



Architecture, Sculpture, Peinture, Littérature, Musique



Préhistoire, Antiquité, Moyen-âge, Renaissance, Epoque moderne, XIXe et XXe siècle



Les Arts

Before starting... a few short definitions

What is an artistic movement?

Each artistic movement corresponds to a precise historic period. Literature or fine arts more particularly belong to the history in which artists find their inspiration and who themselves influence history.

A movement can propose:

A new vision of art

A new aesthetics

A vision of society which is questioned through art

An artistic movement is not restricted to a region or a country but it can spread from a continent to the whole world.

The borders between movements are often blurred: they follow or oppose each other, sometimes they overlap.

An artistic movement can be initiated by one or several artists who can produce a manifesto about it or by a critic, a journalist or a historian who writes a definition which sets it apart from other contemporary works.

School or movement?

A school is a voluntary gathering of artists and authors who share the same ideas and the same aesthetic project.

A movement is an ideological community with a wider geographical range which is established a posteriori, usually by an art critic.

What is art?

It is difficult to define art. Here are some guidelines for reflection.

How does a work become "a work of art?" Are there special criteria?

A work reaches the status of "work of art" through a consensus and recognition by the institutions.

"The authentic work of art is the one which is recognized as such and for which its creator deserves to be recognized as an artist. Thus, they are both recognized by public opinion which is itself orientated by experts' judgment, a legitimate instance of legitimation" Pierre Bourdieu wrote.

So... what are the possible criteria?

Art is a disinterested activity and its works are timeless. While technical objects are consumable and perishable, works of arts as Hannah Arendt wrote, "stand up to the passage of time".

Then, an artist's art is supposed to be the art of "beauty". According to the classic conception, beauty is defined as a quality that gives intense pleasure or deep satisfaction to the mind.

Art also requires a technical know-how. There are art schools, the "fine arts". Some artists like Leonardo Da Vinci wrote treatises in which they provided practical advice, procedures which they often drew from scientific and technical data of their time.

But isn't an artist's art more than know-how, isn't it "creation"? Art aims at the free production of original works, which justifies the common expression "artistic creation".

Finally, art is supposed to give birth to unique works.

Prehistory

Ever since the dawn of humanity, men have expressed their feelings through art.

Willendorf venus- B.C.



Wall paintings. Sweden



Venus of Laussel- 25 000 av. J.-C.

Architecture

*In the third millennium BC a first hint of architecture appeared: **the dolmen**. A dolmen generally consists of a set of two huge stones planted upright and supporting a horizontal third slab. Dolmen means « stone table » in Breton. In fact, they are often the remains of much larger monuments: tumuli (collective tombs composed of stones and earth).*

***Menhirs:** The word « menhir » comes from the Breton « men » for stone and "hir" for long. 3000 are aligned over 4 km in Carnac. They date from prehistory. Most of them were erected in Europe between 4500 and 2500 BC, but they can be found everywhere in the world, especially on both sides of the Atlantic. They are megaliths. The latest ones were erected on Easter Island until the 16th century. In England, menhirs appeared in the 3rd and 2nd centuries BC. These monuments can be a single stone or cover wide expanses over kilometers and are found in Europe, in North America, as well as in Japan and Africa. They are estimated at a total of over one hundred thousand.*



Breton Menhir

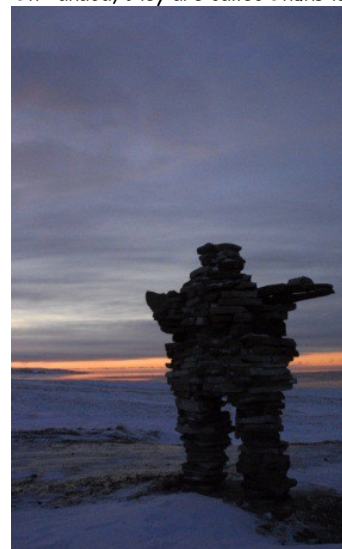


An Irish Menhir

Stonehenge, United Kingdom



In Canada, they are called Inukshuk.



Sculpture

Prehistoric sculpture emerged between -33 000 BC and -25 000 BC, under the shape of figurative art, in stone or clay. It mainly consisted of statues which represented women or animals.



