebrows. Ample space is left in the proper places for the eyes and mouth, leading to speculation that these may have been originally painted on.*)

VISUAL ELEMENTS Where are contrasts of value found? (*Darker values in the hair, beneath the eyebrows and chin, and along the nose and the side of the face contrast with lighter values found on the rest of the face.*)

EXPRESSIVE CONTENT What emotion or feeling do you associate with this face?

JUDGMENT Do you think this is a successful work of art? Why or why not?



Answers to Activity, p. 2

1. Students should note that the woman's face looks as if it would be smooth to the touch. This contrasts with the rougher texture of the hair. This texture contrast adds to the visual interest of the sculpture.
2. This sculpture offers evidence that women dressed their hair even in prehistoric times. Apparently, Cro-Magnon humans developed a sense of themselves as unique individuals.
3. The facial features are accurate. This suggests that the artist looked carefully at people to achieve a lifelike appearance.
4. This sculpture has a sophisticated look and lacks the crudeness sometimes associated with works created by prehistoric artists. To make a sculpture this lifelike, the artist must have examined sculptures created by earlier artists.

EVENTS OF THE PERIOD— C. 25,000 B.C.

SOCIETY AND CULTURE

Although we know little of their origins and way of life, it is usually assumed that prehistoric peoples were made up of small family groups. The movements of these groups were determined largely by the availability of game. They probably wandered for weeks and months at a time without meeting other groups engaged in the same kind of activity. It is estimated that each person required up to 50 square miles to find food. For this reason, there probably were fewer than 100,000 people living in all of Europe during prehistoric times. Cave paintings throughout Asia, Africa, and Europe show representations of men and women dancing. Consequently, dance joins with painting as one of the oldest forms of expression.

WORLD ART & ARCHITECTURE

Woman's Head (c. 22,000 B.C.)



Grotte du Pape, France

ABOUT THE ARTIFACT

We will probably never know how or when our prehistoric ancestors began making art objects. Within the past 100 years, however, archaeologists have determined that artistic activity may have started with Cro-Magnon people about 35,000 years ago. These people painted the walls and ceilings of their cave shelters, decorated their tools and everyday implements, made musical instruments, and carved figures.

One famous carved figure is a small ivory head of a woman found in southwestern France. This carving, only 1 1/4 inches high, may have been created as a charm to be carried in a pouch of some kind. Carvings such as this one are noteworthy because of their realistic features. To achieve this realism, artists must have relied upon their powers of observation. They captured as accurately as possible what their eyes saw rather than relying upon their imaginations.



Observing for Detail

1. Describe the different textures found on this sculpture. What is gained by using different textures to create a work of art? _____

2. How does this sculpture reveal that Cro-Magnon people were concerned about their appearance?

3. Do you think that the shape and placement of the facial features is accurate? What does this tell you about the artist's powers of observation? _____

4. Is there anything about this sculpture that might suggest that the artist may have learned from the efforts of earlier artists? Explain your answer. _____



Enriching Your Knowledge

5. **CRITICAL THINKING** Write several paragraphs explaining why prehistoric people may have felt the need to carry a magic charm like this small head at all times.

TEACHING STRATEGIES



Objective

Students will learn about the design features and narrative style of ancient Sumerian artists by comparing the *Standard of Ur* to a comic strip.



Introductory Activity

Ask each student to bring to class a favorite comic strip. Discuss the ways the different creators of these strips either stress or disregard photographic realism. Which comic strips exhibit a greater concern for telling a story?

Place Transparency 2 on the overhead projector and ask students to compare the various comic strip examples to the *Standard of Ur*. Which comic strip made use of the same design features as the *Standard of Ur*? Did any of the comic strips use the same narrative style noted in the ancient artwork?



Discussion Questions

PERSONAL REACTION Did this work arouse your curiosity when you first looked at it? What was the first thing you noticed?

SUBJECT MATTER Select a figure in the work and, without identifying it, describe it as accurately as possible in class. Can anyone point out the figure based on your description? *(Students should be encouraged to present detailed, precise descriptions that include mention of pose, clothing, and accessories. Because many of the figures are remarkably similar, students should be instructed to include every detail in their descriptions.)*

VISUAL ELEMENTS How would you describe the spaces between the figures in this work? *(Spaces between individual figures are about equal.)* Is there any evidence of overlapping? *(There is very little overlapping, resulting in a design that is mainly flat.)* How have contrasts of value been used to isolate and emphasize the figures? *(The figures are lighter in value and contrast dramatically with the dark background.)*

EXPRESSIVE CONTENT Point out the clues in this work that suggest this is a celebration of some kind. *(The king is sitting in a relaxed pose with a drink in his hand. There is no evidence of violence or tension. Some figures are seen feasting while others are arriving with gifts or tribute.)*

JUDGMENT What do you think makes this a successful work of art—its realistic treatment of subject matter, the artist's effective use of the elements and principles of art to create a visually pleasing composition, or the clarity with which the idea of a celebration is communicated? *(Students should provide reasons for their responses.)*



Answers to Activity, p. 4

1. The king is easily identified because he was made to look larger than the other figures.
2. Attention is directed to the king because he was the most important person in Sumerian society.
3. The figures in this composition have a great deal in common. Poses are repeated and the figures are mainly in profile.
4. This work immediately suggests a film or comic strip. Each figure contributes to the continuous narrative.

EVENTS OF THE PERIOD— C. 2700 B.C.

POLITICS

- In the Sumerian city-states, rule by council is replaced by monarchy.
- Phoenicians settle on the Syrian coast.

SCIENCE AND TECHNOLOGY

- Egypt introduces a calendar of 365 days.
- The first iron objects are manufactured.

SOCIETY AND CULTURE

- Step pyramids are erected in Egypt.
- Ceramic vessels are made with the aid of a potter's wheel in China.

WORLD ART & ARCHITECTURE

Standard of Ur: Peace
(c. 2685–2645 B.C.)



Sumerian

ABOUT THE ART

At the dawn of recorded history, southern Mesopotamia was settled by the Sumerians, a people whose origins are shrouded in mystery. For most of their history, the Sumerians lived in loosely joined city-states that were united only for military purposes. The most important of these was Ur, built on a site that is now a part of southeastern Iraq.

Some of the artwork created by the Sumerians has been uncovered in the royal cemetery at Ur. It was here that Sumerian kings and queens, accompanied by their servants, were buried in their most spectacular garments and jewels. Among the treasures found in the royal cemetery

is the *Standard of Ur*. The exact purpose of this work is unknown, although some scholars suggest that it may have been the sound box of a harp. It consists of two panels, one of which shows a Sumerian military victory. The advance of soldiers and the charge of chariots is shown in three rows. A second panel, known as the “Peace Standard,” records the events following the battle. It, too, is designed in three rows. In the upper row the king is seen relaxing, a drink in his hand, as he listens to singers accompanied by the sounds of a harp. Completing the design are lines of prisoners and servants bringing in the spoils of war for the king’s examination.



Observing for Detail

1. What has the artist done to make it easy for you to identify the king in this work? _____

2. Why do you think the artist wanted to focus attention on the king? _____

3. When comparing the figures in this composition, do you notice any similarities? If so, what are these similarities? _____

4. Does this work remind you of any contemporary popular art form? How is it similar? _____



Enriching Your Knowledge

5. **CRITICAL THINKING** Compile a list of people and objects that might be included in a contemporary scene entitled “Peace.” Sketch and arrange items from your list in three horizontal bands in the same way the figures are shown in the *Standard of Ur*.

TEACHING STRATEGIES



Objective

Students will learn about the religious beliefs of the ancient Egyptians and how those beliefs resulted in the formation of certain rules that artists were required to follow when creating art.



Introductory Activity

Place Transparency 3 on the overhead projector and ask students to describe the figures representing King Tutankhamen and his queen. Students should note that the artist showed all parts of the body clearly. This requirement was based upon the belief that paintings and sculptures could serve as substitutes for the body. A complete image was always necessary. If an arm or leg were concealed behind the body, the king would be forced to spend eternity with one arm or one leg. Ask students to discuss the limitations these rules imposed on imaginative artists living in ancient Egypt.



Discussion Questions

PERSONAL REACTION What impressed you most when you first looked at this relief from King Tutankhamen's tomb? Explain.

SUBJECT MATTER Describe the posture and appearance of the seated king. (*He is seated in a relaxed position with one arm draped casually on the back of his throne. He is young and slender with a scrawny neck and a diagonally elongated head.*) Describe the attitude of the queen toward her husband. (*She stands before him respectfully, but feels comfortable in leaning forward to lay a hand gently on his shoulder.*)

VISUAL ELEMENTS How has color been used to emphasize the two figures in this work? (*The darker skin color of the figures contrasts with the lighter color of the gold and silver surrounding them.*)

EXPRESSIVE CONTENT You have learned that Egyptian pharaohs had complete power and authority. Do you think that this portrait of King Tutankhamen tries to show that power and

authority? (*No. Here the king is shown in a relaxed attitude enjoying a quiet moment with his wife rather than exercising his great power.*)

JUDGMENT Do you think that this is a successful work of art? On what do you base your decision?



Answers to Activity, p. 6

1. The figures act relaxed and natural. They exhibit a tender, caring relationship.
2. The relief is made from a sheet of pure gold. The flowing garments of the two monarchs are made of silver. Their headdresses and jeweled collars are decorated with colored gems.
3. The precious materials suggest a lavish lifestyle. The wealth of the pharaoh can be measured by the claim that everything that moved or stood still belonged to him.

EVENTS OF THE PERIOD— C. 1350 B.C.

POLITICS

- **1375 B.C.** The pharaoh Akhenaton moves the capital of Egypt from Thebes to a new city at el-Amarna.
- **1362 B.C.** Akhenaton dies and is succeeded by his son-in-law, Tutankhamen.

SCIENCE AND TECHNOLOGY

- Mediterranean and Scandinavian countries have an advanced knowledge of shipbuilding.
- Large-scale industry is underway in Crete.

SOCIETY AND CULTURE

- **1200 B.C.** The *Gilgamesh* epic is recorded.
- Between 2000 and 1000 B.C., bronze casting develops as an art in China.

WORLD ART & ARCHITECTURE

Tutankhamen's Throne (c. 1340 B.C.)



Egyptian, New Kingdom

ABOUT THE ART

The mysterious stone pyramids that we immediately associate with ancient Egypt tell us a great deal about this powerful civilization. They tell us of a society so well organized that it was possible to erect those massive tombs in the lifetime of a single god-king. They tell, too, of kings so powerful that they could command thousands of workers to labor for years cutting and dragging blocks of stone weighing an average of 2 tons, and raising these stone blocks to a height of up to 480 feet. Moreover, the workers managed to do this without mechanical aids other than the lever, the roller, and the inclined plane. In the darkened passageways deep inside these almost solid structures, the pyramids whisper to

us about a religious belief so powerful that it dominated every aspect of Egyptian life.

A renewed interest in Egyptian society and culture was sparked by the discovery in 1922 of the lavishly furnished tomb of King Tutankhamen. The treasures inside revealed the luxury of the New Kingdom, the most magnificent period in Egypt's long history. On the back of a throne found in this tomb is a low relief—a type of sculpture in which forms project outward from a background. This relief, made from a sheet of pure gold, shows the young King “Tut” seated on a throne and attended by his wife. Both receive the blessing of the sun god Aton in the form of small golden hands radiating downward from the sky.



Observing for Detail

1. Describe the attitude of the figures toward each other in this work. _____

2. What materials appear to have been used to create this relief? _____

3. What does the use of these materials tell you about the lifestyle of the pharaohs? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Imagine that you were a journalist at the time King Tutankhamen's tomb was discovered. Prepare the news story that will inform the world about Howard Carter's amazing discovery.

TEACHING STRATEGIES



Objective

Students will gain a better understanding of and appreciation for Greek vase painting.



Introductory Activity

Have students bring to class various shapes of containers such as soft drink bottles and cans, toothpaste tubes, and liquid soap. Ask them to discuss the ways the product name has been designed to fit prominently on each of these containers. Have them identify those that are well designed. Discuss the reasons they are well designed.

Place Transparency 4 on the overhead projector and allow students a few minutes to examine it. Have them list the features that make it a successful work of art. Ask if there is anything about the work that they find amusing. (The two heroes have become so involved in an unimportant game of chance that they have forgotten they are warriors about to engage in battle.)



Discussion Questions

SUBJECT MATTER What clues in this work tell you that the two figures are soldiers? (*Their clothing and weapons indicate that they are soldiers.*) Are these figures rendered in a realistic way? (*Yes, both are accurately proportioned, appear to be three-dimensional forms, and seem capable of moving.*)

VISUAL ELEMENTS How are the figures emphasized in this composition? (*The black figures contrast boldly with the background.*) In what way do the shapes of the figures complement the shape of the vase? (*Both figures lean forward and the lines of their backs echo the contour line of the vase.*)

EXPRESSIVE CONTENT Do you think that these figures take their game-playing seriously? (*Yes. Completely absorbed by the game, they have set aside their shields. One figure has removed his helmet and the other has pushed back his helmet.*) Can you find clues to show that both figures are speaking?

(*Words are shown coming from their mouths just as they often appear in modern cartoon strips. Ajax has just said “tria” or “three,” and Achilles is answering with “tessera” or “four.” According to legend, the two mighty heroes were so involved in their game that an enemy army was able to launch a surprise attack.*)

JUDGMENT Has your opinion of this work changed now that you have learned more about it?



Answers to Activity, p. 8

1. Ajax and Achilles are deeply involved in a game in which a roll of the dice indicates the number of moves made around a game board.
2. A relaxed atmosphere is suggested by the fact that war shields have been set aside. Achilles, on the left, has pushed his helmet to the back of his head, while Ajax has removed his helmet and hung it casually over his shield.
3. The figures lean over the game board and stare down at it, directing the viewer’s eye to the board as well. The line of the spears also directs attention to the game.
4. The curved backs of the two figures repeat the gentle curve of the vase. Further, the line of the spears ties the scene to the vase handles.

EVENTS OF THE PERIOD— C. 550 B.C.

POLITICS

- Mayan civilization flourishes in Mexico.
- Persia grows in power and dominates the Middle East.

SCIENCE AND TECHNOLOGY

- Thales of Miletus predicts a solar eclipse.
- Phoenicians circumnavigate Africa in three years.

SOCIETY AND CULTURE

- The Shwe Dagon Pagoda is built in Burma.
- The *Fables* of Aesop become known.



ABOUT THE VASE

Painting was considered to be one of the greatest of the arts by ancient Greek writers. They tell us of a flourishing tradition in which artists painted on walls and panels to decorate the private houses of wealthy Greek citizens. One writer even recorded an incident in which a wealthy citizen imprisoned a reluctant painter in his house until the artist finished decorating the walls to his satisfaction. Unfortunately, none of these early paintings have survived. Our knowledge of Greek sculptors is more complete, however, because of the many Roman copies of their work that have survived.

Early Greek vases were decorated with bands of simple geometric patterns that covered certain

sections on the vessel. Eventually, sticklike figures of people and animals were included in the design of the vases. Gradually, these figures became more and more realistic.

Throughout the 500s B.C., Greek pottery painters experimented with ways to create life-like scenes on the curved surface of a vase. With a vase showing two great heroes—Ajax and Achilles—an artist named Exekias succeeded admirably. How do we know the name of this artist? On the original vase, an inscription around the mouth of the vessel boldly proclaims, “Exekias painted me and made me.” The artist also signed his name in the background of the painted panel.



Observing for Detail

1. What do Ajax and Achilles appear to be doing? _____

2. The painting has an informal look and feel. Identify the clues that testify to this informality. _____

3. What has the artist done to direct the viewer’s eye to the game board? _____

4. How is the painted scene designed to fit comfortably on the vase and complement its shape? _____



Enriching Your Knowledge

5. Prepare a report in which you describe the evolution of Greek vase painting. Include in your report information about the different uses for these vases.

TEACHING STRATEGIES



Objective

Students will learn that the ancient city of Petra was cut into the surrounding rock surfaces.



Introductory Activity

On a map, point out the location of Petra in southwest Jordan. Inform students that Petra means “rock” in Greek and is an appropriate name for a city sheltered by mountains that are located in the middle of a desert. Place Transparency 5 on the projector. Direct students’ attention to the distinctive color of the rock in which these buildings were cut. Explain that an English writer once described Petra as “the rose-red city, half as old as time.” Ask students if they think this description is appropriate.

Instruct students to look closely at the buildings and the carvings that adorn them. How can students explain the presence of the skilled architects and artisans who created these buildings in a city so far removed from major cultural centers? Tell students that Petra enjoyed great wealth and power at its height between the 400s and 200s B.C. because of its location at the crossroads of trade routes across the desert. This power attracted artists from all corners of the Hellenistic world, including Persia, Assyria, Egypt, Greece, and eventually Rome. Petra continued to prosper until a shift in trade routes led to its decline. There were only a few residents left when an earthquake in A.D. 350 destroyed much of the city. For the next 1,450 years, Petra was forgotten until rediscovered in 1812.



Discussion Questions

PERSONAL REACTION From what you have learned about Petra, would you like to visit the site? Why or why not?

VISUAL ELEMENTS Do the buildings at Petra appear large or small? *(The buildings range from large to small. The largest surviving monument, El-Deir, is a*

dignitary’s temple or tomb that is 132 feet high and 154 feet wide.) Would you say that the architectural styles exhibit a great deal of variety or adhere to the same architectural style? *(A variety of architectural styles are in evidence at Petra.)*

EXPRESSIVE CONTENT What kinds of moods or feelings might you experience walking about this ancient city? *(Some students will express excitement at exploring the ancient buildings. Others may have uneasy feelings as they stroll the silent, mysterious streets of this once-thriving city.)*



Answers to Activity, p. 10

1. Buildings were carved out of the cliff faces because this was an easier means of construction than building from quarried stone.
2. Petra owed its origins to its location at the crossroads of busy trade routes. Changes in the routes led to its eventual decline.
3. Although some buildings show signs of damage due to erosion, many are well preserved because they were sheltered by the surrounding rock cliffs. It should be noted that some damage to sculptural reliefs was caused by religious groups who were opposed to pictorial images.

EVENTS OF THE PERIOD— C. 300S B.C.

POLITICS

- **218 B.C.** Hannibal crosses the Alps to start the Second Punic War between Carthage and Rome.

SCIENCE AND TECHNOLOGY

- **c. 230 B.C.** Eratosthenes suggests that Earth moves around the sun.

SOCIETY AND CULTURE

- **214 B.C.** Construction of the Great Wall begins along the northern border of China.

WORLD ART & ARCHITECTURE

Petra (c. 300s B.C.)

Jordan



ABOUT THE ARCHITECTURE

Petra was once a thriving community of 30,000 people, with shops, dwellings, temples, storehouses, and tombs carved out of the surrounding rose-colored sandstone cliffs. Now Petra is a dead city, and all of its free-standing buildings are gone. Only those carved into the rock remain, silent and eroded by sand and wind. Petra was forgotten for centuries until a Swiss explorer named John Lewis Burckhardt stumbled upon the city in 1812. He was the first Westerner to see Petra in 600 years. Imagine this young explorer's surprise when he first viewed Petra in the middle of the Jordan Desert. Ancient traders must have experienced the same surprise when they arrived at the city after months of travel by camel caravan across the desert.

Petra lies in a valley at a point where ancient caravan routes met and crossed. Here, caravans

stopped to exchange and add to their cargoes before continuing their journeys. The only entrance to Petra was through a pass in the mountains that surrounded the city. Forced to travel in single file for more than a mile along this pass, caravan members must have become anxious when the trail narrowed to such a point that they could touch the rock on both sides. In places, the sheer rock walls rose upward for 400 feet, almost touching overhead and threatening to block out the sky. Finally, the trail took a sharp left turn, and startled travelers found themselves gazing upon the façade of a huge and magnificent temple cut into the rock. Arab traders later called this structure El-Khazhah al-Faroun—the Treasury of the Pharaoh—because they thought anything this old and wonderful must have been built by a great Egyptian pharaoh.



Observing for Detail

1. Why do you think the people of Petra chose to carve their dwellings and other buildings out of cliff faces rather than use stone quarried from those cliffs? _____

2. Can you explain why Petra sprang up in such a harsh, remote location? Why was it eventually abandoned? _____

3. Why do you think the structures in this ancient city survived to the present? _____



Enriching Your Knowledge

4. Petra is not the only ancient city rediscovered in modern times. Conduct research to find other "lost cities." Report your findings to the class.

TEACHING STRATEGIES



Objective

Students will learn that the tomb of Shi Huangdi contains artifacts from Chinese society of 221–206 B.C.



Introductory Activity

Ask students to discuss their knowledge of ancient burial chambers and the places where tombs have been found. Students will probably mention Egypt but not China. Place Transparency 6 on the overhead projector. Ask students to hypothesize why the clay figures are lined up, and discuss the possible roles for them. Explain that this is the clay army that was made to protect the tomb of Shi Huangdi.

The historical legacy of the first emperor of the Qin Dynasty, Shi Huangdi, was the unification of China under a strong central government from 221–206 B.C. The emperor’s cultural legacy includes an astounding clay army found in his underground mausoleum, which was discovered in 1974. His tomb itself lies within an inner wall.

The mausoleum is arranged in the layout of an ideal imperial city—with the inner part representing the emperor’s “forbidden city.” Imperial bodyguards stood watch in the court, while garrison troops protected the capital. The clay warriors represent the garrison troops. These troops are found in four separate underground pits containing thousands of figures, horses, and chariots—all arranged in military formation. In pit 1 are 6,000 figures representing the right-wing infantry division. Pit 2 contains the left-wing cavalry division with more than 1,400 chariots and men. The third pit has an elite command force and the fourth pit is empty, possibly abandoned before the work was completed.



Discussion Questions

PERSONAL REACTION Upon viewing the terra-cotta army, what do you think about the culture and power of the first emperor of China?

SUBJECT MATTER How would you specifically describe the military formations of this infantry division of 6,000 soldiers? (*Rows of soldiers stand 3 to 4 abreast in at least 8 lines.*)

VISUAL ELEMENTS As you look at the transparency, what first attracts your attention? (*Answers will vary but might include the fact that it looks like a real army is buried underground, or students may cite the vast number of soldiers.*)

EXPRESSIVE CONTENT As you look at the photo, what features make this clay army seem real? (*The positions of the figures, the soldiers’ arms appear to be in motion, and the figures appear to be life-size.*)

JUDGMENT Do you think the sculptures are a successful work of art? Why or why not?



Answers to Activity, p. 12

- Answers may refer to different lengths of tunics, lengths of sleeves, or styles of armor.
- Answers might refer to the topknot being on the side or center of the head, headgear with more rectangular shapes, and so on.

EVENTS OF THE PERIOD— C. 200 B.C.

POLITICS

- **98 B.C.** Antiochus III of Syria takes Palestine from Egypt.
- **172 B.C.** The Roman army is defeated by Perseus.

SCIENCE AND TECHNOLOGY

- **200 B.C.** The ox-driven water wheel for irrigation is invented.
- **159 B.C.** The first water clock is used in Rome.

SOCIETY AND CULTURE

- **200 B.C.** Inscription is engraved on the Rosetta Stone.
- **170 B.C.** The earliest known paved streets appear in Rome.

WORLD ART & ARCHITECTURE

Terra-cotta Warriors (221–206 B.C.)

Chinese



ABOUT THE SCULPTURES

One of the most fascinating of many archaeological finds in China is the terra-cotta army that was buried to protect the first emperor of China, Shi Huangdi. The terra-cotta army was not mass-produced using molds, although it would seem that this might be the most efficient means of making so many soldiers and horses. Instead, each figure was made individually. Bodies made of coiled clay were attached to solid legs. Then heads and arms were joined to the bodies with strips of clay, giving each soldier a distinct body shape.

The next step was to cover this rough body form with a layer of fresh clay into which were

carved such details as eyes, mouth, nose, and clothing. This resulted in each soldier being unique. Some experts think that actual soldiers may have posed for each figure. Finally, additional pieces such as ears, beards, and armor were made separately and added to create a finished soldier. The figures were then fired in a kiln and attached to a base. After firing, the figures were painted to further distinguish them. Different colors, for example, might have indicated different regimental units. Perhaps most amazing is that apparently every one of the 7,500 soldiers found in the 20-square-mile underground vault is unique.



Observing for Detail

1. What are three specific differences you can see in the dress of soldiers in the terra-cotta army? _____

2. Differences in hairstyles known as “topknots” and headgear were common ways of distinguishing among soldiers. Describe three different hairstyles or headgear worn by soldiers in the terra-cotta army.



Enriching Your Knowledge

3. Imagine that you were one of the original archaeologists that excavated the Qin Dynasty tombs. Like most archaeologists, you would have kept a log of your discoveries. Write the log entries from the first few days of your excavation as you entered the tomb and began to comprehend the extent of your find. Include your key observations, emotions, and hypotheses about that which you were exploring.

4. **CRITICAL THINKING** Burial practices say a great deal about social organization and power in a culture. On a separate sheet of paper, write five generalizations about power and social organization in Qin society, based on the information from this handout and Transparency 6.

TEACHING STRATEGIES



Objective

Students will learn that the *Nike of Samothrace*, like other sculptures produced during the Hellenistic period, emphasized emotions.



Introductory Activity

Ask students to recall the feelings they experienced as spectators at a hard-fought athletic event. What efforts were made during the game to motivate the team and arouse fan support? If the team was victorious, what did it receive to commemorate the accomplishment? Place Transparency 7 on the overhead projector and ask how the *Nike of Samothrace* is similar to such a prize. (The sculpture, representing the winged goddess of victory, was created to celebrate a naval conquest.) Explain that during the Hellenistic period, Greek artists created works in which the primary emphasis was placed on expressing feelings and emotions. Have students point out and discuss the features of the work that reflect this concern. Inform students that the name of the artist is unknown. Further, no other works by this artist are known to exist. Then have them study the work carefully. Ask them if it is possible to make a judgment about the artist's ability on the basis of this one work. What are their judgments?



Discussion Questions

PERSONAL REACTION Did you find it difficult to become interested in a work of art that is incomplete? Was your curiosity aroused?

SUBJECT MATTER Are you convinced that the garments worn by the *Nike of Samothrace* cover a solid figure? (*The artist has successfully suggested a solid form beneath the windswept drapery.*)

VISUAL ELEMENTS Does this work succeed in communicating a feeling of movement? (*Yes. The figure seems to be lightly touching down after flight. A strong wind whips the drapery, forming ripples and folds that add to a vivid sensation of movement.*)

EXPRESSIVE CONTENT Which of the following adjectives seems most appropriate in describing this sculpture: elegant? peaceful? dynamic? emotional? Explain your answer. (*There is no escaping the dynamic action captured by this figure in flight. This action effectively arouses the emotions of viewers.*)

JUDGMENT What was the most important thing you learned about the sculpture?



Answers to Activity, p. 14

1. With her great wings spread wide, the *Nike of Samothrace* appears to be landing on the prow of a ship.
2. It is clear that the force of a brisk wind is whipping the drapery into ripples and folds.
3. The work was intended to arouse feelings of pride and confidence in viewers. These are the kinds of feelings one could expect as a consequence of a great military victory.

EVENTS OF THE PERIOD— C. 200 B.C.

POLITICS

- **146 B.C.** Carthage is destroyed by Rome. North Africa is made a Roman province.
- **146 B.C.** Corinth is subdued and an enormous collection of Greek artwork is taken to Rome.

SCIENCE AND TECHNOLOGY

- Archimedes discovers the principles of the lever and the pulley, and he invents weapons such as the catapult.
- **165 B.C.** Chinese astronomers observe and record sunspots.

SOCIETY AND CULTURE

- Professional musicians travel to Rome from all parts of the empire.
- The Corinthian style of architecture develops in Greece.

WORLD ART & ARCHITECTURE

Nike of Samothrace (c. 190 B.C.)



Greece

ABOUT THE SCULPTURE

Greek sculpture rose to its highest level of achievement in the 400s B.C., when the power of Greece itself was at its peak. Works by Myron, Phidias, and Polyclitus combined grace and elegance with a realism so remarkable that their sculptures appear to move in space. The 400s B.C. was also a period during which marvelous temples were built. The finest of these was the Parthenon, which was dedicated to Athena, the goddess of wisdom and protectress of Athens. The Parthenon was one of several structures erected on a sacred hill—the Acropolis—overlooking the city.

Following the Peloponnesian Wars and the defeat of Greece by Macedonia, the power of the

Greek city-states declined, but Greek culture continued to spread. Greek sculpture during this Hellenistic period was marked by a concern for drama and emotion. Sculptors displayed their skill by creating bold, often violent images in marble and bronze. One of the greatest of these images is a larger-than-life marble carving of a winged Nike, the goddess of victory, by an unknown artist.

The *Nike of Samothrace*, named for the island on which it was found in 1875, is far more dramatic than earlier Greek sculptures. Created to celebrate a great naval victory, it originally stood upon a high marble pedestal carved to look like the prow of a warship.



Observing for Detail

1. What does the figure appear to be doing? _____

2. What do you think is causing the drapery to flutter and billow? _____

3. What kinds of emotions or feelings do you think the artist was trying to arouse in people who viewed this work? _____



Enriching Your Knowledge

4. Two great Greek sculptors from the 400s B.C. were Myron and Polyclitus. Select one of these artists and prepare a report on his life and works.

TEACHING STRATEGIES



Objective

Students will learn about the discovery of the Publius Fannius Synistor villa in Boscoreale, Italy.



Introductory Activity

Ask students to imagine that their bedroom not only is small but lacks windows. How would they feel when in that room? How could they improve the space? Place Transparency 8 on the overhead projector and ask students to describe it. Explain that it is a mural found on the wall of a small bedroom in an Italian house. The house had been buried in volcanic debris for centuries following the eruption of Vesuvius in A.D. 79. Ask if a mural like this would have succeeded in making the room seem more spacious. The painting shows an impressive gate leading to a large country estate. There is little logic to the placement, size, and relationship of the buildings. The pink building to the left is the overseer's building. The large window would enable him to see who came and went. A pink wall runs behind the entrance building, enclosing all the other structures on the estate. The large, deep pink building is the main house. The yellow structure at the extreme left may have been a family temple. The remaining buildings would have been used for a variety of purposes, including storage for food and farm equipment.



Discussion Questions

PERSONAL REACTION What seems to be missing in this mural of a country estate? (*There are no people in evidence.*) What object first captures your attention? Why? (*The imposing entrance gate easily captures the viewer's attention.*)

VISUAL ELEMENTS What has the artist done to create the illusion of space? (*Space is suggested by the overlapping of shapes representing the various buildings and by placing the more distant buildings higher in the composition. The lines defining the sides of the buildings are slanted to make them appear as if they*

are extending back into space. However, the rules of linear perspective had not yet been developed, so these lines are inaccurate. Finally, the shading on the buildings gives them a three-dimensional look.)

EXPRESSIVE CONTENT Do the buildings in the mural provide a clue to the social status of the people living there? (*Yes. The buildings are large, suggesting that the owners are wealthy.*)

JUDGMENT What do you regard as the most successful feature of this work?



Answers to Activity, p. 16

1. An obvious effort to create the illusion of space suggests that the artist tried to make his painting look realistic. A lack of knowledge pertaining to linear perspective hampered this effort.
2. The painting is made to look like a window through which one could look out beyond the small confines of the room. The "window" gives the room a more open feeling.
3. Painted window frames and columns make the artificial window look more authentic.

EVENTS OF THE PERIOD— C. 100 B.C.

POLITICS

- **c. 150 B.C.** Rome conquers Greece.
- **141–87 B.C.** Wudi rules the Han dynasty in China.

SCIENCE AND TECHNOLOGY

- **c. 100 B.C.** The Chinese invent paper.
- **80 B.C.** Differential gear is invented by Greeks.

SOCIETY AND CULTURE

- **125–100 B.C.** The *Venus de Milo* is sculpted.
- **55 B.C.** The first permanent stone theater, the Theatre of Pompey, is constructed in Rome.

WORLD ART & ARCHITECTURE

*Mural from the Villa of P. Fannius
Synistor (1st century B.C.)*



Artist Unknown

ABOUT THE MURAL

For 600 or 700 years, Pompeii and neighboring towns in southeastern Italy attracted little attention. They were little more than busy provincial communities at the mouth of the River Sarnus, 12 miles southeast of Naples. Pompeii had to literally disappear to gain the fame it now enjoys. It did so on August 24 of the year A.D. 79. Vesuvius, about six miles away, exploded without warning, burying Pompeii and the surrounding areas with volcanic debris more than 15 feet deep. The once bustling cities were never rebuilt, and in the course of centuries were forgotten. Then in the 1700s, traces of the ancient cities were unearthed at two sites, and in 1763 excavations began in earnest. Today it is possible to walk between rows of shops and houses along streets showing ruts worn by chariot wheels and the marks of horses' hooves. The

covering of volcanic ash proved to be an excellent preservation. When it was removed, workers were astonished to find such items as dishes of fish and eggs on a table awaiting diners. In a bakery, 81 loaves of bread still rested in an oven.

In Boscoreale, a town near Pompeii, a buried villa was uncovered in 1900. The villa had two different owners, one of whom was Publius Fannius Synistor. Scholars named the villa after him because it is believed he commissioned many of the murals on the walls. One of these murals, in the owner's bedroom, shows a painted window through which one sees an ornate door to a fantastic villa. Some scholars believe that this mural shows Synistor's dream house. Perhaps, lying on his bed at night, he would gaze upon it and picture himself the master of such a grand estate.



Observing for Detail

1. Would you say that the artist who painted this mural wanted to make it look as realistic as possible? Do you think he succeeded in this? _____

2. What do you think prompted the owner of the villa to have a scene like this painted on the wall? _____

3. What has the artist done to make the painted window look authentic? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Imagine that you are in one of the buildings pictured in this mural. Gazing out the window, you notice Synistor's house across the way. How do you think it might look? Draw the house, including architectural features found on the buildings in the mural.

TEACHING STRATEGIES



Objective

Students will gain a greater understanding of the Roman Pantheon.



Introductory Activity

Place Transparency 9 on the overhead projector and inform students that the Pantheon has been described as one of the marvels of ancient Roman architecture. Ask if they agree with that assessment. Have them point out features of the interior as they respond. Discuss the answers provided.

Explain that the impression one gets from looking at the outside architecture of the Pantheon today is much different than in ancient times. Buildings now crowd in on all sides, and the level of the surrounding streets is much higher. Consequently, a long row of steps leading up to the entry porch have disappeared. Show students an illustration of the Lincoln Memorial in Washington, D.C. Ask them to speculate how the visual impact of that structure would change if its surroundings were to be altered in the same way as the Pantheon's.



Discussion Questions

PERSONAL REACTION If you were limited to a single word to describe your reaction to this structure, what would that word be?

VISUAL ELEMENTS Does this building exhibit a variety of lines? If so, point out and name the different lines observed. (*A variety of straight and curved lines moving in different directions should be pointed out.*) What do the contrasts of light and dark values add to this design? (*Contrasts of value add drama and increase the visual appeal of the building.*)

EXPRESSIVE CONTENT What ideas and feelings are aroused as you study this structure? (*Answers will vary. As students answer, ask them to identify the features of the Pantheon that contributed to the formation of their ideas and feelings.*)

JUDGMENT How would you justify the importance of the Pantheon to someone who was unfamiliar

with it? What fact about the work would you mention in your explanation?



