KEY MONUMENTS
OF THE HISTORY OF ART
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A VISUAL SURVEY

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PREFACE

The somewhat immodest title of this volume should be understood less as an exact description of the contents than as an ideal aim which by its very nature can be realized only imperfectly. It may also serve to distinguish the purpose of the present book from that of other visual anthologies, especially those following the pattern of André Malraux's "museum without walls." Historic significance, rather than aesthetic appeal to modern sensibility, has been the determining factor in the choice of the works of art—and the photographs—here reproduced. Although the plates do not discourage the leisurely browser, they are intended primarily for a more disciplined and systematic perusal in conjunction with an introductory lecture course or with one of the numerous available one-volume surveys of the history of art. Such books do, of course, have illustrations of their own; but these are likely to be too small in size or number to provide an adequate visual documentation of the text. The lantern slides used in lecture courses are not, as a rule, subject to such limitations; on the other hand, the audience cannot study them at leisure. After remaining on the screen for a minute or two, the slides disappear and few of them are honored by a return engagement in the same course.

Key Monuments is designed to fill this gap by providing a basic stock of large, well-printed reproductions independent of (but, I trust, compatible with) any current interpretation of the history of art. Nevertheless, the selection has not been a completely impersonal, "objective" process; there is no statistical magic by which a Key Monument can be identified without fail. How, then, did I arrive at this particular choice? My starting point was a hypothetical situation: supposing that twenty leading art historians had drawn up independent lists of about 1,000 works of art for a volume such as this, on which items would they be likely to agree? The great classics, obviously—monuments such as the Parthenon and its sculpture, Chartres Cathedral, the Sistine Ceiling. By tabulating these, and checking them against the judgment of friends and colleagues, I obtained a "core list" of some 300 Monuments, not all of them necessarily of the same artistic rank, owing to the accidents of preservation, but all equally indispensable to the art historian of today. A hundred years ago—even a few decades ago—this core of acknowledged classics would have looked different in a good many significant ways; it would probably have included some artists now regarded as secondary, such as Thorvaldsen, whereas El Greco and Piero della Francesca would have been absent. These gradual shifts of art historical perspective are subtly but inescapably linked with the changing taste of every period. They affect some works of art more strongly than others, yet no work of art is wholly immune to them—there is no such thing as a perennial classic. On the other hand, the dethroned favorites of yesteryear still hold some important lessons for us, however catastrophic their fall, and I have included a number of them here (e.g., the Apollo Belvedere and the Laocoön Group) because of their tremendous impact on the taste of our forefathers.

But the agreed-upon classics do not, by themselves, constitute the history of art. As peak achievements, they are comparatively few and far between. Were we to disregard the intervening territory we should lose all sense of continuity. In these areas the historian is faced with a vastly greater number of works to choose from, and his preferences will depend on which route he takes in moving from one peak to the next. Thus the chances of agreement among the experts are correspondingly smaller, but since the individual monument does
not carry quite the same burden of singularity, it is often possible to substitute one example for another of a similar kind without too painful an adjustment. About one half of my Key Monuments fall into this category. Here I have had to rely on my own judgment to a large extent, yet without a sense of departing very far from what others would have chosen in my stead.

There is still a third group of Monuments, smaller than either of those mentioned above, where the current state of scholarship did not afford me as much guidance as I needed. Some fields of our discipline are less well mapped than others, nor can I claim to read all the maps equally well. In any event, there are a number of plates (perhaps between 100 and 150) whose inclusion is in the nature of a minority report. I can only hope that they will not be felt to upset the general balance of emphasis within the volume.

Those especially interested in drawing, the graphic arts, and the applied arts (or decorative arts, or arts of design, whichever term they prefer) may be disappointed to find them largely omitted from these pages. Here I can only plead that I had to make a virtue of necessity. An attempt to illustrate the development of furniture, textiles, and ceramics—to mention only three branches of this vastly ramified subject—along with that of architecture, sculpture, and painting in a book limited to 1,000 plates, would have done less than minimal justice to any of them, and the result could have been no more than an arbitrary sampling. I thus had to impose severe limitations on my choice, based not on criteria of technique or function (which can be irrelevant and misleading) but on the individual significance and creative originality of the borderline cases.

Among the many individuals and institutions whose expert advice has aided me in selecting the Monuments and in obtaining the photographs reproduced here, I should like to thank especially the following: the late Alfred Salmony; Alfred H. Barr, Jr.; Peter H. von Blanckenhagen; Gordon Ekholm; Enriqueta Frankfort; Alison Frantz; Robert Goldwater; René d’Harnoncourt; John Pope-Hennessy; Henry-Russell Hitchcock; Pál Kelemen; Clarence Kennedy; Richard Krautheimer; Peter Murray; George E. Mylonas; Ernest Nash; Mutsumi Okada; Robert T. Paine, Jr.; Laurence Sickman; Alexander Soper; Paul Underwood; the Courtauld and Warburg Institutes, University of London; the Fogg Art Museum, Harvard University, Cambridge, Massachusetts; the German Archeological Institutes in Rome, Athens, and Berlin-Dahlem; the Oriental Institute, University of Chicago; and the Zentralinstitut für Kunstgeschichte, Munich. To them, as well as to those whose generosity is acknowledged in the captions of the plates, must go a major share of the credit for whatever good qualities this book has to offer. The shortcomings rest on my own shoulders.

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(b) Portrait of Ivan the Terrible. 1547–65. National Museum of Denmark, Copenhagen
THE ANCIENT WORLD

1. Prehistoric and Primitive Art

Dolmen (Bronze Age Tomb). c. 1500 B.C.
Carnac, Brittany. P: ARCH. PHOT.
Paleolithic Cave Paintings. c. 30,000-10,000 B.C. Lascaux (Dordogne).
P. COURTESY WILLIAM CHAPMAN, FROM THE COLOR FILM LASCAUX: CRADLE OF MAN'S ART.
Black Bull (detail of cave painting). Lascaux. P: ARCH. PHOT.
(a) Horse and Arrows (cave painting). Lascaux. P: ARCH. PHOT.

(b) Nude Woman (carving). c. 30,000-10,000 B.C. Lifesize.
La Magdeleine Cave, Penne (Tarn). P: YAN, TOULOUSE
(a) *Wounded Bison* (cave painting). c. 30,000–10,000 B.C.
Altamira, Spain. P: COURTESY HERBERT KÜHN, MAINZ

(b) *Bison* (reindeer horn), from La Magdeleine near Les Eyzies (Dordogne).
c. 30,000–10,000 B.C. Museum of National Antiquities, St. Germain-en-Laye, France.
P: ARCH. PHOT.
Venus of Willendorf. c. 30,000-10,000 B.C. 4 3/8".
Museum of Natural History, Vienna. P: DITSCH. KUNSTVERL.

P: MINISTRY OF WORKS, LONDON (CROWN COPYRIGHT)
The Gundestrup Cauldron (Celtic). 1st century B.C.?
Silver gilt, diameter 27". National Museum of Denmark, Copenhagen
Bronze Disk (Celtic), from Ireland. 2nd century A.D.? Diameter 10 3/4".
British Museum, London. P: EDWIN SMITH
Wooden Mask, from Kippel, Lötschental, Switzerland. 19th century. 18".
Rietberg Museum, Zurich (E.v.d. Heydt Collection)
Flute Player (Benin), from Nigeria. Late 16th-early 18th century. Bronze, 23".
Museum of Primitive Art, New York
Kneeling Woman (Baluba), from Belgian Congo. 19th-20th century. Wood, 18\(\frac{1}{2}\)". Royal Museum of the Belgian Congo, Tervueren, Belgium.
P: ROYAL MUSEUM OF THE BELGIAN CONGO, TERVUEREN
Spirit of the Dead (Bakota), from French Equatorial Africa. 19th-20th century. Wood covered with brass, 30". Ethnographic Collection of the University, Zurich
Mask (Bamenda), from British Cameroons. 19th–20th century. Wood, 26½".
Rietberg Museum, Zurich (E.v.d. Heydt Collection)
Male Figure Surmounted by a Bird, from the Sepik River, New Guinea. 19th-20th century. Wood, 48". Washington University Art Collection, St. Louis. P: SOICHI SUNAMI, NEW YORK
Mask, from the Gazelle Peninsula, New Britain. 19th–20th century. Bark cloth, 18". Natural History Museum, Chicago

Stone Images, on the slope of Ranu Raraku. 17th century or earlier.
Easter Island. P: AM. MUS. N. H.

(b) Lightning Snake, Wolf, and Thunder Bird on Killer Whale (Nootka), from Vancouver Island. c. 1850. Wood, 68 x 118". American Museum of Natural History, New York
Mask, from the Brakebill Mound, Tennessee. c. 1000–1600. Ocean shell, 8 1/4 x 6 1/2”.
Peabody Museum, Harvard University, Cambridge, Massachusetts.