Vogelherd, statues in Germany



Venus of Brassenpouy.

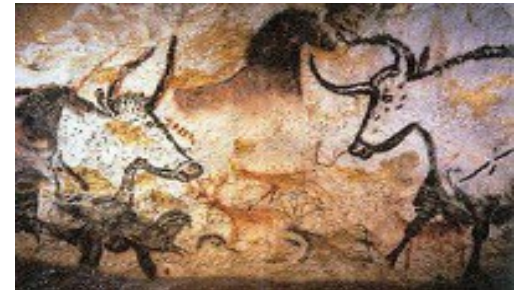
Painting

The paintings in the Chauvet cave in France date to 32 000 years ago. The paintings found in the Lascaux Cave which date from around 17000 BC are also representative of prehistoric painting. Beside a realistic style, a first use of signs can be noted: abstract signs, rows of dots or parallel lines.

Wall painting -Chauvet cave



Painting in Lascaux cave



Music

Among the many fossilized bones and food leftovers from Paleolithic men, some reindeer phalanxes can be found. They were used as whistles which produced a powerful and clear sound. The oldest are about 100 000 years old. The smaller the phalanxes were, the more acute the sound given off.

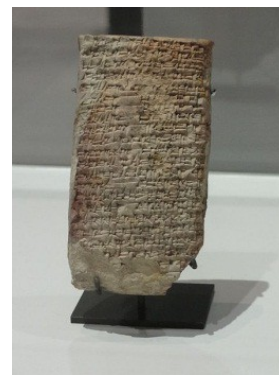
Prehistoric flute



Obviously, there was no literature in Prehistory! Actually, writing was not to appear until the end of prehistory. Around 3 500 BC



Persépolis (Iran). Cuneiform writing. VI-V th century B.C.



Sumerian writing table, 3000 BC

Ancient Greece

Architecture

The Greeks built mainly temples. The first ones were erected at the beginning of the VIIth century BC. They were made of mud-bricks, clay, and wood beams laid on a stone base and topped with flat roofs covered with thatch. When stone replaced limestone and wood, Greek architecture became really original. Thanks to the solidity of the stone, the architects who cared about symmetry and harmony could rest the temples roofs on columns.



Athenes' Acropole



The temple of Concord in the archelological site of Agrigente



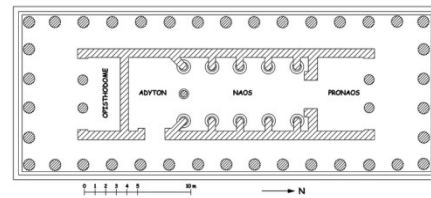
The Temple of Poseidon, Cap Sounion,

The three orders

Doric, Ionic and Corinthian styles are distinctive of the temples which consist of columns, an entablature and a pediment.



The interior of the temples generally follows this pattern :



The basic design is rectangular, with a hall

*The **Sekos** is closed. It is reserved for the god. It consists of:*

*-the **pronaos** (a hall)*

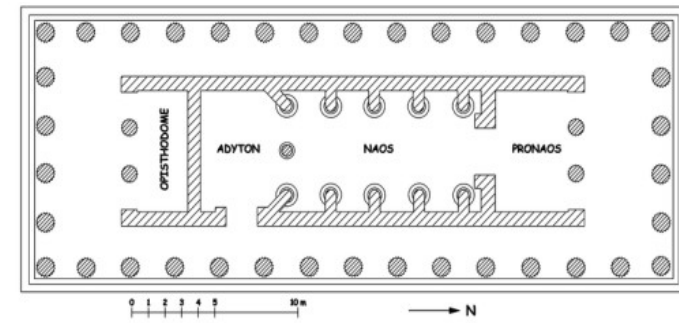
*-the **Naos** (the innermost sanctum of the god where his statue is placed.)*

*-the **opisthodom** (in other words the backroom, where the god's treasury is kept as well as the offerings he receives)*

*The exterior **peristyle**, which is open*

The three orders

The temples are qualified according to their order. Each order is mainly determined by the shape of the column.