Answers to Activity, p. 18

1. The Pantheon testifies to the fact that Roman builders made advances in architecture, which allowed them to create buildings of remarkable size. It took great planning and skill to create a structure generally recognized as the largest domed building of classical times.
2. When describing its most impressive feature, many refer to the Pantheon's great size, while others mention its satisfying proportions.
3. Roman temples were expressly designed to invite people inside to worship. This was not true of earlier temples. The Greeks, for example, held their religious ceremonies outside, in front of the temple. Consequently, they placed the primary emphasis on the exterior beauty of their buildings, while the Romans sought to create spacious interiors.

EVENTS OF THE PERIOD—C. 100

POLITICS

- **A.D. 65** The first persecution of Christians takes place in Rome.
- **A.D. 71-73** Spartacus and the gladiators revolt in Rome.

SCIENCE AND TECHNOLOGY

- The Syrians or the Egyptians discover how to blow glass.
- **C. A.D. 170** Ptolemy draws 26 maps of various countries.

SOCIETY AND CULTURE

- The Roman historian Tacitus refers to songs in which the Germanic people celebrated their gods and recorded their history.
- Reliefs in India contain the figure of Buddha for the first time.

WORLD ART & ARCHITECTURE

Pantheon (A.D. 118–125)

Rome



ABOUT THE ARCHITECTURE

Much of Roman culture was Greek in origin. The Romans admired and borrowed freely from Greek art, literature, philosophy, and science. In architecture, however, they succeeded in progressing beyond the Greeks. Their skill as planners and engineers helped the Romans become the first great builders of the world. Included on the list of impressive buildings constructed by the Romans is the Pantheon. This was a huge temple intended to house effigies of all the major Roman gods and to provide citizens with a place to worship them. Three thousand people could easily be accommodated within its huge domed space. Its walls are 20 feet thick at the base and decrease gradually to a thickness of 6 feet at the top of the dome, which

is 110 feet above the floor. In the center of the dome, a 30-foot circular opening allows light to filter into the interior. The floor is raised slightly in the center to allow any rain coming through the opening to drain off quickly to the sides.

From the outside, the Pantheon looks like a round drum covered by a massive, gently curving dome. One enters the structure through a deep porch that is more than 100 feet wide. A row of columns, each carved from a single block of stone, dominates this entrance. The Pantheon owes its extraordinary state of preservation to the fact that it was transformed into a Christian church. Within its walls, national celebrities, including the Renaissance painter Raphael, are buried.



Observing for Detail

1. What does this building tell you about the skills of Roman builders? _____

2. What do you consider to be the most impressive feature of the Pantheon? _____

3. What do you think may have been the major concern of the builders who constructed the Pantheon—its beauty or the ease with which it could accommodate large numbers of people? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Many Roman entertainments took place at the Roman Colosseum. Prepare a report in which you describe its structure, and include information about the various events staged within its walls.

TEACHING STRATEGIES



Objective

Students will learn that diverse African art styles are the result of different African religious beliefs.



Introductory Activity

Place Transparency 10 on the overhead projector. Explain that it is a gold pendant in the form of a mask. It incorporates many of the characteristics of the larger face masks created by the Baulé, a people in Côte d'Ivoire. Point out this region on a map of Africa. Ask students to note the technical perfection, the dramatic linear pattern, and the mysterious features and expressions exhibited on the mask. Then have individual students point out the following facial features: the hairline, the heavy eyelids, the protruding almond-shaped eyes, the long straight line indicating a nose, and the expression lines suggesting the mouth.

Tell students that there are a great many African art styles. These different art styles can be explained by referring to the different religious beliefs practiced throughout the continent. Each group had its own gods, and so each developed its own unique style of art. Some practiced a realistic style in which delicately modeled masks almost seemed to be portraits. Other groups, like the Baulé, developed styles that were abstract.



Discussion Questions

PERSONAL REACTION Did you immediately recognize the Baulé pendant as a mask? (*Some students may have been misled by the unusual hairstyle and may have interpreted it as an animal of some kind.*)

SUBJECT MATTER Is the overall shape of the face accurate? (*Yes. Although somewhat elongated, it presents a familiar oval shape appropriate for the representation of a human face.*)

VISUAL ELEMENTS What kind of balance is employed here? (*A symmetrical balance is used, replicating that associated with the human face.*)

EXPRESSIVE CONTENT Is there anything about this pendant mask to suggest a violent or depressing mood? (*No. The work suggests quiet repose.*)

JUDGMENT Do you consider this to be a successful work of art? Explain.



Answers to Activity, p. 20

1. The work exhibits considerable skill in the manner in which the gold wire has been joined.
2. The creation of art objects was taken very seriously by African artists. Typically, the act of creation involved an adherence to a set formula or ritual that determined the actions of the artist at each step. For example, the first step in carving a figure in wood involved making an offering to the spirit of the tree from which the wood was taken.
3. The tightly joined wire creates a texture that is quite different from the raised textured surfaces of the hairline, the nose, the expression lines, and the lines encircling the eyes.
4. Students may suggest that the mask was never meant to look realistic. The work is an abstract design created to satisfy artistic criteria.

EVENTS IN AFRICA'S HISTORY

- **814 B.C.** Phoenicians found Carthage.
- **630 B.C.** Greeks found Cyrenaica (Libya).
- **146 B.C.** Carthage is destroyed by the Romans.
- **A.D. 1307-32** The Mali Empire reaches the height of its power in West Africa.
- **1418** Prince Henry the Navigator begins explorations of the African coast.
- **1847** Liberia becomes the first modern African nation.
- **1940** North Africa becomes a battleground in World War II.

WORLD ART & ARCHITECTURE

**Gold Pendant Mask
(Date Unknown)**



Baulé Nation, Côte d'Ivoire

ABOUT THE MASK

Masks are an important art form in Africa. However, their function and their importance often are misunderstood by people who are not familiar with African art. When Africans put on a mask, they stop being themselves and become the force or spirit they are trying to please. For this reason, masks are considered to be extremely powerful and are treated with great respect. They were usually designed to be worn by dancers at important ceremonies, such as ceremonies for the dead, initiations into secret societies, preparations for war, or rituals to ward off evil spirits or to appeal to good spirits. They had to affect human onlookers as well, however.

Masks were designed to delight and amuse or to horrify and frighten. Their power was increased as the masks swayed and bobbed with the motions of the dancers wearing them.

The Baulé produced some of the finest of all African masks. They were carved in wood and exhibited the same stylistic features noted in the gold pendant mask. Note how the gold wire has resulted in the facial features being developed into patterns of lines, which also suggests tribal scarification marks. These were ornamental scars made in patterns on the face and body for cosmetic purposes as well as for tribal identification.



Observing for Detail

- Does this work suggest that a great deal of skill was needed to create it? Explain your answer. _____

- Do you think that the act of making an object like the gold pendant mask was important to the African artist who made it? Why or why not? _____

- What textured surfaces appear on this pendant? _____

- How would you respond to someone who said this pendant mask is unsuccessful because it fails to look realistic? _____



Enriching Your Knowledge

- CRITICAL THINKING** Prepare a short written report in which you explain how the ways that Africans use art differ from the ways Americans use it.

TEACHING STRATEGIES



Objective

Students will learn that the Hagia Sophia is considered one of the greatest architectural achievements in history.



Introductory Activity

Place Transparency 11 on the projector and allow students several minutes to examine it. Then ask students if they could readily identify the structure as a church. What features helped them make this identification? Inform students that the Hagia Sophia, located in Istanbul, is regarded as one of the greatest architectural achievements of all time. Ask them to speculate on the amount of time it took to erect such a grand structure. Tell them that it was built in just five years. The construction was so well organized that as many as 10,000 laborers could work on the project at one time.

The dome has always been the most remarkable feature of Hagia Sophia. What gives this massive dome its weightless appearance? Point out that the windows around its base create the illusion that the dome is floating. Adding to this illusion is the fact that the four huge pillars that support the dome have been carefully hidden from view.

Tell students that 21 years after Hagia Sophia was completed, an earthquake caused the great dome to partially collapse. One of the original architects was summoned to repair the damage and reinforce the dome. In the process, he increased the height of the dome from 50 to 70 feet, making it appear less flat. In 1935 the Hagia Sophia became a museum under the control of the Turkish government.



Discussion Questions

PERSONAL REACTION What gives the interior of the Hagia Sophia a magical, dreamlike setting? (*Walls of colored stone and marble brought from Egypt and Italy are decorated with gold, silver, ivory, and gems.*)

VISUAL ELEMENTS Point to places where repetition is exemplified. (*Repetition is noted in the windows, arches, and 104 columns throughout the interior.*)

EXPRESSIVE CONTENT Many visitors comment on the uplifting sensation they experience upon entering Hagia Sophia. What do you think contributes to this sensation? (*The dome that seems to hover in space and the rays of light streaming through the windows creates a mystical awe that, according to a sixth-century poet, “fills the mind with joy.”*)

JUDGMENT Do you agree with the assessment of historians who claim that Hagia Sophia is one of the greatest architectural achievements of all time? Why or why not?



Answers to Activity, p. 22

1. Students can be expected to mention the spaciousness, the light streaming through the windows, and the immense dome.
2. A variety of different adjectives can be expected.
3. Some students may say that great churches like Hagia Sophia were welcomed retreats from the hardships of everyday life. Others may point out the spiritual comfort experienced.

EVENTS OF THE PERIOD—c. 550

POLITICS

- **476** A German soldier, Odoacer, seizes control of Rome.
- **503** Clovis, king of the Franks, becomes a Christian.

SCIENCE AND TECHNOLOGY

- **550** The Byzantines send an expedition to China.
- In India, paintings show people making textiles.

SOCIETY AND CULTURE

- Buddhism is introduced in Japan.
- **570** Muhammad is born in Makkah.

WORLD ART & ARCHITECTURE

Hagia Sophia (532-537)



Constantinople

ABOUT THE ARCHITECTURE

After the fall of Rome in the mid-400s, the eastern portion of the Roman Empire continued to flourish for a thousand years in what is known as the Byzantine Empire. Byzantine artists and architects drew inspiration from the Greeks and Romans and used the riches of Asia to create new works that glorified the Christian religion. One of the most impressive works was Hagia Sophia, a magnificent church built in the Byzantine capital of Constantinople on a scale never before realized. The day after Christmas in 537, a grand procession marched from Constantinople's old basilica to the recently completed Church of the Holy Wisdom, or Hagia Sophia as it is known in Greek. Leading the procession was Emperor Justinian, who had directed the construction of this new church.

Justinian had demanded a church, "such as has never been seen since Adam and will never be seen again," and builders met his demands by erecting the first true domed basilica in the world. The basilica is a hollow cube of space covered by an immense dome measuring 107 feet in diameter. Inside the building, four huge pillars support four rounded arches on which the massive dome rests. This method of construction allowed the builders to erect thinner outer walls and add more windows. The light from these windows flooded the interior, illuminating a sanctuary glittering with 40,000 pounds of silver and a main altar made of gold and inlaid with precious gems. A ring of 40 windows placed around the base of the dome made it look as if it were floating in air.



Observing for Detail

1. What do you regard as the most impressive feature of this interior? _____

2. List three adjectives that you feel best describe this structure. _____

3. During this period in history, ordinary citizens visited magnificent churches like this one. Why do you think these visits were so anticipated? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** The Pantheon, built some 400 years before Hagia Sophia, is regarded as one of the marvels of Roman architecture. Look at the interior of the Pantheon on Transparency 9 and write a paragraph comparing it to the interior of Hagia Sophia.

TEACHING STRATEGIES



Objective

Students will be able to formulate a judgment of a Byzantine mosaic based upon the knowledge gained from a thorough examination of it.



Introductory Activity

Place Transparency 12 on the overhead projector and inform students that they have a minute to examine it. Turn the projector off without warning and ask students the following questions:

1. How many of the figures are men? (*The two figures at the left appear to be men.*)
2. How many figures reveal both hands? (*only one—the queen*)
3. Which figure appears to be taller than the rest? (*None of the figures is taller than the rest. The heads form a single line.*)
4. What does the empress hold in her hands? (*She is holding a golden cup or chalice.*)
5. What color is the ground? (*green*)
6. How many figures are smiling? (*none*)
7. What color is used for the background? (*gold*)

Turn the projector back on. Ask the questions again and compare the answers to those offered earlier. Explain that we often look at works of art but do not always see those works.



Discussion Questions

PERSONAL REACTION Did your judgment of this work change as you learned more about it? Has this work aroused your curiosity about other works of art created by Byzantine artists?

SUBJECT MATTER Describe the actions of the figures in this work. (*The figures exhibit no action at all. Rather, they stare straight ahead, motionless, as if waiting to have their photograph taken.*)

VISUAL ELEMENTS When describing the figures, would you be inclined to refer to them as shapes or forms? (*The figures are more like flat shapes than three-dimensional forms.*)

EXPRESSIVE CONTENT Byzantine artworks such as this one lack realistic qualities but succeed in expressing a spiritual mood or feeling. How is this done? (*The figures seem to float serenely before a gold background as if seen in a vision.*)

JUDGMENT What do you think is most effective about this work—its vivid description of the power and wealth of Byzantine rulers, or its message to the faithful that kings and queens, too, must lead virtuous lives to achieve salvation?



Answers to Activity, p. 24

1. There is little about this work to suggest that the artist was interested in a realistic portrayal. Students should note how the garments do not appear to be covering solid three-dimensional forms, and the gestures seem stiff and unnatural.
2. Theodora's elaborate crown and jewels are immediately recognized as clues to her importance. This importance is stressed further by the fact that she wears purple, the traditional color of royalty. Finally, none of the lower-ranking figures overlaps her in any way.
3. The large halo around the empress tells us of her religious devotion and virtue.

EVENTS OF THE PERIOD—C. 550

POLITICS

- **502** The Chi dynasty of southern China comes to an end.
- **516–537** Arthur, the Celtic king of Britain, resists Saxon invaders.

SCIENCE AND TECHNOLOGY

- Draw looms used in Egypt make silk weavings.

SOCIETY AND CULTURE

- **532–537** The Hagia Sophia is erected in Constantinople.
- **570** Muhammad is born in Makkah.

WORLD ART & ARCHITECTURE

Theodora and Attendants (c. 547)



Byzantine

ABOUT THE MOSAIC

The Byzantine Empire, a direct continuation of the eastern part of the old Roman Empire, flourished for a thousand years after the fall of Rome in the A.D. 400s. It was here that Roman, Greek, and Asian influences combined to form a distinct and original culture. Proof of this is found in Byzantine art, in which artists drew inspiration from the Greeks and used the riches of Asia to create new art forms that glorified the Christian religion.

Churches such as Emperor Justinian's Hagia Sophia were the finest examples of Byzantine architecture. Impressive from the outside, these churches were even more startling on the inside, where dazzling mosaics decorated the walls and ceilings. Mosaics were made of thousands of small pieces of brilliantly colored glass and stone

arranged to create decorative pictures. An artist patiently fit the pieces tightly together into a concrete surface, tilting each piece so that it would catch the light from windows and candles. This produced a shimmering radiance that seemed to come from within the church rather than from without.

Nowhere is the beauty of Byzantine mosaic art more striking than in the Church of San Vitale in Ravenna, Italy. It was here that the Emperor Justinian hoped to recapture the glory of ancient Rome with a church that would rival any that had been built before. And it was here that the art of making glorious pictures with tiny cubes of glass and stone reached its peak with the creation of two works showing Justinian and his empress, Theodora.



Observing for Detail

1. Do you feel that these figures are portrayed in a realistic fashion? What, if any, features seem disturbing? _____

2. How is Theodora's importance indicated? _____

3. What symbol can you point to in this work that tells you the empress is holy and devout? _____



Enriching Your Knowledge

4. Locate Ravenna on a map. Then prepare a report in which you explain why the Roman emperor decided to move the capital of the western empire to this site in the A.D. 400s. What historical event took place here in A.D. 476? Finally, why was Justinian so obsessed with recapturing this city?

TEACHING STRATEGIES



Objective

Students will learn how medieval monasteries promoted art and learning.



Introductory Activity

In their search for salvation, some early Christians felt that the Church had become too worldly. Beginning in the 200s and 300s, many of these people began to seek out remote locations where they could lead quiet lives of meditation. By the 400s, monasteries were centers of learning, producing art illustrating the Christian story. They used “pictures” to communicate this story to the majority of Europeans who could not read.

To illustrate the difficulty faced by monks in this endeavor, ask students to write two sentences that communicate the idea that it is raining. One sentence will use no fewer than 15 words and should be as colorful as possible. The second sentence should be an abrupt statement of no more than four words. Have students read their sentences aloud. Then ask them to identify the sentences that communicated an idea in the same clear, direct manner as the image on the Lindau Gospels.



Discussion Questions

PERSONAL REACTION What about this work impressed you when you first saw it?

SUBJECT MATTER Is this work lifelike? (*No. There is little here to suggest the pain of the Crucifixion.*) Is the Christ figure alive or dead? (*The open eyes tell us that he is alive.*)

VISUAL ELEMENTS Is there a concern for space in this work? (*No. The figures are placed before a solid gold background that eliminates any sense of space or depth.*) Is this work an example of symmetrical or asymmetrical balance? (*symmetrical*)

EXPRESSIVE CONTENT What emotions or feelings are communicated by the Christ figure? (*There is a feeling of quiet calm, rather than the expected emotions of pain and suffering.*)

JUDGMENT Why is this work successful?



Answers to Activity, p. 26

1. The message of the scriptures was the most important message for people living at this time. Those who could afford it engaged skilled artists to create the most beautiful covers possible to decorate the Old and New Testaments.
2. Christ, as the largest figure and as the centrally placed figure, dominates. He contrasts with the smaller figures in another way as well. He appears calm and inactive while the smaller figures seem to move about, exhibiting pain.
3. In order to demonstrate the importance of balance in this work, ask students to imagine how it would look if the cross were placed to one side rather than in the center. How would the calm serenity of the scene be altered if the cross were placed at an angle?
4. A possible explanation is that the figures represent night and day, and that the guilt and shame associated with the Crucifixion would continue, day and night, for all time.

EVENTS OF THE PERIOD—c. 900

POLITICS

- **902** Arabs complete the conquest of Sicily.
- **907** The Magyars invade Germany for the first time.

SCIENCE AND TECHNOLOGY

- **c. 900** The first windmills appear in the Middle East.
- **900** Vikings have developed the art of shipbuilding.

SOCIETY AND CULTURE

- **c. 900** *The Story of the Bamboo Gatherer*, the earliest known Japanese novel, appears.
- **900** The famous Arabian tales *A Thousand and One Nights* begin.



ABOUT THE COVER

After the fall of Rome in the A.D. 400s, the cross became the most frequently depicted subject in Western art. Its image was immediately recognized and revered by the most powerful rulers and the humblest peasants. The cover of the Lindau Gospels was created around 870. It was probably commissioned by Otto the Bald, a grandson of Charlemagne and a successor to his title as Holy Roman Emperor. Although the name of the artist is unknown, it is likely that the cover was crafted at the French abby of Saint Denis.

Today this work may strike some as crude and unsophisticated. The monks who created such pieces as this never intended them to look realistic or even to be beautiful. Their major concern was to pass on to others the message of the Christian story. They tried to do this as directly and as clearly as possible. The artist who created the cover of the Lindau Gospels wanted to show Jesus as triumphant over suffering and death. The only signs of grief in this work are exhibited by the weeping winged angels and humans on Christ's sides.

Observing for Detail

1. Why do you think so much time and effort was given to the creation of a cover for a book of gospels?

2. List the different ways the small figures contrast with the figure of Christ. _____

3. Explain how the artist has used the principle of balance to enhance the feeling or mood of this work.

4. The two small figures directly above the head of Christ are said to represent the sun and the moon hiding themselves. What possible meanings do you attach to these two figures? _____

Enriching Your Knowledge

5. **CRITICAL THINKING** This work is quite small. At $13\frac{1}{2}'' \times 10\frac{1}{2}''$, it is only slightly larger than a standard sheet of notebook paper. Consult art history books to find a work of art smaller than this one. Prepare a written report in which you describe the work, discuss how it makes use of the elements and principles of design, and judge its success or lack of success.

TEACHING STRATEGIES



Objective

Students will appreciate the symbolic significance and production techniques of Ukrainian Easter eggs.



Introductory Activity

In Ukraine, Easter is the principal spring festival. It is a feast of joy and gladness that unites the entire community. For three days, the people sing songs of spring and celebrate to the continuous sounds of bells. The *pysanky*, or decorated Easter eggs, play an important role in the Easter rites. The eggs are given as gifts and exchanged as a sign of friendship. Before the eggs are distributed on Easter, they are first blessed in the churches.

Place Transparency 14 on the overhead projector. Explain to students that the picture on the transparency shows several Ukrainian Easter eggs. Instruct students to examine the transparency for a few minutes. Explain that in Ukrainian folk culture, Easter eggs have spiritual significance and that they are supposed to possess good luck. Tell students that many of the symbols and patterns found on the eggs have various religious and spiritual meanings. A cross, for example, reminds Christians of the death and resurrection of Jesus, while a shaft of wheat stands for the harvest. Dots can be stars or tears, and waves, ribbons, and zig-zags that circle an egg represent eternal life. Instruct students to draw an egg shape on a sheet of paper. Next, ask them to decorate their egg using symbols that represent important objects or aspects of their lives. After students have completed decorating their “eggs,” ask volunteers to show their designs to the rest of the class, and to discuss the significance of the symbols they have chosen.



Discussion Questions

PERSONAL REACTION As you view the Ukrainian Easter eggs, what intrigues you most about what you see? *(Answers will vary. Students might suggest that it is intriguing to realize that the art is produced*

on an egg, or that the designs are so intricate and precise.)

SUBJECT MATTER Agree or disagree with the following statement: Ukrainian Easter egg designs are random and unorganized. *(Students should disagree—the egg designs are very deliberate and purposeful.)*

VISUAL ELEMENTS After viewing the eggs, what would you say are the most popular colors used in Ukrainian Easter egg painting? *(Red, black, and shades of purple appear most frequently.)*

JUDGMENT Egg painting is an unusual form of folk art. Do you think it is a successful form of folk art?



Answers to Activity, p. 28

1. An eight-point star is used most often.
2. The symbols include a cross, signifying the death and resurrection of Jesus; a shaft of wheat, signifying the harvest; waves and ribbons, signifying eternal life; and dots, signifying tears or stars.
3. The egg has been dipped six times. There are six colors on the egg.

EVENTS OF THE PERIOD—C. 980

POLITICS

- **982** Eric the Red establishes the first Viking colonies in Greenland.
- **986** Louis V, the last of the Carolingians, becomes King of France.

SCIENCE AND TECHNOLOGY

- Arithmetical notation is brought to Europe by the Arabs.

SOCIETY AND CULTURE

- Flourishing trade between Western Europe and Asia develops in Venice and Genoa.
- **990** Systematic musical notation develops.

WORLD ART & ARCHITECTURE

Ukrainian Easter Eggs (c. 980)



Ukraine

ABOUT UKRAINIAN EASTER EGGS

Ukrainian decorated eggs, or *pysanky*, are known worldwide for their beauty and skillful designs. Many of the designs date back to a time when ancestors of Ukrainians worshiped a sun god. According to legend, the sun god preferred birds over all other creatures. Birds' eggs became a symbol of birth and new life, and people believed the eggs could ward off evil and bring good luck. Eggs were decorated with sun symbols and used in ceremonies that marked the beginning of spring. When Christianity took hold in Ukraine in A.D. 988, the tradition of decorative eggs continued. The egg came to represent religious rebirth and new life. People decorated eggs in the days before Easter, and then gave them as gifts on Easter morning.

The word *pysanky* comes from Ukrainian words meaning "things that are written upon."

This phrase helps explain the wax process used to decorate the eggs. Before decorating the eggs, some people empty the contents through pin-holes. Others do not break the shell in any way—leaving the contents to eventually dry up. After a design has been drawn on the egg, the artist covers with wax the parts of the design that are to remain white. The egg is then placed in a yellow dye. Next, the artist writes with hot wax over another section of the egg. This portion stays yellow as the egg is dipped into red dye. The egg then passes on to another dye and so on until the egg is finally placed in a black dye. At each stage, wax is used to cover the various parts of the design that are to be of a certain color, beginning with the lightest color and ending with the darkest. This elaborate process is known as the *batikova* technique.



Observing for Detail

1. What figure is used most often in the designs of the Ukrainian Easter eggs pictured on Transparency 14?

2. What symbols can you identify on the Ukrainian Easter eggs? What do these symbols represent? _____

3. How many times was the egg located in the bottom right-hand corner of the picture processed in egg dyes? How can you tell? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** If you were an art dealer or an art collector, why might you be interested in obtaining Ukrainian Easter eggs for your collection?

TEACHING STRATEGIES



Objective

Students will learn of the wealth and power of the ancient Khmer Empire in Cambodia.



Introductory Activity

Point out Cambodia on a map and ask students what they know about this country. Tell them that during the 700s, Cambodia was inhabited by the Khmers. The Khmers succeeded in fashioning a powerful civilization that reached its peak in the first half of the 1100s. In the 1200s, Kublai Khan, Emperor of China, sent his ambassador to visit the Khmer capital at Angkor Thom. There he found a strong government ruling a nation carved out of the rain forest. He reported seeing gold and jewelry everywhere. Pleasure boats dotted the lake, and the streets were crowded with chariots, elaborately decorated elephants, curtained litters, and throngs of pedestrians, as one would expect in a city of almost 1 million people.

Place Transparency 15 on the overhead projector and tell students that this is a Khmer temple known as Angkor Wat, the largest religious building in the world. It was abandoned in 1432 as the Khmer Empire declined. Rediscovered in 1858, a subsequent restoration project rescued it from the rain forest overgrowth. In 1972, however, archaeologists and maintenance crews were forced out by war and political unrest.



Discussion Questions

PERSONAL REACTION What do you think of the people who had the skill and the desire to build such a mountain of stone?

VISUAL ELEMENTS One of the features of the Khmer artistic style is the use of repetition. Can you point out places on this temple where this feature is demonstrated? (*The stepped pyramid form of the central section is repeated in the smaller pyramid forms surrounding it.*)

EXPRESSIVE CONTENT Khmer rulers built temples to glorify themselves, honor a god, and inspire awe in their subjects. Which of these three objectives is most clearly evidenced in Angkor Wat? (*The immense size suggests that the primary objective was to overwhelm those who saw it.*)

JUDGMENT Do you think this is a successful work of art? On what do you base your decision?



Answers to Activity, p. 30

1. This structure reveals that the Khmer ruler must have commanded great power. At the same time, the kingdom must have been blessed with great wealth in order to finance building projects of this magnitude.
2. The size of this structure in no way detracts from its dazzling beauty. Indeed, its massive proportions add to its visual impact.
3. The temple is balanced symmetrically, which adds to a sense of stability and permanence.

EVENTS OF THE PERIOD—C. 1100

POLITICS

- **1095** The First Crusade is launched by Pope Urban II.
- **1100** William II of England is killed and succeeded by Henry I.

SCIENCE AND TECHNOLOGY

- **1090** The first water-driven mechanical clock is built in Japan.
- **1091** Walcher of Malvern records an eclipse of the moon.

SOCIETY AND CULTURE

- **1100** Omar Khayyam writes the *Rubaiyat* in Persia.
- **c. 1100-50** The first surviving example of horizontal scroll painting, the *Tale of Genji*, is created in Japan.

WORLD ART & ARCHITECTURE

Angkor Wat (1100s)

Cambodia



ABOUT THE ARCHITECTURE

In 1858 a French explorer, pushing his way through the upper valley of the Mekong River in Cambodia, stopped for a few moments to rest. He glanced around and, through the trees and brush, he caught site of something so surprising that he could not move. Before him stood an enormous temple, splendid in its intricate design, almost completely lost in the forest and shrubbery encircling it. Henri Mouhot had “discovered” Angkor Wat, the largest temple in the world.

Angkor Wat—Temple of the Capital—was built near the capital of the great Khmer Empire in the early 1100s. It is 200 feet high at the center and covers nearly one square mile. Although

built to honor the Hindu god Vishnu, the temple served other purposes as well. It was used as a royal tomb and as an astronomical observatory.

Angkor Wat is approached by a wide bridge that spans a moat, which is $2\frac{1}{2}$ miles long and encircles the temple. Constructed without mortar, the temple is made of huge stone slabs held in place by iron clamps. The great complex of pyramids, spires, and passageways is richly decorated with relief sculptures that recount the myths associated with the Hindu gods. There are 1,700 figures of “spirits of the sky” alone, all dancing in unison. These figures are joined by the rank-upon-rank of soldiers that appear in some of the reliefs.



Observing for Detail

1. What can you tell about the way of life in Cambodia during the 1100s, when Angkor Wat was constructed? _____

2. Do you think the enormous size of this structure overpowers or detracts from its beauty? Explain your answer. _____

3. Is the temple balanced symmetrically? What effect is achieved through the use of this kind of balance? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Prepare a written report on the rise and fall of the Khmer Empire. What reasons have been advanced to explain the demise of this once prosperous and powerful civilization?

TEACHING STRATEGIES



Objective

Students will learn that sculptures of the Hindu god Siva depict the god performing a ritualistic dance symbolizing destruction and rebirth.



Introductory Activity

Play a musical selection with a spirited, upbeat tempo and a selection with a serious, slow tempo. Then ask students to draw a simple stick figure of a dancer caught in a pose that suggests the mood and tempo of each musical selection as it is played again. Place Transparency 16 on the overhead projector and ask students to compare the dancing posture of the bronze figure to the poses of the stick figures they drew. Which seem similar? What type of music—slow or upbeat—inspired the poses that looked most like that of the sculpture?

Explain to students that the sculpture represents one of the chief Hindu gods, Siva (or Shiva). He was considered to be the Lord of Gods and the god of destruction and rebirth. This sculpture shows him as the Lord of the Dance. With one foot on the demon of ignorance, Siva performs a deliberate ritualistic dance that symbolizes the destruction of the universe, which is then reborn. This echoes the Hindu belief that the human spirit, too, is reborn after death and takes on a new form reflecting the state of perfection achieved in previous lives.



Discussion Questions

PERSONAL REACTION What is the most unusual feature of this sculpture? (*Most students can be expected to mention the four arms of the figure. These are used to show the many powers and attributes of the god.*) Did this feature cause you to react in a negative way to this work? Why or why not?

SUBJECT MATTER Describe the pose of the figure and explain how this pose tells you what he is doing. (*One foot is deliberately raised and the figure twists in space. The arms extend outward in various directions and suggest a slow movement to music.*)

VISUAL ELEMENTS Do you think movement is an important feature of this work? (*Yes. Movement is suggested by every aspect. Each part seems alive with the deliberate rhythm of an ancient, ritualistic dance.*)

EXPRESSIVE CONTENT What mood or feeling is communicated by this dancing figure? (*The work communicates a feeling of grace and elegance.*)

JUDGMENT Do you think this is a successful work of art? On what do you base your decision?



Answers to Activity, p. 32

1. The Hindu belief in reincarnation holds that an individual dies and is reborn in a new form many times before spiritual perfection is achieved and the soul can enter moksha. This sculpture symbolizes the same cycle of destruction and renewal as it relates to the universe.
2. Some scholars have suggested that the ring represents the flaming circle of the sun. Others describe it as a flaming halo. Still others identify it as a symbol of the eternal cycle of life.
3. Bronze offered sculptors more freedom to show the elegant movements of the dancing figure.

EVENTS OF THE PERIOD—C. 1150

POLITICS

- **1152** Frederick Barbarossa is elected king of the Germans.
- **1154** Henry II is crowned king of England.

SCIENCE AND TECHNOLOGY

- The magnetic needle is known in Italy.
- **1154** A map of the world is produced at Palermo, Italy.

SOCIETY AND CULTURE

- **1155** Robert Wace writes *Roman de Brut*, which contains the first mention of King Arthur and the Round Table.
- **1160** Work begins on the Gothic cathedral at Lyons, France.

WORLD ART & ARCHITECTURE

Siva Nataraja (1100s–1200s)



India

ABOUT THE SCULPTURE

In the A.D. 500s and 600s, Hinduism was widely practiced throughout India, perhaps because it offered more avenues for reaching spiritual perfection. These included the simple performance of one's daily duties.

Hindu gods are numbered in the millions, and it has been said that a hundred volumes would be needed just to list them all. Siva is recognized as one of the greatest of these gods. He is shown in various forms in Hindu sculpture. In this example, he is depicted as the Lord of the Dance. Multiple arms are used to accent his graceful

movements and to enable him to hold symbolic objects. If you look closely, you will see that in one hand he holds a drum symbolizing creation. In another hand, he displays the flame of destruction. A third hand is raised in a gesture of protection directed to the devout. The fourth hand points to his upraised foot, which symbolizes escape from illusion, as represented by the small figure he crushes beneath his other foot. Delicately balanced, yet full of movement, this work is a triumph of three-dimensional sculpture and the art of bronze casting.



Observing for Detail

- How does this sculpture reflect the Hindu belief in reincarnation? _____

- Different ideas have been put forward to explain the circle of flames around the figure of Siva. What do you think it represents? _____

- Why do you think the Indian sculptor chose bronze rather than stone when creating this sculpture of the dancing Siva? _____



Enriching Your Knowledge

- CRITICAL THINKING** Siva is one of the main gods of the Hindu religion. The others were Brahma the Creator and Vishnu the Preserver. Look for pictures of these gods in books and bring the pictures to class. Compare the ways artists depicted these gods to the way they represented Siva.

TEACHING STRATEGIES



Objective

Students will learn about Gothic architecture.



Introductory Activity

Place Transparency 17 on the overhead projector and inform students that they are looking at a perfect example of Gothic architecture in the Cathedral at Reims. Have a student point out the location of Reims in northwestern France. Instruct students to describe the cathedral. Inform students that the word “cathedral” is used to identify the church of a bishop. Cathedrals were an expression of religious devotion and civic pride. Everyone wanted *their* cathedral to be the largest or the most beautiful, and everyone in the vicinity participated in the construction. One person might pay for a stained glass window, another for a door. People who could not afford to give money donated their labor, and the clergy rewarded everyone who helped by praying for them.

The construction of cathedrals was carried out over great periods of time. Five generations of architects and builders left their marks on the Cathedral at Reims. Direct students’ attention to the many sculptured figures decorating the exterior of the cathedral. The sculptures in the hard-to-see upper portions of the cathedral and in the darkened corners are as carefully carved as the prominent sculptures around the main entrance.



Discussion Questions

PERSONAL REACTION How does Reims Cathedral compare to places of worship with which you are familiar?

VISUAL ELEMENTS What kinds of lines are emphasized in the design of this cathedral? (*Straight, vertical lines are emphasized.*) Can you point to contrasts of light and dark values? What is the result of this contrast of values? (*Contrasts of value are noted in the pattern of light and shadow playing over the exterior stone walls. This light and dark pattern adds visual interest to the whole.*)

EXPRESSIVE CONTENT What words would you use to describe this cathedral—soaring or heavy, graceful or dignified, calm or exciting, frail or strong? (*Differences of opinion may be noted in the responses to this question. Encourage students to point to features in the work that support their opinions.*)

JUDGMENT Gothic cathedrals like Reims have been called medieval architecture’s greatest triumph. Do you agree with this assessment? Explain.