P: MUSEUM OF PRIMITIVE ART, NEW YORK
2. Egyptian Art

Papyrus Half-Columns, North Palace, Funerary District of King Zoser.
3rd Dynasty, c. 2700 B.C. Saqqara. P: Hirmer
(A) The Great Sphinx. 4th Dynasty, c. 2650 B.C. Giza. P: Hirmer

(b) Group of Mastabas. 4th Dynasty. (After A. Badawy)

(c) North-South Section of the Pyramid of Khufu. c. 2600 B.C. (After L. Borchardt)
The Pyramids of Menkure (c. 2525 B.C.), Khafre (c. 2560 B.C.), and Khufu (c. 2600 B.C.). Giza. P: Hirmer
Entrance Hall of the Chapel of Anubis (detail of P. 47).
Three-aisled Hall of Thutmose III. c. 1470 B.C. Temple of Amen, Karnak. P: HIRMER
Court and Pylon of Ramses II (c. 1290 b.c.) and Colonnade of Amenhotep III (c. 1390 b.c.). Temple of Amen-Mut-Khonsu, Luxor (see "a" and "b" on plan, page 50). P: HIRMER.
Palatte of King Narmer, from Hieraconpolis, c. 2950-2600 B.C.
Slate, 55 cm. Museum, Cairo.
P. KURT LANG, OBERDORF/AIGAOU
Portrait Panel of Hesire,
from Saqqara. c. 2700 B.C.
Wood, 45". Museum, Cairo.
P: HIRMER
Rahotep and Nofret, from Medum. c. 2650 B.C. Painted limestone, 47". Museum, Cairo. F. Hirmer
(a) Kaaper ("Sheik-el-Beled"), from Saqqara.
c. 2400 B.C. Wood, 43". Museum, Cairo

(b) Khafre, from Giza.
c. 2560 B.C. Diorite, 66". Museum, Cairo
Seated Scribe, from Saqqara. c. 2400 B.C. Limestone, 21". The Louvre, Paris
False Door and Portrait Statue of Aseti, from Saqqara, c. 2250 B.C.
Museum, Cairo. P: Hirmer
(a) Cattle. c. 1350 B.C. Tomb of Ti, Saqqara. P. Hirmer

(b) King Senusret III Represented as a Sphinx. 12th Dynasty, c. 1850 B.C. Diorite, 16 3/4”。 Metropolitan Museum of Art, New York (Gift of Edward S. Harkness, 1916-17)
The Brother and Sister-in-Law of the Deceased. c. 1375 B.C.
Tomb of Ramose, Thebes. p: hirmer
Queen Nefertiti, Sister and Wife of Ikhnaton (Amenhotep IV). c. 1360 B.C. Limestone, c. 20″.
Formerly State Museums, Berlin. P: HIRMER
(a) Ikhnaton (Amenhotep IV).
C. 1360 B.C. 3\(\frac{3}{8}\)”. Formerly State Museums, Berlin

(b) Tutankhamen and His Queen (from a throne). C. 1350 B.C.
Gold relief on wood. Museum, Cairo. P: HIRMER
Harvest Scenes (wall painting from a tomb), c. 1400 B.C. Thebes.

MET. MUS. N.Y.
(A) Fowling Scene (fragment of a wall painting), from the Tomb of Amenemheb, Thebes. c. 1450 B.C. British Museum, London

(b) The Daughters of Ikhnaton (fragment of a wall painting), from Tell El-Amarna. c. 1360 B.C. Ashmolean Museum, Oxford
(a) A Pond in a Garden (fragment of a wall painting from a tomb), from Thebes. c. 1400 B.C. British Museum, London

(b) Lion and Antelope Playing Draughts (papyrus). c. 1000 B.C. British Museum, London
3. Art of the Ancient Near East

Head of Gudea, from Lagash (Telloh). c. 2100 B.C.
Diorite, 9". Museum of Fine Arts, Boston
Ziggurat (Elamite). c. 1250 B.C.
Dur-Untash (Chugha Zambil), Persia.
P: COURTESY THAMES & HUDSON LTD.,
LONDON, FROM S. N. KRAMER,
History Begins at Sumer
Gate of the Citadel of Sargon II. 742–706 B.C. Khorsabad, and Reconstruction Drawing of the Citadel (by Charles Altman).
Reconstruction of the Ishtar Gate, from Babylon. c. 575 B.C.
Formerly State Museums, Berlin
The Lion Gate. c. 1400–1200 B.C. Boghazkeuy, Anatolia. P: HANS G. GÜTERBOCK, OR. INST.
Staircase to the Tripylon. c. 500 B.C. Persepolis. P: OR. INST.
Achaemenian Royal Tomb. 5th century B.C. Naqsh-i-Rustam.

P: OR. INST., WITH PERMISSION OF E. F. SCHMIDT, FIELD DIRECTOR, PERSEPOLIS EXPEDITION
(a) Female Head, from Uruk (Warka). c. 3500-3000 B.C.
Gypsum, 8". Museum, Baghdad. P: COURTESY GAI, BAGHDAD

(b) Sumerian Priest, from Khafaje. c. 2500 B.C.
Alabaster, 9". University Museum, Philadelphia
Ram and Tree (offering stand), from Ur. c. 2600 B.C.
Wood, gold, and lapis lazuli, c. 20". University Museum, Philadelphia
Bull's Head (from the soundbox of a harp), from Ur. Wood, gold, and lapis lazuli. c. 2600 B.C. University Museum, Philadelphia
(b) Lilith, Goddess of Death.
c. 2000-1800 B.C. Terracotta, 20".
Collection Colonel Norman Colville.
P: COURTESY ENRIQUETA FRANKFORT,
THE WARBURG INSTITUTE, LONDON UNIVERSITY

(a) Inlay on the Soundbox of a Harp,
from Ur (see p. 83)
Head of an Akkadian Ruler, from Niniveh (Kuyunjik).
c. 2300-2200 B.C. Bronze, 12". Museum, Baghdad.
P: Courtesy Thames & Hudson Ltd., London, from
S. N. Kramer, History Begins at Sumer
Seated Gudea with Architectural Plan, from Lagash (Telloh). c. 2100 B.C.
Diorite, 29". The Louvre, Paris. P: COURTESY THAMES & HUDSON LTD.,
LONDON, FROM S. N. KRAMER, History Begins at Sumer
Upper Part of a Stele with the Law Code of Hammurabi (showing the King before the Sun God). c. 1775 B.C. Diorite, height of stele c. 7', height of relief 28".
The Louvre, Paris. P: EDITIONS "TEL"
The Sack of the City of Hamaan by Ashurbanipal, from Nineveh (Kuyunjik).
c. 650 B.C. 36 x 24 1/2". British Museum, London. P: MANSELL.
Frieze of Archers, from an Achaemenid Palace, Susa. 5th century B.C. Glazed tile. The Louvre, Paris. P: ARCH. PHOT.
(a) Darius and Xerxes Giving Audience. c. 500 B.C.
Treasury, Persepolis. P: OR. INST.

(b) Shapur I Triumphant over the Roman Emperor Valerian. 260-272 A.D. Naqsh-i-Rustam.
(A) Pole Top Ornament, from Luristan. 9th–8th century B.C. Bronze, 7 1/2". British Museum, London. P: Edwin Smith

(b) Stag (Scythian), from Kostromskaya, Southern Russia. 7th–6th century B.C. Chased gold, c. 12". Hermitage Museum, Leningrad
THE ANCIENT WORLD

4. Minoan and Mycenaean Art

The Octopus Vase (false-necked amphora), from Gournia. c. 1500 B.C. Height 7 5/8". Museum, Candia, Crete
The Lion Gate. c. 1250 B.C. Mycenae, Greece. P: Frantz
Interior and Section, "Treasury of Atreus" (Beehive tomb).
c. 1250 B.C. Mycenae. P: sba
Snake Goddess (Priestess?).
c. 1600 B.C.
Terracotta, 11 1/2".
Museum, Candia, Crete.
P: FRANTZ
Cups, from a tomb in Vaphio. c. 1500 B.C. Gold, height c. 3".
National Museum, Athens. P. GAI, ATHENS
(a) The Harvester Vase (detail), from Hagia Triada. c. 1600 B.C.
Steatite, width 5 3/4". Museum, Candia, Crete. P: FRANTZ

(b) Painted Sarcophagus (detail), from Hagia Triada. c. 1400 B.C.?
Height of the figures c. 8 1/4". Museum, Candia, Crete. P: FRANTZ
(A) Cat Stalking a Pheasant
(watercolor copy), fragment of a wall painting from the Palace at Hagia Triada. c. 1700-1580 B.C. Height 21". Original in Museum, Candia, Crete. P: MET. MUS. N.Y.