The Doric order

The most austere and dignified



The Ionic order

Elegant and feminine, it looks lighter



The Corinthian order

It is the most elaborate and decorated, with acanthus leaves



Sculpture

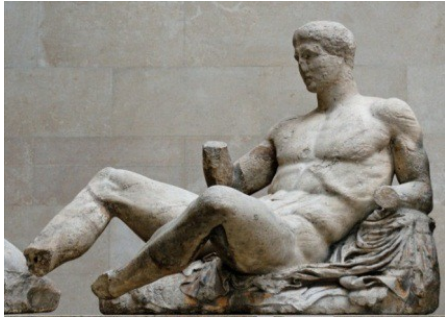
This period is along with the Renaissance the time when Western art was at its best.

Greek sculptures represent mainly men. They are ideal men, handsome and free. It is around 700 BC that Kouros (young man) and Korê (young woman) appeared. Such sculptures aimed at being exact representations of man and woman.



Kouros and Korê

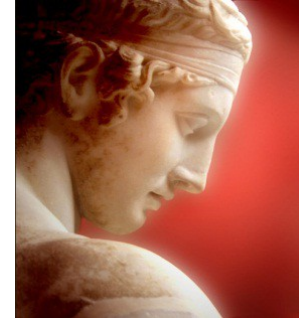
The great sculptors of Ancient Greece



Dionysos lying down, under the direction of Phidias, 447-433 BC



A copy of Praxiteles, 5th to 4th century BC



A copy of Polyclète's Diadumène, 450-425 BC

Painting

For a long time the Greeks only painted statues, bas reliefs, temples and vases. In the classic period, painting broke free from the other arts when it left temples and pottery to be used freely on wooden tablets and walls.



Greek vase. Young Athenians preparing their weapons



Cnossos dolphins



A Greek painting on marble, Demetrios, in Thessaly

Mythology- literature

The Pantheon of Greek deities has many gods and goddesses.

Here are the most famous ones:

Zeus is the king of gods and ruler of Mount Olympus. He is the god of the sky.

Athena is the goddess of wisdom and warfare, protector of heroes, patron of craftsmen and the city.

Aphrodite is the goddess of love

Apollo is the god of music and poetry, the ideal of masculine beauty.

Ares is the god of war.

Dionysus is the god of vine and wine, parties and festivals as well as theatre and tragedy.

Poseidon is the god of the demented seas and oceans as well as the "Earth Shaker", the god of earthquakes and springs. His main attribute is the trident.

The Greeks also have their « beyond ». It is composed of three parts:

*-**The Erebus.** Erebus, son of Chaos, Night's brother and husband, Ether's and Day's father, was metamorphosed into a stream and thrown into the Underworld because he had helped the Titans.*

Tartarus is a vast prison where those who have offended the gods are punished.

*-**Elysium (or the Elysian fields)** is the place where good people go after their death.(the Greeks' paradise)*



Cerberus, Greek vase, 1st century

***Cerberus** is a three-headed hound. He prevents the living from getting in and the dead from getting out of the Underworld.*

***Greek mythology** gave birth to many myths:*

***Orpheus and Eurydice.** As a poet and musician, Orpheus charmed everybody with his lyre. One day, he fell in love with Eurydice but unfortunately as she was having a walk, she was bitten by a snake and died. Mad with sorrow, he decided to go and retrieve her from the Underworld. He managed to get her back from Hades, provided that on his way home, he didn't look back to look at her. Unfortunately, he did and Eurydice disappeared forever.*

***Tantalus** killed his son to offer his flesh to the gods. Zeus punished him for that by sending him to Tartarus and imposing three torments :*

*-**Water:** he bathed in fresh water but he couldn't drink any even if he was dying of thirst.*

*-**Hunger:** he couldn't catch any fruit hanging from trees even if he was very hungry.*

*-**Anguish :** a huge boulder kept threatening to smash him*

Daedalus and Icarus: Daedalus was a brilliant architect. He had taken refuge with King Minos in Crete and built a Labyrinth to keep the Minotaur inside. After he had built it, he wished to go back to Greece but Minos refused. So, he made wings out of wood, bird feathers and wax, to leave the island. He flew away with his son, Icarus, but Icarus didn't follow his father's advice and he flew too close to the sun. The wax melted and he fell into the sea.

Homer is the first authentic Western writer. He lived in the VIIIth century BC.