Answer to Activity, p. 34

1. The stained glass windows were also used to instruct the faithful by presenting them with illustrations of stories from the Bible. This was an important feature, because most people during this period could not read.
2. Gothic cathedrals like Reims Cathedral were designed to lead the eyes of the viewer upward toward heaven and salvation.
3. Repetition is seen in the pointed arches above the doorways and enclosing each statue. Columns are also used repetitively.

EVENTS OF THE PERIOD—c. 1200

POLITICS

- **1204** Crusaders attack the Christian city of Constantinople.
- **1274 and 1281** Kublai Khan unsuccessfully invades Japan.

SCIENCE AND TECHNOLOGY

- **c. 1150** Students and teachers begin meeting away from monastery and cathedral schools.
- Universities spread throughout Europe.

SOCIETY AND CULTURE

- Troubadours compose lyric poems and songs about love and the feats of knights.
- Thomas Aquinas writes *Summa Theologica*.

WORLD ART & ARCHITECTURE

Cathedral at Reims (1200s)

France



ABOUT THE CATHEDRAL

The term *Gothic* is used to identify a period that began in the mid-1100s and lasted roughly to the end of the 1400s. It was a label used by later critics who frowned on the art of this period because it did not adhere to the same standards as ancient Greek and Roman art. Because the Goths and other so-called barbarians had brought down the mighty Roman Empire, the word *Gothic* was used to describe new structures that differed from Classical buildings. These structures were not built by the Goths at all.

During the Gothic period, builders erected the most complex and ambitious structures attempted up to that time—the Gothic cathedral. One of the most impressive of these was erected in Reims, France. It was begun in 1211 and took 80 years to complete, although the decorations continued for centuries. It is almost 500

feet long, making it one and a half times the length of a football field. Twenty-five kings of France received their crowns here.

Two innovations in architecture contributed to the development of the Gothic cathedrals—the pointed arch and the flying buttress. Gothic builders discovered that they could reduce the heavy pressure of a stone roof on the side walls by replacing the round arch, which had been used since Roman times, with a pointed arch. Because the curve of a pointed arch is more vertical, the pressure is directed downward to supporting columns inside the building. Braces, or buttresses, outside the building provided additional wall support. With the pressure of the roof now on the supporting columns and buttresses, the solid exterior walls could be interwoven with stained glass windows.



Observing for Detail

1. Do the windows in this cathedral serve a purpose other than allowing light to enter? Explain.

2. As you view the Reims Cathedral, in which direction do you find your eyes moving? _____

3. Where do you find repetition in this cathedral? _____



Enriching Your Knowledge

4. Joan of Arc brought Charles VII to Reims for his coronation in 1429. Prepare a report in which you outline the life and accomplishments of Joan of Arc.

TEACHING STRATEGIES



Objective

Students will learn that a mosque is a Muslim house of worship. They will also learn why the Great Mosque of Djenné is made of sun-dried mud.



Introductory Activity

Ask students to identify various materials used in the construction of buildings, and list these on the board. Place Transparency 18 on the overhead projector and explain that it is the Great Mosque of Djenné in Mali, Africa. Give students a few minutes to examine the architecture. Ask students to identify what a mosque is—a Muslim house of worship. Ask them to identify the material used to construct the mosque. Is this one of the building materials listed on the board? Roughly 1.5 billion people throughout the world use sun-dried mud as their main building material.

Why do students think the builders of this mosque chose mud as their construction material? Explain that in desert locations, stone is rare and wood too scarce to use as a building material or to fuel brick-making kilns. Point to the wooden rods extending out from the mosque. Unlike adobe architecture in the American Southwest, these rods have nothing to do with helping to support the building. They are not structural at all. Rather, they are perches. Workers sit and stand on them when they repair the mud plaster that covers the building's surface. During an annual festival, two halves of the town compete to see which can repair their assigned portion of the mosque the fastest.



Discussion Questions

PERSONAL REACTION What was your first impression of this building? Were you impressed or disappointed? Did your reaction change as you learned more about it?

VISUAL ELEMENTS How is visual interest achieved on the exterior? (*Sections of the building that project outward, and the shadows created on these sections,*

add variety to the exterior surface. The uniform mud-brown color adds harmony. The building exhibits an overall unity that is pleasing to the eye.)

EXPRESSIVE CONTENT Try to imagine yourself walking up to this building. What feelings would you experience? (*Some students will report astonishment at the size of a building built entirely of mud. They may express satisfaction with the manner in which a readily available building material has been used to construct a building of unquestioned beauty.*)

JUDGMENT Assume that you are a member of an international committee charged with the task of listing the most beautiful monuments in the world. Would you vote to include this building on that list? Why or why not?



Answers to Activity, p. 36

1. Some students might point to the mosque's size. Others will point to the visually satisfying design. Still others might express astonishment at the use of mud to construct such an imposing building.
2. The mud walls keep warm air out. Vents in the roof allow cool night air to enter.
3. The rods are the mosque's built-in, permanent scaffolding.

EVENTS OF THE PERIOD—C. 1200

POLITICS

- **1240** Alexander Nevsky defeats the Swedes.
- **1258** Mongols attack Baghdad.

SCIENCE AND TECHNOLOGY

- **1271** Marco Polo begins his Asian travels.

SOCIETY AND CULTURE

- The art of illuminating manuscripts reaches its peak.
- **1215** King John of England signs the Magna Carta.

WORLD ART & ARCHITECTURE

Great Mosque of Djenné (1200s)



Mali, Africa

ABOUT THE MOSQUE

In the West African city of Djenné, Mali, stands a huge structure built entirely of mud. It is the Great Mosque of Djenné, and it covers an area the size of a city block. Built facing Makkah—the holy city of Islam—the Great Mosque is actually the third mosque to occupy the location. During the 1200s, Djenné’s ruler, Koi Konboro, converted to Islam and had his palace torn down to make room for a huge house of worship. A second, much smaller one replaced it in the 1830s. Then in 1906, builders began to raise a new Great Mosque.

The mud walls of the mosque vary in thickness between 16 and 24 inches, providing insulation to keep the interior cool and dry. Roof vents can

be removed at night to allow cooler air inside. With its five stories and three minarets, the mosque rises above the surrounding buildings. Inside the mosque, the main prayer hall is open to the sky. Although the mosque has loudspeakers that issue the call to prayer, there are few other modern improvements.

Rain, wind, and heat can damage mud structures, and without care the Great Mosque would soon deteriorate. Each spring the people of Djenné plaster the mosque from top to bottom with fresh mud. It is a great festival day as workers climb up the sides of the mosque and dump mud and water onto the walls, and then smooth it with their bare hands.



Observing for Detail

1. What do you consider to be the most impressive feature of this mosque? _____

2. What elements of the Great Mosque help keep the inside cool? _____

3. The wooden rods and their shadows extending from the walls of the Great Mosque add an element of variety to the structure. Why else do you think the wooden rods are there? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Djenné’s Great Mosque is made of sun-dried mud. Can you think of any structures in the United States made of this or a similar material? Find a photograph of such a structure and bring it to class. Compare and contrast it with the mosque in Djenné.

TEACHING STRATEGIES



Objective

Students will learn how ancient Chinese artists, inspired by Buddha, used meditation to gain the inspiration necessary to create their art forms.



Introductory Activity

In order to fully understand Chinese art, it is necessary for students to understand the importance placed on meditation by Asian artists. Ask students what meditation means to them. Inform students that Buddha, who served as a model for most of the Chinese people, did not pray to a god or gods. Instead, he meditated. Emulating Buddha, people meditated by focusing complete attention on a single idea or object. In this way, they hoped to grasp the inherent meaning or beauty of the idea or object. With this goal in mind, Buddhist monks remained motionless for hours and even entire days contemplating the beauty of a common leaf, or the meaning of a single word. Following this introduction, place Transparency 19 on the overhead projector. Is there anything about the way Buddha is represented to suggest that he might spend long periods of time in meditation?



Discussion Questions

PERSONAL REACTION Do you think it would be possible to fully comprehend and appreciate this sculpture without some knowledge of the Buddhist religion? Explain your answer. (*No. It would be as difficult to understand as a painting of a Christian saint if the viewer knew nothing about Jesus and his teachings.*)

SUBJECT MATTER Describe the expression, the pose, and the attitude of this figure. (*The figure looks down on the viewer with a slight but welcoming smile on his face. He sits erect but is completely relaxed and at ease as he raises his right hand in greeting. There is nothing threatening or ominous about his attitude.*)

VISUAL ELEMENTS How is the principle of variety demonstrated in this work? (*A variety of lines,*

suggesting folds of drapery, add contrast when compared to the smooth, unclothed portions of the figure.)

EXPRESSIVE CONTENT How does its position above the viewer enhance this image's status as an important religious figure? (*The figure towers over the viewer who must look up to it. Its lofty position suggests that it has attained a spiritual level well above that of ordinary human beings.*)

JUDGMENT What reasons can you give to support a positive judgment about this work of art?



Answers to Activity, p. 38

1. Gold is traditionally used in religious works. This same rich, golden color is used here to show the religious importance of Buddha.
2. The figure seems calm and still. The only movement suggested is the almost leisurely gesture of welcome with the right hand.
3. The figure seems quiet, as if waiting for the viewer to speak. He appears gentle and patient, willing to listen in order to make more relevant his own words of instruction and support.

EVENTS IN CHINA'S HISTORY

- **c. 1766–1122 B.C.** China's first dynasty, the Shang, rules the nation.
- **c. 500 B.C.** Confucius develops a system of moral values.
- **221–206 B.C.** The Qin dynasty establishes the first strong central government.
- **202 B.C.–A.D. 220** Chinese culture flourishes under the Han dynasty.
- **618–907** The Tang dynasty rules.
- **1279** The Mongols gain control of China.
- **1644–1912** The Manchus rule China.
- **1949** The Chinese Communists establish the People's Republic of China.

WORLD ART & ARCHITECTURE

Buddha (date unknown)

China



ABOUT THE SCULPTURE

More than 500 years before Jesus was born, a prince named Siddhartha Gautama gained fame in his native India because of his wisdom, purity, and love for all creatures. In time, people began to refer to him as “The Buddha,” which means “The Enlightened One.” Buddha never claimed to be of divine origin, nor did he say that he received inspiration from one or more gods. He meditated, but he did not pray to a divine being. He urged his followers to know the truth, resist evil, and respect life. After his death in 483 B.C., temples sprang up to honor him, and his teachings spread throughout Asia.

Around 200 A.D., the Buddhist religion reached China and, as it gained popular acceptance, thousands of images of Buddha were created. Fashioned at first in bronze and stone, and later in wood, these figures adopted the idealized features found in similar figures created in India. The finest of the Chinese figures shows a relaxed, patient, and gentle Buddha who appears to be willing to help all who turn to him for assistance or consolation. Like the religion they personified, these images of Buddha offer comfort to the troubled and hope for an eternity of peace in the world beyond this one.

Observing for Detail

1. Does the color of this sculpture contribute in any way to its religious significance? Explain.

2. Do you detect any signs of movement in this figure? If so, how would you describe this movement?

3. Is this figure silent, or does he appear to be speaking? _____

Enriching Your Knowledge

4. Meditation was important in the creation of art forms in ancient China. Select a simple, ordinary object and study it as intently as you can, concentrating on every detail. Then draw the object, eliminating all but the most important and essential details. Use as few lines as possible to complete this drawing. Exhibit your work in class. Can other students identify the object you chose to draw?

TEACHING STRATEGIES



Objective

Students will gain an appreciation for the unique, delicate beauty that characterized Islamic art in Spain during the 1300s.



Introductory Activity

Place Transparency 20 on the overhead projector and allow students to examine it for a few minutes. Then ask them to use their imaginations to “walk into” this courtyard. What sensations do they experience? Point out that the builders skillfully constructed this courtyard so that light and shade, stone and water could blend together to appeal to all the senses. Do they notice that columns are not uniform? Some stand alone while others are coupled. Are they sensitive to the sound of water splashing from the fountain and rippling softly along shallow channels? Point out that there are four channels that originate at the lion fountain in the center of the court. These were intended to be reminders of paradise as it is described in the Quran, which refers to “gardens through which rivers flow.”

Except for the lions around the fountain, there are no sculptures or paintings. Explain that Muhammad, the founder of Islam, like the Hebrew prophet Moses some 500 years earlier, discouraged the making of images. He felt these images distracted people from the spiritual path to paradise. Muslim artists concentrated instead on creating intricate patterns and inscriptions, which were applied to the stucco walls of their buildings.



Discussion Questions

PERSONAL REACTION Does the Court of the Lions arouse your curiosity about the rest of the Alhambra?

VISUAL ELEMENTS Where is the principle of repetition noted in this courtyard? (*The repetition of long slender columns around the four sides of the court should be noted.*) Can you point to contrasts of smooth and uneven textures? (*The marble columns*

are smooth while the other surfaces are covered with carved inscriptions that are uneven to the touch.)

EXPRESSIVE CONTENT If you were to take a stroll through the Court of the Lions, would it be direct and swift, or would you be tempted to linger awhile to take in the sights and sounds? (*The setting invites a leisurely pace.*)

JUDGMENT If someone planning a trip to Spain asked you for suggestions on what to see there, would you advise them to visit the Alhambra? What reasons would you give for your advice?



Answers to Activity, p. 40

1. Clearly the Muslim rulers sought and realized a life of luxury within the walls of the Alhambra. Everything here is intended to stimulate and appeal to a highly developed sense of beauty.
2. Some students may mention the peaceful atmosphere of the court. It seems to be an ideal place to pause, relax, and savor the blend of natural beauty and skillfully crafted decoration that characterized Muslim art.
3. The principle of repetition dominates. It is noted in the way columns, arches, and even the decorative wall patterns are repeated.

EVENTS OF THE PERIOD—C. 1350

POLITICS

- **1355** Charles IV of Bohemia is crowned emperor in Rome.
- **1363** Timur Lenk begins his conquest of Asia.

SCIENCE AND TECHNOLOGY

- **1340** The first European paper mill is established at Fabriano, Italy.
- **1352** Ibn Battuta explores the Sahara.

SOCIETY AND CULTURE

- **1347** The Black Death devastates Europe.
- **1353** Giovanni Boccaccio publishes *Decameron*.

WORLD ART & ARCHITECTURE

**Court of the Lions, Alhambra
(1300s)**



Granada, Spain

ABOUT THE ARCHITECTURE

In the 1300s, as Gothic cathedrals were being built in France and as painting and sculpture were reaching new heights in Italy, Granada was nearing the end of a glorious artistic period that had been flourishing in Spain for 500 years. On a hill overlooking Granada, Muslim rulers constructed the most luxurious palace complex in all of Europe—the Alhambra.

From the outside, the Alhambra looks like a typical medieval fortress with massive gray walls. These walls, however, enclose elaborately decorated rooms, ingeniously heated baths, and sun-washed courts. The Court of the Lions often is

considered the most breathtaking part of the Alhambra. Slender marble columns—124 in all—surround the open court, the walls and arches of which are decorated with tiles and delicately carved designs. These designs include bands of inscriptions that sing the praises of Allah in the Arabic language. An inscription on the rim of the fountain describes how fierce the lions would be if they were not behaving themselves out of respect for their king. This inscription is amusing when one observes that the “ferocious” lions actually appear to be as harmless as household pets.



Observing for Detail

1. What can you tell about the way Muslim rulers lived by looking at this courtyard? _____

2. What do you regard as the most appealing feature of this court? _____

3. Which principle of art do you think is best represented here? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** The American author Washington Irving lived in the Alhambra while he served as the United States Minister to Spain. He was so inspired by the beauty and mystery of the structure that he wrote a book about it entitled *Tales of the Alhambra*. Read excerpts from the book and make note of the most fascinating thing about the Alhambra you learned from it.

TEACHING STRATEGIES



Objective

Students will learn about the significance of ceramic mosaics as one form of Islamic art.



Introductory Activity

Place Transparency 21 on the overhead projector but keep the titled covered. Ask the class what culture they think this “object” comes from and what they think its function might be. Then tell the class that this is a fourteenth-century Muslim mihrab.

Explain to students that the design of a mosque and its features are central to Islamic public worship. A mosque is aligned so that a line drawn from Makkah to it would strike it at right angles. The mihrab, or niche, is the central feature of any mosque because it indicates the direction of prayer toward Makkah. The niche is not sacred in itself, but the direction it represents is sacred. The concave shape of the mihrab comes from the Christian apse of the early eighth century. The mihrab is usually the most heavily decorated feature of a mosque.

Many of the designs used in mihrabs and other Muslim architecture are based on three kinds of patterns: designs from plant life often called arabesques; Arabic calligraphy, the most revered art form because it speaks the word of God; and geometric shapes. The mosaic shown here was constructed from many small ceramic tiles that were fired to enhance the brilliance of their glaze. After they were fired, they were fit together to create the intricate pattern for which Islamic art is celebrated.



Discussion Questions

PERSONAL REACTION Upon first seeing the mihrab, did you think it was large or small? Which is it? *(It is quite large.)*

SUBJECT MATTER Describe what you see in this structure. *(An ornate mosaic-covered wall has a shallow niche in the center. The niche is tall enough for a person to stand inside, and the top of the niche’s entryway comes to a point. The principal color is blue.)*

VISUAL ELEMENTS A mihrab indicates the direction of Makkah for Muslims in houses of worship throughout the world. What specific features indicate that this piece of artwork serves a religious function? *(the indented area where a person could stand, the elaborate use of symbolism and calligraphy throughout the mihrab)*

EXPRESSIVE CONTENT One of the major forms of creative expression in the Islamic world is calligraphy. How does this mihrab use calligraphy? *(The perimeter of the mihrab appears to be elaborate calligraphy, which serves to “frame” the mihrab. Calligraphy is also found in the center of the niche.)*

JUDGMENT Do you think this is a successful piece of art? Why or why not?



Answers to Activity, p. 42

- Answers will vary but might refer to the ornate tile work or the deep blue color. The pattern above the niche resembles stars in the night sky.
- The lower section of the niche and parts of the area directly over the peak of the niche resemble plants.
- Answers will vary but might include murals, colored glass, or designs molded into poured concrete. Students may note that many modern buildings do not have intricate exteriors.

EVENTS OF MUHAMMAD’S LIFE

- c. 570** Muhammad is born.
610 Muhammad has his first revelation.
622 Muhammad and followers depart on the *Hijrah*.
624 Muhammad lays the foundation of an Islamic state in the Madinah Compact.
630 The people of Makkah accept Islam.
632 Muhammad dies at Madinah.

WORLD ART & ARCHITECTURE

Mihrab (c. 1300s)

Iran



ABOUT THE MOSAIC

A *mihrab*, or niche in the wall of every mosque, is an essential part of Islamic daily prayer. The *mihrab* indicates the direction of Makkah, the direction Muslims must face when praying. Makkah is a holy city of Islam and the birthplace of the prophet Muhammad. It is important that the symbolic *mihrab* be a place of beauty and inspiration.

Calligraphy is one of the highest art forms in Islam and can be seen on the sides of the *mihrab* and in the niche. Arabic language and script are treasured by all Muslims because they believe that God spoke in Arabic and that his words were first written in Arabic. Arabic is written

from right to left, and most letters change shape depending on whether their position in the word is at the beginning, in the middle, or at the end.

In addition to calligraphy, Muslims have excelled in tile decoration as an expressive art form. Tiles are used in architecture on both the interior and exterior of buildings—providing brilliant colors and intricate patterns to their design. There are four main styles of tile decoration: calligraphic, geometric, floral, and arabesque. Pieces are cut to fit a pattern, or whole tiles are used to form part of a larger design.



Observing for Detail

1. What features of this *mihrab* contribute to its sense of inspiration and beauty? _____

2. Which parts of the *mihrab* resemble patterns that imitate plant life? _____

3. Islamic architecture in the Middle East frequently uses highly decorated tile work on the exterior of buildings. What are the more common forms of exterior decoration in modern Western architecture?



Enriching Your Knowledge

4. **CRITICAL THINKING** How is this *mihrab* similar to and different from prominent features of Christian or Jewish houses of worship with which you are familiar?

TEACHING STRATEGIES



Objective

Students will gain a greater understanding of and appreciation for medieval miniature painting.



Introductory Activity

Place Transparency 22 on the overhead projector and allow students a few minutes to examine it. Ask students to speculate upon the purpose of miniature illustrations like this one in prayer books. Inform them that it was a tradition for prayer books to contain small, colorful illustrations of the signs of the zodiac and the various activities or “labors” associated with each of the twelve months of the year. The Limbourg brothers deviated somewhat from this practice by painting pictures that were larger than usual and by including astrological information in an arch above each picture. They then painted the illustrations with such concern for accuracy that the viewer must study them closely to take in every detail.



Discussion Questions

PERSONAL REACTION Do you find anything disturbing about this work? Explain your answer. (*Students will probably agree that the carefree mood of the picture is appealing at first glance. However, some might find it amusing that the elegant ladies on horseback look as if they might slide off their mounts at any moment.*)

SUBJECT MATTER If this picture could be heard as well as seen, what sounds could you identify? (*The sounds heard would include the blare of trumpets announcing the arrival of spring, the sounds of horses prancing about, and the warm, friendly chatter of people.*)

VISUAL ELEMENTS Where is movement suggested in this work? (*Although the figures seem too concerned with looking sophisticated to exhibit much action, movement is suggested by the flowing lines of their drapery.*)

EXPRESSIVE CONTENT Point out the clues that suggest the carefree mood of the people in this

picture. (*The attitude of the people combined with the cheerful pastel colors gives the picture a lighthearted look and feel.*) Why do you think the people are so cheerful? (*It is the first day of May and they know that the dark, cold days of winter are behind them.*)

JUDGMENT Having examined the work closely, what is your personal decision about its success?



Answers to Activity, p. 44

1. Their elegant manner and ornate costumes suggest that these people are aristocrats. Preceded by trumpeters, they are riding out to celebrate the first day of May, a spring festival traditionally observed by members of courts throughout Europe in the Middle Ages.
2. These people led lives of luxury, reflecting the Duke of Berry’s own sumptuous lifestyle.
3. The fine details in this painting testify to the artists’ well-developed sense of observation. Like other pictures in this book of prayers, the background shows a castle rendered in the finest detail.

EVENTS OF THE PERIOD—C. 1400

POLITICS

- **1392** Mongol rule is overthrown in Korea.
- **1404–20** The Ming dynasty is established in China.
- **1413** Henry V becomes king of England.

SCIENCE AND TECHNOLOGY

- **1400** Prince Henry the Navigator rules Portugal.
- **1400** The Inca Empire is established in Peru and Chile.

SOCIETY AND CULTURE

- Work begins on the construction of the great Gothic cathedral in Seville, Spain.
- Donatello, the great Italian sculptor, creates his marble *David* in Florence.

WORLD ART & ARCHITECTURE

May (1413–1416)



The Limbourg Brothers (?–1416)

ABOUT THE PAINTING

The Duke of Berry was a wealthy, pleasure-loving brother of Charles, the King of France. It was said that he ate strawberries with crystal picks mounted in silver and gold. He was a great admirer of art and, for most of his life, had the resources to amass a fabulous collection of artworks. He owned several homes in and around Paris and built or acquired 17 castles, which he filled with all kinds of treasures. These included clocks, coins, musical instruments, tapestries, statues, gold vessels, crosses, and illuminated, or illustrated, books.

The Duke apparently thought very highly of three young brothers whom he employed to work for him as painters. They were Pol (or Paul), Jehanequin, and Herman Limbourg. These artists created what many consider to be the most famous of all manuscript illustrations, *Les Tres Riches Heures du Duc de Berry* (The Very Rich Hours of the Duke of Berry). *May* is one of many paintings found in the Duke's "book of prayers." The Limbourg brothers worked for the Duke from 1411 until 1416, when they and their aristocratic patron died of the plague.



Observing for Detail

1. How would you describe the social status of the people in this picture? On what do you base your description? _____

2. What does this picture tell you about the way these people lived? _____

3. Can you make any assumptions about the artists' powers of observation from studying this work? _____



Enriching Your Knowledge

4. Read excerpts from Barbara W. Tuchman's *A Distant Mirror*, an exciting and illuminating look at the century that produced the Duke of Berry and the Limbourg brothers. Report to your class some of the information you find most interesting.
5. **CRITICAL THINKING** Visit a library and find an illustration of another month painted by the Limbourg brothers for the *Tres Riches Heures*. Compare it to the illustration *May*. Discuss in class the artists' ability to capture the look and feel of the different months.

TEACHING STRATEGIES



Objective

Students will learn that the extraordinary genius of Leonardo da Vinci extended into a variety of fields.



Introductory Activity

Ask students what they know about Leonardo da Vinci. Can they identify artworks other than the *Mona Lisa* for which he is famous? Leonardo was a driven man of unbounded curiosity. A genius in many fields, he was flawed only by a burning desire to understand everything and, through this understanding, to change and improve. Perhaps he was, as one biographer described him centuries after his death, a man who awoke too early in darkness while those around him remained asleep.

Leonardo's notebooks contain notes, drawings, and diagrams that cover a wide range of interests, from the movement of water and the mechanics of flight to the study of light. After his death, the 5,000 pages of his notebooks were scattered as mere collector's items. It was not until the late 1800s that scholars made an effort to reassemble and study them.



Discussion Questions

PERSONAL REACTION The *Mona Lisa* is probably the world's most famous portrait. Why do you think this painting is so famous? (*Answers will vary. Some students may claim that the work is famous simply because it is one of the few paintings by Leonardo that managed to survive to the present. Others may refer to the painting's lifelike qualities or the "mysterious" smile that has fascinated viewers for centuries.*)

SUBJECT MATTER At what do you think the *Mona Lisa* is looking? (*She is looking directly at the viewer.*) Do you see anything strange about her facial features? (*Students should note the high forehead and, in the style of the period, the lack of eyebrows.*)

VISUAL ELEMENTS What word best describes the light in this painting? (*The light is dim or subtle.*)

EXPRESSIVE CONTENT What kind of mood does the *Mona Lisa* exhibit? (*We cannot be certain of her mood. Because the light is dim, the forms are blurred, making it difficult to determine her expression with certainty.*)

JUDGMENT What do you think the artist hoped to accomplish with this painting?



Answers to Activity, p. 46

1. The blurred outlines and the mellow colors cause the forms in the portrait to blend with one another. This creates a dream-like quality that adds to the painting's mysterious charm.
2. Many point to the quiet pose with casually folded hands to support the view that the *Mona Lisa* has a gentle, serious personality.
3. The ruins of ancient Greek and Roman civilizations were still visible in Rome and at other Italian sites. These ruins were a constant reminder to Italians of their classical heritage.

EVENTS OF THE PERIOD—c. 1500

POLITICS

- **1509** Henry VII is succeeded by Henry VIII in England.
- **1527** The Mogul dynasty begins in India.

SCIENCE AND TECHNOLOGY

- The use of the printing press with movable type, perfected in Germany by Gutenberg in the 1440s, spreads quickly across Europe.
- **1492** Columbus lands at San Salvador.

SOCIETY AND CULTURE

- **c. 1500** Machu Picchu, an Inca city, is built on terraced platforms in Peru.
- **1501–04** Michelangelo carves *David* in Florence.

WORLD ART & ARCHITECTURE

Mona Lisa (c. 1503–1505)



Leonardo da Vinci (1452–1519)

ABOUT THE PAINTING

In the 1300s and 1400s, a new attitude emerged in Italy and gradually spread across Europe. Although the time continued to be a period of great religious devotion, there was much to appreciate and enjoy here on earth. This attitude brought about expanded commerce, increased wealth, and a renewed interest in learning and art. It was an age when scientific knowledge was growing and artistic talent was everywhere. Nowhere is this more dramatically demonstrated than in the remarkable career of one man—Leonardo da Vinci.

Leonardo was a genius distracted by many interests, including architecture, mechanics, astrology, poetry, literature, music, geology, botany, hydraulics, and, of course, the visual arts. In his own lifetime he was referred to as

“the divine Leonardo,” and it was said that he could do anything. Indeed, he had so many interests and skills that it was impossible for him to attend to them all. He jumped from one project to another with such frequency that many of his projects remained unfinished. Only a few of his paintings were actually completed. He wrote his scientific studies backwards with his left hand so that reading them required a mirror. In this way he tried to conceal his ideas from prying eyes.

Leonardo began work on the *Mona Lisa* around 1503. Clearly it had special meaning for him because he continued to work on it for the rest of his life. He refused to part with it, claiming that it was unfinished. It was an excuse he used until the day he died in 1519.



Observing for Detail

1. Many viewers have commented upon the *Mona Lisa*'s “mysterious appearance.” Do you agree with this description? If so, to what do you attribute this mysterious appearance? _____

2. What kind of personality is suggested by this portrait? Do you think the *Mona Lisa* might be loud and fun loving, or quiet and serious? Explain your answer. _____

3. Why do you think the Renaissance, a rebirth of art and culture, had its start in Italy rather than in some other part of Europe? _____



Enriching Your Knowledge

4. Leonardo was one of three artistic giants identified with the Italian Renaissance. The other two were Michelangelo and Raphael. Select one of these two artists as the subject of a written report.

TEACHING STRATEGIES



Objective

Students will learn why Hans Holbein is described as one of the world’s greatest portrait painters.



Introductory Activity

Place Transparency 24 on the overhead projector and have students identify and describe the textures in this painting. Ask students if there is anything about the work that disturbs them. Most responses will probably pertain to the long gray shape that cuts diagonally across the lower portion of the picture. Discuss the possible meanings for this “distorted skull.” Some scholars think that Holbein painted it as a kind of signature because his name means skull. Others claim that it was the artist’s way of illustrating the morbid preoccupation with death associated with one of the men in the picture. It has also been suggested that the painting may have been intended to hang over a doorway so that when people glanced up, they would recognize the skull. This painting may have been Holbein’s favorite. Of all the portraits he did, this is the only one he signed with his full name.



Discussion Questions

PERSONAL REACTION If asked to describe Holbein’s style of painting, what one word would you use? *(Clearly, Holbein’s style is best described in terms of his realism.)*

SUBJECT MATTER Do you think the two figures in this painting have been idealized, or has the artist presented a faithful likeness? *(Holbein sought and achieved a realistic representation of these two men. They are the French Ambassadors to England—Jean de Dinteville at the left and Bishop Georges de Selve.)*

VISUAL ELEMENTS Is this painting well balanced? *(Yes. Stability is achieved by placing the figures on either side of a table that holds a collection of items suggesting their wide range of interests.)*

EXPRESSIVE CONTENT What kinds of expressions do you see on the faces of the two men? *(The facial*

expressions are grave and somber.) How do these facial expressions set the tone for the entire work? *(The lack of expression adds to the quiet serenity of the scene. Consider how this would change if the men’s expressions were joyous or angry.)*

JUDGMENT Is this a successful work of art? What features would you mention when defending your judgment?



Answers to Activity, p. 48

1. Their self-assured appearance and rich garments suggest that these are men of wealth and influence.
2. The two men were ardent humanists with a wide variety of interests. Mathematical and astronomical models and implements, a lute, flutes, compasses, a sundial, and other items are clues to the extent of their quest for knowledge.
3. Students may have some difficulty identifying this object unless an illustration from a book is available. This would enable them to view it from the left at a low angle. Doing so will reveal the object as a skull.

EVENTS OF THE PERIOD—c. 1550

POLITICS

- **1547** Ivan IV is crowned czar of Russia.
- **1555** Mogul rule ends in India.

SCIENCE AND TECHNOLOGY

- **1539** Hernando de Soto explores Florida.
- **1554** G. Cardano produces absolute alcohol.

SOCIETY AND CULTURE

- **1541** Michelangelo completes his *Last Judgment* in the Sistine Chapel.

WORLD ART & ARCHITECTURE

The French Ambassadors (c. 1533)

Hans Holbein the Younger (1497–1543)



ABOUT THE PAINTING

Hans Holbein was born in Germany but found fame as a portrait painter in Switzerland and, later, in England. From 1536 until his premature death, Holbein was the favorite painter of Henry VIII, who provided him with a studio in St. James's Palace. There he painted several portraits of the controversial king as well as portraits of three of his six wives. As with all his portraits, these were painted in great detail. Contemporaries were amazed by the realism of his works, and their awe contributed to his reputation as a great portraitist. Holbein is noted for his skill in reproducing the look and feel of every object included in his compositions. In *The French Ambassadors*, note the woven design in the green damask curtain, the soft white fur, the coarse-looking oriental rug covering the table,

and the inlaid marble floor. No one has ever managed to paint velvet or fur more convincingly. This same attention to detail is evident in all of Holbein's paintings, providing us with a vivid image of sixteenth-century clothing, hair-styles, and general appearances.

In addition to his work as a portrait painter, Holbein designed the king's jewelry, clothing, weapons, and even his silverware. His skills also were called upon to create book illustrations, designs for stained glass, paintings on the exteriors of houses, and a number of altarpieces.

It seems somehow fitting that an artist known for his skill as a portraitist should die while painting a portrait. On an autumn day in 1543, while painting a portrait of Henry VIII, Holbein fell ill with the plague and died shortly after.



Observing for Detail

1. Do you think the two men in this painting are wealthy and influential? On what do you base your opinion? _____

2. Study the objects on the table placed between the two figures. What, if anything, do these objects tell you about the men in the picture? _____

3. Study the strange object that seems to grow out of the frame at the lower left of the picture. Can you guess what this may be? _____



Enriching Your Knowledge

4. Henry VIII claimed he could make 10 lords from 10 peasants, but he could not make one Hans Holbein, not even from 10 lords. Discuss what this statement tells you about the status of Holbein.

TEACHING STRATEGIES



Objective

Students will analyze the Baroque style of architecture as represented in the Herzogenburg Monastery.



Introductory Activity

Ask students to list 8 to 10 features that might be common among different houses of worship. (Common features might include designs that are intended to create a sense of reverence, seating that focuses on an altar, or artistic representations related to the particular religion.) Place Transparency 25 on the overhead projector and ask the class to identify aspects of the Herzogenburg Monastery that fit with their lists. Provide students with basic information about Baroque design.

During the Renaissance, architecture, painting, and sculpture were independent art forms. Architects of the Baroque style, however, believed in combining all three forms into a grandiose theatrical effect. The beginnings of Baroque can be traced to Italy. The Baroque style reached northern Europe later than other parts of Europe due to the Thirty Years' War, religious quarrels, and lack of a common philosophy. Although the Italian influence was clear when Baroque did arrive in the German empire, the Late Baroque became a truly German architectural style. The style celebrates religion and the unlimited splendor of totalitarian power. Absolute monarchs thus competed with the Church for spectacular displays of luxury in the buildings they created.



Discussion Questions

PERSONAL REACTION What emotions or feelings might you have when walking into this monastery and approaching the altar?