(b) Boar Hunt (watercolor copy), fragment of a wall painting from the Palace at Tiryns. 1300-1200 B.C. Width 17". Original in National Museum, Athens. P: MET. MUS. N.Y.
5. Greek Art

Lapith Killing a Centaur (red-figured Attic kylix). c. 490-480 B.C.
Staatliche Antikensammlungen, Munich. P. HIRMER
The "Temple of Poseidon" (c. 460 B.C.) and the "Basilica" (c. 550 B.C.).
Paestum, Italy. P: KIDDER SMITH
The Parthenon, by Ictinus (view from the west). 448–432 B.C. Acropolis, Athens. P: FRANTZ
Frieze on the face of the western cella wall of the Parthenon, c. 440 B.C. Acropolis, Athens. P. H. Hacker.
The Propylaea, by Mnesicles (view from the east). 437-432 B.C. Acropolis, Athens. P. Frantz
The Propylaea (view from the west) and the Temple of Athena Nike (427–424 B.C.). Acropolis, Athens. P. Frantz
The Acropolis in 1679 (pen drawing). Museo Civico, Bassano, Italy. P. rond. cmi
The "Theseum" (Temple of Hephaestus). Begun 449 B.C. Athens. P. FRANTZ
The Erechtheum. Begun 421 B.C. Acropolis, Athens. F. FRANTZ
The Monument of Lysicrates.
334 B.C. Athens. P: sbb
(a) Stallion (votive figure). c. 750-700 B.C.
Bronze, 6¼". Formerly State Museums, Berlin.

(b) Harp Player, from Amorgos (Cyclades),
Greece. c. 5000-2000 B.C. Marble, 8½".
National Museum, Athens; P. OAI, Athens.
(a) Female Figure. c. 650 B.C.
Limestone, 24 3/4". The Louvre, Paris
(formerly Museum, Auxerre).

F. HIRMER

(b) Standing Youth. c. 600 B.C.
Marble, 73 1/2". Metropolitan Museum of Art, New York (Fletcher Fund, 1932)
Calf-Bearer (upper portion). c. 570 B.C. Marble, 65".
Acropolis Museum, Athens. P: HIRMER
Girl (Kore), from Chios?
c. 510 B.C.
Acropolis Museum, Athens. P: Hirmer
The Rampin Head (from an equestrian statue?). c. 560 B.C.
Marble, 11 1/2”. The Louvre, Paris. P. HIRMER
(A) Girl (Kore) in Dorian Peplos.
c. 530 B.C. Marble, 48".
Acropolis Museum, Athens.
P: HIRMER

(b) Memorial Statue of Kroisos.
c. 520 B.C. Marble, 76".
National Museum, Athens.
P: HIRMER
Battle of the Gods and Giants, from the north frieze of the Treasury of the Siphnians, Delphi.
c. 550 B.C. Marble, height c. 36". Museum, Delphi. P. Himera
(A) Seated Gods, detail of the east frieze of the Treasury of the Syphnians, Delphi. c. 530 B.C. Marble, height c. 26". Museum, Delphi. P: HIRMER

(b) Reconstruction of the façade of the Treasury of the Syphnians. Museum, Delphi. P: DR. F. STOEDELTNER, DÜSSELDORF
(a) *Dying Warrior*, from the west pediment of the Temple at Aegina, c. 490 B.C. Marble, 65". Glyptothek, Munich.

(b) *Fallen Warrior*, from the east pediment of the Temple at Aegina, c. 490 B.C. Marble, 72". Glyptothek, Munich.
Hercules, from the east pediment of the Temple at Aegina, c. 490 B.C. Marble, 3 1/2 ft. long.
(a) Standing Youth, by Kritios?
c. 480 B.C. Marble, 34”.
Acropolis Museum, Athens.
P: Hirmer

(b) Charioteer, from the Sanctuary of Apollo at Delphi. c. 470 B.C. Bronze, 71”.
Museum, Delphi. P: Hirmer
Athena, Atlas, and Heracles,
metope from the Temple of Zeus at Olympia.
c. 470–460 B.C. Marble, 63 x 56”.
Museum, Olympia. P: Hirmer
Apollo (portion), from the west pediment of the Temple of Zeus at Olympia. c. 460 B.C. Marble, over lifesize. Museum, Olympia. p: hirmer
Hippodamia, the Bride of Pirithous, Attacked by a Centaur, from the west pediment of the Temple of Zeus at Olympia. c. 460 B.C. Marble, slightly over lifesize. Museum, Olympia. P. HIRMER
Poseidon (Zeus?). c. 460-450 B.C. Bronze, 82".
National Museum, Athens. P. Hirmer
Discus Thrower (Discobolus). Roman marble copy after a bronze original of c. 450 B.C. by Myron. Lifesize. Museo delle Terme, Rome
(a) Spear Bearer (Doryphorus).
Roman marble copy after an original of c. 450-440 B.C. by Polyclitus. 78".
National Museum, Naples.
P: ALINARI

(b) The Scraper (Apoxyomenos).
Roman marble copy after an original of c. 330 B.C. by Lysippus. 81".
Vatican Museum, Rome
Dionysus, from the east pediment of the Parthenon. c. 438–432 B.C.
Marble, over lifesize. British Museum, London. P. HIRMER
Three Goddesses, from the east pediment of the Parthenon. c. 438-432 B.C.
Hermes, from the west frieze of the Parthenon, c. 440 B.C.
Marble, 43", British Museum, London. P. Hirmer
Athena Lemnia, Roman marble copy after an original of c. 450 B.C. by Phidias. Museo Civico, Bologna. P. Kennedy
Dying Niobid. c. 450-440 B.C. Marble, 59". Museo delle Terme, Rome. P: Hirmer
Tomb Stele of Hegeso. c. 410-410 B.C. Marble, 59".
Nike Taking Off Her Sandals, from the balustrade of the Temple of Athena Nike.
427-424 B.C. Marble, 42 x 20". Acropolis Museum, Athens. P: HIRMER
(a) Mausolus, from the Mausoleum at Halicarnassus. 359-351 B.C. Marble, 9' 10". British Museum, London. P: HIRMER

(b) Reconstruction of the Mausoleum at Halicarnassus. (After F. Krischen)
Demeter, from Cnidus. c. 340-330 B.C. Marble, 60".
British Museum, London. P: Hirmer
Aphrodite. Roman copy reflecting a Greek original of c. 300 B.C. Marble, slightly less than lifesize. Metropolitan Museum of Art, New York (Fletcher Fund, 1932)
Praxiteles. Hermes, c. 330–320 b.c. (or copy, late 1st century b.c.?).
The Apollo Belvedere. Roman marble copy of a Greek original of the 4th (or 1st?) century B.C. Marble, 88". Vatican Museum, Rome
The Barberini Faun (detail). Roman copy of a Greek original of c. 220 B.C. Marble, over lifesize. Glyptothek, Munich. P: HIRMER
Nike of Samothrace. c. 200 B.C. The Louvre, Paris. P: Hirmer
(a) Athena and Alcyoneus, detail of the Great Frieze of the Altar of Zeus at Pergamum. c. 180 B.C. Marble, 90". Formerly Pergamum Museum, Berlin

(b) Reconstruction of the west front of the Altar of Zeus at Pergamum. Formerly Pergamum Museum, Berlin

(c) Plan of the Altar of Zeus at Pergamum. (After J. Schrammen)
AGESANDER, ATHENODORUS, AND POLYDORUS OF RHODES. The Laocoon Group. 1st century B.C.
Marble, 95". Vatican Museum, Rome. P: HIRMER
(a) Portrait Head, from Delos. c. 80 B.C. Bronze, 13". National Museum, Athens. P: Hirmer

(b) Thorn Puller (Spinario). Roman bronze (the body reflects a 4th-century Greek original), 28\(^{3/4}\)". Capitoline Museums, Rome. P: Anderson
Boxer. c. 50 B.C. Bronze, 50". Museo delle Terme, Rome. F: Hirmer
LEFT
(a) Winged God (silver coin), from Peparethus, c. 500 B.C.
Diameter 1½". P: HIRMER

BELOW
(b) Chariot (ten-drachma silver coin), from Syracuse. 479 B.C.
Diameter 1½". P: HIRMER
RIGHT
(a) Silenus (silver coin), from Naxos, 461 B.C. Diameter 1 3/4".
P: HIRMER

BELOW
(b) Two Eagles on a Hare (silver coin), from Akragas, c. 408 B.C.
Diameter 1 3/4", P: HIRMER
(a) *Apollo* (silver coin),
from Catana. c. 415 B.C.
Diameter 1 3/8".
P: HIRMER