He wrote two epics: The Iliad which retraces the siege of Troy by the Greeks & The Odyssey in which Ulysses, King of Ithaca, returns to his native land.



Hector's body brought back to Trojan (a detail). A Roman work. 180-200

The Greek philosophers

Socrates (470-399 BC). As he didn't write anything, it is difficult to distinguish his method from that of Plato. He belongs to the Sophists family. His aphorism was "know thyself". With his disciples he used maieutic which is the art of eliciting knowledge in the mind of a person by interrogation and insistence on close and logical reasoning. He also used dialectics in which logical discussion is a way to investigate the truth of a theory or opinion.

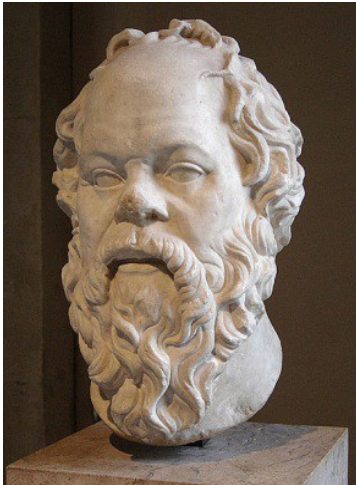
Plato (427-347 BC) was one of Socrates' students and he made the difference between the sensible world and the intelligible world. Against the sophists who relativized morality and truth, he opposed the notion of good. He created the Academy where mathematics, philosophy, politics and medicine were taught.

Aristotle (384–322 BC) was a student of Plato and later a teacher of Alexander the Great. He conducted courses while walking in his own philosophy school known as the lyceum; this is why his disciples were named peripapeticians.

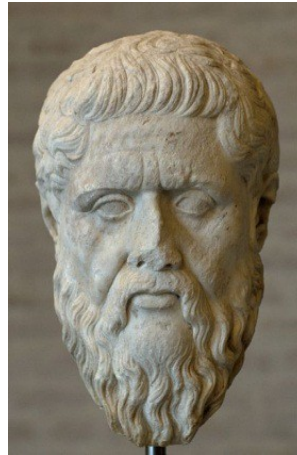
Aristotle rehabilitated the experience of the essence of things. He used dialectics under another shape so that opinions could be filtered and truth could emerge.

Logics and syllogism contribute to working out the right ways of reasoning.

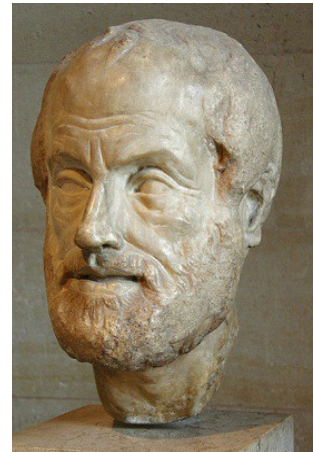
Example: A is part of B , C is part of A , so C is part of B



Socrates



Plato



Aristotle

Music

The word « music » originated in Greek mythology and is linked to the "Muses". They were deities who presided over all spiritual activities. Apollo himself was represented with a lyre. He was the god of order, moderation, and balanced beauty. He was the creator of music.



Greek statue- Apollo with his lyre.

Music and singing played an important part in everyday life: weddings, burials, religious ceremonies, festivities.... Learning the lyre and singing were part of children's schooling from the age of 12.

« Exercise for the body, music for the soul » Socrates



The aulos: a double flute



The lyre: a plucked string instrument

Ancient Rome

The art in which the Romans were to be most renowned was architecture. It is not a sacred architecture like temples but an architecture of propaganda to show the power of Rome.

Architecture in Rome

The two Roman inventions were:

- The technique of blockage:** It is a building technique using a mixture of mainly pebbles and mortar so that elaborate shapes such as arches, vaults and domes could be achieved.*
- exterior facings:** as the blockage was not beautiful, it was hidden by hewn blocks of stones called facings. Thus, these exterior facings were both stones which decorated and covered the whole building, and formwork.*



The dome of the Basilica of Rome, designed by Michelangelo.

The Roman architecture is an expression of triumph. It is meant to show Rome's power and the triumphal arch is a symbol of Roman propaganda. Public architecture also served to affirm Rome's power. It is mainly represented by bridges and aqueducts.