SUBJECT MATTER What features indicate that this is a religious building? (*the cross on the left, the pews, the sculptures along the side walls, the altar*)

VISUAL ELEMENTS Where can you identify aspects of Baroque design in this altar space? (*the ornate*

columns, the patterns and elements of the ceiling, the use of complicated decoration throughout the space)

EXPRESSIVE CONTENT In what ways is the power of a supreme being communicated in the design and structure of this monastery? (*Answers might refer to the great size of the space, the height of the ceiling, the ornate decorations, or the prominence of the altar.*)

JUDGMENT Do you think the builders were successful with this monastery?



Answers to Activity, p. 50

1. Answers might include the ornate decorations at the tops of the columns or the use of columns and the shallow dome in the center.
2. It has two focal points that give a sense of direction similar to a rectangle but with a more harmonious feel.
3. Answers might refer to the exceedingly ornate nature of Baroque design or the feeling of vibrancy that is communicated by all of the design elements.

EVENTS OF THE PERIOD—c. 1550

POLITICS

- **1547** Henry VIII dies. Edward VI becomes King of England.
- **1553** Edward VI of England dies. Lady Jane Grey is named Queen of England but is deposed nine days later.

SCIENCE AND TECHNOLOGY

- **1547** French astrologer Nostradamus makes his first predictions.

SOCIETY AND CULTURE

- **1563** Plague outbreak spreads throughout Europe.
- **1565** Sweet potatoes and tobacco are introduced to English society.

WORLD ART & ARCHITECTURE	<i>Herzogenburg Monastery (c. 1550)</i>	
	Austria	

ABOUT THE ARCHITECTURE

Baroque art is full of energy, emotion, and movement. It combines opposites—lightness and solidness, weightlessness and mass—high ceilings, and glittering windows into an appreciation of the things of this world. The exterior of Baroque buildings is usually plain, while the interior is often composed of elaborately intertwined ovals and circles.

The floor plan usually includes an oval chancel (the part of a church containing the altar), and a nave (the main part of the interior of a church),

made up of two consecutive ovals. The large, central oval is enclosed by columns with a shallow dome at its center. The focal point is the altar. The interior ornamentations of the Baroque style are ordered, symmetrical, and regulated. Gold is used widely on altars and pulpits. Bouquets and ornaments decorate the tops of pillars. Baroque design is unified by the continuous flow of ornamentation from wall to wall and from the painted ceiling down to the bottom of the pillars and columns.

Observing for Detail

1. Identify at least two elements of Baroque design in the Herzogenburg Monastery. _____

2. Why would an oval floor plan be a more unifying shape than a rectangle or circle? _____

3. What generalizations about Baroque design could you make after carefully analyzing this transparency? _____

Enriching Your Knowledge

4. **CRITICAL THINKING** Imagine a home designed in the Baroque style. What would you expect to encounter when you walked in the front door?

TEACHING STRATEGIES



Objective

Students will learn that Sofonisba Anguissola, a portrait painter during the Italian Renaissance, was the first woman artist to achieve international renown.



Introductory Activity

Write the names “Anthony van Dyck” and “Sofonisba Anguissola” on the board and ask students if they have heard of these two painters. Some students may recognize van Dyck as a famous portrait painter, but most will have no knowledge of Anguissola. Tell students that a drawing of an elderly woman, blind but still lively, was discovered in one of van Dyck’s sketchbooks, along with advice on painting that the old woman had passed on to van Dyck. Scholars now believe that the drawing is of Sofonisba Anguissola, an Italian portrait painter who was the first woman artist in history to gain an international reputation.

Place Transparency 26 on the overhead projector and explain that this piece was painted by Anguissola. Give students an opportunity to examine and discuss the work. Little is known about her five artist sisters, but Sofonisba went on to become famous for portraits admired for their warm colors, precise details, and highly expressive eyes. All of these features can be observed in her painting showing three of her sisters playing a game of chess.



Discussion Questions

PERSONAL REACTION Do you think the girls in this painting are wealthy or poor? How do you know? (*The girls are richly dressed, suggesting that they are wealthy.*) How does their apparel differ from that of the woman at the far right? (*This woman’s dress is simple and plain, suggesting that she is probably a servant.*)

VISUAL ELEMENTS What has the artist done to make the figures in this painting look more

lifelike? (*The artist changed the values gradually from light to dark to make the figures look like solid, three-dimensional forms rather than two-dimensional shapes.*)

EXPRESSIVE CONTENT How does this painting make you feel? (*Most students will contend that a picture of three young girls playing chess in a beautiful garden setting prompts a warm, comfortable feeling.*)

JUDGMENT Based on your response to this painting, do you think Anguissola’s international fame is well deserved? Point to specific features in the work to support your decision.



Answers to Activity, p. 52

1. By having the girl at the far left turning to look directly at the viewer, the artist makes the viewer feel personally involved in the scene.
2. This appears to be an outdoor setting, perhaps in a garden. In the background, one can identify a river, mountains, a castle, and a small town with a church.
3. The oldest girl at the left turns and faces the viewer with what could be interpreted as a victorious smile. The youngest girl in the center laughs at the other girl who, with a somber expression and a hand raised in submission, appears to be admitting defeat.

EVENTS OF THE PERIOD—C. 1550

POLITICS

- **1556** Philip II becomes king of Spain.
- **1558** Elizabeth I becomes queen of England.

SCIENCE AND TECHNOLOGY

- **1578** The Catacombs of Rome are discovered.

SOCIETY AND CULTURE

- **1555** Tobacco is brought to Spain from America for the first time.

WORLD ART & ARCHITECTURE

Game of Chess (1555)



Sofonisba Anguissola (c. 1532–1625)

ABOUT THE PAINTING

Sofonisba Anguissola was the oldest child in a family of six daughters and one son born to a nobleman in Cremona, Italy. Her father was not an artist, but he encouraged all his children to study painting in addition to music and Latin. Anguissola's teachers praised her work to such an extent that she decided to send one of her pieces to the great Michelangelo. She selected a drawing of a smiling girl and asked the master to criticize it and offer advice. Michelangelo admired it, but he challenged her to try a more difficult subject. "Why not try painting a crying boy instead?" he asked. Anguissola responded immediately by drawing a boy crying after he was bitten by a crayfish. People who saw the drawing were amazed, and it was presented to

the Duke of Florence, a great patron of the arts. Anguissola went on to become the first woman artist in history to achieve international fame, and she was court painter to Philip II of Spain for 20 years. In an era when most people died at age 30, she continued to paint until her death at age 93.

Like most women artists of her time, Sofonisba specialized in portrait painting, often using family members as her subjects. She also painted a large number of self-portraits. Anguissola painted *Game of Chess* at the time that she was responding to Michelangelo's challenge. She was about 23 years old and still a student. In the painting, she shows three of her five sisters and a beloved servant.



Observing for Detail

1. What has the artist done to make the viewer feel a part of this scene? _____

2. Is the setting for this painting indoors or outdoors? Describe the objects in the background that you relied on in answering this question. _____

3. Who do you think is winning this chess game? What clues did you rely on in making your decision? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Visit the library or Internet to identify the obstacles during the Renaissance that women artists faced in their quest to succeed as artists.

TEACHING STRATEGIES



Objective

Students will describe how culture is portrayed through symbols in art.



Introductory Activity

Before placing Transparency 27 on the overhead projector, ask students to sketch a picture of a crown on a sheet of paper. Give no further directions and allow one or two minutes for completion. Ask five or six volunteers to show their drawings of crowns. Determine, as a class, the common elements that are found in the drawings. Ask students to quickly brainstorm the sources of their images of crowns. Then place Transparency 27 on the overhead projector and tell the class that it also shows a crown. Ask students to identify differences between their examples of crowns and this one from the Ming dynasty.

Explain the process of making cloisonné and the other arts that were common in China during the Ming dynasty. Cloisonné is one of several art forms that the Chinese excelled in producing. Others included lacquerware and fine porcelains. Lacquerware is created by painting many thin coats of varnish on wooden objects such as boxes, serving dishes, and decorative ware. The extremely high gloss that was achieved gave those objects a feel and durability that we now associate with hard plastics. Porcelain, a form of high quality pottery that was decorated with many varieties of images and fired at high temperatures to achieve a high gloss, was once unknown outside of China. Even today we use the term *china* to refer to porcelain dishware.



Discussion Questions

PERSONAL REACTION What adjective first came to mind when you saw the Phoenix crown? (*Answers might include delicate, elegant, or elaborate.*)

SUBJECT MATTER A crown is a symbol of power. What specific features of the Phoenix crown make it appear to be a symbol of power and

authority? (*the jewels and ornate design, the phoenix decorations, the rich blue color*)

VISUAL ELEMENTS What is the visual impact of the long side pieces that descend from the mouths of the phoenixes? (*They add to the formal aspects of the crown and provide focus on the phoenixes.*)

EXPRESSIVE CONTENT How does the use of kingfisher feathers enhance the design of the Phoenix crown? (*The feathers add ornamentation, rich blue color, and greater detailing.*)

JUDGMENT Do you think the crown is a successful work of art? Why or why not?



Answers to Activity, p. 54

1. It is a combination of what appears to be a lion's body with wings. It almost appears to look like a dragon of some sort.
2. the delicate feather-work, the arrangement of jewels, perhaps the size
3. Answers will vary, but examples might include lions or eagles. Sculptures of lions are frequently found "guarding" entrances of government buildings or museums.

EVENTS OF THE PERIOD—c. 1600

POLITICS

- **1605** The English claim Barbados as a colony.
- **1607** The proposal to unify England and Scotland is rejected by Parliament.

SCIENCE AND TECHNOLOGY

- **1608** Galileo constructs the astronomical telescope.
- **1616** The Catholic Church prohibits Galileo from further scientific work.

SOCIETY AND CULTURE

- **1606–07** Shakespeare writes *Antony and Cleopatra*.
- **1611** Rubens paints *Descent from the Cross*.

WORLD ART & ARCHITECTURE

Ming Phoenix Crown (c. 1600)

Chinese



ABOUT THE CROWN

The Phoenix crown was excavated from the tomb of Wan-li (1573–1620) and is a crown of the empress. The phoenix (*feng-huang*) served as the emblem of the empress. Animals are symbolic of many things in China, and this magical bird symbolizes peace and the feminine principle of *yin*. According to legend, the phoenix lived in the Middle East and when it reached the end of its life (500 years), it burned itself on a pyre. From the ashes, a new phoenix arose. The phoenix also represents the Five Cardinal Virtues of Confucianism. These are human-heartedness, righteousness, ritual observing, wisdom, and reliability.

The Phoenix crown is an example of cloisonné. Cloisonné was introduced to China during the Mongol Yuan dynasty (1280–1368) from central Asia and was perfected by the Chinese and Japanese. Cloisonné is a method of decoration that fuses enamel on a metal surface. The outline of the design is formed by attaching thin metal threads at right angles to the surface of the object. Within the outline are compartments that are filled with colored enamel in a paste form. The object is heated to fuse the metal threads and enamel together into a smooth, even surface. The result is a mosaic-like pattern in various colors.

Observing for Detail

1. Describe the physical features of a phoenix. _____

2. What features make this crown appear to be that of an empress rather than an emperor? _____

3. Animals that are associated with power in China include dragons and horses. What animals are most commonly associated with power in Western cultures, and where do you find examples of them? _____

Enriching Your Knowledge

4. **CRITICAL THINKING** Imagine that you had the opportunity to interview the artist who created the Phoenix crown. List at least five questions you would ask to better understand how the crown was made and the use of symbols on it.

TEACHING STRATEGIES



Objective

Students will learn that El Greco ignored realistic representation in his work in order to capture the emotion and drama associated with his subjects.



Introductory Activity

Place Transparency 28 on the overhead projector and allow students several minutes to examine it. Then turn off the projector and ask them to describe their impressions of the painting. What quality had the greatest impact on them—the painting’s realism or its sense of drama? Explain that 300 years before modern art emerged in the 1800s, El Greco dared to disregard appearances as others saw them. He developed a personal style that distorted reality to match his own inner vision.

Turn on the projector and tell students that even in this landscape, El Greco took liberties with reality. Point to the two buildings silhouetted against the sky at the right. These represent the cathedral and the palace, or alcazar. Neither is placed in its correct location. Both buildings still exist and, when standing on the hill where El Greco must have painted this scene, it appears that he moved them so they would pierce the stormy skyline and add to the dramatic impact. He also exaggerated the steepness of the hills and the jumbled quality of the buildings. Ask students to discuss whether the artist is justified in distorting his subject in this way. What arguments would they use to defend El Greco’s right to paint his subjects as he sees and experiences them?



Discussion Questions

PERSONAL REACTION Do you think El Greco’s *View of Toledo* would make a good illustration for a travel poster designed to attract tourists to the city? (*Students should note that the work does not present an inviting view of the city. Instead, it focuses upon the feelings the artist had for his adopted city.*)

VISUAL ELEMENTS How are color and light used in this work? (*Dynamic swirls of unearthly color and light are used to increase the emotional impact of the work.*)

EXPRESSIVE CONTENT What feelings or emotions are communicated by this painting? (*Such words as tense, uneasy, frightened, and haunted often are used to describe the feelings aroused by this work.*)

JUDGMENT What is your opinion of this painting?



Answers to Activity, p. 56

1. The viewer is located on a hillside opposite the distant city, which is perched on another hill. This provides a panoramic view of the city silhouetted against a threatening sky.
2. Answers may vary, but some students may identify the colors and shapes of the sky. These help to create the uneasiness associated with an approaching storm.
3. Tiny washerwomen in the river and travelers on the road are little more than dabs of paint. The artist is clearly more interested in capturing the awesome power of nature than in illustrating human beings.
4. Students’ choices of a title for this work should take into account the drama of the scene.

EVENTS OF THE PERIOD—C. 1600

POLITICS

- **1609** The Moors are expelled from Spain.
- **1613** Michael Romanov becomes tsar of Russia.

SCIENCE AND TECHNOLOGY

- **1596** Johann Kepler calculates the elliptical paths of planets.
- **1602** Galileo discovers the laws of gravity.

SOCIETY AND CULTURE

- **1603** Shakespeare writes *Hamlet*.
- **1605** Cervantes writes *Don Quixote*.

WORLD ART & ARCHITECTURE

View of Toledo (c. 1600–1610)



El Greco (1541–1614)

ABOUT THE PAINTING

Hoping to increase his artistic skills, a 27-year-old painter set out for Venice and studied for a time with Titian and Tintoretto, two of the most important painters in Italy. He moved to Spain after a short stay in Rome, where he may have angered some citizens by claiming that he could redo Michelangelo's *Last Judgment* in the Sistine Chapel in "a way that would not be inferior." He settled in the city of Toledo, where he spent the rest of his life. Although he is now recognized as one of the most original of all artists, you would probably not recognize him by his given name, Domenikos Theotokopoulos. But you might recognize him by the name history has bestowed on him—El Greco, or "The Greek."

It was a stroke of good fortune that a painter of El Greco's talent and temperament should arrive in Spain at a time when the country was experiencing a period of profound religious activity. Spain in the 1500s was a land of martyrs and miracles. El Greco's unique painting style was ideally suited to capture on canvas the religious fervor that marked the era. While other artists were concerned with reproducing reality, however, El Greco distorted images to express his emotions. *View of Toledo* is an excellent example of how he exaggerated features to dramatize the painting's impact. A lightning flash beyond the clouds at the upper right produces the light that illuminates the distorted buildings and features of the city.



Observing for Detail

1. Where are you, the viewer, placed to view the scene in this painting? _____

2. In your opinion, what is the most impressive feature of this painting? _____

3. What people are represented in this picture? _____

4. What would you suggest as an appropriate title for this work? How would you justify your title? _____



Enriching Your Knowledge

5. **CRITICAL THINKING** Imagine that you are a writer of mystery novels. You begin a new work in which the main character arrives at a hill overlooking the city seen in El Greco's painting. Using the painting as inspiration, write the first paragraph of your novel by describing the city as it is seen through the eyes of your character. This paragraph is to set the mood for the mystery to come.

TEACHING STRATEGIES



Objective

Students will analyze the subjects and style of miniature paintings produced during the time of the Mogul emperors.



Introductory Activity

Place Transparency 29 on the overhead projector. Tell students that the transparency shows an example of a miniature painting, a popular form of art in India in the 1600s. Instruct students to examine the transparency for a few minutes. Explain that the central figure in the painting is Shah Jahan, the Mogul emperor who reigned from 1627 to 1658. Also explain that Shah Jahan had a deep interest in art, and he spent large sums of money on art and architecture. During the reign of the Mogul emperors (1605–1764), the art of miniature painting was extremely popular. Inspired by the Persians, miniature painting reflected extraordinary beauty and refinement.

Tell students that in the United States today, the federal government supports art through the National Endowment for the Arts, which grants money to many types of art projects. Ask students to list the pros and cons of government support of the arts. Ask students to identify types of art they believe should receive government support and types of art that should not be supported with government funds.



Discussion Questions

PERSONAL REACTION What captured your attention when you first viewed this picture? (*Many students will probably notice the central figure of Shah Jahan.*)

SUBJECT MATTER How does the artist differentiate between the emperor and his son, and the courtiers? (*The emperor and his son are on horseback, while the courtiers are on foot.*) How does the artist illustrate a sense of danger? (*Some of the figures are carrying weapons.*)

VISUAL ELEMENTS What facial features do each of the six figures have in common? (*Each has a moustache.*) What similarities exist in their clothing? (*Each is wearing a hat and a long coat or smock tied with a sash.*)

EXPRESSIVE CONTENT What mood is expressed by the figures shown in the painting? (*Students might suggest caution, watchfulness, and confidence.*)

JUDGMENT What is your opinion of this piece? On what do you base your judgment?



Answers to Activity, p. 58

1. The faces of the Shah and his son are almost identical in structure and features.
2. It is possibly spring or summer, evidenced by the flowers and the green of the hills.
3. Answers will vary. Students might suggest that a flower border and frame would detract the eye from the painting. Most borders and frames today are plain so as to highlight the painting.
4. Answers will vary. Students might suggest that because Shah Jahan is in the center of the picture, and because there is an attempt to show him as powerful, wealthy, and of high status, he was probably quite happy with the painting.

EVENTS OF THE PERIOD—C. 1610

POLITICS

- **1611** King James I of England dissolves the Parliament.

SCIENCE AND TECHNOLOGY

- **1610** Sunspots are discovered by Thomas Harriott.
- **1610** The first chemistry book is written by Jean Beguin.

SOCIETY AND CULTURE

- **1611–12** Shakespeare writes *The Tempest*.
- **1625** The first fire engines appear in England.

WORLD ART & ARCHITECTURE

*Shah Jahan and One of His Sons
Riding in Escort (1610)*



India

ABOUT THE PAINTING

Miniature painting dates back to the 1000s and 1100s. Known for their great delicacy, these small pictures are said to lack realism. Many of the figures found in miniatures are unmodeled, and thus bear little likeness to persons actually portrayed. Also, because most miniatures were produced by monks, and not by artists, they do not accurately reflect the true events of everyday life.

In the flower-bordered miniature pictured on Transparency 29, Mogul Emperor Shah Jahan is shown riding through a mountainous stretch of his realm. Courtiers escort him, and his son rides behind. In 1610, when the work was first

completed, the emperor in the painting was Shah Jahan's father. After Shah Jahan's succession as emperor in 1627, however, another artist painted over the father's face to portray the new ruler, Shah Jahan.

Although art flourished under Shah Jahan, it occurred at the expense of millions of people who, at the bottom of the pyramid of power, supported the grand lifestyles of the ruling class in India. The formal gardens, marble mausoleums, and Persian miniatures were brought forth from a subcontinent crushed into obedience and forced to give up its riches to a small number of powerful emperors and nobles.



Observing for Detail

1. What is it about Shah Jahan and his son that point to the fact that they were unmodeled? _____

2. What season of the year is suggested by the painting? How can you tell? _____

3. Why would it be unusual today to find a painting framed by a flower border and frame? _____

4. Discuss whether you think Shah Jahan was pleased with this miniature painting of himself. _____



Enriching Your Knowledge

5. **CRITICAL THINKING** Miniature paintings enjoyed immense popularity in India during the 1600s. Why do you think this form of art was so popular?

TEACHING STRATEGIES



Objective

Students will identify the features and details that make the Taj Mahal one of the most beautiful architectural achievements of all time.



Introductory Activity

Ask students to estimate the amount of time it takes to erect a building that has 100 stories. Inform them that today, such structures often are built in one or two years. Ask them to consider the fact that it took 22,000 workers 18 years to complete a tomb in India that is less than 200 feet high. The tomb is the Taj Mahal, built in the 1600s by a Muslim emperor for his beloved wife.

Place Transparency 30 on the overhead projector and ask students to study it for a few minutes. Ask students if they feel that the honors accorded this building are inflated. It is not as massive as the Pantheon and it lacks the elaborate relief decorations of Angkor Wat. Point out that the Taj Mahal loses much of its impact when viewed from a distance. Only when moving closer can one truly appreciate the delicately perforated white marble grills covering the arched openings, or the semi-precious stones and precious metals set into the dazzling white marble surfaces. The main entrance, once guarded with solid silver gates, is a delicate screen made of marble “embroidery.” Inscribed on the wall, in jeweled script, are quotations from the Quran. One of these invites the “pure of heart” to enter “the gardens of paradise.”



Discussion Questions

PERSONAL REACTION Do you feel that the building’s design is in keeping with its function?

VISUAL ELEMENTS Where is the principle of repetition evidenced in this building? *(The same arched shape is used for the windows and the doors of the building. Repetition also is noted in the domes of the building and the spires or minarets at the corners of*

the platform on which the building rests. Finally, the entire structure is repeated in the pool’s reflection.)

EXPRESSIVE CONTENT Which of the following two sets of adjectives best describes the Taj Mahal: solid and heavy, or fragile and weightless? *(Students should be able to recognize that this building looks fragile and weightless.)*

JUDGMENT Do you think this structure, erected almost 350 years ago, can be regarded as beautiful by contemporary standards? Explain.



Answers to Activity, p. 60

1. The building hints at Shah Jahan’s great power. This is confirmed when one learns of the time, labor, and expense involved in constructing it.
2. If the building were to be divided in two vertically, each side would be a mirror image of the other, confirming its symmetrical balance. Horizontally, the structure is mirrored exactly in the waters of the pool in front. This, too, is an example of symmetrical balance.
3. Deeply cut arches of different sizes on all sides of the building add variety by creating contrasting areas of light and shadow.

EVENTS OF THE PERIOD—c. 1650

POLITICS

- **1649** Charles I is beheaded and England is proclaimed a Commonwealth.
- **1651** In England, Charles II is defeated by Cromwell and escapes to France.

SCIENCE AND TECHNOLOGY

- **1647** Blaise Pascal presents his theory of the vacuum.
- **1650** Thomas Hobbes applies mechanistic principles to psychology.

SOCIETY AND CULTURE

- **1650** Bernini creates his most famous sculpture, *The Ecstasy of St. Teresa*.

WORLD ART & ARCHITECTURE

Taj Mahal (1632-1648)



Agra, India

ABOUT THE ARCHITECTURE

In 1631 the wife of Shah Jahan, the Muslim emperor of India, died at the age of 39 after having borne 14 children. The Shah was determined to build a fitting tomb for his beloved wife, and designs were solicited from leading architects of the empire. The plan chosen was submitted by a Persian architect who later designed other buildings at Delhi. A year after the death of the empress, work began. The Taj Mahal was completed at a cost of about \$250,000,000.

The Taj Mahal has 12 sides, four of which contain entrances to the tomb. The building is centered on a square platform of sandstone 18 feet

high. From each corner of this platform rises a slender tower known as a minaret. The magnificent central dome of the building rises nearly 200 feet above the platform. In each corner is a smaller dome. Surrounding the structure is a reflecting pool and pleasant gardens.

Today the interior of the building is quite simple, but this was not always so. Thieves removed most of the jewels and the golden railing encrusted with precious stones that once surrounded the tombs of the Shah and his empress. This railing eventually was replaced with a screen of almost transparent marble skillfully carved in a stunning lace-work design.



Observing for Detail

1. What does this building tell you about the power and wealth of Shah Jahan? _____

2. Two kinds of symmetrical balance can be observed when examining the Taj Mahal. What are they?

3. You have learned that the Taj Mahal is constructed entirely of white marble. What have the builders done to prevent the structure from appearing plain and monotonous? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** As the “foremost poet in India in the 1600s,” you are asked to write a short poem to be read at the dedication ceremonies for the Taj Mahal. The Shah requests that your poem express his great loss with the same dream-like beauty as the building itself.

TEACHING STRATEGIES



Objective

Students will analyze the fabric molas of the Cuna people of Latin America.



Introductory Activity

Begin the activity by asking students to brainstorm a list of reasons individuals in a particular culture might make fabric-based art forms. (*Answers will vary but might include availability of materials, inexpensive cost of materials, fabric art can be attended to on an intermittent basis.*) Ask the class if they can identify different forms of fabric art from any region or time in history. (*Answers might include colonial American samplers, quilts, Dahomey appliqués, Hmong appliqués.*) Place Transparency 31 on the overhead projector and ask students to give a “thumbs up/thumbs down” instant reaction to the mola. Survey reasons for student reactions. Use the following background information to help students understand the history of mola stitchery.

Molas are a type of folk art produced by the Cuna of the San Blas Islands off the eastern coast of Panama. The Cuna have had contact with Europeans since Christopher Columbus, yet they have maintained their autonomy for centuries. They have their own language, customs, and culture. Their economy is based on coconuts and fishing.

The women make and wear the mola appliqués as the main panels of a blouse. Molas take a long time to make and require a great deal of skill. A high-quality mola will have tiny stitches, flat and even corners, and will have no undecorated areas of color.



Discussion Questions

PERSONAL REACTION What first draws your attention in this mola panel? (*Answers will vary but might include color, the different abstract shapes, the features of the fish.*)

SUBJECT MATTER How many main figures are there? (*There are two main figures, the fish.*)

VISUAL ELEMENTS What common design element can you identify in all of the figures and in the background of the Mola stitchery? (*long, vertical, narrow multicolored bands arranged in orderly rows*)

EXPRESSIVE CONTENT What words would you use to describe the colors that were chosen for this mola? (*bold, bright, primary colors*)

JUDGMENT What is your personal opinion of this folk art?



Answers to Activity, p. 62

1. Movement is shown by featuring fish and water plants, which reflect an undulating movement.
2. There is a consistent use of proportion and scale by making the fish similar in size and in proportion to the water plants.
3. Answers will vary but might include skills such as cooking, crafts, carpentry, or playing musical instruments. Adults may value these skills for the family continuity they represent, whereas students might find little value in them because they see little relevance in continuing them.

EVENTS OF THE PERIOD—C. 1500

POLITICS

- **1524** James V becomes King of Scotland.
- **1533** King Henry VIII is excommunicated from the Catholic Church for divorcing Catherine of Aragon.

SCIENCE AND TECHNOLOGY

- **1519** Magellan leaves Europe to circumnavigate the globe.
- **1532** Pizarro leads an expedition from Panama to Peru.

SOCIETY AND CULTURE

- **1503** Da Vinci paints the *Mona Lisa*.
- **1508** Michelangelo begins painting the ceiling of the Sistine Chapel.



ABOUT THE FABRIC ART

Molas are made from two or more layers of colored cotton that are cut, tucked under, and stitched to reveal the contrasting layers underneath. The motifs are usually silhouetted shapes of people, plants, and small creatures such as birds and fish. There are at least 20 ways to make molas with all of the possible combinations and variations. The needlework on Transparency 31 comes from the Cuna people of the San Blas Islands off the eastern coast of Panama. These colorful designs decorate the blouses of the San Blas women. The fabrics chosen by the Cuna

women are bright in contrast to the lack of color on the islands. The most popular colors are red, black, turquoise, orange, hot pink, blue, and purple.

Outside influences are changing the character of the islands. Young girls may not want to continue the tradition of designing and producing molas, so the fate of molas as a living art form remains to be seen. Modern Panama City lures people away, and young girls spend time on their school work, leaving them little time to work on molas.



Observing for Detail

1. How has the artist created a sense of movement in this mola? _____

2. Comment on the use of proportion in this mola. _____

3. Many of the young women of the San Blas Islands are not producing traditional art forms such as molas for many reasons. What are some skills that your parents or relatives have that they value but you find of little interest? What makes these skills more important to them and less important to you?



Enriching Your Knowledge

4. **CRITICAL THINKING** Assume that the Cuna of the San Blas Islands continue to create fabric molas. The culture of the San Blas Islands appears to be changing and the future will see increased contact between once-isolated cultures and the “global culture” represented by technology such as the Internet. If this is so, predict the images that one might find on molas created today. Give reasons for each prediction.

TEACHING STRATEGIES



Objective

Students will learn how art was perceived in Holland during the 1600s.



Introductory Activity

Before displaying Transparency 32, give students the following information. During the 1600s, the people of Holland had no need for the kind of art being produced in Italy, Spain, or France. Holland was largely Protestant, and this greatly influenced the kind of art created. There were no princely courts to pay for majestic paintings and no Catholic churches to be decorated. Artists turned from creating historical and religious pictures to painting portraits, landscapes, and scenes of ordinary people going about their daily tasks. Art flourished as never before, but the artists who created the pictures lived, for the most part, in poverty and low esteem. They rarely received high prices for their work because they were obliged to reach customers through dealers who knew how to buy cheap and sell at handsome profits. Jan Vermeer earned his living mainly from art dealing, at which he was unsuccessful. When he died, he left his wife and 11 children heavily in debt.



Discussion Questions

PERSONAL REACTION Use your imagination to “listen” to this picture. What do you hear? (*It is quiet. The seated woman has stopped playing her lute and takes a letter from the smiling servant girl.*)

SUBJECT MATTER What is the seated woman holding in her hands? (*In her right hand she holds a letter. Her left hand grasps a lute.*) At what are the two women looking? (*They are looking at each other.*)

VISUAL ELEMENTS Which areas appear to be lightest in value? (*The space in the room beyond the open door is lighter in value. It suggests a window to the left through which natural light enters.*)

EXPRESSIVE CONTENT Do you think the letter held by the seated woman is an important element in

this picture? Do you have any idea who could have sent it? (*The woman holds the letter but does not look at it. Apparently it is an important letter, a letter from “someone special.” She glances up at the servant girl, whose reassuring smile tells her that it is indeed from that special someone.*)

JUDGMENT What do you regard as the most important feature of this work—its realism or its success in telling a story? Explain your answer.



Answers to Activity, p. 64

1. The inner room is dark and in disarray. The objects in it suggest that it may be a closet or storage room. The other room is brightly illuminated with sunlight. It is warm and inviting.
2. The dress of the seated woman suggests her wealth and status as the mistress of the household. She has been idling away her time playing the lute. The other woman’s drab clothing suggests that she is a servant girl. She has just delivered a letter to the other woman.
3. Her sleeves have been pushed up, revealing hands that are red, as if they have been in hot water. The basket of clothes next to her indicates that she may have been doing the laundry.

EVENTS OF THE PERIOD—c. 1650

POLITICS

- **1649** Charles I is executed in England.
- **1651** Louis XIV ascends to the throne of France.

SCIENCE AND TECHNOLOGY

- **1652** Otto Guericke invents the air pump in Germany.
- **1656** Stockings are first manufactured in Paris.

SOCIETY AND CULTURE

- **1642** Rembrandt paints *The Night Watch*.
- **1656** Diego Velázquez paints his famous picture of *Las Meninas* in Madrid.

WORLD ART & ARCHITECTURE

The Letter (1666)



Jan Vermeer (1632–1675)

ABOUT THE PAINTING

During his lifetime, Jan Vermeer was almost unknown. Although information about him is scarce, it has been determined that he had a large family, which he probably had difficulty feeding because it took him so long to complete and sell a painting. Yet despite the fact that fewer than 40 of his works are known to us today, he is recognized as one of the greatest artists who ever lived.

The Letter is one of Vermeer's masterpieces. In it, the artist depicts figures that seem to be surrounded by air and light. Vermeer captures the quiet, gentle mood of the two women in the

painting. They are frozen forever in a tender moment inspired by the arrival of a letter. Everything—domestic chores, the soft strumming of a lute—stops for this magical moment and, from the vantage point of a darkened inner room, we watch as the letter reaches its final destination. Who sent the letter? What message does it contain? Why do the two women attach so much importance to it? Vermeer's painting arouses questions like these. As a gifted storyteller, he offers clues—such as the painting of the ship on the wall—that allow each of us to arrive at our own answers.

Observing for Detail

1. Vermeer's painting *The Letter* shows two rooms. How do these two rooms differ? _____

2. Which of the two women in the painting would you identify as the mistress of the household? Who is the other woman? Point to clues in the picture that support your answers. _____

3. Look closely at the standing woman. What do you think she has been doing? _____

Enriching Your Knowledge

4. **CRITICAL THINKING** Jan Vermeer was one of several important Dutch artists of the 1600s. Other Dutch artists include Rembrandt van Rijn, Jan Steen, Judith Leyster, and Frans Hals. Prepare a class report in which you discuss the life and accomplishments of one of these artists.

TEACHING STRATEGIES



Objective

Students will understand how art—to Native Americans—is a way of showing humanity’s relation to nature.



Introductory Activity

Point out the Great Lakes region, particularly New York, on a physical map of the United States. Ask students to describe the natural surroundings that most likely existed in this region in the mid-1700s. They should note forests, fields, hilly terrain, and much wildlife. Point out that the Iroquois, especially the Seneca nation, utilized their natural surroundings in ways that do not come quickly to mind. Ask students what possible artistic uses a porcupine or trees could have. After they have given their responses, place Transparency 33 on the overhead projector and ask the following questions.



Discussion Questions

PERSONAL REACTION Does the robe’s symbolism have any meaning for you? Why or why not?

SUBJECT MATTER What do you see on the robe? *(Students should see figures with linked hands forming a square on the periphery. Another inner square contains eight circles of abstract design with representational figures of humans. Another inner square contains mythological underwater panthers surrounded by a circle.)* What do you suppose the round symbols are? *(They may stand for serpents, which were the companions and guardians of the underwater panthers, or lightning, water, or the center of the earth.)* How is Native American art different in function than other art? *(Native Americans viewed art as a way of honoring nature.)*

VISUAL ELEMENTS What shapes do you see in the work? *(squares and circles)* What colors has the artist used? *(red and yellow)* What is the central focus of the work? *(the underwater panthers)* How does the artist use elements to lead your eye around the work? *(through the repetitive use of linked hands and by the concentric series of circles)*

EXPRESSIVE CONTENT How has the artist arranged the visual elements of color, shape, and space to create a mood? *(The elements are arranged in symmetrical patterns to convey a story of important spiritual meaning.)*

JUDGMENT What is your opinion of this piece?



Answers to Activity, p. 66

1. Students should note the repetitive use of the colors red and yellow, the arrangement of squares and circles, and the abstract geometric patterns within the circles. They are arranged in such a way that if you divide the robe either horizontally, vertically, or diagonally, the robe still will have almost perfect symmetry.
2. Students may suggest they are performing a ritual dance or ceremony. Actually, the figures represent a typical wampum sign—a symbol of safe passage for the bearer. In the context of this robe, the wampum sign symbolized protection for the wearer from the dangers of the underworld.
3. The various circular shapes with wavy lines and hornlike projections symbolize serpents. Other patterns in these circular objects possibly stand for water and lightning.