(b) *Alexander the Great with Amon Horns* (four-drachma silver coin),
issued by Lysimachus.
c. 300 B.C. Diameter 1 3/8". P: HIRMER
Mourning Scene and Funeral Procession (Dipylon vase). 8th century B.C. 42 3/4".
Metropolitan Museum of Art, New York (Rogers Fund, 1914)
The Blinding of Polyphemus and Gorgons (Proto-Attic amphora). c. 675–650 B.C. 56".
Museum, Eleusis, Greece. P: Courtesy George E. Mylonas, St. Louis
(a) Proto-Corinthian Perfume Vase. Early 6th century B.C. The Louvre, Paris

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781 Francesco Borromini. Interior views of S. Carlo alle Quattro Fontane, Rome
782 Pietro da Cortona. Façade and plan of S. Maria della Pace. 1656-57. Rome
783 Baldassare Longhena. View and plan of S. Maria della Salute. Begun 1631. Venice
784 Guarino Guarini. Palazzo Carignano. Begun 1679. Turin
787 Gianlorenzo Bernini. David. 1623. Borghese Gallery, Rome
788 Gianlorenzo Bernini. St. Longinus. 1655-58. St. Peter's, Rome
789 Gianlorenzo Bernini. Tomb of Urban VIII. 1628-31, 1639-47. Apse, St. Peter's, Rome
790 Gianlorenzo Bernini. The Ecstasy of St. Theresa. 1645-52. Cornaro Chapel, S. Maria della Vittoria, Rome
792 Caravaggio. The Cardsharps. c. 1593. Formerly Sciarra Gallery, Rome (present whereabouts uncertain)
793 Caravaggio. The Calling of St. Matthew. c. 1597-98. Contarelli Chapel, S. Luigi dei Francesi, Rome
795 Annibale Carracci. Detail of ceiling fresco. 1597-1601. Gallery, Palazzo Farnese, Rome
796 Annibale Carracci. Landscape with the Flight into Egypt. c. 1600. Doria Gallery, Rome
797 Guido Reni. Aurora (ceiling fresco). c. 1614. Casino Rospigliosi, Rome
798 Guercino. Aurora (ceiling fresco). 1621-23. Villa Ludovisi, Rome
22. THE SEVENTEENTH CENTURY IN FLANDERS, HOLLAND, AND GERMANY


800 Adam Elsheimer. Landscape with the Temple of the Sibyl. c. 1608. National Gallery, Prague

801 Peter Paul Rubens. Drawing after Leonardo's Cartoon for "The Battle of Anghiari." c. 1605. The Louvre, Paris

802 Peter Paul Rubens. Self-Portrait with Isabella Brant. 1609-10. Pinakothek, Munich

803 Peter Paul Rubens. The Raising of the Cross. 1610-11. Antwerp Cathedral

804 Peter Paul Rubens. Marie de Médicis, Queen of France, Landing in Marseilles. 1622-23. Pinakothek, Munich

805 Peter Paul Rubens. Landscape with the Castle of Steen. 1636. National Gallery, London

806 Peter Paul Rubens. The Garden of Love. c. 1632-34. The Prado, Madrid

807 Hendrick Terbrugghen. The Calling of St. Matthew. 1621. Centraal Museum, Utrecht, Holland

808 Anthony van Dyck. Portrait of Charles I Hunting. c. 1635. The Louvre, Paris

809 Frans Hals. The Laughing Cavalier. 1624. Wallace Collection, London

810 (a) Frans Hals. Malle Babbe. c. 1650. Formerly State Museums, Berlin

(b) Detail of p. 811

811 Frans Hals. The Women Regents of the Old Men's Home at Haarlem. 1664. Frans Hals Museum, Haarlem, Holland

812 (a) Rembrandt. Tobit and Anna with the Kid. 1626. Collection Baroness Bentinck, Paris

(b) Rembrandt. Study of a Man in a Turban (portion of a drawing). c. 1637-40. The Louvre, Paris


814 Rembrandt. The Blinding of Samson. 1636. Staedel Institute, Frankfurt


817 Rembrandt. The Polish Rider. c. 1655. The Frick Collection, New York


819 Rembrandt. Family Portrait. c. 1668. Municipal Museum, Brunswick, Germany

820 (a) Rembrandt. Self-Portrait. c. 1660. The Iveagh Bequest, Kenwood, London


821 Hercules Seghers. Mountain Landscape. c. 1630-35. Uffizi Gallery, Florence

822 Jacob van Ruisdael. The Jewish Graveyard. c. 1655. State Picture Gallery, Dresden


824 (a) Gerard Terborch. The Grinder's Family. c. 1635-40. Formerly State Museums, Berlin

(b) Gerard Terborch. The Concert. c. 1655-60. Formerly State Museums, Berlin


827 Jan Vermeer van Delft. The Artist in His Studio. c. 1665-70. Kunsthistorisches Museum, Vienna

828 (a) Pieter Saenredam. The St. Cuntra Church, Rhenen. 1665. Mauritshuis, The Hague

(b) Emanuel de Witte. Interior of a Church. 1668. Boymans Museum, Rotterdam
23. THE SEVENTEENTH CENTURY IN FRANCE, ENGLAND, AND SPAIN


(A) Aerial view of the Palace of Versailles


(b) Sir Christopher Wren. *South and East Fronts, Hampton Court Palace*. Designed 1689. Middlesex. (Crown copyright)


François Girardon. *Tomb of Richelieu (detail)*. 1675-77. Sorbonne Church, Paris


Diego Velázquez. *Infante Carlos*. c. 1625. The Prado, Madrid


The *Infanta Margarita-Maria* (detail of p. 846)


Louis le Nain. *Peasant Family*. c. 1640. The Louvre, Paris

Georges de la Tour. *Joseph the Carpenter*. c. 1645. The Louvre, Paris


Nicolas Poussin. *Landscape with the Burial of Phocion*. 1648. The Louvre, Paris

24. THE EIGHTEENTH CENTURY


Lukas von Hildebrandt. *Entrance Hall and Staircase, Upper Belvedere*. Vienna


Prandtauer, Beduzzi, and Munggenast. *Interior, Monastery Church*. Completed c. 1738. Melk-on-the-Danube

Cosmas and Egid Quirin Asam. *High Altar, Monastery Church*. 1718-25. Rohr (near Regensburg), Bavaria


IGNACIO VERGARA. Main Portal, Casa de Dos Aguas. 1740-44. Valencia

SIR JOHN VANBRUGH. Blenheim Palace. Begun 1705. Oxfordshire, England


ANDREAS SCHLÜTER. Equestrian Monument of the Great Elector. 1698-1703. Berlin-Charlottenburg

ETIENNE MAURICE FALCONET. Equestrian Monument of Peter the Great. 1766-82. Leningrad

GIACOMO SERPOTTA. Fortitude. 1714-17. Oratorio della Compagnia del Rosario, S. Domenico, Palermo

JEAN-BAPTISTE PIGALLE. Tomb of the Maréchal de Saxe. 1753-76. St. Thomas', Strasbourg

CLODION. Satyr and Bacchante. c. 1775. Metropolitan Museum of Art, New York (Bequest of Benjamin Altman, 1913)

JEAN ANTOINE Houdon. Voltaire. 1781. Fabre Museum, Montpellier, France


ANTOINE WATTEAU. Gilles. c. 1719. The Louvre, Paris

ANTOINE WATTEAU. Embarkation for Cythera. 1717. The Louvre, Paris

Detail of p. 878

JEAN HONORE FRAGONARD. Bathers. c. 1765. The Louvre, Paris

JEAN-BAPTISTE GREUZE. The Village Bride. 1761. The Louvre, Paris

JEAN ETIENNE LIOTARD. Mary Gunning, Countess of Coventry, in Turkish Costume. c. 1754. Rijksmuseum, Amsterdam

JEAN-BAPTISTE SIMÉON CHARDIN. Back from the Market. 1739. The Louvre, Paris


FRANCESCO GUARDI. View of an Island in the Lagoon. c. 1790. Collection Borletti, Milan

GIOVANNI BATTISTA TIEPOLO. The Banquet of Cleopatra. 1757. Palazzo Labia, Venice

GIOVANNI BATTISTA TIEPOLO. Detail of the ceiling fresco of the Kaisersaal. 1751. Episcopal Palace, Würzburg

WILLIAM HOGARTH. The Orgy, scene III from The Rake's Progress. c. 1734. Sir John Soane's Museum, London


WILLIAM HOGARTH. The Graham Children. 1741. Tate Gallery, London


SIR JOSHUA REYNOLDS. Mrs. Siddons as the Tragic Muse. 1784. Henry E. Huntington Library and Art Gallery, San Marino, California
17. Late Gothic Art
North of the Alps

The Master of Flémalle (Robert Campin?).
The Virgin and Child Before a Fire-Screen. c. 1425.
Panel, 25 x 19 1/4”. National Gallery, London
Hubert and/or Jan van Eyck. The Crucifixion and The Last Judgment.
c. 1410. Panels transferred to canvas, each 22¼ x 73¼".
Metropolitan Museum of Art, New York (Fletcher Fund, 1933)
ROGER VAN DER WYDEN:
The Descent from the Cross.
C. 1455. Panel, 86½ x 139".
The Prado, Madrid.
(a) Adam and Eve,
detail of p. 577. P: ACL

(b) Singing Angels,
detail of p. 577. P: ACL
JAN VAN EYCK. A Man in a Red Turban (Self-Portrait?). 1433.
JAN VAN EYCK. Madonna with the Chancellor Rolin. c. 1434.
Panel, 26 x 24½”. The Louvre, Paris. P: ACL
Jan van Eyck. Giovanni Arnolfini and His Bride. 1434.
Panel, 33 x 22 1/2”. National Gallery, London
DIERIC BOUTS. The Last Supper. c. 1465. Panel, 71 x 59".
St. Peter's, Louvain, Belgium. P: acl.
Hugo van der Goes. The Portinari Altarpiece (open). c. 1476.
9'23/4" x 20'20/4". Uffizi Gallery, Florence. P. Kennedy
Panel, 57 3/4 x 47 1/2". Museum, Bruges, Belgium. P: acl
GEERTGEN TOT SINT JANS. *The Birth of Christ*. c. 1490.
Panel, 13 1/2 x 10". National Gallery, London
(a) Hans Memling. "Portrait of an Italian."
  c. 1485. Panel, 11\(\frac{3}{4}\) x 8\(\frac{3}{4}\)".

(b) Roger van der Weyden. "Francesco d'Este."
  c. 1455. Panel, 11\(\frac{3}{4}\) x 8".
  Metropolitan Museum of Art, New York
  (The Michael Friedsam Collection, 1931)
ABOVE

JEAN FOUQUET. *Etienne Chevalier and St. Stephen*. c. 1450.
Panel, 36½ x 33½\". Formerly State Museums, Berlin

OPPOSITE PAGE

MASTER OF THE AIX ANNUNCIATION. *Jeremiah* (with the features of King René d'Anjou). c. 1450. Panel, 60 x 34\".
Royal Museums of Fine Arts, Brussels. P: ACL
Southern French Master.
The Avignon Pieta.
c. 1470. Panel, 64 x 86".
The Louvre, Paris.
P' Giraudon

Conrad Witz.
Christ Walking on the Water.
1444. Panel, 51 x 61".
Musée d'Art et d'Histoire,
Geneva
Nikolaus Gerhaert von Leyden. Crucifix. 1467. 90½".
Flemish Master. Portrait Statuettes, from the Tomb of Isabella of Bourbon, Antwerp.
1476. Bronze, c. 22". Rijksmuseum, Amsterdam
Veit Stosz. The Death of the Virgin. 1477–89. Wooden shrine, 17½' wide, height of figures c. 9'. St. Mary's, Cracow. P: NATIONAL INSTITUTE OF ART HISTORY, WARSAW
MICHAEL PACHER. Coronation of the Virgin (center portion). 1471–81.
Wooden shrine, figures approximately lifesize.
Parish Church, St. Wolfgang, Austria. p: LÖBL, BAD TÖLZ
18. The Early Renaissance in Italy

(A) Filippo Brunelleschi. Plan of S. Lorenzo. 1421-69. Florence

(b) Filippo Brunelleschi. The Old Sacristy. 1421-28. S. Lorenzo, Florence. (Sculptural decoration by Donatello, c. 1430-43). P: ALINARI
Filippo Brunelleschi. Exterior and interior view of the Pazzi Chapel. Begun 1430–33.
S. Croce, Florence. P. Anderson (ext.) and Kidder Smith (int.)
Florence. P. Alinari
Florence. P: Anderson
Leone Battista Alberti.
Façade, S. Francesco
(“Tempio Malatestiano”).
Begun 1446.
Rimini. P: VINCENT

OPPOSITE PAGE
Leone Battista Alberti.
Interior, S. Andrea.
Begun 1470. Mantua.
P: ALINARI
Leone Battista Alberti.
Façade and plan of S. Andrea, Mantua.
P: Rollie McKenna, New York
Venice. P: Fiorentini
Giuliano da Sangallo. S. Maria delle Carceri.
DONATELLO. St. George and the Dragon (detail, see p. 618). 1477. Marble, 13¾".
Or San Michele, Florence. p. broom
LEFT
Donatello.
St. George Tabernacle.
c. 1415–17. Marble
(the statue now replaced by bronze copy),
height of statue 82". Or San Michele,
Florence: P: ALINARI

OPPOSITE PAGE
Donatello. St. Mark.
1411–13. Marble, 93".
Or San Michele,
Florence: P: BROGI
Donatello.
Prophet (Zuccone),
from the Campanile of the Cathedral.
1423-25. Marble, 77".
Cathedral Museum,
Florence. P: BROGI

P. Brogi, Courtesy Charles Seymour, Jr.
Jacopo della Quercia. The Creation of Adam, c. 1430. Marble, 34½ x 27½". Main Portal (1425-38), S. Petronio, Bologna.

P: Brogi, Courtesy Charles Seymour, Jr.
Gilt bronze, 23 1/2” square. S. Giovanni, Siena. P: Anderson
Gilt bronze, 13 3/4" square. S. Giovanni, Siena. P: BROGI
Lorenzo Ghiberti. *Isaac, Jacob, and Esau*, detail of the east doors ("Gates of Paradise").
Donatello. Equestrian Monument of Gattamelata. 1445–50. Bronze, c. 11' x 13'.
Piazza del Santo, Padua. P: Brogi
(a) Donatello. David.
c. 1430-32. Bronze, 62 3/4".
P: Brogi

(b) Donatello.
St. Mary Magdalen.
c. 1454-55. Wood, 74".
Baptistery, Florence.
P: Brogi
ABOVE
Detail of p. 629 B. P. BROGI

OPPOSITE PAGE
LUCA DELLA ROBBIA. Singing Angels, from the Cantoria. c. 1435. Marble, c. 38 x 24". Cathedral Museum, Florence. P. BROGI
Luca della Robbia. Madonna and Angels, lunette from the Via d’Agnolo. c. 1460. Glazed terracotta, 63 x 87 3/4".
National Museum, Florence. P: Brogi
ABOVE


OPPOSITE PAGE

BERNARDO ROSELLINO. Tomb of Leonardo Bruni. c. 1445. Marble, height (to top of arch) 20′. S. Croce, Florence. P: ALINARI

ANTONIO DEL POLLAIOLO. Hercules and Antaeus. c. 1475. Bronze, 18".
Masaccio.
The Holy Trinity with the Virgin and St. John.
c. 1425. Fresco.
S. Maria Novella, Florence.
P: SOPR. GALL. FLOR.
Masaccio. The Tribute Money. c. 1425. Fresco.
Brancacci Chapel, S. Maria del Carmine, Florence. P: BROGI
OPPOSITE PAGE

Masaccio.
Madonna and Child Enthroned.
1426. Panel, 56 x 29".
National Gallery, London

BELOW

(a) Masaccio.
The Expulsion from Paradise.
c. 1425. Fresco.
Brancacci Chapel,
S. Maria del Carmine,
Florence. P. Alinari

ABOVE

(b) Andrea del Castagno.
David. c. 1450-55.
Leather, height 45 1/2", greatest width 30".
National Gallery of Art,
Washington, D. C.
(Widener Collection)
1437. Panel, 45 x 25½".
National Museum, Tarquinia. P’ Alinari

(b) Fra Filippo Lippi. *The Virgin Adoring the Child.*
c. 1460. Panel, 50 x 46".
Formerly State Museums, Berlin
Domenico Veneziano. *Madonna and Saints*. c. 1445. Panel, 79 x 84".

Uffizi Gallery, Florence. P: SOPR. GALL. FLOR.

Picture Gallery, Borgo San Sepolcro. P. BROGI
S. Francesco, Arezzo. P: Anderson
S. Francesco, Arezzo. P: ANDERSON
ANDREA MANTEGNA. *St. James Led to His Execution*. c. 1455. Fresco.
Ovetari Chapel, Church of the Eremitani, Padua (destroyed).  P: ALINARI
Canvas, 27 x 32". Brera Gallery, Milan. P. Alinari

(b) Andrea Mantegna.
*The Entombment* (engraving, enlarged detail). c. 1475.
Metropolitan Museum of Art, New York
(Dick Fund, 1937)
ANTONELLO DA MESSINA. *The Crucifixion.* 1475. Panel, 23 3/4 x 16 3/4".