EVENTS OF THE PERIOD—C. 1750

POLITICS

- **1751** China invades Tibet.
- **1754** The French and Indian War begins.

SCIENCE AND TECHNOLOGY

- **1752** Benjamin Franklin invents the lightning conductor.
- **1755** The University of Moscow is founded.

SOCIETY AND CULTURE

- **1750** The first playhouse opens in New York.
- **1751** The minuet becomes a fashionable dance.

WORLD ART & ARCHITECTURE

Quilled Buckskin Robe (c. 1750)

Seneca



ABOUT THE ROBE

The League of the Iroquois—a powerful union of five Native American nations—inhabited the Eastern Woodlands in what today is New York State. One of the League’s members was the Seneca, an agricultural nation whose people used materials from their surroundings to create items of necessity and to express themselves artistically. Because porcupines were plentiful, the Seneca used the animals’ quills to decorate deer-hide robes and other items.

Quilling was a time-consuming and intricate art and was probably the most honored method used for decorating clothing. After taking the quills from porcupines, the quills were flattened and then wrapped around or woven into the

buckskin. Although white was their natural color, quills also were dyed red from wild plum or dogwood trees or dyed yellow from the inner bark of alder trees.

This robe—a large piece—is decorated with symbols held sacred by the Iroquois. The Seneca believed in the existence of strange creatures with enormous mystical powers. Here, the creature takes the form of the underwater panther that hovered at the center of the universe and guarded the sacred pools of enchantment. Because the panthers are similar to ones revered by Midwestern nations, experts believe the robe originated around the Great Lakes and came to the Seneca through trade.



Observing for Detail

1. Look at the ways in which colors, lines, and objects are arranged. How are they repeated to make certain symmetrical patterns? _____

2. What do you think the figures with linked hands might be doing? _____

3. The central figures are mythical underwater panthers that, along with the Thunderbird, were supernatural beings of the Great Lakes nations. What part of the design do you think represents the panthers’ world? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Imagine you are an explorer who meets the Seneca for the first time. Based on what you see in this portion of a buckskin robe, describe what their dress is like.
5. Research the art of quilling and present an oral report describing the technique.

TEACHING STRATEGIES



Objective

Students will learn that portrait paintings provide valuable information about the people of the past.



Introductory Activity

Place Transparency 34 on the overhead projector and ask students to identify the term used to describe paintings of this kind. They should note that such artworks are known as portraits. Explain that the history of portrait painting in Western civilization is rich and varied. Early Egyptians, for example, painted portraits as a way of ensuring immortality. Wealthy Romans often cast their profiles on coins. European families sent portraits of eligible sons and daughters to other royalty in hopes of arranging suitable marriages. Napoleon distributed 200 miniature portraits annually in much the same way that modern executives pass out their business cards.

What do we know about the portrait of *Blue Boy*? Ask students to speculate about his possible identity. Then tell them that Gainsborough, planning his famous painting, first secured a blue costume. Unfortunately, he could not decide upon a person to wear it. The problem was solved when a delivery boy arrived with groceries ordered from the market. Gainsborough was immediately convinced that this was the model he had been looking for. Today the name of the delivery boy is unknown, but Gainsborough's portrait has made his face immortal.



Discussion Questions

PERSONAL REACTION Do you like this painting? Why or why not?

SUBJECT MATTER Do you think the artist has successfully captured the look and feel of satin in this work? Are the objects in the background clearly defined or blurred? (*By blurring the background shapes, the artist makes certain that the viewer's attention will not be drawn away from the more clearly defined shapes of the boy.*)

VISUAL ELEMENTS How is line used to add visual interest to this composition? (*The lines suggesting the folds in the satin suit add a lively pattern that contrasts with the subdued background.*)

EXPRESSIVE CONTENT What type of behavior would you expect from this boy? (*The boy exhibits a quiet, low-key personality. He seems content to observe the actions of those around him.*)

JUDGMENT Do you feel that the fame accorded to this picture is justified? Explain.



Answers to Activity, p. 68

1. The boy in this painting stands proudly with his hand on his hip. He fills the canvas with his presence and stares intently at the viewer.
2. A cool blue color is used for the boy's satin costume. This contrasts with the warm browns used for the background landscape.
3. The quiet, pensive mood of the painting would be greatly altered if the color were changed to red. Red would join with and amplify the warm hues in the background.

EVENTS OF THE PERIOD—C. 1750

POLITICS

- Catherine the Great extends Russian power to the Black Sea.
- **1760** George III succeeds George II as king of Great Britain.

SCIENCE AND TECHNOLOGY

- **1752** Benjamin Franklin demonstrates lightning to be electricity.
- **1774** Joseph Priestley discovers oxygen.

SOCIETY AND CULTURE

- **1751** Thomas Gray writes *An Elegy Written in a Country Churchyard*.
- **1755** Samuel Johnson begins work on his *Dictionary of the English Language*.

WORLD ART & ARCHITECTURE

Blue Boy (1770)



Thomas Gainsborough (1727–1788)

ABOUT THE PAINTING

Thomas Gainsborough was born in Sudbury, England. His parents encouraged him in art and were amazed by his progress. When he was 12 years old, he sketched the face of a thief so accurately that the villain was quickly identified and apprehended. Gainsborough's talent as a portrait painter was enhanced by his quick wit and social graces. His fame grew steadily until his only rival in England was the great Sir Joshua Reynolds. Their spirited rivalry was responsible for the creation of Gainsborough's *Blue Boy*.

Reynolds had claimed that blue should never be placed in the foreground of a picture but should be limited for painting objects in the distance. Gainsborough disagreed. He painted a picture of a boy in a dazzling blue costume

standing before a warm brown background. *Blue Boy* was a great success, but Reynolds refused to admit that Gainsborough had proven him wrong. Later, when Gainsborough lay dying of cancer, Reynolds visited him. What they said to each other can never be known. When Gainsborough died a short time later, however, Reynolds publicly praised his old rival.

Throughout his career, Thomas Gainsborough claimed that he preferred painting landscapes rather than portraits. Landscapes were difficult to sell, however, whereas his portraits were in great demand. He painted more than 1,000 portraits in his lifetime. At his death, his studio was filled with landscapes that are now regarded as masterpieces.



Observing for Detail

1. How would you describe the pose and manner of the young boy in this painting? _____

2. List the warm and cool colors used by Gainsborough. _____

3. Try to imagine how this painting would look and feel if the artist had painted his subject in a red costume rather than a blue one. How would this change affect your reactions to this work? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** You have learned that Gainsborough's rival as a portrait painter was Sir Joshua Reynolds. Find an illustration of a portrait by Reynolds and compare it with Gainsborough's *Blue Boy*. Which of these two great portrait painters would you want to paint your portrait? Why?

TEACHING STRATEGIES



Objective

Students will be able to identify architecture unique to Spanish missions.



Introductory Activity

Ask students to visualize a Spanish mission in their minds, and have them list adjectives they think describe the mission. Most students will probably visualize the small, simple adobe structures shown most often in television westerns. Although there were missions such as these—San Francisco de Asís at Rancho de Taos, New Mexico, for example—there also were many large, elaborate churches like San Carlos Borromeo del Rio Carmelo in Carmel, California, and San José y San Miguel de Aguayo, in San Antonio, Texas. A number of missions in North America were far more ambitious and sophisticated than anything constructed in the English colonies. Students should understand that a mission, however, consisted of more than a church, whether elaborate or not. Most missions also had a school, workshops, and housing for the Native Americans living in them. Place Transparency 35 on the overhead projector and ask the following questions.



Discussion Questions

PERSONAL REACTION What do you feel when you look at this mission? (*Students may suggest a dramatic feeling by viewing the ornamentation, size, and flowing lines of the mission.*)

VISUAL ELEMENTS How would you describe the façade of this church? (*Answers will vary, but students should see the two asymmetrical towers, a glimpse of the central dome, the carved facade over the main doorway, the desert setting, and the white stucco finish of the church. Students may also note the wall surrounding the mission.*)

EXPRESSIVE CONTENT How does the ornamental facade relate to the two towers? (*It provides a*

central and unifying force that ties all elements of the building together.)

JUDGMENT What is your personal opinion of this type of architecture? On what do you base your opinion?



Answers to Activity, p. 70

1. Answers will vary, but students might be impressed by its stark beauty and impressive size.
2. asymmetrical, or unbalanced; One side differs from the other without destroying the overall harmony.
3. It is carved out of stone and is a more durable material than stucco, allowing for a more impressive facade than might otherwise be possible.

EVENTS OF THE PERIOD—c. 1780

POLITICS

- **1780** Peruvians rebel against Spanish rule.
- **1782** Rama I founds a new dynasty in Siam.
- **1783** Great Britain recognizes the United States's independence.
- **1784** With the Treaty of Constantinople, Turkey agrees to Russian annexation of the Crimea.

SCIENCE AND TECHNOLOGY

- **1781** The planet Uranus is discovered by William Herschel.
- **1781** Siberian highway construction begins.
- **1782** James Watt invents a rotary steam engine.

SOCIETY AND CULTURE

- **1776** Adam Smith writes *The Wealth of Nations*, a book on capitalism.
- **1780** Serfdom is abolished in Bohemia and Hungary.
- **1783** Beethoven's first works are published.
- **1783** A famine sweeps Japan.



ABOUT THE ARCHITECTURE

In the 1500s, the Spanish began building a network of missions in the Americas that eventually stretched from South America to North America. By the 1700s, sophisticated and elaborate Spanish missions dotted the landscape of what are today California, Arizona, New Mexico, and Texas. Although some churches were small, simple adobe structures, others were constructed in the Spanish Baroque style popular in Europe at the time. The Baroque churches are characterized by rich colors and elaborate ornamentation.

The most ambitious of all Spanish missions in North America was San Xavier del Bac in Tucson, Arizona. The church was built in the form of a cross, using brick and stucco. The nave, transept, and apse each are covered with small brick domes, while another larger dome covers the point of intersection of the cross. Two ornate towers stand beside the “lower” portion of the cross, with elaborate religious carvings covering the facade between the towers. The mission is an impressive sight rising out of the flat desert floor.



Observing for Detail

1. Do you like the style of this church? Describe your feelings about it. _____

2. Are the two towers of the church symmetrical or asymmetrical? How can you tell?

3. Why do you suppose the ornamental facade on the front of the church is made from a material different than the rest of the structure? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Write diary accounts of life at a Spanish mission from the viewpoints of a Native American, a priest, and a Spanish soldier.
5. Working with other students in the class, prepare a report on the Spanish mission system. Present your findings in the form of a panel presentation.

TEACHING STRATEGIES



Objective

Students will learn that art can act as propaganda, influencing the thoughts and actions of viewers.



Introductory Activity

Write the word *propaganda* on the board and ask students to provide a definition for it. A brief discussion should follow during which they arrive at a definition that specifies the use of ideas, facts, and rumors to help or harm a cause. Place Transparency 36 on the overhead projector and have students identify the man on horseback. Ask if they think this painting could be regarded as a form of propaganda. If so, what ideas are presented about the man depicted? Do they think the artist may have taken liberties with the facts in order to present the man in a favorable light? Does he look dashing, brave, and heroic? Is there anything in the painting to suggest that he is not in complete control?

Explain to students that many artists use their skills to communicate ideas for or against an issue or an individual in much the same way as do some writers or speakers. Art can function effectively as a language of praise, anger, protest, satire, and ridicule. As such, it can influence the attitudes of people. For example, what French citizen of 1800 could fail to recognize—and admire—the courage of Napoleon communicated by this painting?



Discussion Questions

PERSONAL REACTION Do you think the artist was concerned with a factual representation of Napoleon in this picture? (*Clearly, David was more interested in appealing to the emotions of his viewers.*)

VISUAL ELEMENTS What color captured your attention when you first viewed this painting? (*The intensity of Napoleon's red cloak helps it stand out, particularly when contrasted with the dull gray of the sky in the background.*) How is movement suggested? (*The cloak and the horse's tail are painted as if being blown by a strong wind. This wind seems to be*

pushing them forward up the steep incline.) Can you identify a sense of movement in a particular direction? (*Yes, a strong diagonal from lower right to upper left is indicated by the rocky ledge and echoed in the pose of the prancing horse. This same diagonal movement is seen in the cloak and the arm of the man.*)

EXPRESSIVE CONTENT This painting is both dramatic and heroic. However, what aspects of warfare has the artist ignored in this picture? (*David focuses upon the heroic aspects of warfare and ignores the accompanying bloodshed and destruction.*)

JUDGMENT What is your judgment of this work?



Answers to Activity, p. 72

1. Napoleon's face seems determined. He stares boldly at the viewer and, with his right arm, signals the advance up the mountain.
2. The slate gray color of the sky and the snow-covered mountains are clues to the frigid temperatures. A fierce wind that tears at Napoleon's cloak and whips his horse's tail adds to the sensation of bitter cold.
3. Answers will vary, but students may suggest the textures of cloth, hair, skin, metal, and stone.

EVENTS OF THE PERIOD—c. 1800

POLITICS

- **1789** George Washington is elected the first president of the United States.
- **1793** Louis XVI and Marie Antoinette are executed in Paris.

SCIENCE AND TECHNOLOGY

- **c. 1782** James Watt invents the steam engine.
- **1793** Eli Whitney invents the cotton gin.

SOCIETY AND CULTURE

- **1792** The Louvre in Paris opens as a museum.
- **1813** Jane Austen's *Pride and Prejudice* is published.

WORLD ART & ARCHITECTURE

Napoleon Crossing the Alps (1800)



Jacques-Louis David (1748–1825)

ABOUT THE PAINTING

Except for Italy during the Renaissance, no country dominated the world of art as completely as France in the 1800s. The French “era of art” began with Jacques-Louis David, who became court painter to Napoleon Bonaparte, the ruler of France. At that time, Napoleon seemed to be an incarnation of the ancient rulers of Rome, and David’s portraits of him indicate that he was in agreement with such a view. The artist is said to have described Napoleon as a person “to whom altars would have been built in ancient times.” Indeed, David’s *Napoleon Crossing the Alps* may have been his way of creating such an “altar” for his ruler.

After Napoleon crossed the Alps and was victorious in Italy, David approached him with a request. He wanted to paint a portrait of him with a sword in hand on the field of battle. Napoleon considered this idea, and then rejected it. He stated that battles are not won with a sword and he did not wish to be depicted that way. Instead, he told David to paint him as calm and serene on a spirited horse. It is amusing that neither Napoleon nor his artist allowed the facts to interfere with the final results. Napoleon never crossed the Alps on a horse. He was wise enough to make the trip on the back of a sure-footed mule.



Observing for Detail

1. Describe the expression on Napoleon’s face. What emotion do you associate with this expression?

2. What weather conditions are suggested in this painting? _____

3. What textures do you see in the work? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Eight years after David painted *Napoleon Crossing the Alps*, the Spanish artist Francisco Goya painted another version of war. His *The Third of May, 1808* detailed an event that occurred during the French occupation of Spain. Find an illustration of Goya’s painting and compare his view of war with the one provided by David. Present your findings in a written report. Conclude your report by indicating which of the paintings made the greatest impression on you.

TEACHING STRATEGIES



Objective

Students will learn that Japanese artist Katsushika Hokusai was fascinated by nature.



Introductory Activity

Read the following passage from a statement written by Hokusai: “I have been in love with painting ever since I was six. . . . I will really master the secrets of art at 90. When I reach 100, my work will be truly sublime. My final goal will be attained around the age of 110, when every line and dot will be life itself.” Ask students what this statement reveals about the artist and his approach to art.

Place Transparency 37 on the overhead projector and inform students that it is one of a series of eight color prints Hokusai created when he was about 70 years old. He was fascinated by waterfalls and even devoted an entire book to *Waters in Their Thousand Aspects*. Hokusai was fascinated by more than waterfalls, however. People, costumes, gestures, flowers, trees, birds, and houses—everything found their way into his artworks.

Ask students what they think of Japanese woodblock prints. The colors in these prints may seem dull and lifeless, especially when compared with the colors in oil painting and even watercolors. Colors used in printing from the artist’s wood blocks were made from vegetable dyes. When exposed to light over the years, these colors fade. This is unfortunate in the case of Hokusai’s prints, which were characterized by bold, vibrant colors.



Discussion Questions

PERSONAL REACTION What captured your attention first in this picture? (*Most people find their attention drawn immediately to the waterfall and only later notice the five figures in the lower right.*)

SUBJECT MATTER What dominates in this picture—people or nature? (*The figures, houses, and bridge shrink in importance before the power and beauty of the waterfall, trees, and cliffs.*)

VISUAL ELEMENTS What art element gives the waterfall its unique appearance? (*the variety of straight lines used to create it*)

EXPRESSIVE CONTENT What sounds do you associate with this picture? (*The roaring sound of the waterfall is immediately apparent.*)

JUDGMENT Do you think this picture succeeds in communicating a particular mood or feeling? If so, is that enough to make it a successful work of art? Explain.



Answers to Activity, p. 74

1. The figure at the left may be attempting to direct the attention of the others to the beauty of the waterfall, which has become so familiar that they no longer take time to enjoy it.
2. Life was more leisurely. The people carried their wares to and from the marketplace and stopped to marvel at the beauty of nature.
3. The cool greens, blues, and blue-greens combine with the earthen ochers and browns to create a calm, refreshing mood.

EVENTS OF THE PERIOD—C. 1830

POLITICS

- **1830** Louis Philippe resigns his reign in France.
- **1832** Andrew Jackson begins his second term as president of the United States.

SCIENCE AND TECHNOLOGY

- **1830** Charles Babbage designs the first computing machine.
- **1832** Horse-drawn trolleys begin operation in New York.

SOCIETY AND CULTURE

- **1830** The French painter Theodore Rousseau begins to paint landscapes.
- **1832** Washington Irving writes *The Alhambra*.

WORLD ART & ARCHITECTURE

Ono Waterfall (1827–1830)



Hokusai (1760–1849)

ABOUT THE PRINT

In 1760 Japan was a world in which art—like life itself—was governed by ancient customs. The prized art form was calligraphy—lines rendered with utmost care to create exquisite designs with little or no meaning. Katsushika Hokusai changed this view of Japanese art. Proud, impatient, and argumentative, Hokusai used 30 different names, illustrated more than 400 volumes, and enriched the art of Japan with thousands of pictures, drawings, and sketches. (One author claims that Hokusai’s total artistic output reached some 30,000 works!) He illustrated novels, poems, greeting cards, calendars, and even the Japanese equivalent of modern comic books.

Hokusai recorded life as he saw it, without the slightest concern for ancient customs. His images were done in the form of woodcuts, which were printed in such massive quantities that they were seen everywhere. Eventually, the prints were so lightly valued that they were used as wrapping paper for Japanese goods shipped to Europe. Perhaps it was in a Paris tea shop where the French Impressionists first encountered his work. They marveled at the simplicity of his casual, unposed compositions and soon began to include the same features in their own paintings. Hokusai is now recognized as a towering figure in the history of art, and *Ono Waterfall* is one of his many masterpieces.



Observing for Detail

1. Why do you think the figure at the left is pointing to the waterfall? _____

2. What does this picture tell you about the pace of life in Japan during the 1800s? _____

3. Describe how the colors used in this work add to the mood that it suggests. _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Hokusai attempted to capture the power, majesty, and roar of a waterfall in his work. Write several haiku in which you use words to do the same thing. Share your poetry in class.

TEACHING STRATEGIES



Objective

Students will appreciate the art, beauty, and uses of Persian hand woven rugs.



Introductory Activity

Organize students into groups. Tell them to imagine they are nomads preparing to travel from the area of the Caspian Sea to a location 300 miles to the east. Most of the trip will be across desert. Instruct them to choose, as a group, the five most important items they will need to complete the journey. List the choices on the board. If a carpet, rug, or blanket is among the list, ask why it was selected. Tell students that Transparency 38 shows a Persian rug. Explain that a rug, or carpet, is an important item a nomadic person would select for crossing the desert. Conclude by discussing why carpets were important to the central and southwest Asian nomads.

The harsh desert climate and the nomadic way of life in central and southwest Asia originally dictated the need for rugs or carpets. Carpets were used in many ways—as spreads and blankets, saddle covers, storage bags, tomb covers, and tent doorways. The nomads slept on the carpets during their overnight stops. Carpets were also considered a form of decorative art by nomadic peoples. Today Asian carpets continue to serve practical needs and are also sold as pieces of applied folk art. Because of their quality and beauty, they have become very much in demand throughout the world.



Discussion Questions

PERSONAL REACTION What were your first thoughts concerning the purpose of the Persian rug pictured on Transparency 38? (*Students might believe the rug was woven only to be sold to tourists.*)

VISUAL ELEMENTS What is the predominant color in the rug? (*Most students will readily identify red as the predominant color.*)

EXPRESSIVE CONTENT When a young woman prepared for marriage, she wove a carpet, expressing in the design and colors the emotions filling her heart. What emotions do you think the weaver of this rug was trying to express? What emotion or feeling do you experience when you look at this piece?

JUDGMENT Do you think this rug is a successful work of art? Why or why not?



Answers to Activity, p. 76

1. The rug is symmetrical. The design of a Persian rug and other Asian carpets is usually divided between a central area, called the field, and borders that act as a frame. Each part of this rug is balanced by an equal part on the opposite side.
2. The weaver of this rug was most likely an Arab Muslim. The Islamic religion discourages the display of living creatures. Most Persian rugs display only plant forms and arabesques.
3. The flowers and leaves probably symbolize eternal life and rebirth.

EVENTS OF THE PERIOD—C. 1850

POLITICS

- **1852** South African Republic is established.
- **1850** The Taiping rebellion begins in China.

SCIENCE AND TECHNOLOGY

- **1851** Isaac Singer devises the continuous stitch sewing machine.
- **1855** Tungsten steel is developed by Austrian engineer Franz Köller.

SOCIETY AND CULTURE

- **1850** Nathaniel Hawthorne's *The Scarlet Letter* is published.
- **1850** Old-age insurance becomes available in France.

WORLD ART & ARCHITECTURE

Persian Rug (c. 1850)

Iran



ABOUT THE WEAVING

Central and southwest Asian rugs, or carpets, were originally developed for sleeping purposes. As nomads crossed the deserts of the region, they would spread the carpet on the sand and sleep on it. Today the rugs are products of national art. The quality of a hand woven rug—whether a Persian rug like the one shown here or one from China, India, Turkmenistan, or Turkey—is determined by many things, including the intricacy and beauty of its pattern and colors. The texture of the rug is also very important. The quality of a carpet’s texture is determined by the number of knots per square inch. Most Asian rugs have from 50 to 500 knots, but some have more than 2,400 knots per square inch!

Weavers competed among themselves not only in their ability to create beautiful designs, but also in tying knots with the dyed woolen or silk thread. Several types of knots were used, depending on the region where the carpet originated. The designs, too, vary according to the geographical location of origin. Chinese rugs included philosophical and religious symbols of China. Many Indian rugs featured plants and animals. Turkmenistan rugs were woven mainly in reddish dyes and had geometric designs. The finest Persian rugs—considered priceless by today’s monetary standards—include graceful and intricate patterns of flowers, leaves, and arabesques.

Observing for Detail

1. Would you say this rug is symmetrically or asymmetrically balanced? Explain. _____

2. Some Asian rugs feature birds, animal combat scenes, and perhaps even people hunting. Why do you suppose this rug does not include those items? _____

3. What do you think the flowers and leaves symbolize on this rug? _____

Enriching Your Knowledge

4. Write several paragraphs explaining the various uses of rugs and carpets to central and southwest Asian nomads. Think about all aspects of nomadic life when constructing your paragraphs.

TEACHING STRATEGIES



Objective

Students will learn that the French Impressionist painter Pierre-Auguste Renoir preferred to paint scenes of ordinary people.



Introductory Activity

Place Transparency 39 on the overhead projector and have students identify the setting and the actions of the people. Tell them that this work tries to capture one of life's "little" moments. Students should note that the painting gives viewers little opportunity to observe a great amount of realistic detail. Rather, we are presented with what we actually would see if we were there and glancing about. Our eyes would rest momentarily on one part of the scene, which would be in sharper focus than the rest of it. Then they would move on to focus elsewhere. Ask students to identify the point of focus in this work. They will probably point to the smiling faces of the two women—one seated and the other standing—in the center of the painting. What happens as attention moves farther away from the faces of these two women? Students should be able to point out that details become blurred as their eyes move away from the focal point.



Discussion Questions

PERSONAL REACTION Is there anything about this painting that you find disagreeable? (*Students can be expected to express satisfaction with this painting. Renoir once said, "For me, a picture must be an amiable thing, joyous and pretty—yes, pretty! There are enough troublesome things in life without inventing others."*)

SUBJECT MATTER This work lacks the clearly defined details of many other "realistic" works of art. Does this lack of detail make it less lifelike? (*This work may indeed be more lifelike than paintings that record subjects in intricate detail. Our eyes do not actually see things that way. Renoir and the*

Impressionists tried to capture exactly what the eye saw at a given moment in time.)

VISUAL ELEMENTS The figures in this painting appear to be moving—some are dancing while others are involved in lively conversation. What other kind of movement do you sense? (*The sunlight playing across the surface of the picture adds another kind of "flickering" movement.*)

EXPRESSIVE CONTENT What mood or feeling is communicated by this painting? (*The gay, carefree mood of this picture is impossible to misinterpret.*)

JUDGMENT Do you think this is a successful work?



Answers to Activity, p. 78

1. Renoir was mainly interested in showing the effects of sunlight on his subjects.
2. The obvious good spirits of the people hints of a more leisurely era. There is nothing about these people to suggest that they have serious concerns or problems.
3. The dancing couple looks directly at the viewer, establishing a psychological bond. They are also partially silhouetted against an empty, light area that helps separate them from the other dancers.

EVENTS OF THE PERIOD—C. 1875

POLITICS

- **1875** Kuang-su becomes emperor of China.
- **1877** Queen Victoria of Great Britain is proclaimed empress of India.

SCIENCE AND TECHNOLOGY

- **1876** Bell patents the telephone.
- **1877** Thomas Edison patents the gramophone.

SOCIETY AND CULTURE

- **1875** Thomas Eakins paints *The Gross Clinic*.
- **1875** Tchaikovsky's ballet *Swan Lake* is performed for the first time.

WORLD ART & ARCHITECTURE

Le Moulin de la Galette (1876)



Pierre-Auguste Renoir

ABOUT THE PAINTING

Imagine that you are living in Paris in the late 1800s. It is a bright, warm Sunday afternoon and a friend has invited you to go with him to the Moulin de la Galette—a popular outdoor cafe in a section of the city known as Montmartre. It is a place where young people gather to dance and enjoy one another's company.

When you arrive, the cafe is already crowded. People are seated at tables around a large outdoor dance floor. Couples with happy, smiling faces are chatting or dancing through changing patterns of sunlight and shadow. Waltz music mixes with the sounds of laughter and the rustling of leaves overhead stirred by the gentle summer breeze. A dancing couple looks in your direction. You had been looking about so

quickly that you almost missed them. Do you see them? They are looking directly at you as if they know you. She wears a pink frock dappled with sunlight filtering through the trees. Her dancing partner has a dark derby perched rakishly atop his head.

The scene at the Moulin de la Galette may not rank as a significant moment in history, but it is one you are not likely to forget. We owe this particular moment—this visual impression—to the artistic genius of Pierre-Auguste Renoir. He was part of a group of French artists of the late 1800s known as the Impressionists. They were mainly interested in painting the momentary effects, or impressions, of sunlight as it played across the surface of objects.



Observing for Detail

1. What do you think the artist was most interested in when he painted this picture—the recording of realistic details or the effect of sunlight on the people and the objects? _____

2. What does this painting tell you about these people and the time and place in which they lived? _____

3. Although your eye is first attracted to the foreground figures at the right, it eventually finds its way to the dancing couple to the left of them. What has the artist done to help emphasize this couple? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Research the Impressionist movement of the late 1800s in France. Include some of the major figures in this movement and the impact that Impressionism had upon later painters.

TEACHING STRATEGIES



Objective

Students will learn that pointillism was a scientific approach to painting that was used by one of the Post-Impressionists, Georges Seurat.



Introductory Activity

Begin the activity by asking students if they have ever had any experience with optical illusions. Ask volunteers to share their experiences and conduct a discussion on how optical illusions “work.” Optical illusions work by “fooling” the eye into perceiving things that are not, in fact, true. Place Transparency 40 on the overhead projector and ask why this painting is an example of an optical illusion. Explain that this painting by Georges Seurat was created by placing dots of brilliant, contrasting color next to one another so that they appear “mixed” to the eye. This method is called “pointillism.” Allow students to carefully examine the transparency to see places where the dots are more prominent, such as the lawn on the left side, or the trees on the top left. Students may notice that they can “blend” the colors even more by squinting when viewing the painting.



Discussion Questions

PERSONAL REACTION Did you notice the small dots of color when you first examined this painting, or did you see broad areas of color? Explain.

SUBJECT MATTER What activities can you identify in this painting? (*boating, strolling, children playing games*) What social class in France does *Sunday Afternoon on the Island of La Grande Jatte* appear to portray? (*The painting appears to portray the middle class of French society. The upper class would be less likely to spend time in crowded areas such as this one. The poor would not be engaged in these activities and would unlikely be dressed as those in the painting.*)

VISUAL ELEMENTS Describe the effects created by the use of light and shadow in the painting. (*Answers might refer to the greater clarity of color in*

the areas of light or the sense of the brightness of the day as communicated by light and shadow.)

EXPRESSIVE CONTENT What mood is communicated in this painting? (*It appears to be a peaceful day at a park. The mood is very warm and tranquil.*)

JUDGMENT What do you regard as the most impressive feature of this work? Why?



Answers to Activity, p. 80

1. Answers will vary but might include the carefully defined shape of the figures or the precise arrangement of the images in the painting.
2. Answers will vary but might include pink, purple, blue, and white.
3. Probably. While more realistic than some Impressionist painters, Seurat still did not present images exactly as they appear in the “real world.”
4. Answers might refer to the sense of relaxation and tranquility that is communicated in the painting.

EVENTS OF THE PERIOD—c. 1885

POLITICS

- **1882** The Triple Alliance between Italy, Austria, and Germany is formed.
- **1886** The First Indian National Congress meets.

SCIENCE AND TECHNOLOGY

- **1887** H.W. Goodwin invents celluloid film.
- **1892** The internal combustion engine is patented by Diesel.

SOCIETY AND CULTURE

- **1884** Mark Twain writes *The Adventures of Huckleberry Finn*.
- **1892** Tchaikovsky’s ballet *The Nutcracker* is performed in St. Petersburg, Russia.

WORLD ART & ARCHITECTURE

*Sunday Afternoon on the Island
of La Grande Jatte (1886)*



Georges Seurat (1859–1891)

ABOUT THE PAINTING

Georges Seurat is recognized as one of the most intellectual artists of his time. He studied books about the theory of colors, and before painting he would deliberately design and plan his work—unlike the Impressionists who sketched directly in the open air and from nature. During the 1880s, he and his friends were known as Post-Impressionists because of their new style. Seurat's technique was called pointillism, in which uniform dots of pure color were built up over the entire painted surface. Seurat would put a swatch of blue and yellow next to each other, and this would fuse into a brilliant green. The dotted effect, when seen

from the appropriate viewing distance (three times the length of the picture's diagonal), is a flickering optical sensation. The dots merge together and create brighter colors.

By using this method, Seurat was able to have a great deal of control over the shapes and colored light in his paintings. Seurat is also known for using a classical approach influenced by the friezes in the Parthenon. This created a classic calm, as illustrated in the frozen grandeur of this Sunday afternoon scene. Unfortunately, Seurat died of pneumonia at the age of 31, so the world will never know how his curiosity about color would have evolved in future paintings.



Observing for Detail

1. What features of this painting make it seem carefully planned by Seurat? _____

2. What colors are the dots used in the light-colored square in the foreground? _____

3. Impressionist painters were criticized for not painting in a realistic manner. Do you feel that Seurat would face this same criticism? Explain. _____

4. As you analyze *Sunday Afternoon on the Island of La Grande Jatte*, what appears to be the central theme of the painting? Explain your answer. _____



Enriching Your Knowledge

5. **CRITICAL THINKING** Compare this painting with paintings of other Post-Impressionists, including Paul Cezanne, Paul Gauguin, Vincent van Gogh, Henri Rousseau, and Henri de Toulouse-Lautrec. How do the artists emphasize light, shapes, color, and emotions in their works?

TEACHING STRATEGIES



Objective

Students will learn that Vincent van Gogh was not concerned with painting the actual images he saw. Rather, he tried to express the emotions he felt when viewing his subjects.



Introductory Activity

Ask students what they know about Vincent van Gogh. Some can be expected to refer to this artist's apparent madness, his mutilation of his ear, and his suicide at an early age. (Van Gogh was just 37 years old when he died.) Other students might mention the high prices commanded by his paintings in today's art market. (Van Gogh's painting *The Sunflowers*, which he hoped to sell for \$125, was sold at auction in 1987 for \$39.8 million. Later, a portrait of his doctor sold for \$82.5 million!) Question students about what they know of van Gogh's art. Can they explain how his paintings differ from those of other artists of his time? His lack of realistic accuracy and smooth technique aroused the ire of critics and the general public. Are students able to identify the qualities that make his paintings so admired today?



Discussion Questions

PERSONAL REACTION Were you disturbed by the strange shapes in the sky when you first examined this painting? What did you think they were?

SUBJECT MATTER In addition to the houses, what other kind of building can you identify in the village? (*The white steeple of a small church is clearly visible against the dark background of hills.*)

VISUAL ELEMENTS What colors dominate in this picture? (*Blues and blue-violets dominate.*) Where is color contrast evidenced? (*The intense oranges and yellows of the moon and stars contrast dramatically with the blues and blue-violets.*) Where is movement or rhythm noted in this work? (*The stars appear to spin or sweep across the sky in a kind of cosmic dance. At the same time, the dark cypress trees spiral upward, creating a rhythm of another kind.*)

EXPRESSIVE CONTENT What do you think the artist is trying to express in this painting? (*The artist tried to express the excitement and energy he associated with the creative forces of nature.*) How does this painting make you feel?

JUDGMENT What do you regard as the most impressive feature of this work? Overall, do you think the artist succeeded in communicating his feelings about his subject?



Answers to Activity, p. 82

1. The village is quiet and peaceful while, overhead, the night sky is filled with violent action.
2. This contrast suggests that the beauty and the excitement of nature are there for everyone to experience, but like the people in the village, most fail to take notice.
3. The blues and blue-violets are distributed throughout the entire work, helping to create an overall unified design. The short, choppy strokes of paint create an actual texture that is consistent over the entire surface of the picture.

EVENTS OF THE PERIOD—C. 1890

POLITICS

- **1889** The Portuguese Empire comes to an end in Brazil.
- **1890** A parliamentary constitution is established in Japan.

SCIENCE AND TECHNOLOGY

- **1885** Karl Benz builds a single-cylinder engine for a motorcar.
- **1889** George Eastman perfects the Kodak camera.