Royal Museum of Fine Arts, Antwerp. P: ACL.
GIOVANNI BELLINI. *St. Francis in Ecstasy*. c. 1485. Panel, $48\frac{1}{2} \times 55"$.
The Frick Collection, New York
ABOVE
Melozzo da Forlì. Sixtus IV and His Familiars. c. 1475–77. Fresco (transferred to canvas), 12' 2" x 10' 4". Vatican Gallery, Rome. P: Brogi

OPPOSITE PAGE
Giovanni Bellini. Madonna and Saints. 1505. Panel (transferred to canvas), 16' 5' 2" x 7' 9". S. Zaccaria, Venice. P: Fiorentini
ANTONIO DEL POLLAIUOLO. Battle of Ten Naked Men (engraving). c. 1465-70.

Metropolitan Museum of Art, New York (Joseph Pulitzer Bequest, 1917).
Sandro Botticelli. Primavera. c. 1478. Panel, 80 x 123\(\frac{3}{4}\)\(\text{in.}\).
Uffizi Gallery, Florence
Pietro Perugino. The Delivery of the Keys. 1482. Fresco.
Sistine Chapel, Vatican, Rome. P: Alinari
Piero di Cosimo. The Discovery of Honey.
Worcester Art Museum, Massachusetts

Luca Signorelli. The Damned Cast into Hell. c. 1500.
Fresco, S. Brizio Chapel, Orvieto Cathedral. F. Alinari
Domenico Ghirlandaio. *An Old Man and His Grandson*. c. 1480. Panel, 24 1/2 x 18".
The Louvre, Paris. P: Alinari
19. High Renaissance and Mannerism in Italy

LEFT

(a) Donato Bramante.
Dome and Choir.
Begun 1492.
S. Maria delle Grazie,
Milan.
P: Aragozzini, Milan

BELOW

(b) Leonardo da Vinci.
Project for a Church
(Ms. B). c. 1490.
Pen drawing.
Bibliothèque de l'Arsenal,
Paris. P: Giraudon
Interior, S. Maria delle Grazie, Milan. P: ARAGOZZINI, MILAN
Donato Bramante. Cloister. 1504. S. Maria della Pace, Rome. P. Anderson
(a) Donato Bramante. The Tempietto.
1502. S. Pietro in Montorio, Rome. P: GFN

(left)

Plan of the Tempietto, with projected courtyard. (After Serlio)

(b) Caradosso. Medal showing Bramante's design for St. Peter's, Rome. 1506. British Museum, London

(c) Donato Bramante. Original plan for St. Peter's. 1506. (After Geymüller)

Right
(d) Raphael. Plan for St. Peter's, Rome. 1514-20. (After Serlio)
MICHELANGELO. Dome and plan of St. Peter’s, Rome. 1538–60.
(Completed by Giacomo della Porta, 1590.) P: FOT. UNIONE.

(b) The Campidoglio, engraving by Etienne Dupérac. 1569. Gabinetto Nazionale delle Stampe, Rome

(a) Giorgio Vasari. Loggia of the Uffizi (view from the Arno).
Begun 1560. Florence. P: Brogi

(b) Bartolommeo Ammanati. Courtyard of the Palazzo Pitti.
1558-70. Florence. P: Anderson
Loggia of the Uffizi (view toward the Arno; see p. 681 a).

P: HILDE LOTZ, NEW YORK
Venice. P. Anderson
Michelangelo. David.
1501-4. Marble, 18'.
Academy, Florence.
P. Anderson
Michelangelo. Moses. c. 1513-15. Marble, 8' 4".
S. Pietro in Vincoli, Rome. P: Marburg
Michelangelo. **Two Slaves.**
1513-16. Marble, 89" (above), 823/4".
The Louvre, Paris.
P: ARCH. PHOT. (ABOVE) AND MARBURG
Michelangelo. The Medici Madonna. 1521-34. Marble, 81\(\frac{3}{4}\)".
New Sacristy, S. Lorenzo, Florence. P: Brogi
Michelangelo. Pietà Rondanini. c. 1555-64. Marble, 77\(\frac{3}{4}\)\".
Castello Sforzesco, Milan
BELOW
(a) Benvenuto Cellini.
Perseus. 1543–54.
Bronze, 10'6" (without the base).
Loggia dei Lanzi, Florence.
P: ALINARI

ABOVE
(b) Jupiter (detail of base).
P: ALINARI

OPPOSITE PAGE
P: ANDERSON

OPPOSITE PAGE

Leonardo da Vinci. St. Anne with the Virgin and Child and the Infant St. John (cartoon). 1498-1500. 54\(\frac{3}{4}\) x 39\(\frac{3}{4}\)\(^{\prime}\). Burlington House, London
The Louvre, Paris. P: ALINARI

Interior of the Sistine Chapel
(showing Michelangelo's Ceiling Fresco and Last Judgment).
Vatican, Rome. P: ANDERSON
Michelangelo. The Creation of Adam, detail of the ceiling.
1508-12. Sistine Chapel. F. Anderson
Michelangelo. *The Lord Dividing Light from Darkness*,
detail of the ceiling. 1508–12. Sistine Chapel. P: ANDERSON
Michelangelo. Detail from the Last Judgment (with self-portrait).
1534-41. Sistine Chapel. F. Anderson
Above

(A) RAPHAEL. Head of a Youth. c. 1497-1504.
Black chalk drawing. Ashmolean Museum, Oxford

Right

(B) RAPHAEL. Portrait of a Cardinal. c. 1510.
Panel, 31 x 24”. The Prado, Madrid. P: ANDERSON

Stanza della Segnatura, Vatican, Rome. P: Brogi
RAPHAEL. Galatea. c. 1514. Fresco.
Villa Farnesina, Rome. p: alinari
PONTORMO. The Entombment. 1525-28. Panel, 123 x 75 1/2".
S. Felicità, Florence. P: SOPR. GALL. FLOR.
OPPOSITE PAGE

Pontormo.
Study of a Young Girl.
c. 1526. Sanguine drawing.
Uffizi Gallery, Florence.
P. sopr. Gall. Flor.

ABOVE

(a) Parmigianino.
Self-Portrait. 1524.
Panel, diameter 956".
Kunsthistorisches Museum,
Vienna.
P. F. Bruckmann, Munich

LEFT

(b) Ugo da Carpi,
after Parmigianino.
Diogenes.
c. 1523-27.
Chiaroscuro woodcut.
Private collection.
ABOVE

Academy, Venice. P: Fiorentini

OPPOSITE PAGE

Parmigianino. *Madonna with the Long Neck*. c. 1535. Panel, 85 x 52".
Uffizi Gallery, Florence. P: Anderson
Titian. Madonna with Members of the Pesaro Family. 1526. 16' x 8'10".
Church of the Frari, Venice. P: Anderson.
Titian. Bacchus and Ariadne.
c. 1520. 69 x 75”.
National Gallery, London
TITIAN. Man with the Glove. c. 1520. 39½ x 33".
The Louvre, Paris: P. Alinari
Titian. Paul III and His Grandsons. 1546. 78 1/2 x 49".
National Museum, Naples. P: BROGI
Titian. Christ Crowned with Thorns. c. 1565. 110 x 72”. Pinakothek, Munich
Correggio: The Holy Night. 1522-30. 100 3/4 x 74”.
State Picture Gallery, Dresden. P. Alinari

Fresco. Dome, Parma Cathedral. P. Anderson
Correggio.
Jupiter and Io.
c. 1532.
64½ x 27¼".
Kunsthistorisches Museum, Vienna
Tintoretto.
The Finding of the Body of St. Mark.
c. 1562. 13' 3 1/2" square.
Brera Gallery, Milan

Opposite Page
Tintoretto. The Last Supper.
1592-94. 12' x 18' 8".
S. Giorgio Maggiore, Venice.
P: FOND. CINI
PAOLO VERONESI. Ceiling Fresco. c. 1567.
Villa Giacomelli, Masèr. P: ALINARI
PAOLO VERONESI. Christ in the House of Levi, and detail. 1573. 18' 2" x 42'.
Academy, Venice. P: ANDERSON (ABOVE) AND FIORENTINI
Girolamo Savoldo.
St. Matthew. c. 1535.
36 3/4 x 49".
Metropolitan Museum of Art, New York (Marquand Fund, 1912.)
Giambattista Moroni. *A Tailor.* c. 1570.
38½ x 29½". National Gallery, London
Agnolo Bronzino. Eleonora of Toledo and Her Son Giovanni de' Medici. c. 1550. 45 3/4 x 37 3/4". Uffizi Gallery, Florence. P: Brogi
20. Renaissance and Mannerism outside Italy

Nicholas Hilliard. A Young Man Among Roses. c. 1588. Miniature on parchment, 5\(\frac{3}{4}\) x 2\(\frac{3}{4}\)\". Victoria and Albert Museum, London
(a) PIERRE LESCOT. The Fountain of the Innocents. 1547-49. Paris. P: GIRAUDON

(b) HECTOR SOHIER. Choir of St. Pierre. 1528-45. CACH P: MARBURG
(a) Aerial view of the Louvre, Paris. P: COMPAGNIE AÉRIENNE FRANÇAISE, SURESNES

RIGHT

(b) PHILIBERT DE L'ORME. Frontispiece from the Château of Anet. Before 1550.
Ecole des Beaux-Arts, Paris. P: COURTAULD INST.
Pierre Lescot. Square Court of the Louvre. Begun 1546.
Paris. P: Giraudon
Peter Vischer the Elder. *King Arthur*, 1513.
Bronze, lifesize. Hofkirche, Innsbruck, Austria.
P: Bildarchiv Oesterr. Nationalbibliothek
French Follower of Primaticcio.

_Diana_, from the Château of Anet.

Before 1554. Marble, 61 x 983/4".

The Louvre, Paris. P: Alinari
(a) Francesco Primaticcio and Germain Pilon.
Tomb of Henry II.
Begun 1563. Abbey Church of St. Denis, Paris.
P: GIRAUDON

(b) Germain Pilon.
Gisants of the King and Queen, detail of the Tomb of Henry II.
P: ARCH. PHOT.
ALONSO BERRUGUETE. St. John the Baptist (detail of choir stall). c. 1540.
Opposite page


OPPOSITE PAGE

(a) Albrecht Dürer.
Self-Portrait. 1484.
Silverpoint.
Albertina, Vienna

(b) Albrecht Dürer.
Demonstration of Perspective Drawing of a Lute, from the 1525 edition of the artist's treatise on geometry. Woodcut.
Metropolitan Museum of Art, New York (Dick Fund, 1941)
Albrecht Dürer. Self-Portrait. 1500. Panel, 26\(\frac{3}{4}\) x 19\(\frac{3}{4}\)". Pinakothek, Munich
Museum of Fine Arts, Boston
Albrecht Dürer. *Knight, Death, and Devil.*
1513. Engraving. Museum of Fine Arts, Boston
Pinakothek, Munich
LUCAS CRANACH THE ELDER. **Rest on the Flight to Egypt. 1504. Panel, 27 x 20".**
Formerly State Museums, Berlin
Albrecht Altdorfer. Alexander the Great Defeating Darius (The Battle of Arbela).
1529. Panel, 62 x 47". Pinakothek, Munich
Hans Holbein the Younger. Henry VIII. 1540. Panel, 32 3/8 x 29".
National Gallery, Rome. P: Brogi
Jean Clouet. Francis I. c. 1525-30. Panel, 37 3/4 x 29".
The Louvre, Paris. P: Giraudon
Maerten van Heemskerk. 
Family Portrait. 
c. 1530. Panel, 
46 1/2 x 55". 
State Art Collections, 
Kassel, Germany
Pieter Aertsen.
A Meat Stall. 1551.
Panel, 48 1/2 x 59".
Museum of Art,
Uppsala University,
Sweden
El Greco. Fray Felix Hortensio Paravicino. c. 1605.
44 1/4 x 33 3/4". Museum of Fine Arts, Boston
El Greco. The Burial of Count Orgaz. 1586. 16' x 11'10".
S. Tomé, Toledo, Spain. P. MAS
LEFT
(a) Jacques Bellange.
The Three Marys at the Tomb. c. 1610. Etching.
Metropolitan Museum of Art, (Dick Fund, 1930)

BELOW, LEFT
(b) Jacques Callot.
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BELOW, RIGHT
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View of Tivoli from the Villa d'Este.
1843. 17 x 23½".
Collection Mr. and Mrs. René Lecomte, Paris.
P: Vizzavona
Camille Corot. The Interrupted Reading. c. 1865–70. 36 x 25 1/2".
The Art Institute of Chicago (Potter Palmer Collection)
26. Realism and Impressionism

James Whistler. *Arrangement in Black and Gray (The Artist's Mother).* 1872. 57 x 64½". The Louvre, Paris. P: Vizzavona
GUSTAVE COURBET. *The Stone Breakers*. 1849. 63 x 102". Formerly State Picture Gallery, Dresden (destroyed?). P. F. BRUCKMANN, MUNICH
ABOVE
François Millet. *The Sower.* c. 1850. 40 x 32 1/2''.
Museum of Fine Arts, Boston

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Edouard Manet. *The Fifer.* 1866. 63 x 38''.
The Louvre, Paris
ÉDOUARD MANET

Luncheon on the Grass
(Le déjeuner sur l'herbe)
1863, 84 x 106
The Louvre, Paris
F. ARCHIOT, PHOT.
Claude Monet. The River.
1868. 32 x 39⅜".
The Art Institute of Chicago (Potter Palmer Collection)
Auguste Renoir. *Study for ''The Bathers.'* c. 1883. 49 1/2 x 43 1/2".

Fogg Art Museum, Harvard University, Cambridge, Massachusetts (Wertheim Collection)
EDGAR DEGAS. Edouard Manet. c. 1865. Pencil drawing.
Metropolitan Museum of Art, New York (Rogers Fund, 1918)
EDGAR DEGAS. Prima Ballerina. c. 1876. Pastel, 23 x 16 1/2".
The Louvre, Paris. P: ARCH. PHOT.
EDGAR DEGAS. *The Glass of Absinthe*. 1876. 36 x 27”.
The Louvre, Paris. P: GIRAUDON
THOMAS EAKINS. The Gross Clinic. 1875. 96 x 78".
Jefferson Medical College, Philadelphia. P: PHILADELPHIA MUSEUM OF ART
The Louvre, Paris. P: Giraudon
Auguste Rodin. The Thinker. 1889. Bronze, 27 1/2”. Metropolitan Museum of Art, New York (Gift of Thomas F. Ryan, 1910)
Constantin Meunier. Longshoreman. 1893. Bronze, c. 86".
The Louvre, Paris. P: Alinari
EDGAR DEGAS.
Dancer Looking at the Sole of Her Right Foot. 1882–95.
Bronze, 18".
P: LEONARD VON MATT, COURTESY CONZETT & HUBER, ZURICH.
THE MODERN WORLD

27. Post-Impressionism and "Art Nouveau"

Aristide Maillol. Seated Woman (Mediterranée). c. 1901. 41". Collection Dr. Oskar Reinhart, Winterthur, Switzerland
ABOVE

P: Richard Nickel, Park Ridge, Ill.

OPPOSITE PAGE, ABOVE AND BELOW

P: Richard Nickel, Park Ridge, Ill.
OPPOSITE PAGE
Frank Lloyd Wright.
View and plan of Robie House. 1909.
Chicago.
P: BILL ENGDahl,
HEdRICH-BlEssING,
CHICAGO

RIGHT
Antonio Gaudí.
Casa Milà Apartment
Building. 1905–7.
Barcelona. P. MAS

F: Courtesy Rijksmuseum Kröller-Müller, Otterlo, Holland
LEFT

George Minne.
Kneeling Boy.
1898. Marble, 31".
Museum of Fine Arts,
Ghent, Belgium.
P: ACL

OPPOSITE PAGE

Wilhelm Lehmbruck.
Standing Youth.
1913. Cast stone, 92".
Museum of Modern Art, New York
(Gift of Mrs. John D.
Rockefeller, Jr.)
(A) Paul Cézanne, after Sebastiano del Piombo. Christ in Limbo. c. 1868-70. 66 x 40". Collection Mr. and Mrs. René Lecomte, Paris.

P: BULLOZ

(b) Sebastiano del Piombo. Christ in Limbo. c. 1530. 89 x 45". The Prado, Madrid.