SOCIETY AND CULTURE

- **1890** The ballet *Sleeping Beauty* is performed for the first time in St. Petersburg, Russia.
- **1891** Carnegie Hall opens in New York.

WORLD ART & ARCHITECTURE

Starry Night (1889)



Vincent van Gogh (1853–1890)

ABOUT THE PAINTING

On a hill overlooking a French village, a painter stands behind his easel, quietly surveying the peaceful scene. The artist's eyes rise from the quiet dwellings to the night sky illuminated by the golden glow of the moon and dotted with dazzling stars. This artist is not interested in painting what he sees, however. Instead, he hopes to paint what he feels. What he feels is the unbridled, fierce energy of the universe. His senses tell him the night sky is alive with bursting stars that spin and race across the heavens as if driven by a relentless, powerful wind. In *Starry Night*, as in his other paintings, Vincent van Gogh transformed an ordinary scene into a turmoil of activity.

Van Gogh became an artist only 10 years before his death. He received only one favorable

review and sold only one painting. The most productive—and final—period of his life began in February 1888, when the 35-year-old artist left Paris and traveled to Arles in the south of France. During this period, van Gogh was tortured by epileptic seizures and recurring incidents of mental illness. Eight months after his arrival in Arles, he cut off a small portion of his ear and threw a knife at a fellow-artist (Paul Gauguin). Van Gogh was hospitalized for treatment in an asylum at Saint-Remy, a short distance from Arles, where he continued to paint. Eventually, he was allowed to venture into the countryside to work, but he was always accompanied by an asylum attendant. It was on one of these trips that he painted his famous *Starry Night*.

Observing for Detail

1. In what ways does the village in the lower right differ from the rest of this picture? _____

2. Do you attach any importance to the differences noted in the way the village is depicted and the way van Gogh portrays the rest of this scene? Explain your answer. _____

3. How have color and texture been used to tie the various parts of this composition together into a unified whole? _____

Enriching Your Knowledge

4. Vincent van Gogh and another painter, Paul Gauguin, were friends for a short time—until van Gogh's mental condition drove Gauguin away. Research the life and works of Paul Gauguin, and prepare a written report on this unusual artist.

TEACHING STRATEGIES



Objective

Students will learn how paintings by Mary Cassatt are characterized by a sensitive treatment of the mother-child relationship.



Introductory Activity

Place Transparency 42 on the overhead projector and ask students to study it for a few minutes. Ask students if they think only a female artist could succeed in capturing the unique relationship between mother and child. Explain that much of Mary Cassatt's reputation is based upon her ability to depict this relationship in a manner that is always appealing but never overly sentimental or charming. Rarely did she include men in her pictures—or in her life. Except for a long friendship with artist Edgar Degas, men were excluded from Cassatt's life. It is somewhat ironic that her skills as an artist were used to record a relationship she was never to enjoy herself—the relationship of mother and child. Perhaps, as some suggest, this caused her to see only the positive, joyous side of motherhood. In her pictures, children are never shown as sick or crying, and mothers never look weary or annoyed.

Although Cassatt was respected by other artists in France, her reputation as a painter did not spread to the United States. She was, however, responsible for educating the American public in the new art of Impressionism. During her lifetime, Cassatt introduced her wealthy American friends to Impressionist art and convinced them to buy it.



Discussion Questions

PERSONAL REACTION Do you respond positively or negatively to the mother and child paintings for which Cassatt is famous? Explain your feelings.

SUBJECT MATTER Would you describe the subjects in this picture as “pretty” or “cute”? (*The mother could not honestly be described as pretty, nor could the*

child be referred to as cute. They are healthy, wholesome, and appealing, however.)

VISUAL ELEMENTS How has Cassatt used the elements of color and line in this work? (*The artist used bold, confident strokes of color to create the picture. All these colors are combined to create a rich surface bathed in a bright light, which suggests an outdoor setting. Strong lines are used to define solid, three-dimensional forms.*)

EXPRESSIVE CONTENT How does Cassatt's portrayal of the mother and child cause you to feel about them? (*Because they look comfortable and content, the viewer is made to feel comfortable and content.*)



Answers to Activity, p. 84

1. The mother and child, carefully delineated by line, almost completely dominate the picture. This makes their importance easily recognized.
2. Clearly, the artist wanted to emphasize the mother and child. This technique of focusing the viewer's attention on the foreground figures is noted often in Cassatt's paintings.
3. The mother proudly exhibits her child, who looks as if she has been attired in her best dress for a special occasion.

EVENTS OF THE PERIOD—c. 1895

POLITICS

- **1894** Nicholas II becomes the last czar of Russia.
- **1895** The British South Africa Company territory becomes Rhodesia.

SCIENCE AND TECHNOLOGY

- **1893** Henry Ford builds his first automobile.
- **1895** Wilhelm Roentgen discovers X-rays.

SOCIETY AND CULTURE

- **1895** H.G. Wells writes *The Time Machine*.
- **1895** The first professional football game is played at Latrobe, Pennsylvania.

WORLD ART & ARCHITECTURE

In the Garden (1893)



Mary Cassatt (1844–1926)

ABOUT THE PAINTING

Born into a wealthy Philadelphia family, Mary Cassatt went to Europe in 1866 when she was 22 years old. Determined to become a painter, she toured museums in Italy and France, studying the works of the old masters that were unavailable in the United States. Then on a stroll one day in Paris, she saw a pastel by the well-known French artist Edgar Degas in a shop window. Later she wrote, “I used to go and flatten my nose against that window and absorb all I could of his art. It changed my life.”

When they were finally introduced to each other by a mutual friend, Degas invited Cassatt to exhibit with him and his fellow artists, the Impressionists. However, the subject matter in

her works differed considerably from theirs. There were several reasons for this, including the fact that, as a woman, she could not visit the cafes where her male artist friends often found the subjects for their paintings. In addition, whereas the other Impressionists chose to paint outdoors, Cassatt found it more convenient to work in her studio, painting the pictures of women and children that were to become her unique trademark. Her work was successful because she was able to avoid making these paintings overly sentimental. Often, too, her subjects were not beautiful. Cassatt always endowed them with a quiet dignity, however, as evidenced in her painting *In the Garden*.



Observing for Detail

1. What has the artist done to emphasize the importance of the figures in this composition? _____

2. Why do you think the artist chose to minimize the background in this picture? _____

3. Describe the actions and expression of the mother. _____



Enriching Your Knowledge

4. It is said that Edgar Degas, with whom Cassatt had a long but often unsettling relationship, suggested that she paint pictures of mothers and children. Prepare a written report on Edgar Degas and why he is considered one of the outstanding painters of the 1800s.

TEACHING STRATEGIES



Objective

Students will gain an understanding of how art can convey the subtleties of human character.



Introductory Activity

Place Transparency 43 on the overhead projector and allow students several minutes to examine it quietly. Turn off the projector and ask students to give their first impressions of this work. Can they recall what they saw and how they felt while looking at the painting? What sounds do they associate with the work? Question students about the perceived relationship of the old man and the boy. What are they doing?

Turn the projector back on. Have students discuss the manner in which the artist portrayed his subject. Did he paint as accurately as possible what he saw? Or did he add “something” to this work that increases its aesthetic appeal? What is that “something”? Can it be described in terms of “honesty,” “warmth,” and “understanding”? Ask students to consider the use of light in the painting. What does this contribute to the overall mood of the work? Have students concentrate on the expressions of the two figures. Ask each student to identify a single word to describe these expressions.



Discussion Questions

PERSONAL REACTION Do you find it difficult to identify many of the objects in this painting? Why? *(Many of the objects are painted in soft focus, making them difficult to identify with certainty. This was no doubt done intentionally so as not to draw attention away from the main characters in the “story.”)*

SUBJECT MATTER Describe the furnishings in this room. *(The furnishings are meager and attest to the poverty of the inhabitants.)*

VISUAL ELEMENTS With your eye, trace the imaginary diagonal line along which the major objects

in this painting are organized. *(This diagonal runs from the lower right to the upper left. The figures and important objects are distributed along this line.)*

EXPRESSIVE CONTENT What meaning could be attached to something as simple as a banjo lesson? *(Perhaps the old man has nothing more to offer the boy than his skill with the banjo.)*

JUDGMENT Do you think this is a successful work of art? What would you mention when attempting to defend your judgment?



Answers to Activity, p. 86

1. The old man and the boy are obviously quite poor. Their surroundings are humble and unadorned, their clothing plain and well-worn. Few possessions of value are noted in the room.
2. The soft light and peaceful hush combine to add a reverence or spiritual quality to this scene.
3. It is an upbeat painting. It avoids sentimentality by emphasizing the quiet dignity of the man and the boy. The viewer is made aware of the deep affection shared by the man and the boy, an affection that neutralizes much of the hardships they must endure.

EVENTS OF THE PERIOD—c. 1900

POLITICS

- **1899** The Anglo-Boer War begins in South Africa.
- **1901** Theodore Roosevelt becomes president.

SCIENCE AND TECHNOLOGY

- **1898** Pierre and Marie Curie discover radium.
- **1899** Acetylsalicylic acid, better known as aspirin, is invented.

SOCIETY AND CULTURE

- **1899** Jazz begins to develop in New Orleans.
- **1901** Rudyard Kipling writes his novel *Kim*.

WORLD ART & ARCHITECTURE

The Banjo Lesson (1893)



Henry O. Tanner (1859–1937)

ABOUT THE PAINTING

Why do some people decide to become artists? For Henry Tanner, the decision to become an artist was made quite suddenly during an outing with his father in a Philadelphia park. Tanner was about 12 years old when he and his father came upon a landscape painter at work. The boy watched, fascinated. Later, against his father's wishes, Tanner enrolled in the Academy of Fine Arts in Philadelphia. There he studied with the great American painter Thomas Eakins. Eventually Eakins convinced his student to abandon landscape paintings in favor of pictures showing ordinary people engaged in daily activities. Tanner's father was a Methodist minister and this no doubt had an impact upon Henry's subjects. For example, *The Banjo Lesson* has an unmistakable spiritual quality that raises

the work beyond the level of mere illustration. Note how the colors Tanner used—subdued and harmonious colors—affect the mood of the painting. This spiritual quality was reinforced as Tanner began to paint Biblical subjects.

Unfortunately, few people were interested in buying his paintings. Discouraged, Tanner left the United States and traveled to Paris, where he hoped his works would be more appreciated. Fifteen years later, a New York magazine article observed: "For several years the art world of Paris has shown interest in the work of Henry O. Tanner, an American painter who has done much toward strengthening the high position won for us by Sargent and Whistler." Today Henry Tanner is regarded as one of America's most accomplished African American painters.



Observing for Detail

1. How would you describe the financial condition of the man and the boy in this picture? On what would you base your opinions? _____

2. What is there about this painting that gives it a "spiritual quality"? _____

3. Would you describe this as an "upbeat" painting, or do you regard it as depressing? Explain your answer.



Enriching Your Knowledge

4. **CRITICAL THINKING** Compare this painting with Vermeer's *The Letter* (Transparency 32). Both pictures tell a story. Which of these stories did you find easier to "read"? Was one more thought-provoking than the other? If you were a member of a museum committee, which of these two works would you purchase for the museum's collection? Why?

TEACHING STRATEGIES



Objective

Students will learn about the role of jewelry in nomadic Bedouin culture.



Introductory Activity

Begin the activity by asking students to brainstorm a list of ways that women in their neighborhoods publicly indicate their roles as wives or mothers and their degree of wealth. (*Answers will vary but might include references to wedding rings, charm bracelets, clothing styles, make and model of automobiles.*) Explain that all cultures have developed ways of allowing the public display of roles and status. Place Transparency 44 on the overhead projector and tell students that it shows a turn-of-the-century piece of Bedouin jewelry called a headpiece, which was worn off the side of a woman's headdress.

This piece is from Najra, an oasis area in southwestern Saudi Arabia. Jewelry is used for adornment, as economic status symbols, and as a symbol of prestige for bearing children, especially sons. The majority of all Bedouin jewelry is decorated with soldered metal strips, intricate filigree, and inlaid glass or stones.

The Bedouin are the primary nomadic Arab people of the Middle East, comprising about 10 percent of the region's population. The Bedouin are followers of Islam and revere their own local traditions and way of life. Camel and sheep breeding provide their main livelihood. Settlement policies of the various Middle Eastern countries have forced many of them into a sedentary agricultural life.



Discussion Questions

PERSONAL REACTION When you first saw this object, what did you think it was? Why?

SUBJECT MATTER Traditionally, certain numerical configurations have important significance in Bedouin culture. Examine the headpiece to

determine if there are any repeated numerical patterns. (*Answers will vary but might include a repetition of the number nine in the diamonds and the circles and disks hanging below them, or the number three in the three-sided triangular top piece or small silver beads in the lower corner of the top piece.*)

VISUAL ELEMENTS What part or parts of this headpiece are most visually powerful to you?

EXPRESSIVE CONTENT Imagine you encountered a Bedouin woman wearing a headpiece like this one. What sounds would you expect to hear? (*Most likely you would hear a soft clanging sound from the hanging metal chains and balls.*)

JUDGMENT What is your personal judgment of this jewelry as a piece of art?



Answers to Activity, p. 88

1. The ring at the very top of the headpiece is attached to the headdress.
2. Answers might include the large red stones or the many chains and hanging beads.
3. Answers will vary, but there may well be a change in how status and roles are displayed. Jewelry may cease to be a primary way of communicating status and role.

EVENTS OF THE PERIOD—c. 1900

POLITICS

- **1904** The Russo-Japanese War begins.
- **1907** Japan is granted a protectorate over Korea.

SCIENCE AND TECHNOLOGY

- **1899** The first magnetic sound recordings are made.
- **1905** Albert Einstein formulates the theory of relativity.

SOCIETY AND CULTURE

- **1906** *The Jungle* by Upton Sinclair is published.
- **1902** *Peter Rabbit* by Beatrix Potter is published.



ABOUT THE JEWELRY

Bedouin women wear a headdress from which jewelry is suspended by a strap. It is not uncommon for a woman to wear several pieces of jewelry at once—including headpieces, necklaces, and bracelets. The ways of wearing jewelry differ among cultures, as do the reasons for wearing the jewelry or adornment in the first place. As a nomadic people, the Bedouin have no jewelry boxes or other fixed places in which to store their wealth, so it is worn on their bodies at all times. In Bedouin culture, jewelry is a symbol of a woman's status and the ability of

her husband to provide for her. Thus, it must be worn where others can see it.

Traditionally, shapes and the number of chains, as well as beads and amulets, or charms, have certain significance. The triangle is a common shape used in Bedouin jewelry. Along with crescent shapes, triangles have spiritual significance in keeping away evil and danger. Hand shapes—or combinations of five amulets, the numerical equivalent of the hand—represent the five most important Islamic laws, as well as symbolize good luck.

Observing for Detail

1. What part of the headpiece is attached to the strap on the woman's headdress? _____

2. If Bedouin jewelry is designed to be worn and seen, what features of this headpiece help make it visible and prominent? _____

3. As Bedouin culture evolves and perhaps becomes more settled, what might happen with the traditional wearing of jewelry as a sign of affluence or fertility? _____

Enriching Your Knowledge

4. **CRITICAL THINKING** Many cultures in the Middle East are changing because of increased oil revenues and contact with cultures from outside the region. What changes, if any, would you predict in both the materials and the styles used for making Bedouin jewelry as Bedouins increase their contact with other cultures?

TEACHING STRATEGIES



Objective

Students will analyze poster art as a means of propaganda and as a device for wartime recruitment.



Introductory Activity

Display Transparency 45 on the overhead projector and ask students to whom the poster is directed. Most students will probably answer “men.” However, they may be surprised to learn that in World War I, women were allowed to join the armed services for the first time in American history. Nearly 11,000 women served in the navy, and about 300 women joined the marines. Women also served in the Red Cross and in the U.S. Army Corps of Nurses. On the home front, too, women played a vital role. Many took over the industrial jobs that traditionally had been held by men.



Discussion Questions

PERSONAL REACTION What was the first thing you noticed in this poster? *(Most students will probably notice the piercing eyes of Uncle Sam, followed by his index finger pointing straight at them.)*

SUBJECT MATTER What does the poster tell you about the subject of recruitment? *(that it is very important; it involves serving your country when it needs you; that Uncle Sam is making a personal plea for help in time of war)*

EXPRESSIVE CONTENT What feeling does the physical stance and expression of Uncle Sam convey to you? *(Determination, strength, necessity, and seriousness are all conveyed by Uncle Sam’s stance.)*

JUDGMENT Do you think this poster was an effective way to recruit men and women for the armed services? *(This poster was very effective, but it was not the only device used to recruit men and women for service. Remind students that this was a time in our history before radio and television, and there were limited means available for recruiting purposes. Newspapers, magazines, motion pictures, and personal appearances by famous celebrities all were used to aid the war effort.)*



Answers to Activity, p. 90

1. Uncle Sam is the symbol of the nation asking for help and, therefore, the central subject of the poster.
2. The color scheme was coordinated to the three colors of the American flag—red, white, and blue.
3. Uncle Sam symbolizes the United States. Other symbols include the stars on his hat and the colors used to symbolize the flag.
4. Answers will vary, but it probably would not have been as effective. Although a soldier could have been used on the poster, the figure of Uncle Sam is far more effective because he is the symbol of the nation and, therefore, a more unifying and powerful image.

EVENTS OF 1917

POLITICS

- World War I rages on.
- The Communist Bolsheviks seize power in Russia.
- Four women are arrested for picketing the White House on behalf of woman suffrage.

SCIENCE AND TECHNOLOGY

- Sigmund Freud writes *Introduction to Psychoanalysis*.
- The Trans-Siberian Railroad is completed.

SOCIETY AND CULTURE

- Women in Britain and the United States cut their hair in the “bobbed” style.
- Chicago becomes the world’s jazz center.
- George M. Cohan writes the war song “Over There.”

WORLD ART & ARCHITECTURE

I Want You for the U.S. Army (1917)

James Montgomery Flagg (1877–1960)



ABOUT THE POSTER

All persuasive works—whether they use words or symbolic images—are meant to make the audience accept an opinion or take action of some kind. Especially during war, poster artists on both sides of the conflict frequently used symbols in their works to send simple and direct messages to their viewers. In the United States, the Committee on Public Information mobilized support for World War I through radio messages and propaganda posters. *I Want You for the U.S. Army* is the most famous

of all American wartime posters. James Montgomery Flagg was himself the model for Uncle Sam, the symbol of the United States. The poster appeals to viewers' emotions by portraying Uncle Sam—the United States—as taking a serious, determined attitude toward wartime responsibility. This poster appeared throughout the country during World War I and was used again during World War II. The poster's message was very effective—by 1918 a flood of American soldiers was arriving in France.



Observing for Detail

1. Why is the figure of Uncle Sam placed where it is in the composition? _____

2. How has the artist used color to support the theme of the poster? _____

3. What symbols has Flagg used to get his message across? _____

4. Would this poster have been as effective if the artist had used a soldier instead of Uncle Sam? Why or why not? _____



Enriching Your Knowledge

5. **CRITICAL THINKING** Design a propaganda poster. It should include a simple message, have a strong visual impact, and make the viewer want to take the action suggested.

TEACHING STRATEGIES



Objective

Students will understand what Cubism attempts to portray and how this style evolved.



Introductory Activity

In the early 1900s, Pablo Picasso and Georges Braque—working together in France—arrived at a new style of painting known as Cubism. Explain to students that, to better understand this radical new style, imagine themselves walking around an object and taking note of its prominent features. Then try to blend these features into a composite on a flat surface. Finally, because form is a primary Cubist concern, use subdued, almost monochromatic hues.

Cubism can be thought of as an intellectual approach to art rather than a realistic or an emotional one. Artists such as Picasso thought their way through their paintings, trying to reveal not what they saw or felt, but what they knew was there. Picasso summed up this artistic approach when he said, “We have kept our eyes open to our surroundings, but also our brains.” Eventually Picasso and Braque made changes to the Cubist style. Colors became brighter and shapes larger. Texture and patterns were added, often in the form of actual materials that were glued to the picture. Picasso’s painting *Three Musicians* was painted in this modified style, which came to be known as “Synthetic Cubism.”



Discussion Questions

PERSONAL REACTION What was your first impression of Picasso’s painting?

SUBJECT MATTER How many musical instruments can you identify in the painting? (*a guitar, a clarinet, and a zither*) What other clue pertains to the musical theme of this painting? (*Sheets of music can be noted in front of the central figure.*)

VISUAL ELEMENTS Which of the three figures first attracted your attention? Why? (*Pierrot at the left attracts attention because of his bright costume.*)

EXPRESSIVE CONTENT What kind of mood is suggested by this painting? (*The combination of colors, shapes, and textures creates a pleasant, happy mood.*)

JUDGMENT This work is regarded by many as a masterpiece. Do you agree with this assessment?



Answers to Activity, p. 92

1. Three unusually dressed, seated figures are playing musical instruments.
2. Students may describe the flat shapes, bright colors, and contrasting textures and patterns. Others may describe the three figures playing instruments and the sheet music that emphasizes the musical theme.
3. A shallow depth is noted as if the figures were seated on a narrow stage. (Mention that prior to painting this picture, Picasso was involved in designing the sets and costumes for ballets.) The depth is created by the overlapping layers of flat shapes.
4. The precisely cut shapes are fitted together as firmly as the pieces of a jigsaw puzzle.

EVENTS OF THE PERIOD—C. 1920

POLITICS

- **1918** World War I ends.
- **1919** Adolf Hitler establishes the National Socialist German Workers’ Party.

SCIENCE AND TECHNOLOGY

- **1919** The first nonstop transatlantic flight occurs.
- **1920** J.T. Thompson invents the submachine gun.

SOCIETY AND CULTURE

- **1918** Prohibition is established in the U.S. with the 18th Amendment.
- **1919** The Dada movement in art is founded in Berlin.

WORLD ART & ARCHITECTURE

Three Musicians (1921)



Pablo Picasso (1881–1973)

ABOUT THE PAINTING

Born in 1881, Pablo Picasso's life spanned nearly 100 years. During that time, the world underwent tremendous changes. An obsession with new things and their production replaced the peaceful and romantic contemplation of an earlier era. In a similar manner, Picasso expanded the boundaries of art.

One of the qualities that characterized Picasso's long career was his ability to alter his artistic style. Unlike most artists who develop and remain committed to a style that suits them, Picasso constantly was searching for new and unique ways to express himself. While still a young man in his native Spain, he painted

pictures in a realistic fashion. Later, after moving to France where he remained for the rest of his life, he developed and abandoned a succession of different art styles from Classical to Abstract.

Three Musicians is an example of Cubism, a style that attempted to portray objects as if they were seen from several different angles at the same time. Three main figures are in the painting. From left to right, they include a Pierrot and a Harlequin—popular comedy characters from contemporary theater—and a monk. In the Cubist style, Picasso has broken up shapes and then rearranged them, producing a complex work often confusing to the viewer.

Observing for Detail

1. What do you think is happening in this painting? _____

2. How would you describe this painting to someone if you did not have an illustration to show them?

3. How is space used in this painting? Where has an effort been made to suggest depth? _____

4. In what ways does this composition resemble a jigsaw puzzle? _____

Enriching Your Knowledge

5. **CRITICAL THINKING** In 1921 Picasso painted two great compositions, both referred to by the same title—*Three Musicians*. Refer to art history books and find the second version of this painting. Compare how the subject is treated and the way the elements and principles of art are used.

TEACHING STRATEGIES



Objective

Students will apply O'Keeffe's way of looking at nature to their own surroundings.



Introductory Activity

Have students examine—really examine—one square inch of a product or an item in front of them. This could be the texture of their desks or the fabric of their clothing or even the patterns of their skin. What colors do they see? What patterns? What lines? What shapes? (If students are interested, have them attempt to draw or paint what they see in their minuscule area.)

Georgia O'Keeffe used much the same technique of viewing the landscape in her works. Especially in her paintings of flowers, the beauty of each separate petal is seen many times over in the greater beauty of the complete flower. She recorded with great sensitivity and affection the splendor, wonder, and mystery that nature offers to all. She reminds you that this can be enjoyed at any time—all you have to do is take a moment to look.



Discussion Questions

PERSONAL REACTION Do you like the abstract style portrayed in this painting? Why or why not? (*Answers will vary, but students should provide reasons for their responses.*)

VISUAL ELEMENTS What colors has O'Keeffe used in this piece? (*yellow, green in different hues, and varying shades of blue and gray*)

EXPRESSIVE CONTENT What mood has the artist created in this work? (*Possible answers include relaxed or peaceful.*)

COMPOSITION How has O'Keeffe forced you to focus your attention on the subject? (*She has left out surroundings and a background. What you have to look at is not only something recognizable as a flower, but also the pure "idea" of a flower.*)



Answers to Activity, p. 94

- Answers will vary, but students should provide reasons for their responses.
- Answers will vary, but students should note that a more conventional representation of flowers would not represent the artist's concept of the world as abstract forms and space. If these flowers were shown in their natural environment, as part of a cactus within a desert landscape, the purity of form that she has captured would be lost.
- the way that lines of the petals are highlighted by repeating them from left to right across the canvas
- Approximate symmetry is achieved by filling the canvas with two flowers that, although they are of the same kind, are not quite identical.

EVENTS OF 1929

POLITICS

- Herbert Hoover is inaugurated as the 31st president of the United States.
- Hitler appoints Himmler as "Reichsführer S.S."
- "Black Friday" occurs in New York City, and the Great Depression begins.

SCIENCE AND TECHNOLOGY

- The Bell Laboratories experiment with color television.
- Kodak introduces 16mm color movie film.

SOCIETY AND CULTURE

- A rival gang guns down six Chicago gangsters in the St. Valentine's Day massacre.
- The term *apartheid* is used for the first time.
- Ernest Hemingway writes *A Farewell to Arms*.
- The Museum of Modern Art opens in New York City with an exhibition of works by Cézanne, Gauguin, Seurat, and Van Gogh.

WORLD ART & ARCHITECTURE

Yellow Cactus Flowers (1929)



Georgia O'Keeffe (1887–1986)

ABOUT THE PAINTING

Georgia O'Keeffe is one of the most famous artists of the 1900s, and her abstract-style paintings of nature are recognized the world over. After studying art in Chicago, New York, and Virginia, O'Keeffe taught art at a high school in Amarillo, Texas. She was immediately fascinated by the dry, windswept beauty of the stark landscape and painted the clean white bones, desert shadows, and mountains of her beloved Southwest.

In the 1920s, O'Keeffe felt that the world was moving too fast, and she decided to slow things down by painting something that people were too busy to notice—a flower. However, she painted it in such a way that it could not be ignored. In *Yellow Cactus Flowers* and in her other paintings of flowers, O'Keeffe has simplified and magnified the detail of every petal, allowing nothing to interfere with the image of graceful curved surfaces and flowing contours.



Observing for Detail

1. What is your emotional response to this painting? _____

2. Would the effect of the flowers have been different if they were shown in their surrounding environment? Why or why not? _____

3. Rhythm in a painting is created by repetition. What device has O'Keeffe used to give this painting rhythm? _____

4. What has O'Keeffe done to achieve symmetry in the painting? _____



Enriching Your Knowledge

5. Attempt your own abstract painting. Draw a subject that is not easily recognizable, yet providing clues as to what the subject is.
6. **CRITICAL THINKING** Write a poem describing a flower in a manner similar to the way in which O'Keeffe interprets flowers in her paintings.

TEACHING STRATEGIES



Objective

Students will learn that the ziggurat shape of the Empire State Building is due in part to zoning regulations.



Introductory Activity

Ask students if they have ever seen the original 1933 version of the movie *King Kong*? What do they remember of this film? How many recall the dramatic sequence in which the giant ape clings to the upper stories of a great skyscraper while battling fighter planes? Place Transparency 48 on the overhead projector and tell students that a model of the Empire State Building was used in the making of that film. Explain that the building's ziggurat shape is partly the result of zoning regulations in effect at the time of construction. These regulations required buildings to be set back above a certain level to let light reach the streets.

Ask students if they think the Empire State Building has lost its allure now that it is no longer the tallest building in the world. Tell them that many feel the building never relinquished its legendary stature. As the famous architect Le Corbusier remarked after his first visit to the building: "I could stretch out on the sidewalk and gaze at it forever." Lewis Hine was commissioned to photograph the construction process, and his famous photographs of workers high above the city in dangerous situations have become classics.



Discussion Questions

PERSONAL REACTION Describe this building in a single sentence. Compare your sentence to other students' sentences. What features were mentioned most often?

VISUAL ELEMENTS What did the architects do to give the building its streamlined look? (*Vertical strips of glossy stainless steel result in a streamlined appearance.*) How is contrast exemplified in this structure? (*Shiny strips of smooth stainless steel*

contrast with the darker, rougher textured Indiana limestone and granite used on the façade. Vertical rows of tinted glass windows also contrast with the lighter steel strips and the stone surfaces.)

EXPRESSIVE CONTENT Do you agree with the view that the Empire State Building is an appropriate symbol of America's power and wealth? What other monument can you point to as a more fitting symbol for America?

JUDGMENT Having examined this building, do you feel that it is a successful work of art? If asked to defend your answer, on what would you base your argument?



Answers to Activity, p. 96

1. Answers will vary. Have students justify their responses.
2. Some students may refer to its imposing height, while others point to its streamlined, no-frills design.
3. The lack of urban space and the high cost of available space require architects to build upward from a relatively small site.

EVENTS OF THE PERIOD—c. 1930

POLITICS

- **1930** Britain, the United States, Japan, France, and Italy sign a naval disarmament treaty.
- **1931** Spain becomes a republic with the overthrow of King Alfonso XIII.

SCIENCE AND TECHNOLOGY

- **1930** Frank Whittle patents the jet engine.
- **1932** Amelia Earhart flies solo across the Atlantic Ocean.

SOCIETY AND CULTURE

- **1930** Grant Wood's painting *American Gothic* is exhibited.

WORLD ART & ARCHITECTURE

Empire State Building (1930-1931)

Shreve, Lamb, & Harmon Associates, Architects



ABOUT THE ARCHITECTURE

There may now be taller buildings, but none is more famous than the Empire State Building. Towering 1,250 feet above the bustling sidewalks of New York City, it was the tallest building in the world for 40 years. Completed in 1931, the building used 60 tons of steel, 10 million bricks, $2\frac{1}{2}$ million feet of electric wire, and 20,000 cubic feet of stone in its construction. The building has 6,500 windows, which require cleaning every two months. The cost of construction was \$40,989,900, a remarkable sum considering that construction occurred during the height of the Great Depression. Designed by the American architectural firm of Shreve, Lamb,

and Harmon Associates in a streamlined art deco style, the Empire State Building consists of 102 stories of office space. Built of prefabricated blocks, it was completed in one year and 45 days, a record that has never been challenged.

Note the pylon on top of the building. It was lengthened and adapted for use as a television transmitter in 1950. Originally, the pylon was designed as a mooring mast for dirigibles, although it was never actually used for that purpose. Two observatories are located on the 86th and 102nd floors. These allow visitors to see more than 80 miles. About one million tourists visit the building each year.



Observing for Detail

- Some critics have said that the design for the Empire State Building is “no artistic masterpiece.” Do you agree with that assessment? Why or why not? _____

- What do you consider to be the most impressive feature of this building? _____

- What led to the construction of such tall skyscrapers in urban settings? _____



Enriching Your Knowledge

- Lewis Hine was commissioned to take photographs of the construction of the Empire State Building. His photographs have become classics and relay an amazing story. Locate copies of his original photographs from books or the Internet and share them with the class.

TEACHING STRATEGIES



Objective

Students will learn that, during the early 1900s, several Mexican artists revived the practice of creating large wall paintings as a way of communicating their ideas to large numbers of people.



Introductory Activity

Write *fresco* and *mural* on the board and ask students what these words mean. Inform them that, during the medieval and Renaissance periods, artists throughout western Europe decorated the interior walls of churches with large fresco paintings of Biblical scenes. This fresco method required artists to apply their pigments to a thin layer of wet plaster, which would absorb the paint. In this way, the painting would become a part of the wall.

The practice of painting frescos largely disappeared after the Renaissance, only to be revived by a group of Mexican artists in the early 1900s. Ask students to speculate on why these artists turned to this form of art on the eve of the Mexican Revolution. The purpose of these artists was to show the suffering and hopes of the Mexican people, and their art was painted on the outside walls of buildings where it could be seen by everyone.

One of the artists responsible for reviving the fresco technique was José Clemente Orozco, who completed his first fresco when he was 44 years old. He used large, clear, simple forms to show his deep sympathy for the silent, suffering masses in his troubled country. Nowhere is this more evident than in his well-known *Zapatistas*.



Discussion Questions

PERSONAL REACTION This work of art often is used to illustrate an important art principle. What is this principle? (*Most students will immediately identify the principle of rhythm or movement.*)

SUBJECT MATTER Describe the way these people are dressed. (*They wear the simple garments, serapes, and sombreros of Mexican farm workers.*)

VISUAL ELEMENTS Where is repetition of line used? (*The diagonal lines of legs and serapes are evidenced in the marching figures.*) Where is repetition of shape used? (*The shapes of the sombreros are repeated in the marching figures and the men on horseback.*)

EXPRESSIVE CONTENT What ideas or feelings do you think Orozco is trying to communicate here? (*He communicates a powerful movement that has the irresistible force of an avalanche. The determined plodding of these oppressed people will not be stopped.*)

JUDGMENT What makes this a successful work of art? Do you like this work?



Answers to Activity, p. 98

1. The figures are marching in a determined manner across the canvas from right to left.
2. The somber expressions, combined with the determined, steady pace of the march, suggest that these people have a serious purpose in mind. The pointed swords indicate that they are prepared to resort to violence if necessary.
3. As the film advanced, more people—equally determined—would be seen plodding forward.

EVENTS OF THE PERIOD—C. 1931

POLITICS

- **1933** The United States and Soviet Union establish diplomatic relations.
- **1933** Hitler is appointed Chancellor of Germany, gaining dictatorial powers.

SCIENCE AND TECHNOLOGY

- **1932** Deuterium (heavy hydrogen) is discovered by Harold Urey.

SOCIETY AND CULTURE

- **1930** John Masefield is appointed Poet Laureate of the United Kingdom.
- **1930** Sinclair Lewis (U.S.) wins the Nobel Prize for Literature.

WORLD ART & ARCHITECTURE

Zapatistas (1931)



José Clemente Orozco (1883–1949)

ABOUT THE PAINTING

The early 1900s in Mexico were a time of unrest and turmoil, leading to revolution in 1910. Poor, landless peasants, treated no better than medieval serfs, rebelled against corrupt landlords and plunged the country into a bloody revolt. Prior to and during the revolution, a former architect and largely self-taught artist named José Clemente Orozco gained notoriety with his caricatures published in revolutionary magazines and newspapers. Drawing caricatures taught the young artist a lesson: keep the visual message brief and simple so it will be easily understood. Later, when Orozco began painting murals and

easel paintings, he remembered this lesson and put it to good use. Although he was never associated with a specific political movement, Orozco was committed to the task of expressing his anger toward all forms of oppression—political, religious, or educational. In *Zapatistas*, he showed surging masses of peasants and workers—followers of the revolutionary leader Emiliano Zapata—rising up against overwhelming odds. The horror and brutality of war are shown with such clarity and boldness that even the humblest of peasants could read and understand their meaning.