P: MAS
PAUL CÉZANNE. Self-Portrait. 1879-82. 25 3/4 x 20".
Museum of Art, Bern, Switzerland
Paul Gauguin. The Yellow Christ. 1889. 36½ x 29".
Albright Art Gallery, Buffalo, New York
Paul Gauguin.
The Day of the God, 1894. 26 x 34 3/4". The Art Institute of Chicago (Helen Birch Bartlett Memorial Collection)
JAMES ENSOR. Intrigue. 1890. 35 3/4 x 59".
Royal Museum of Fine Arts, Antwerp. P: ACL.
Edvard Munch. The Scream. 1893. 36 x 29". National Gallery, Oslo
PABLO PICASSO: The Old Guitarist, 1903. 47 3/4 x 32 3/4".
The Art Institute of Chicago (Helen Birch Bartlett Memorial Collection)
Claude Monet. Water-Lilies, Giverny. 1907. 36½ x 29".
28. The Twentieth Century


P. Jan Versnel, Amsterdam
P: Lucien Hervé, Paris
Philadelphia. P: COURTESY WILLIAM LESCAZE, NEW YORK
P: HEDRICH-BLESSING, CHICAGO
RIGHT AND BELOW

P: Lucien Hervé, Paris

P: LUCIEN HERVÉ, PARIS
LEFT
(A) Constantin Brancusi. Bird in Space. 1919. Bronze, 54".
Museum of Modern Art, New York

BELOW
(B) Constantin Brancusi. The Kiss. 1908. 22 3/4".
Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)
Museum of Modern Art, New York (Acquired through the Lillie P. Bliss Bequest)


RAYMOND DUCHARP-VILLON. The Great Horse. 1914. Bronze, 17". The Art Institute of Chicago (Gift of Miss Margaret Fisher).
ABOVE

PABLO PICASSO. The Sla-Goat. 1930. Bronze (cast in May 1952), 46\(\frac{3}{4}\) x 56\(\frac{3}{8}\)".
Museum of Modern Art, New York (Mrs. Simon Guggenheim Fund)

OPPOSITE PAGE, ABOVE

(a) ALBERTO GIACOMETTI. Woman with Her Throat Cut. 1932. Bronze, 34\(\frac{1}{2}\)" long.
Museum of Modern Art, New York (Purchase)

OPPOSITE PAGE, BELOW

(b) JULIO GONZALEZ. Head. 1935? Wrought iron, 17\(\frac{3}{4}\)".
Museum of Modern Art, New York (Purchase)
Opposite Page
Alberto Giacometti.
Chariot, 1950.
Bronze, 57".
Museum of Modern Art,
New York (Purchase)

Right
Jacques Lipchitz.
Figure, 1926–30.
Bronze, 7'13/4".
Museum of Modern Art,
New York
(Van Gogh Purchase Fund)
HANS ARP. Egg Board. 1922. Painted wood, 29½ x 39".
Collection Graindorge, Liège. P: OLIVER BAKER, NEW YORK
Henry Moore. Two Forms. 1936. c. 42".
Collection the late Sir Michael Sadleir. P: COURTESY HENRY MOORE
Henry Moore. Recumbent Figure. 1938. c. 54" long. Tate Gallery, London. P: Henry Moore
ABOVE

ALEXANDER CALDER. Lobster Trap and Fish Tail (mobile). 1939.
Steel wire and sheet aluminum, c. 8'6" x 9'6".
Museum of Modern Art, New York (Gift of the Advisory Committee)

OPPOSITE PAGE

HENRY MOORE. The Bride. 1940. Lead and copper wire, 9' 8".
Museum of Modern Art, New York (Acquired through the Lillie P. Bliss Bequest)
HENRI MATISSE. 

GOLDEN AND SCULPTURE. 

1911. 46 x 39.5 in. 

Museum of Modern Art, New York 

(Gift of Mr. and Mrs. John Hay Whitney)
GEORGES ROYAL. Head of Christ. 1905. Paper on canvas, 45 x 31". Collection Walter P. Chrysler, Jr., New York. P. BARNEY BURSTEIN, BOSTON
GEORGES ROUAULT. The Old Clown. 1917. 44 3/4 x 29 3/4".
Collection Stavros Niarchos. P: MUSEUM OF MODERN ART, NEW YORK
CHAIM SOUTINE. Dead Fowl. c. 1926. 383/4 x 243/4".
The Art Institute of Chicago (Joseph Winterbotham Collection)
(a) Oskar Kokoschka. Self-Portrait.
1913. 32 3/8 x 19 1/2".
Museum of Modern Art,
New York (Purchase)

(b) Max Beckmann. The Dream.
1921. 71 x 35".
Collection Benno Elkan, London
Pablo Picasso. *Les demoiselles d'Avignon*. 1907. 96 x 92".
Museum of Modern Art, New York (Acquired through the Lillie P. Bliss Bequest)
Pablo Picasso. Ambroise Vollard. 1909-10. 36 x 25 3/4".
Pushkin Museum, Moscow. P: Bijtebier
ABOVE

Joseph Stella. *Brooklyn Bridge*. 1917. 84 x 76". Yale University Art Gallery, New Haven, Connecticut (Collection of the Société Anonyme)

OPPOSITE PAGE


FERNAND LÉGER: The City, 1919. 61 x 117 7/8". Philadelphia Museum of Art (A. E. Gallatin Collection)

OPPOSITE PAGE

Piet Mondrian. *Composition* 2. 1922. 21⅔ x 21".
The Solomon R. Guggenheim Museum, New York
Piet Mondrian. *Broadway Boogie Woogie*. 1942-43. 50 x 50".
Museum of Modern Art, New York
GIORGIO DE CHIRICO. Melancholy and Mystery of a Street. 1914. 33 1/2 x 27 3/4". Collection Mr. and Mrs. Stanley R. Resor, New Canaan, Connecticut.

P: MUSEUM OF MODERN ART, NEW YORK
Max Ernst. 1 Copper Plate 1 Zinc Plate 1 Rubber Towel 2 Calipers 1 Drainpipe Telescope 1 Roaring Man. 1920. Collage, 12 x 9". Collection Hans Arp, Meudon. P: MUSEUM OF MODERN ART, NEW YORK
OPPOSITE PAGE, LEFT

(a) Paul Klee:

Twisting Machine. 1932.

Watercolor, pen, and ink, 161/4 x 12".

Museum of Modern Art, New York (Purchase).

OPPOSITE PAGE, RIGHT

(b) Paul Klee:

Park near Luzzano. 1938.

191/2 x 27/14".

Klee Foundation, Bern, Switzerland.

RIGHT

Max Ernst: Swamp Angel.

1940. 161/4 x 331/4".

Collection Kenneth Macpherson, Rome.
Pablo Picasso: Guernica. 1937. 11 1/8" x 55 5/8".

On loan to the Museum of Modern Art, New York from the artist.

Ben Shahn: Liberation. 1945. 30 x 39 1/2".

Collection James Thrall Soby, New Canaan, Connecticut.
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List of Photographic Sources
And Their Abbreviations in the Picture Captions

ACL
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ALINARI
Fratelli Alinari, Florence

AM. MUS. N.H.
American Museum of Natural History, New York

ANDERSON
Anderson, Rome

ANDREWS
Wayne Andrews, Brooklyn, New York

ARCH. PHOTO.
Archives Photographiques, Paris

BJITEBIER
Paul Bijtebier, Brussels

BROGI
Brogi, Florence

BULLOZ
J.-E. Bulloz, Paris

COURTAULD I.
Courtauld Institute, University of London

DEPT. ARCH. INDIA
Department of Archaeology, Government of India, New Delhi

DTSCH. KUNSTVERL.
Deutscher Kunstverlag, Munich

ELISOFO

FIorentini
Fiorentini, Venice

FOND. CINI
Istituto di Storia dell’Arte, Fondazione Giorgio Cini, Venice

FOT. UNIONE
Fototeca, Unione Internazionale degli Istituti . . ., Rome

FRANTZ
Alison Frantz, Athens

GAI
German Archeological Institute

GFN
Gabinetto Fotografico Nazionale, Rome

GIRAUDON
Giraudon, Paris

GROTH-KIMBALL
Irmgard Groth-Kimball, Mexico City

GUIMET
Archives Musée Guimet, Paris

HIRMER
Max Hirmer Verlag, Munich
KENNEDY
Clarence Kennedy, Northampton, Massachusetts

KERSTING
A. F. Kersting, London

INA MEXICO
Instituto Nacional de Antropología, Mexico City

MANSELL
The Mansell Collection, London

MARBURG
Foto-Marburg, Marburg/Lahn

MAS
A. y R. Mas, Barcelona

MET. MUS. N. Y.
Metropolitan Museum of Art, New York

© National Buildings Record, London

OR. INST.
Oriental Institute, University of Chicago

RCHM LONDON
Royal Commission on Historic Monuments
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ROUBIER
Jean Roubier, Paris

SBB
Formerly Staatliche Bildstelle, Berlin, available through Deutscher Kunstverlag, Munich

SCHMIDT-GLASSNER
Helga Schmidt-Glassner, Stuttgart

EDWIN SMITH
Edwin Smith, London

KIDDER SMITH
G. E. Kidder Smith, New York

SOPR. GALL. FLOR.
Soprintendenza alle Gallerie, Florence

STATE ADM. OF MON.
State Administration of Monuments, formerly
Photometric Institute, Prague

VINCENT
John B. Vincent, Berkeley, California

VIZZAVONA
Vizzavona, Paris

WARD
Clarence Ward, Oberlin, Ohio