Observing for Detail

1. What do the figures in this painting appear to be doing? _____

2. What “mood” does this work impart? _____

3. Imagine that this piece is a single frozen frame of a motion picture. What would you expect to see if the successive frames of the film were to begin advancing? _____

Enriching Your Knowledge

4. Orozco was one of three Mexican artists responsible for the revival of mural painting. The other two were Diego Rivera and David Alfaro Siqueiros. Select one of these artists as the subject for a written report, which includes a detailed analysis of a painting done by the artist.
5. **CRITICAL THINKING** Orozco has often been compared to the Spanish painter Francisco Goya. Determine if such a comparison is warranted by writing a report on the similarities and differences in the works of these two artists.

TEACHING STRATEGIES



Objective

Students will learn that Surrealism was an art movement inspired by Freudian psychology that prompted some artists to record dreams.



Introductory Activity

Introduce the term *Surrealism* to students, explaining that this is an important twentieth-century art movement. Strongly influenced by Freudian psychology, several Surrealist artists tried to express the world of dreams and the workings of the mind. Place Transparency 50 on the overhead projector. Allow students a few minutes to examine the painting. Then ask them to describe the meaning and emotions it stirs in them. Dali's fantastic forms and strange combinations may mean whatever the viewer decides they mean. Dali offered no explanation for this or any other of his paintings, just as he offered no explanation for his bizarre behavior. Ask students if this work is any more difficult to explain than the sight of Dali lecturing to his students with one bare foot in a pan of milk! His students were left to furnish their own meaning.



Discussion Questions

PERSONAL REACTION In what ways does Dali's painting remind you of your own dreams? Do you find it as unsettling as some of these dreams?

SUBJECT MATTER What do you see in this work? (*Students should point out such things as the limp watches, the dead tree, and the strange lifeless creature lying on a deserted beach. In the background, before a strangely illuminated sky, is a natural setting including the rocky cliffs of a bay presented with hallucinatory clarity and detail.*) Some have suggested that Dali included a self-portrait in this work. Can you find it? (*Notice that a nose, hair, and eye on the "sea monster" look like a painted face—a face that bears a curious resemblance to Dali himself.*)

VISUAL ELEMENTS Point to places in the work where contrasts of shape are found. (*The curved shapes of*

the watches and other objects contrast with the angular shapes of the two geometric terraces.)

EXPRESSIVE CONTENT What is your interpretation of this painting? (*Dali claimed that the idea for this painting occurred to him while he was eating soft cheese. Some evidence for this can be noted in the "softening" of hard, metallic objects in the painting.*)

JUDGMENT Do you find yourself intrigued by this painting? Does it arouse your curiosity, stir up anxieties, or arouse terror? Is it a successful work of art for any other reasons?



Answers to Activity, p. 100

1. Dali's painting is barely larger than standard notebook paper ($9\frac{1}{2}'' \times 13''$). Illustrations of the painting suggest a much larger work.
2. Dali's skill in making his subjects look so realistic makes even the most improbable images seem believable and tangible.
3. Gradation of hue is evidenced in the treatment of the sky, whereas gradation of value is noted throughout the work. Gradation of value gives shapes a more three-dimensional appearance.

EVENTS OF THE PERIOD—C. 1930

POLITICS

- **1929** Trotsky is expelled from the Soviet Union.
- **1930** Mahatma Gandhi begins his civil disobedience campaign in India.

SCIENCE AND TECHNOLOGY

- **1928** Alexander Fleming discovers penicillin.
- **1928** D.W. Müller constructs the Geiger counter.

SOCIETY AND CULTURE

- **1928** Erich Maria Remarque writes *All Quiet on the Western Front*.
- **1929** Wall Street crashes, bringing on the Great Depression.

WORLD ART & ARCHITECTURE

The Persistence of Memory (1931)



Salvador Dali (1904–1989)

ABOUT THE PAINTING

Spanish artist Salvador Dali's reputation for leading an unusual life often seemed to overshadow his art. During his lifetime, people who knew nothing about his paintings were well aware of his amusing, sometimes outrageous appearance and behavior. As a guest on the Ed Sullivan show, he shocked the audience by throwing cans of paint at a huge canvas. Dali relished every opportunity to puzzle people.

True to form, Dali puzzles viewers with his *The Persistence of Memory*. This painting is an

example of Surrealism, a style of art that expresses the world of dreams and the subconscious. A dead tree, a lifeless “sea monster,” and ants swarming over a watch suggest that everything, in time, will die and decay—everything but time itself. The limp watches, however, suggest that someone has the power to twist time in any manner. The person is the artist who painted them. Thus, Dali may be saying that, as the artist, he alone is able to conquer time and achieve immortality.



Observing for Detail

1. Do you think that this is a large or a small painting? What would you guess its size to be? _____

2. How does the artist's realistic portrayal of objects add to the impact of this painting? _____

3. Gradation is a principle of art that refers to the practice of using gradual changes of an element. Point to places in this work where gradation is evident. _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Write several paragraphs in which you describe the sounds you associate with this painting. Do you think these sounds would be loud or soft? How would these sounds complement the nightmarish quality of this scene?

TEACHING STRATEGIES



Objective

Students will learn that photography can be an effective medium for communicating emotions.



Introductory Activity

Ask students to define the term *depression* as it applies to a nation's economy. Inform them that the Great Depression, which began in the autumn of 1929, was one of the most shattering experiences in the economic history of the modern world. The Depression affected everyone but was especially devastating to farmers. New, mechanized farming techniques had reduced the need for large numbers of migratory field workers. Droughts and poor farming techniques resulted in a “dust bowl” in parts of the Midwest and the South, driving farmers off the land that they had farmed for generations.

This was the situation that confronted Dorothea Lange in the mid-1930s. She and other photographers were assigned by a government agency to publicize the plight of the American farmer and his family. Place Transparency 51 on the overhead projector and tell students that this is one of the photographs Lange took while on assignment. Allow students to study it quietly and ask them to describe their impressions. What feature had the greatest impact upon them?



Discussion Questions

PERSONAL REACTION What emotions do you see on the face of this woman? What clues did you rely on when answering this question? (*Most students will note the lines etched in the forehead and at the corners of the eyes, suggesting that worry plagues this woman. Her hand hints at the uncertainty she is experiencing.*)

SUBJECT MATTER How old do you think this woman is? (*Answers will vary. Some students may be surprised to learn that she was only 32 years old when Lange took her picture. Hard work and worry have resulted in the signs of premature aging.*)

VISUAL ELEMENTS How is the eye directed to the face of the woman? (*The upward movement created by the woman's forearm leads the viewer's eye directly to the woman's face.*) Do you think this photograph would have been as effective if the children were facing the viewer? (*No. They would have directed attention away from the woman.*)

EXPRESSIVE CONTENT Why do the two children cling so tightly to their mother? (*They obviously sense the hopelessness of their situation and turn trustingly to the only person they can rely on for help. However, this reliance and trust only add to the mother's helplessness since she has no one to turn to.*)



Answers to Activity, p. 102

1. The woman is lost in her thoughts, thoughts no doubt directed to how she will care for herself and her family. She was 32 years old, without income, and nowhere to go. The tires on the family car had just been sold to buy food.
2. The rough textures and soiled clothing, particularly the ragged and frayed cuff on the mother's garment, testify to their poverty.
3. It is probable that their expressions mirror much of the hopelessness of the mother.

EVENTS OF THE PERIOD—c. 1935

POLITICS

- **1934** In Germany, Adolf Hitler becomes Führer.
- **1936** The Spanish Civil War begins.

SCIENCE AND TECHNOLOGY

- **1934** J.F. and I. Joliot-Curie discover induced radioactivity.
- **1937** Frank Whittle invents the jet engine.

SOCIETY AND CULTURE

- **1934** Frank Capra directs *It Happened One Night*.
- **1937** Pablo Picasso paints *Guernica*.

WORLD ART & ARCHITECTURE

Migrant Mother (1936)



Dorothea Lange (1895–1968)

ABOUT THE PHOTOGRAPH

During the Great Depression of the 1930s, the Farm Security Administration (FSA), an agency of the United States government, hired a group of photographers to record the social and economic problems faced by the people living in rural sections of the country. Among these photographers was a woman who had trained as a teacher and, after studying photography in New York City, had moved to San Francisco to open a portrait studio. The woman's name was Dorothea Lange.

At the time, Lange was in her 40s and enjoyed considerable success with her portraits and images. This did not keep her from observing the signs of a deepening Depression beyond the

walls of her fashionable studio. On one of her assignments for the FSA, Lange came across a temporary camp set up on the edge of a pea field, where the crop had failed in a freeze. In a small tent, she found a young mother and her three children and took their picture. The picture was destined to move generations of viewers with its portrayal of hopelessness, anxiety, and quiet maternal strength. Lange's photograph was reproduced by the thousands and appeared in newspapers and magazines across the country. So effective was this image in awakening public sympathy and support for government aid to the poor, that the death of the mother decades later was marked by national recognition.



Observing for Detail

1. What do you think the woman in this photograph is doing? Is she looking at something, or are her thoughts directed inward? _____

2. What clues can you identify that suggest this family is experiencing grave financial hardship? _____

3. What kind of expressions do you think you would discover on the faces of the two children who have turned away from the camera? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Assume that you are a newspaper reporter in the 1930s. Your editor has just handed you Lange's photograph and tells you to write an appropriate caption for it. Write a caption of no more than two or three sentences.

TEACHING STRATEGIES



Objective

Students will learn that sculpture can reduce complex images to their most basic lines.



Introductory Activity

Begin the activity by asking each student to draw a bird on a piece of notebook paper. Give no further instructions and allow 3 to 4 minutes for completion of this task. Have each student hold his or her drawing so it can be seen by others in the class. Which picture is most realistic? Which is least realistic? Which uses the most and fewest lines? Ask the class whether it is possible to represent a bird (or any other object) with a minimum of lines. Place Transparency 52 on the overhead projector and point out the title of the sculpture. Provide a brief background on the artist.

Romanian-born Constantin Brancusi was the first European sculptor to create simple, non-representational forms. Traditionally, sculpture focused on the human figure to express religious, social, philosophical, and allegorical ideas. The central figure was usually an idealized human image. Brancusi studied under the well-known Auguste Rodin but soon left to work on his own. Brancusi's work became very abstract and was part of the famous Armory Show of 1913. His style developed into two preoccupations: work that was true to the materials he was using, and exploration of the essence of the particular form. If he were using stone, for example, Brancusi would carve it in a way that made the viewer aware of its nature as stone and not as an imitation of flesh. His exploration of form resulted in highly simplified figures that represented the bare essence of the original.



Discussion Questions

PERSONAL REACTION Do you think this resembles a bird in space? Explain.

SUBJECT MATTER Modern art in the early 1900s challenged more accepted art forms. What aspects

of *Bird in Space* make it a form of modern art? (the highly abstract lines used to portray the subject matter and the non-representational quality of the sculpture)

VISUAL ELEMENT What is the effect of this sculpture being made of polished bronze? (Answers will vary but might refer to the sleek surface that gives a sense of movement or flight.)

EXPRESSIVE CONTENT What feelings does *Bird in Space* evoke? (Answers might refer to a sense of freedom in the minimalist portrayal of a bird in flight.)

JUDGMENT What makes this a successful work of art? Do you like this piece?



Answers to Activity, p. 104

1. It is less a distortion than a simplification of the sense of movement that is communicated by the form of a bird and its wings.
2. Students should justify their responses.
3. Answers might discuss the opinionated aspect of all abstract art, which is by its nature a statement of the individual artist.

EVENTS OF THE PERIOD—c. 1940

POLITICS

- **1940** Germany invades Norway and Denmark.
- **1940** Churchill becomes prime minister of Great Britain.

SCIENCE AND TECHNOLOGY

- **1940** A new combustion chamber for jet engines is designed.
- **1940** Howard Florey develops penicillin as a practical antibiotic.

SOCIETY AND CULTURE

- **1940** The Lascaux caves are discovered in France.
- **1940** Duke Ellington becomes known as a composer and jazz pianist.

WORLD ART & ARCHITECTURE

Bird in Space (1940)



Constantin Brancusi (1876–1957)

ABOUT THE SCULPTURE

Abstract art is characterized by the simplification or distortion of something in an effort to express the essence of the form. Objects are not represented as they actually appear but are replaced by lines, shapes, or colors that are chosen for their expressive potential.

Constantin Brancusi was one of the first sculptors to use new materials and to be influenced by African art in producing modern abstract sculpture. His work was part of a revival of

sculpture as an art form in the early 1900s. Instead of representing idealistic human figures and realistic objects, Brancusi searched for the essential form underlying all the parts of an actual shape. He liked to show the essence of his materials, as well as the most simplified form of his subject. *Bird in Space*, for example, was made in black, gray, and white marble, as well as the highly polished brass sculpture seen on the transparency.



Observing for Detail

1. Does *Bird in Space* represent an example of distortion or simplification of the essence of this form? Explain your answer. _____

2. What other form does this sculpture communicate to you and why? _____

3. Would you characterize Brancusi's portrayal of *Bird in Space* as a fact or an opinion? Explain your answer. _____



Enriching Your Knowledge

4. Birds are common images. Select a common image from around you and attempt to portray it as Brancusi might, using lines, shapes, or colors that have their own expressive potential. Use the back of this sheet or a separate sheet of paper for your drawing and provide a brief caption or title.
5. **CRITICAL THINKING** Brancusi studied under the well-known artist Auguste Rodin. Research Rodin's sculptures and write a report on the similarities and differences in the works of Rodin and Brancusi.

TEACHING STRATEGIES



Objective

Students will learn how Ben Shahn used his art to depict the physical destruction and mental anguish associated with modern warfare.



Introductory Activity

Ask several students to provide—in a single sentence—a definition for “war.” On the board, compile a list of the most vivid adjectives used. Then ask students if they can recollect any artworks in which war or its aftermath was the dominant theme. Discuss the problems faced by a contemporary artist hoping to create a work of art based on such a theme. Note that earlier artists could show opposing warriors or armies engaged in combat. How can contemporary artists picture the widespread destructive power of modern weapons?

Place Transparency 53 on the overhead projector and allow students a few minutes to study it. Ask them if they could readily identify war as the theme for this painting. What is the artist trying to say about war? Would this painting be more powerful if it had showed destruction in progress rather than after the destruction had taken place?



Discussion Questions

PERSONAL REACTION What was the first thing you noticed in this picture? (*The bright red stairway effectively captures the viewer’s immediate attention.*)

SUBJECT MATTER Can you determine what the two men in this painting are feeling? (*No. The face of the man on the stairway is hidden from view. The facial features of the second man have been eliminated.*)

VISUAL ELEMENTS Identify the two major hues used in this work. (*The major hues are a cool blue and a warm red.*) Can you find where the third primary color has been used? (*The third primary color, yellow, is used for the crutches of the man on the stairs and for the basket resting on the shoulders of the second man.*)

EXPRESSIVE CONTENT When you “listen” to this work, what do you hear? (*There is little sound associated with the painting. Indeed, it is the stillness of the work that makes its statement more pronounced.*)

JUDGMENT What do you think should be considered when judging this work—its realism or its “message”? Explain your answer.



Answers to Activity, p. 106

1. Students can be expected to note the post-war broken city and the crippled man on the stairway.
2. The old man may be acting out of force of habit. Numbed by the events that have dramatically altered his environment, he unconsciously continues to do what he always did, unmindful of his actions.
3. The single man carrying a small basket of rubble seems incapable of making much progress at rebuilding. There is a hopelessness associated with his feeble, futile efforts in the midst of such widespread destruction.

EVENTS OF THE PERIOD—C. 1945

POLITICS

- **1944** Franklin D. Roosevelt is elected to a fourth term as president of the U.S.
- **1945** World War II ends in Europe on May 8.

SCIENCE AND TECHNOLOGY

- **1945** The first atomic bomb is detonated near Alamogordo, New Mexico.
- **1946** Chester Carlson invents xerography.

SOCIETY AND CULTURE

- **1945** George Orwell writes *Animal Farm*.
- **1945** American sculptor David Smith begins to create works with welded steel.

WORLD ART & ARCHITECTURE

The Red Stairway (1944)

Ben Shahn (1898–1969)



ABOUT THE PAINTING

Born in Russia of Jewish parents, Ben Shahn came to the United States in 1906 when he was eight years old. He loved to draw, although his artistic skill was responsible for some trying times as he grew up in a Brooklyn slum. Local bullies often forced him to make sidewalk drawings of their sports heroes.

From 1913 until 1917, Shahn attended high school at night and worked as a lithographer's apprentice during the day. He later enrolled in art classes and studied in Paris. There he was exposed to non-objective styles of art that rejected any use of recognizable subject matter. He felt that his paintings were incomplete without people and the stories associated with them, however. More and more, he found himself focusing on the lives of ordinary people and the injustices done to them by an impersonal society.

His pictures were soon populated with isolated city dwellers, victims of social inequity, and the hungry wives and children of coal miners and migrant workers.

During World War II, Shahn's paintings began illustrating the desolation brought about by modern warfare. In many of the works, he expressed his ideas and feelings with powerful images of lonely figures and ruined buildings. One of the most memorable of these images he entitled *The Red Stairway*. Look at the stairway on the painting. Where does your eye go from there? Note how the eye moves up and then down the stairway, along a curving line separating a dark, uncluttered area from the rubble behind, to the figure with the basket. This line then continues on to the base of the stairway where the eye is invited to repeat this movement.



Observing for Detail

1. What do you think has happened in this picture? _____

2. Why does the man on crutches insist on climbing the stairway when it is obvious that it leads nowhere? _____

3. The figure at the right could be interpreted as a symbol of humankind's determination to rebuild after the devastation of war. Do you agree with such an interpretation? Explain your answer. _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Write a poem or a short story entitled "The Red Stairway," for which Shahn's painting would be an appropriate illustration.

TEACHING STRATEGIES



Objective

Students will evaluate a painting of Mexican artist Frida Kahlo.



Introductory Activity

Provide students with this brief background of Frida Kahlo. After the Mexican Revolution of 1910, a new attempt was made to address social problems and to bridge the gap between rich and poor. A wave of nationalism spread across the country, and a new pride in Mexico's heritage was reflected in the work of painters such as Frida Kahlo. This time period has been called the Mexican Renaissance. Kahlo, along with others, restored the lost values of Mexico's past, which included traditions and folk arts that had been viewed as inferior to European culture. In her daily life, Frida wore *rebozos* (shirts) and *huipiles* (skirts), as well as pre-Hispanic bead necklaces and earrings. Her love of Mexican jewelry influenced European fashion during the 1920s when her hand, adorned with its profusion of rings, appeared on the cover of *Vogue* and created a rage for Mexican jewelry.

Frida Kahlo first met the famous Mexican muralist Diego Rivera when she showed her work to him. Rivera was an attractive and popular artist, and Kahlo vowed as a teenager that she would marry him. They were married in 1929 when Kahlo was 22 and Rivera was 42. Their marriage was a difficult one, including a divorce and remarriage. Kahlo died of an embolism at age 44 in 1954.



Discussion Questions

PERSONAL REACTION Why do you think Kahlo placed an image of Diego Rivera on her forehead? (*Answers may suggest that Kahlo was thinking about Rivera or that he was a cause of her despair.*)

SUBJECT MATTER What do you see in this picture when you analyze it carefully? (*a head-and-shoulders view of a dark-haired woman with the head and shoulders of a man superimposed on her forehead;*

a third eye is superimposed on this smaller face; the woman is apparently crying and there is writing in the corner of the painting)

VISUAL ELEMENTS How does the distribution of light and dark areas focus the viewer's attention? (*The lightest areas are the two faces, which are both surrounded by the darkness of the woman's hair. This draws the viewer's attention to the faces in the center.*)

EXPRESSIVE CONTENT How do you think Frida Kahlo is feeling in this picture? (*Answers should refer to the tears and sense of sadness or grief that is communicated through the eyes.*)

JUDGMENT Do you think this is a successful work of art? Why or why not?



Answers to Activity, p. 108

1. She illustrates her emotions through the tears and facial expressions on both her face and that of Rivera. The dark colors also show emotion.
2. She may have wanted to suggest a bond between herself and Rivera, or the color red might refer to the love Kahlo felt for Rivera.
3. Answers will focus on the painful emotional relationship with Diego Rivera.

EVENTS OF THE PERIOD—c. 1950

POLITICS

- **1952** King George VI of England dies. His daughter, Elizabeth II, becomes queen.
- **1952** Dwight D. Eisenhower is elected president.

SCIENCE AND TECHNOLOGY

- **1950** Antihistamines become a popular remedy for colds and allergies.

SOCIETY AND CULTURE

- **1951** *The Catcher in the Rye* by J.D. Salinger is published.
- **1951** Rodgers and Hammerstein's *The King and I* opens in New York.



ABOUT THE PAINTING

The life and work of Mexican artist Frida Kahlo was filled with pain. Born in Mexico City, Kahlo had hoped to pursue a career in medicine. A serious traffic accident during her teenage years fractured her spine and crushed her pelvis. Kahlo survived but later endured 35 operations and spent much of her life in pain. While convalescing, Kahlo taught herself to paint. She showed her work to the famous Mexican muralist Diego Rivera, whom she eventually married. It was a difficult, tempestuous marriage and became one of the three main themes that Kahlo painted. Physical pain and

frustration over her inability to bear a child were the other two subjects that haunted the paintings of Frida Kahlo.

Always in the shadow of her more famous husband, Kahlo finally had the first gallery exhibition of her own work in 1953 at the Gallery of Contemporary Art in Mexico City. Her home has become a national museum that honors her contributions to art and her great love of Mexican culture. Frida Kahlo is quoted as saying: "I never painted dreams, I painted my own reality." What reality is Kahlo representing in the painting *Diego and I*?

Observing for Detail

1. How does Kahlo illustrate her emotions in this painting? _____

2. Why do you think Kahlo used red on her lips, Diego's shirt, and the area over her chest? _____

3. What do you think is the central message that Kahlo was trying to communicate in the painting *Diego and I*? Explain your answer with specific references to images from the painting. _____

Enriching Your Knowledge

4. **CRITICAL THINKING** Think of a person who has had a significant effect on your life. Sketch a picture incorporating this person's image (or perhaps an item symbolic of his or her life) with your image. Try to convey emotions in your sketch.

TEACHING STRATEGIES



Objective

Students will learn that modern improvements in the use of concrete made it possible to construct the Sydney Opera House.



Introductory Activity

Ask students if they can remember what type of building material was used to construct the Roman Pantheon (Transparency 9). They should be able to recall that concrete has been a useful building material since before Roman times. There are several reasons for its popularity—concrete can be poured while in a semi-liquid state, it will assume the shape of any mold, and it becomes hard when it sets. Concrete also offers some problems as a building material. It tends to be brittle and has low tensile strength. Students have probably observed these problems in concrete slabs used for sidewalks and driveways, which often crack and split apart as a result of weight and weather.

In the late 1800s, a method was developed for reinforcing concrete forms by placing iron rods inside the cement before it hardened. Place Transparency 55 on the overhead projector. Inform students that this building uses precast, reinforced sections of concrete to create its soaring, shell-like forms. Many problems arose during the construction of this building. Structural technology was pushed to the limit, making it one of the most challenging construction projects ever attempted. Much of the necessary technology had to be developed as the building was being erected.



Discussion Questions

PERSONAL REACTION Does your examination of this building's exterior tell you anything about how it might look on the inside? Explain.

VISUAL ELEMENTS How have variety and harmony been used to secure an overall sense of unity in this structure? (*Variety is noted in the different sizes*

of the shell-like forms that face in several directions. Harmony is obtained by repeating the same shell-like forms and employing a uniform white color over the entire building. A balance of variety and harmony is effectively used here to create a unified whole.)

EXPRESSIVE CONTENT What feelings does this building arouse in you? (*The building's soaring shell-like forms arouse lighthearted feelings in most viewers.*)

JUDGMENT Do you think this is a successful building? On what do you base your judgment?



Answers to Activity, p. 110

1. Descriptions have included references to “the full sails of a clipper ship,” “the wings of a gull,” “waves,” and “praying hands.”
2. White contrasts dramatically with the blue water and sky surrounding the structure and helps bring to mind the dramatic image of a clipper ship under full sail.
3. Answers will vary, but students can be expected to identify purposes involving many people.

EVENTS OF THE PERIOD—C. 1970

POLITICS

- **1968** Soviet troops invade Czechoslovakia.
- **1969** Georges Pompidou is elected president of France.

SCIENCE AND TECHNOLOGY

- **1968** *Apollo 8* orbits the moon.
- **1969** A human egg is fertilized in a test tube for the first time.

SOCIETY AND CULTURE

- **1968** The Pulitzer Prize is awarded to George Crumb for his *Echoes of Time and the River*.
- **1970** The population of the U.S. is 200 million.

WORLD ART & ARCHITECTURE

Sydney Opera House (1959–1972)



Jørn Utzon (1918–)

ABOUT THE ARCHITECTURE

It is not necessary for a building to be large or elaborate or costly to be considered “good” architecture. It must be beautiful and functional, however. In other words, it must be pleasing to the eye and should serve the purpose for which it was built. An office building that is impossible to work in would be an architectural failure no matter how beautiful the structure is.

An excellent example of a contemporary structure that meets the requirements of beauty and function is the Sydney Opera House in Australia. In 1956 Danish architect Jørn Utzon attained international stature when he won first prize in a design competition. The building was to be more than an opera house. Built on a point

jutting out into Sydney’s harbor, it acts as a symbol for the city. The young architect’s plan immediately was hailed as beautiful, functional, and daring. It revealed a unique concrete structure consisting of immense “shells.” These housed an entertainment complex consisting of an opera house, concert hall, experimental theater, and other facilities. In addition to being a functional space where audiences could enjoy a variety of performances, the building was as exciting and pleasant to look upon as a sculpture. Completed in 1973, the Sydney Opera House is among the most famous buildings in the world and is regarded as a masterpiece of modern architecture.



Observing for Detail

1. Of what does the exterior of this building remind you? _____

2. Do you think white was a good choice for the exterior of this building? Why or why not? _____

3. Would you have been able to guess the purpose of this building if that information had not been provided? What other purpose could such a structure serve? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Have you ever noticed how the “faces” or facades of buildings, like people, often reveal a personality? Some are warm and inviting whereas others are stern and forbidding. Find a building in your community with an “interesting face” and write a short personality sketch about it. Be as descriptive as possible without identifying the building or its location. Read your personality sketch in class. Did anyone identify the building you described?

TEACHING STRATEGIES



Objective

Students will analyze the content and symbolism in a stained glass window created by Marc Chagall.



Introductory Activity

Ask students to describe the qualities that are unique to stained glass windows as an art form. (Answers should include references to the role of light in stained glass representations.) Where is stained glass most commonly found? Why? (Stained glass is usually found in houses of worship. It is effective in communicating a sense of awe.)

Marc Chagall was a Russian-born Jew whose religion and country of origin influenced his art. Dreams, memories of his childhood in Russia, and the Bible predominate in his paintings, with the latter the most influential for his stained glass windows. Chagall studied in Paris from 1910 to 1914, and then returned to Russia. He found that his enthusiasm for Russia had changed to disillusionment, in part due to the direction of revolutionary changes that were underway. He married his fiancée Bela, and in 1922 they returned to Paris, far from his sources of inspiration. Perhaps the most important journey of Chagall's life was in 1931 when he went to Palestine and came in direct contact with much of his Jewish heritage. Chagall wanted to explore religious art and traveled next to Holland and Spain to study two different approaches to religious painting—those of Rembrandt and El Greco. Later trips to the new country of Israel in 1951 and 1957 further connected Chagall to his religious roots.



Discussion Questions

PERSONAL REACTION Imagine you were seeing this window with full sunlight streaming through it. What features would first draw your attention? (Answers might focus on the deep colors, the fanciful shapes, or the interplay of light and dark.)

SUBJECT MATTER In Chagall's artwork, humans play a dominant role. How does this window

illustrate this perspective? (Human shapes predominate and are easy to identify.)

VISUAL ELEMENTS What animals do you see in this stained glass window? (Answers should at least include a snake and a sheep.)

EXPRESSIVE CONTENT Would you consider this a positive or negative representation of biblical history? (Colors appear to be positive and so does the sense of motion in the work.)

JUDGMENT What aspects of this stained glass window show Chagall's lively imagination? (the rich colors, the random placement of figures, the various fanciful shapes)



Answers to Activity, p. 112

1. sadness or wistfulness
2. Answers will vary but might include the seemingly random arrangement of figures or the sense of figures floating in space.
3. Answers will vary but might include the use of animals or the somewhat "common" look to the humans that are represented.

EVENTS OF THE PERIOD—C. 1965

POLITICS

- **1966** Mrs. Indira Gandhi becomes prime minister of India.
- **1967** President Lyndon Johnson appoints Thurgood Marshall to the Supreme Court.

SCIENCE AND TECHNOLOGY

- **1964** The world's longest suspension bridge, the Verrazano-Narrows Bridge, opens in New York.
- **1966** The Soviets send two dogs into orbit aboard the satellite *Cosmos 110*.

SOCIETY AND CULTURE

- **1965** The film *Help!*, starring The Beatles, is released.

WORLD ART & ARCHITECTURE

The Twelve Tribes of Israel (1964)



Marc Chagall (1889–1985)

ABOUT THE STAINED GLASS

Marc Chagall was born in 1889 in Vitebsk, Russia. His art was influenced by his Jewish Hassidic background and the peasant life of his country. Chagall's religious influence is seen in his paintings of the stories of the Jews and their history as written in the Bible. His work has dreamlike qualities and, often, the reality of color, size, and placement of objects and people has been abandoned in favor of Chagall's

imagination. The arrangement of subjects is based on what is important to Chagall, his personal belief in the relationship between things, and the structural and compositional needs of the artwork. For example, people can float in space if they are happy, lie down if sad, and be different colors depending on their emotions. It is easy to recognize a work of Chagall's because it has the characteristics of fantasy and dreams.



Observing for Detail

- Given what you have read, what emotions would you attach to the figure in the lower left-hand corner of the stained glass window? _____

- What “dreamlike” qualities can you identify in this stained glass window? _____

- What aspects of this stained glass window reflect the influence of Chagall's peasant upbringing? _____



Enriching Your Knowledge

- CRITICAL THINKING** If you were to give a title to this stained glass window, what would it be and why?
- Design your own stained glass window. On a piece of paper, draw the outline of your subject. Divide the piece into various “breaks,” or places where you would choose to insert a new or different colored piece of glass. Use colored pencils or markers to shade in your stained glass.

TEACHING STRATEGIES



Objective

Students will learn that artists often adopt, change, and develop further the styles of other artists while searching for their own means of expression.



Introductory Activity

Explain that when artists are asked how their interest in art was formed, they almost always trace it back to the emotional experiences they had when seeing a particular work of art. Most artists derive their inspirations from other artists. This is certainly true in the case of the contemporary Mexican artist Rufino Tamayo. Place Transparency 57 on the projector and allow students a few minutes to examine it. Then ask if they can identify any familiar features in this work—features that they associate with styles of art studied earlier.

Tell students that Tamayo’s paintings are the result of efforts to combine themes from Mexican folk art with a number of well-known European art styles. He borrowed freely from Expressionism (Transparency 41), Cubism (Transparency 46), and Surrealism (Transparency 50) and combined these styles with the shapes and colors he associated with his own country. In doing so, he developed a highly personal and unique form of visual expression.



Discussion Questions

PERSONAL REACTION What do the darker shapes in this picture suggest to you? *(Some students may indicate that the darker shapes combine to form a powerful and primitive figure. In many ways, this figure looks like an ancient idol.)*

SUBJECT MATTER How many figures do you see in this picture? *(Some students will identify a standing, full figure in the center of the composition. Others may see a larger half-figure in profile facing to the right. Have students go to the screen and, with their fingers, trace the figures they claim to see.)*

VISUAL ELEMENTS Explain how the principle of emphasis is used in this composition. *(The dark values of the “figure” contrast with the lighter values of the blue background, helping to emphasize the figure as the most important part of the work.)*

EXPRESSIVE CONTENT What feelings does this painting arouse in you? *(Some students can be expected to report a sense of anxiety or tension created by the abstract figure.)*

JUDGMENT What criteria would you use to defend a positive judgment of this work?



Answers to Activity, p. 114

1. The figure suggests huge proportions. It fills most of the picture’s surface, and its dark color adds to an impression of great size.
2. Few, if any, students will associate sounds with Tamayo’s image. The figure “speaks” to viewers only with its dominating physical presence.
3. Hopefully, students will exhibit an increased understanding as a consequence of a thorough critical examination of the painting and a discussion of the artist’s goals in painting it.

EVENTS OF THE PERIOD—C. 1970

POLITICS

- **1968** Martin Luther King, Jr., is assassinated.
- **1969** Golda Meir becomes premier of Israel.

SCIENCE AND TECHNOLOGY

- **1969** Americans land on the moon.
- **1969** The Concorde, a supersonic civilian airliner, makes its first flight.

SOCIETY AND CULTURE

- **1967** Mickey Mantle hits his 500th career homerun.
- **1967** The film *Guess Who’s Coming to Dinner?* is released.

WORLD ART & ARCHITECTURE

Figura (1971)



Rufino Tamayo (1899–1991)

ABOUT THE PAINTING

Rufino Tamayo is regarded by many as the most important Mexican artist of the 1900s. Moreover, he has been regarded as such for nearly 40 years. After a moderately successful career in Mexico, Tamayo traveled to Europe in 1950. His paintings were enthusiastically received by critics and the public, and his international reputation was assured. Looking at *Figura*, however, you may be asking yourself what all the excitement was about. What was Tamayo trying to do with this work, and how are you to understand and respond to it?

Have you ever experienced something that you wanted desperately to share with someone else? Sometimes words seem inadequate and you resort to expressions and gestures—anything to

get your feelings across. Tamayo, too, found it difficult to communicate his feelings with conventional images. He searched for a new means of expression and found it with a style that combined features associated with several earlier art styles. He took the bold shapes of Picasso's Cubism, the expressive colors of van Gogh, and the mystery of Dali's Surrealism to create paintings that he felt would express the dynamic and enduring spirit of his Mexican ancestors. In *Figura*, Tamayo created a dark figure dramatically silhouetted against a blue background. Bold, dramatic, and powerful, the figure's presence on the canvas cannot be denied. It is as forceful as the artist's feelings, which served as his inspiration.



Observing for Detail

1. Do you envision the figure as large or small? Explain your answer. _____

2. Do you associate any sounds with this figure? Why or why not? _____

3. Do you feel that you are beginning to understand this picture? Does this increased understanding cause you to appreciate it more than you did when you first saw it? Explain your answer. _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Tamayo's painting is entitled simply *Figura* or "Figure." Prepare what you feel is a more descriptive title. Then write two other titles that have nothing at all to do with Tamayo's painting. Present your three titles to the class and ask others to choose the title they feel is most appropriate. Did they select the title you intended for the painting?

TEACHING STRATEGIES



Objective

Using a painting by Odita, students will learn that in creating a work of art, the artist must confront and answer several important questions.



Introductory Activity

Ask students to discuss what they perceive to be the steps involved in creating a work of art. Then point out that artists must: (1) find ideas for their art; (2) identify the elements and principles of art they will use to express those ideas; and (3) determine which art materials and techniques to use.

Place Transparency 58 on the overhead projector and allow students a few minutes to examine it. Explain that the artist, E. Okechukwu Odita, is a highly respected contemporary African artist who has shown his works in many exhibitions in Africa and America. Ask students where they think Odita turned to find ideas for such artworks as *The Liberated African Woman*. The figures in this painting are not involved in an activity that could be readily associated with women in America today. The artist gained inspiration from his observations of women in his native Africa. Next, ask students to identify the elements of art that this artist chose to emphasize in his work. They can be expected to identify the highly decorative pattern created by the artist's use of flat, brightly colored shapes. Finally, question students about the art medium used. Students should be able to identify the medium as oil paint.



Discussion Questions

PERSONAL REACTION What first impressed you about this work—its subject matter or the way the artist used the elements and principles of art? (*Many students will refer to the manner in which elements and principles of art have been used.*)

SUBJECT MATTER Describe the figures in this painting. (*Two women, dressed in brightly colored garments, are observed. The women appear to be walking*

and balancing vessels of some kind on their heads.) Can you identify the large object behind the women? (*This object, although abstract, suggests a typical African round house.*)

VISUAL ELEMENTS What colors stand out in this composition? (*The warm yellows, oranges, and reds are immediately identified.*)

EXPRESSIVE CONTENT Is there anything about the way these women are depicted to make you feel sorry for them? (*No. Their brightly colored garments and natural poses suggest that they are neither poverty-stricken nor unhappy.*)

JUDGMENT What reasons can you provide to support a positive judgment about this work?



Answers to Activity, p. 116

1. The artist simplified his subject by eliminating unnecessary details. He then used colors that are more intense than those found in reality. The result is a work best described as abstract.
2. For many, the bright yellow of the nearest figure's garments stands out boldly in this work.
3. The vessels on the women's heads will probably be mentioned most frequently as clues indicating that they are not American.

EVENTS OF THE PERIOD—c. 1975

POLITICS

- **1973** The Republic of Bangladesh gains independence from Pakistan.
- **1973** The Vietnam War ends.

SCIENCE AND TECHNOLOGY

- **1973** The first space lab is placed in orbit.
- **1978** The first "test-tube baby" is born in Britain.

SOCIETY AND CULTURE

- **1975** Buckminster Fuller publishes *Synergetics*.
- **1976** Christo completes his *Running Fence*, a nylon curtain stretching 38.5 kilometers.

WORLD ART & ARCHITECTURE

The Liberated African Woman
(1976)



E. Okechukwu Odita (1936–)

ABOUT THE PAINTING

The art created in Africa today is as rich and varied as the art of Africa's past. However, it would be a mistake to assume that there is one type of contemporary African artist or that these artists share a common artistic style. Many of the paintings of E. Okechukwu Odita are based upon his observations of and responses to both traditional and contemporary life in Africa. His art represents an effort to blend the past and the present. Nowhere is this effort more obvious than in his painting *The Liberated African Woman*. In the picture, Odita makes use of traditional subject matter but presents it in a modern style using contemporary techniques.

At first glance, the women in this picture call to mind the traditional image of African women

going about familiar domestic tasks. But look again. How are these women dressed? What do they carry on their heads? Where are they going? What behavior do they exhibit toward the viewer? Answers to these questions suggest that these women, while appearing to be engaged in traditional domestic chores, are involved in a modern exchange of goods. This activity takes them well beyond the confines of the home and away from the children and the crops that were their primary responsibility in the past. Now, dressed in modern, colorful garments and jewelry, they confidently set off to sell or trade the wares they carry on their heads in the competitive atmosphere of the contemporary marketplace.



Observing for Detail

1. What label or name would you use to describe this artist's style of painting? _____

2. What was the first thing that caught your eye when you examined this painting? _____

3. What clue was most helpful in determining that these women are not American? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** If you were an artist attempting to make a visual statement about contemporary American women, what would you show them doing? How would they be acting? Compare your answer to this question with those made by other members of your class.

TEACHING STRATEGIES



Objective

Students will learn that the Vietnam Memorial represents a departure from typical monument designs.



Introductory Activity

Place Transparency 59 on the overhead projector. When Maya Lin received word about the national competition for the Vietnam Memorial, she became fascinated with the project and decided to visit the site in Washington, D.C. There she found a beautiful park near the Constitution Gardens pool and the Washington Monument. Later, she reported that she had an urge to cut open the earth to suggest the violence of war. This would have to be a cut that could heal in time, however.

Returning to Yale, Maya Lin sketched out her idea and then created a model in clay. Thinking her design might be too simple, Maya Lin reviewed the competition requirements: all the names of the killed and missing were to be included; the design must not express a political opinion for or against the United States's involvement in the war; and the memorial had to blend in with the setting.

In all, 1,421 anonymously submitted entries were received and examined by a jury of international artists and designers. Although initial reaction to the winning design were enthusiastic, controversy erupted when a Vietnam veteran called it shameful. After a delay, a compromise was reached that satisfied everyone. A flag and a statue were added to the site along with Maya Lin's memorial.



Discussion Questions

VISUAL ELEMENTS The names, arranged in columns, create texture that contrasts with the smooth granite surface. What effect is achieved by this? *(By being consistent over the entire surface, the texture helps create an overall harmony. It also responds to the touch and adds to the monument's emotional power.)*

EXPRESSIVE CONTENT Try to imagine yourself walking along the walls of the monument. What feelings would you experience? *(Most report that they are struck by the enormity of the loss as they move deeper into the earth and pass by column after column of names listed on the panels.)*

JUDGMENT If you were a member of the jury considering the designs for the Vietnam Memorial, would you have voted for this design? Explain.



Answers to Activity, p. 118

1. Each name is a special human being who failed to come back from the war.
2. The reflections on the etched names link viewers to those who have died.
3. Students may list adjectives such as "elegant," "simple," "intimate," and "dramatic."
4. The two triangular shapes representing the wings of the memorial gradually increase in height. This is a symbolic feature of the monument.

EVENTS OF THE PERIOD—C. 1980

POLITICS

- **1978** The U.S. and the People's Republic of China reestablish diplomatic relations.
- **1978** Israeli Premier Begin and Egyptian President Sadat meet at Camp David to negotiate a Mideast peace treaty.

SCIENCE AND TECHNOLOGY

- **1979** Rubik's Cube is invented by Hungarian Erno Rubik.
- **1980** The first solar-powered aircraft is flown.

SOCIETY AND CULTURE

- **1978** Disco music is popular in the U.S.
- **1980** The Olympic Games are held in Moscow. The U.S. boycotts the games.

WORLD ART & ARCHITECTURE

Vietnam Veterans Memorial (1982)



Maya Ying Lin (1960–)

ABOUT THE MONUMENT

In 1980 Congress authorized a two-acre site for a memorial that would honor the memory of Americans who died in the Vietnam War. Following a national competition, a design by a young architecture student, Maya Ying Lin, was selected and a monument constructed. Maya Lin's design is a V-shaped black granite wall located on the Mall in Washington, D.C. The tapering segments point to the Washington Monument in one direction and the Lincoln Memorial in the other. The wall contains 150 highly polished panels, each of which is 3 inches thick and 40 inches wide. The panels vary in height from 18 inches to 10 feet 9 inches. The names of nearly 60,000 American servicemen

and servicewomen who died or are missing are listed on these panels. They are listed chronologically in the order of their deaths. In order to read the names, visitors must descend gradually into the earth and then, just as gradually, work their way upward.

Can you see any symbolism in this design? Perhaps it symbolizes the nation's slow involvement in the conflict, and the equally slow process of disengaging itself and healing the domestic controversy it spawned. The monument neither preaches nor assigns blame. Instead, through its extraordinary understatement, it succeeds in touching the emotions of the more than 10,000 people who visit it each day.



Observing for Detail

1. Why do you think the use of names on this monument has proven to be so powerful? _____

2. The highly polished surface of the granite slabs act as a mirror, which reflects the image of the viewer. Why do you think this is an important feature of the monument? _____

3. List three adjectives you would use to describe the monument. _____

4. Gradation is a principle of art that refers to the use of gradual change when dealing with an art element. How is this principle demonstrated in this monument? _____



Enriching Your Knowledge

5. **CRITICAL THINKING** Most observers agree that Maya Ying Lin's monument is remarkable because of its understated elegance and dramatic impact. Write a poem using the same understated elegance to communicate the feelings you experience when looking at her monument.

TEACHING STRATEGIES



Objective

Students will learn that the Petronas Towers is the tallest building in the world.



Introductory Activity

Place Transparency 60 on the overhead projector and allow students several minutes to examine it. Write “Petronas Towers” on the board and tell students that this structure is located in Kuala Lumpur, Malaysia. Have a student locate this city on a map. The twin towers erected in this city are named after the Malaysian state-owned oil company, Petronas, whose headquarters are housed in the building. The Petronas Towers squeaks past the Sears Tower in Chicago to claim the title of world’s tallest building. Explain that, according to the Council on Tall Buildings and Urban Habitat, spires like those on the Petronas Towers are counted in determining a building’s height, even if they do not contain floors. The Sears Tower can boast of having the highest occupied floor of any building in the world, but the spires on the Petronas Towers make it 33 feet taller than the Sears Tower. Ask students to imagine they have an office at or near the top of one of these towers. What advantages would such an office provide? What disadvantages?



Discussion Questions

PERSONAL REACTION Do you agree with the Council on Tall Buildings and Urban Habitat that spires should be counted in determining a building’s height? (*Give students an opportunity to debate this question. Then tell them that the council also specified that in order to be counted, spires must be “nice to look at.” Ask students if this provision alters their opinion about spires.*)

VISUAL ELEMENTS What has been done to soften the strong vertical movement of the towers? (*The horizontal bands of windows serve to reduce the strong upward surge of the two towers.*)

EXPRESSIVE CONTENT What impact does the use of symmetrical balance have upon one’s impression of this structure? (*Symmetrical balance helps give the building a look of permanence and strength.*)

JUDGMENT Do you feel that this is a successful work of art? Explain.



Answers to Activity, p. 120

- Answers will vary. Have students provide reasons for their responses.
- The tinted windows are designed as continuous horizontal bands of modest height and are sheltered from the sun by projecting shades. They were designed this way to shield the interior from the tropical sun.
- The sky bridge linking the towers at floors 41 and 42 makes for easy movement from building to building. It also offers an escape route if one of the towers should catch on fire.

EVENTS OF THE PERIOD—C. 1995

POLITICS

- **1995** Israeli Prime Minister Yitzhak Rabin is assassinated.
- **1995** The leaders of Serbia, Bosnia-Herzegovina, and Croatia meet in Dayton, Ohio.

SCIENCE AND TECHNOLOGY

- **1992** The Earth Summit is held in Rio de Janeiro.
- **1994** The Channel Tunnel connecting Great Britain and France is opened.

SOCIETY AND CULTURE

- **1996** The O.J. Simpson trial holds Americans’ attention for more than a year.
- **1995** The world celebrates the 50th anniversary of the end of World War II.

WORLD ART & ARCHITECTURE

Petronas Towers (1993–1998)



Kuala Lumpur, Malaysia

ABOUT THE ARCHITECTURE

The Petronas Towers and the sky bridge connecting them are an awesome gateway to the commercial heart of Kuala Lumpur, Malaysia. Built at a cost of \$1.2 billion, the towers taper up to a height of 1,483 feet, making it the tallest building in the world. The Sears Tower in Chicago, however, has the highest occupied floors, more than 200 feet higher than the highest occupied floor of the Petronas Towers.

Built on the site of a former racetrack, the Petronas Towers reflect a unique blend of religion and economics. The floor plan of each tower forms an eight-sided star, a design inspired

by traditional Malaysian Islamic patterns. This star, formed from two overlapping squares, symbolizes the relationship between heaven and earth.

It took five years to building Petronas Towers. Each of the towers contains two million square feet of office space, the equivalent of 48 football fields. It required 36,910 tons of steel to build— heavier than 300 elephants. In addition to office space, the towers complex holds an art gallery, an 840-seat concert hall, a prayer room, and an underground parking garage for 4,500 cars. No one lives in the building.



Observing for Detail

1. Do you think that the towers are a “beautiful” building? Why or why not? _____

2. Why do you think the windows were designed in such a way? _____

3. Locate the sky bridge joining the two towers. What practical purpose does this bridge serve? _____



Enriching Your Knowledge

4. **CRITICAL THINKING** Imagine you are an architect entering a competition to design a beautiful building as a symbol for your city. Complete a preliminary pencil drawing of your design for the building. In addition, indicate the site on which it would be built.
5. Find photographs of various skyscrapers around the world. Imagine that you and other students constitute a committee charged with the task of selecting “The most beautiful skyscraper on Earth.” Which building does your committee select? Why was it picked instead of the other candidates?

THE LANGUAGE OF ART

Abstract Art Artworks that stress the importance of the elements and principles of design rather than subject matter. Abstract artists select and then exaggerate or simplify the forms suggested by the world around them. Famous abstract artists include Picasso, O’Keeffe, and Brancusi.

Abstract Expressionism American style of art that first developed in New York in the 1940s. Artists apply their paint freely to their huge canvases in an effort to show feelings and emotions. The style is characterized by a strong dependence on chance, and there is no effort to represent subject matter. Famous abstract expressionists include Pollock, de Kooning, and Frankenthaler.

Acropolis Greek word meaning “high city.” Ancient Greek builders chose to erect their towns around fortified hills upon which their main temples were placed. The most famous acropolis is in Athens, Greece, where the Parthenon was built.

Age of Reason Also called the European Enlightenment, the Age of Reason was a political, social, and philosophical movement that reached its height in the mid-1700s. Its emphasis on order and reason also was reflected in literature, music, and the arts. In painting and architecture, this meant a simple and elegant style called Neoclassicism that owed much of its ideas to Classical Greece and Rome.

Altamira Cave in northern Spain where a large number of prehistoric paintings of animals were discovered.

Apse Semicircular area at the end of the church opposite the main entry. It is here that the altar is placed.

Ashcan School Group of early twentieth-century American artists who painted pictures of city life. Critics who did not appreciate their choice of subject matter—alleys, tenements, and slum dwellers—called this group The Ashcan School, a label that is now better known than the group’s original name, “The Eight.” Famous Ashcan painters include John Sloan, while George Bellows painted in a similar style.

Assemblage Painting and sculpture using ordinary discarded objects organized into a three-dimensional artwork. Widely popular style in the United States at the end of the 1950s.

Asymmetrical Way of balancing the parts of a design so that one side differs from the other

without destroying the overall harmony. Also known as informal balance.

Balance Principle of art that refers to the way the art elements are arranged to create a feeling of stability in a work.

Baroque Style Art style popular in Europe in the seventeenth century. It is associated with the Counter-Reformation and is characterized by its rich colors, elaborate ornamentation, and religious purpose. Famous Baroque artists include Rubens, Bernini, and Rembrandt.

Book of Hours Book for private devotions, containing prayers for different hours of the day. Often these books were richly illustrated. One of the most famous was produced by the Limbourg brothers for the Duke of Berry.

Buddhism Religious belief based on the teachings of Gautama Buddha, who held that suffering is a part of life, but that mental and moral self-purification can bring about a state of illumination, carrying the believer beyond suffering and material existence.

Byzantine Art Art of the Eastern Roman Empire. Byzantine paintings and mosaics are characterized by a rich use of color and figures that seem flat and stiff. Intended as religious lessons, they were presented clearly and simply in order to be easily learned.

Classical Revival American style of architecture that originated in the late 1700s and continued into the 1800s. Drawing its inspiration from Classical Greek and Roman models, it was used for such structures as the United States Capitol and the University of Virginia. Its foremost champion was Thomas Jefferson, who designed his home Monticello in this style. Classical Revival is also known as Monumentalism or the Monumental style.

Classical Style Art and architecture of ancient Greece during the fifth and fourth centuries B.C. and Rome. Used to describe perfection of form, with an emphasis on harmony and unity and restraint of emotion. Usually, it is applied to works that are representational but idealistic. Classical forms influenced Neoclassicism and the Classical Revival in the 1700s.

Cloister Covered walkway around an open court or garden. It was a common feature of medieval monasteries.

Collage Picture or design created with such elements as paper, photographs, cloth, string, etc. Introduced by the Cubist artists, it is a familiar technique in contemporary art.

Colonnade Line of columns, each one an equal distance apart. The Parthenon in Athens, Greece, is an excellent example of the use of colonnades.

Column Upright post used to bear weight. Columns usually consist of a base at the bottom, a shaft, and a capital.

Composition The combination or organization of the various elements of a painting or any work of art.

Cool Colors Colors often associated with water, sky, spring, and foliage and suggest coolness. Colors that contain blue and green.

Court Painter Artists who devoted their efforts to executing portraits of a royal European family. Famous court painters include Velázquez, Rubens, Holbein, and Trumbull.

Cubism Twentieth-century art movement developed by Picasso and Braque in which the subject matter is broken up, analyzed, and reassembled in an abstract form.

Dada Art movement in the early 1900s that ridiculed contemporary culture and traditional art forms. It was born as a consequence of the collapse of social and moral values during World War I. Many artists associated with this movement later went on to become Surrealist artists.

Depth Term that helps to define the degree of recession or perspective in a painting. The way in which an artist gives the viewer a sense of three-dimensional space to a flat surface.

Design The organization, plan, or composition of a work of art. An effective design is one in which the elements have been combined to achieve an overall sense of unity.

Distort To deform or stretch an object or figure out of its normal shape to exaggerate its proportions.

Dome Large roof or ceiling in the form of a hemisphere. This architectural device was developed by the Romans and further refined during the Italian Renaissance. Among the largest domed structures in the world are St. Peter's Basilica in Rome, the United States Capitol Building, and the Hagia Sophia.

English Colonial Style Style of architecture in the American colonies prior to the American Revolution. It was strongly influenced by the work

of Sir Christopher Wren's eighteenth-century designs in England. The style is characterized by high pitched roofs, a formal symmetry of elements and the frequent use of brick for construction. It is also referred to as the "Georgian" style because of its connection to the reign of George III in England.

Expressionism Late nineteenth- and twentieth-century art movement in which artists tried to communicate their strong emotional feelings through artworks. It is characterized by a simplified outline of form and the use of strong colors. Famous expressionists include van Gogh and Munch.

Facade Front of a building.

Fauvism Style of painting in France in the early 1900s. The name Fauves, or "Wild Beasts," was given to artists adhering to this style because it was felt that they used brilliant colors in a violent, uncontrolled way. The leader of the Fauves was Henri Matisse.

Figurative Paintings Paintings of the human figure in representational ways instead of abstract.

Folk Art Art that is made by people who have no formal training, but who have received their ideas from previous generations.

Form Element of art that is three-dimensional (height, width, and depth) and encloses volume. Cubes, spheres, pyramids, and cylinders are examples of various forms.

Fresco Method of painting in which pigments are applied to a thin layer of wet plaster so that they will be absorbed. The painting becomes part of the wall.

Frieze Decorative horizontal band usually placed along the upper end of a wall.

Genre Painting Art that portrays subjects and scenes from everyday life.

Gothic Name given to the style of architecture, painting, and sculpture that flourished in western Europe, mainly France and England, between the 1100s and 1500s. The cathedral is the most impressive example of Gothic style.

Harlem Renaissance Name for the cultural developments that took place in Harlem during the 1920s. African American artists, writers, and musicians drew their inspiration and themes from the ghetto life of New York City.

Harmony Principle of art that refers to a way of combining elements to accent their similarities and

bind the picture parts into a whole. It is often achieved through the use of repetition and simplicity.

History Painting Painting that draws its subject matter from history or mythology. The word *history* usually meant Classical history. By the 1700s, however, English painters began to use scenes from contemporary history. History paintings are usually very large in size and are executed in a grand style.

Illuminated Manuscript Manuscript, popular during the medieval period, in which the pages are decorated with silver, gold, and rich colors. Often these manuscripts contain small pictures known as illuminations or miniatures.

Impressionism Style of painting that started in France during the 1860s. Impressionist artists tried to paint candid glimpses of their subjects and emphasized the momentary effects of sunlight. Generally applying their paint in small short strokes of pure color, their pictures capture an “impression” or essence of their subject.

Inlaid Process by which craftsmen set small pieces of one material into another in order to show a design. It was especially popular in the making of furniture.

Line Element of art that refers to the continuous mark made on some surface. Lines are one-dimensional and can be described in terms of length, width, and direction and are used by the artist to delineate form and lead the viewer’s eye through space.

Minimalism Twentieth-century style of painting and sculpture that stressed the idea of reducing a work of art to the minimum number of colors, values, shapes, lines, and textures.

Mixed Media Art that is created from different materials such as paper, paint, wood, and canvas. A mixed media picture may also combine different types of paint and/or ink.

Molding Decorative strip that adds variety and interest to a surface by creating areas of light and shadow.

Mood Emotional impact of a work of art.

Mosaic Art made of small cubes of colored marble or glass set in cement.

Movement Principle of art that pertains to the creation of action in a painting or causes the viewer’s eye to sweep over the work in a certain manner.

Mural Large design or picture, generally created on the wall of a public building.

Nave Major, central part of a church where the congregation gathers. It leads from the main entrance to the altar and is usually flanked by side aisles.

Neoclassicism Nineteenth-century French art style that originated as a reaction to the excesses of Baroque. It sought to revive the ideals of ancient Greek and Roman art. Neoclassic artists used Classical forms and cool colors to paint themes from Classical history or contemporary scenes with Classical references. Famous Neoclassic artists include Jacques-Louis David and Benjamin West.

Op Art Art style of the later 1900s in which artists sought to create an impression of movement on the picture surface by means of optical illusion.

Pastel Pigments mixed with gum and pressed into a stick form for use as crayons. Works of art done with such pigments are referred to as pastels.

Perspective Method for representing three-dimensional objects on a two-dimensional surface.

Phidias Greek sculptor (ca. 490-430 B.C.) who is considered the greatest of the ancient Greek sculptors during the Age of Pericles. Phidias’s best-known works include the statue of Olympian Zeus at Elis and the sculptures on the Parthenon at Athens.

Photojournalism Presentation of news stories in the form of pictures or photographs rather than written copy.

Photo-Realism Style of painting in which exaggerated attention is paid to the literal qualities of a subject, making the work look almost like a photograph.

Pictorial Symbols Images that stand for ideas.

Plane Flat surface within the painting. Artists use multiple planes to give the illusion of depth on a two-dimensional surface.

Plein-air French term meaning “open air,” pertaining to a picture painted out of doors rather than in a studio. It is most closely associated with the Impressionists who believed that the artist could only capture the true reality of color and light by painting on the scene.

Pop Art Artistic style that had its origins in Britain in the 1950s and made its way to the United States during the 1960s. Pop artists focused attention upon familiar images of the popular culture such as billboards, comic strips, magazine ads, and supermarket products. Famous Pop artists

include Claes Oldenburg, Andy Warhol, and Roy Lichtenstein.

Portrait Image of a person's face. It can be made of any sculptural material or any two-dimensional medium.

Poster Large, colorful sheet of paper with a picture that conveys a message. Used for many purposes, including propaganda and advertising.

Post-Impressionism French art movement that immediately followed Impressionism. The artists involved showed a greater concern for structure and form than did the Impressionist artists.

Pre-Columbian Art and culture of the native peoples of North and South America before the first voyage of Christopher Columbus in 1492.

Realism Mid-nineteenth century art style in which artists discarded the formality of Neoclassicism and the theatrical drama of Romanticism to paint familiar scenes and events as they actually looked. Influenced by the introduction of photography, realist artists sought to reproduce what they saw in a detailed and accurate way. Famous realist artists include Courbet and Audubon.

Relief Type of sculpture in which forms project from a background. In high relief, the forms stand far out from the background. In low relief, also known as "bas-relief," they are shallow.

Renaissance Revival or rebirth of cultural awareness and learning that took place during the fourteenth and fifteenth centuries, particularly in Italy. Renaissance artists drew their inspiration from humanism and the Classical style. The art of the period saw the development of atmospheric and linear perspective and a greater attention to anatomical detail. Famous Renaissance artists include Leonardo da Vinci, Michelangelo, Raphael, and Albrecht Durer.

Repetition Way of combining art elements so that the same elements are used over and over again.

Rhythm Principle of art referring to a way of combining art elements to produce the look and feel of movement. It is often achieved through the careful placement of repeated elements, which invites the viewer's eye to jump rapidly or glide smoothly from one to the next.

Rococo Art style in the 1700s that placed emphasis on portraying the carefree life of the aristocracy rather than on grand heroes or pious martyrs. The style was characterized by a free, graceful movement;

a playful use of line; and delicate colors. Watteau is often referred to as the greatest of the Rococo painters.

Romanticism Style of art that flourished in the early nineteenth century. Beginning as a revolt against the cold formal style of Neoclassicism, it instead emphasized the emotions rather than reason. Romantic artists painted dramatic action and exotic settings. Famous romantic artists include Delacroix, Friedrich, and Turner.

Rotunda Latin word for the circular space inside a circular building.

Sculpture Three-dimensional work of art that may be carved, molded, constructed, or cast.

Shape Element of art that is an enclosed space defined and determined by other art elements such as line, color, value, and texture. Shapes are two-dimensional, having width and length.

Sketch Quick drawing that captures the appearance or action of a place or situation. Sketches are often done in preparation for larger, more detailed works of art.

Space Element of art that refers to the empty area between, around, above, below, or within objects in a composition.

Spanish Baroque Style of painting found in Spain that was a variation of the European Baroque style.

Still Life Painting of inanimate objects.

Stucco Special plaster used to decorate and ornament the interior or exterior walls of a structure.

Style Distinctive form of expression typical of a certain period or of the work of a particular artist.

Surrealism Twentieth-century art style in which dreams, fantasy, and the subconscious served as the inspiration for artists. Often, the images found in Surrealist works are confusing and startling. Famous surrealists include Dali and Miró.

Symbolism Use of visual images or symbols that represent an idea.

Symmetry Way of balancing the parts of a design so that one side duplicates, or mirrors, the other. Also known as formal balance.

Texture Surface quality or "feel" of an object; its smoothness, roughness, softness. The manner in which the object's surface appears to the eye.

Transept Aisle between the apse and nave. It cuts across the nave and side aisles to form a cross-shaped floor plan.

Unity Quality of wholeness or oneness that is achieved in the composition.

Value Element of art that describes the lightness or darkness of a color.

Vessel Hollow container, such as a cup, bowl, or vase, for holding something.

Warm Colors Colors often associated with fire and sun and suggest warmth. These are colors that contain red and yellow.

Watercolor Any paint that uses water as a medium. Paintings done with this medium are known as watercolors.

Woodcut Print made by cutting a design in a block of wood. The ink is transferred from the raised surfaces on the wood to the paper.

Chronology of Selected Periods, Styles, and Artists

Prehistory

- 22,000 B.C. Woman's Ivory Head from Grotte du Pape
15,000 B.C. Cave Paintings at Lascaux and Altamira

Ancient Egypt

- 5000 B.C. Prehistoric hunters and their families settle in Nile River valley
2686 B.C. Old Kingdom: Architecture (Mastabas, Step Pyramids, Pyramids); Sculpture (Sphinx, Portrait of Khafre); Relief Sculpture and Painting (Portrait of Hesire)
2160 B.C. Old Kingdom ends
2050 B.C. Middle Kingdom: Sculpture (Portrait)
1800 B.C. Middle Kingdom ends
1570 B.C. New Kingdom: Architecture (Temple of Karnak); Sculpture (Portrait of Ikhnaton, Portrait of Nefertiti, Tutankhamen's Throne); Relief Sculpture and Painting (Tomb of Nakht paintings)

Ancient Greece

- 1100 B.C. Dorian invasion of Greece, followed by growth of small city-states
900 B.C. Geometric Period: Vase Decoration (Geometric Jug, Vase from Dipylon Cemetery)
700 B.C. Archaic Period: Vase Decoration (Exekias's *Amphora from Vulci Ajax and Achilles Playing Draughts*); Sculpture (Kouros, *Hera of Samos*)
480 B.C. Classical Period: Architecture (Parthenon, Shrine to Athena Nike, The Erechtheum, Monument to Lysicrates); Sculpture (Myron's *Discobolus*, Phydias's Parthenon Sculptures, Polyclitus's *Doryphorus*)
323 B.C. Hellenistic Period (Greek culture spreads after conquests of Alexander the Great): Sculpture (*Dying Gaul*, *Nike of Samothrace*, *Seated Boxer*)
146 B.C. Greece conquered by Romans

Ancient Rome

- 509 B.C. Romans drive the Etruscans from their city and establish a republic: Architecture—Temples (Temples of Fortuna Virilis, Sanctuary of Fortuna Primigenia, Pantheon); Public Buildings and Monuments (Baths of Caracalla; Colosseum; Amphitheater at Tarragona, Spain; Basilica of Constantine; Arch of Constantine; Arch of Bara, Tarragona, Spain); Sculpture (Portrait of a Roman); Mural Painting (Architectural View, Pompeii; *Maiden Gathering Flowers*, Pompeii)

Early Christian and Byzantine Periods

- A.D. 313 Early Christian period begins when Constantine legalizes Christianity: Painting (Catacomb of Sts. Pietro and Marcellino)
A.D. 330 Byzantine period begins with dedication of Constantinople: Architecture and Mosaics (Hagia Sophia, San Vitale; Justinian and Theodora mosaics)

Early Medieval Period

- A.D. 476 Fall of the Roman Empire in the west marks start of early medieval period: Architecture—Churches built like Roman basilicas; growth of monasteries (like San Juan de la Pena); Illuminated Manuscripts (*St. Matthew* from the *Gospel Book of Archbishop of Reims*; Cover of the *Lindau Gospels*); Sculpture (*Adam and Eve Reproached by the Lord*, St. Michael's, Hildesheim, Germany)

Romanesque Period

- 1050 Churches with similar features built throughout western Europe. This new artistic style comes to be known as Romanesque: Architecture (Castles at Peñafiel and near León, Spain; City Walls, Avilá, Spain; San Sernin, Toulouse, France; Cathedral of St. James, Santiago de Compostela, Spain); Relief Sculpture (Leyre Monastery, Spain; Santa Maria, Sangüesa, Spain; *Three Marys at the Tomb*, San Miguel, Estella, Spain); Capital Carving (Santes Creus Monastery, Spain); Miniature Painting in Religious Manuscripts (*Annunciation* from a Swabian Gospel); Church Wall Painting (*Christ in Majesty*, San Clemente, Tahull, Spain)
- 1150 Romanesque style gives way to Gothic style

Gothic Period

- 1150 Church construction moves away from Romanesque heaviness and solidity to structures that are light and graceful: Architecture (Cathedrals of Tarragona, Burgos, Chartres, and León); Sculpture (Cathedrals of Chartres and Tarragona; *Golden Virgin*, Cathedral of Amiens; Gargoyles, Monastery of Santes Creus); Relief Sculpture (Sarmental Portal, Cathedral of Burgos; *Death of the Virgin*, Cathedral of Pamplona); Manuscript Illumination (“Christ Child in the Temple,” *Queen Mary’s Psalter*; Limbourg Brothers’ *Book of Hours*); Painting (Duccio, Giotto)

Renaissance in Italy

- 1400 Italian artists study Classical sculpture and nature to make their own works look more lifelike: Painting (Masaccio, Fra Angelico, Uccello, Piero della Francesca, Botticelli, Leonardo, Michelangelo, Raphael, Sofonisba Anguissola); Sculpture (Ghiberti, Donatello, Michelangelo); Architecture (Brunelleschi)
- 1520 Death of Raphael signals an end to the Renaissance and the rise of Mannerism.

Renaissance in the North

- 1400 Northern artists uninterested in Classical art. They focus attention on precise detail and symbolism in their work. Painting (Jan van Eyck, Rogier van der Weyden, Hugo van der Goes)

Sixteenth Century

- 1500 Venice, Italy: Painting (Giorgione, Titian)
Italy: Painting—Mannerism (Parmigianino, Tintoretto)
Spain: Painting—Mannerism (El Greco)
Northern Europe: Painting (Grünewald, Dürer [also prints], Bosch, Brueghel, Holbein)

Baroque Period

- 1600 Italy: Architecture (Borromini); Sculpture (Bernini); Painting (Caravaggio, Artemisia Gentileschi)
Flanders: Painting (Rubens)
Holland: Painting (Hals, Rembrandt, Steen, Vermeer, Leyster)
Spain: Painting (Ribera, Velázquez, Murillo)

Rococo Period

- 1700 France: Architecture (Palace of Versailles); Painting (Watteau, Fragonard, Chardin)
England: Painting (Reynolds, Gainsborough, Hogarth); Architecture (Wren)
Spain: Painting (Goya)

Early and Mid-Nineteenth Century

- 1800 France: Painting—Neoclassicism (David, Vigée-Lebrun, Ingres); Romanticism (Géricault, Delacroix); Realism (Courbet, Manet, Bonheur); Impressionism (Monet, Renoir, Degas, Cassatt, Morisot); Sculpture (Rodin)
England: Painting (Constable, Turner)

Late Nineteenth Century

- About 1880 France: Painting (Cézanne, Gauguin)
Holland: Painting (van Gogh)
United States: Painting (Homer, Eakins, Ryder, Bannister, Tanner)

Early Twentieth Century

- About 1900 France: Painting—Fauvism (Matisse, Rouault); Nonobjective Art (Kandinsky [born in Russia]); Cubism (Picasso, Braque)/Sculpture (Maillol)/Architecture (Eiffel)
Germany: Painting—Expressionism (Kirchner, Kollwitz)
Norway: Painting (Munch [influenced the Expressionists])
Spain: Architecture (Gaudi)
Mexico: Mural Painting (Rivera, Orozco, Siqueiros)
United States: Painting (Sloan [Ashcan School], Bellows); Architecture (Morgan, Sullivan)

Mid-Twentieth Century

- 1920 France: Painting—Dada (Duchamp); Architecture—(Le Corbusier [born in Switzerland])
Spain: Painting—Surrealism (Miró, Dali)
Switzerland: Painting—Fantasy (Klee [often referred to as a German artist])
United States: Painting—Surrealism (Shahn, Sage); Regionalism and the American Scene (Benton, Curry, Wood, Hopper); Social Protest (Grosz, Levine); Other Directions (Davis, O’Keeffe, Neel, Lawrence, Pippin); Abstract Expressionism (de Kooning, Pollock, Frankenthaler)/Sculpture (Lipchitz [born in Lithuania], Smith, Calder, Nevelson, Noguchi, Houser); Architecture (Wright, Pei)
About 1960 United States: Painting—Pop Art (Oldenburg, Warhol); Op Art (Vasarely, Agam, Albers [influenced Op, Minimal, and Hard-edge artists]); Minimal Art (Reinhart, Newman, Bladen, Diebenkorn); Hard-edge Painters (Noland, Kelly, Stella); Photo-Realism (Leslie)
About 1980 England: Sculpture—Abstract (Moore, Hepworth)