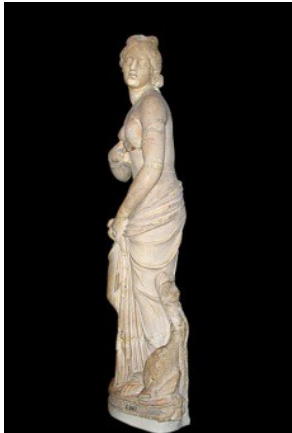
Pont du Gard Aqueduct, 1st century



Carroussel triumph arch, Paris, 1806-1808

Sculpture

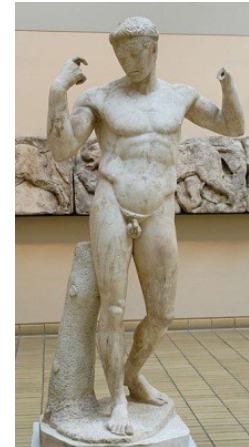
Influenced by Etruscans and ancient Greeks, it was used mainly to adorn great monuments like columns and triumphal arches



Modest Venus, roman sculpture, 2nd century.



Drawing, details, sculpture ,roman columns



Diadumène, marble, a Roman copy, 50 A.C.

Painting

Paintings appeared mainly in decorative frescoes whose predominant themes were the fauna and the flora.

Roman painting is famous thanks to preserved frescoes like those of Pompeii. It mainly consists of the interior decoration of Roman villas.

Portraiture, this developed during Roman times and expresses well the individualistic mentality of the Romans. The paintings show gods, emperors and important people.



Jason leading the Argonauts in the Search of the Golden Fleece



Roman floor mosaic showing Dionysos's bust, IIIrd century.



Wall painting, 1st century, from the peristyle of a Gallo-Roman villa

Mythology - literature

The Pantheon of Roman deities has many gods and goddesses.

Jupiter is the god of sky and lightning. He rules the earth and the sky, as well as all the living things there. He is also the gods' father.

Venus is the goddess of love, seduction and beauty.

Apollo is the god of singing, music and poetry. He is also a god of purifications and healing, but he can bring plague with his bow. He is also one of the main gods for divination. He was the prophetic deity of the Delphic oracle through Pithia.

Mercury is the god of trade

Mars is the god of war.

Bacchus is the god of vine and wine. He is the god of drunkenness, sexual and other excesses, as well as nature.

Neptune is the god of the sea and earthquakes.



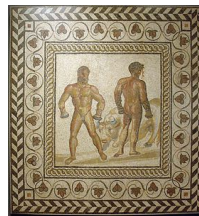
Roman mythology gave birth to many myths

Romulus and Remus: Amulius, King of Alba Longa strove to prevent Vesta from having children as, according to the legend, they would seize power from him. But Mars seduced Vesta and she gave birth to twins. Amulius who feared for his throne had the babies placed in a cradle and thrown into the river Tiber. A she-wolf found them, fed them and brought them up on Palatine Hill. Later, they were adopted by a couple of shepherds who fostered them to manhood. Then they learnt who they were. They killed Amulius and decided to found their own city at the very place where they had been abandoned. Romulus was chosen by augury to design the city. But Remus provoked him and Romulus killed him. That is how Romulus became the first king of Rome



Remus and Romulus fed by the she-wolf

The Aeneid (a poem in 12 books) after a long and difficult voyage, Aeneas was marooned on the African coast where he met Dido. She was busy founding Carthage. Dido fell in love with Aeneas, but he decided to leave her. She remained there, sad and lonely. After a very eventful journey, he eventually reached Italy. When he arrived there, the Sibyl of Cumae informed him of the evils awaiting him in this country, and she sent him to Hell. In Tartarus, he could see the tortures the wicked were undergoing. Then, in the midst of the Elysian Fields, he made out his father Anchises who revealed to him the destiny of Rome.



Aeneas-roman mosaic-Ist century

Latin literature

All the learned Romans were inspired by Greek literature until the IIIrd century BC from there on wards developing their own literary style creating superb literature. They were brilliant innovators in poetry, history and satire Leaving a heritage which Europe would draw upon for many centuries.

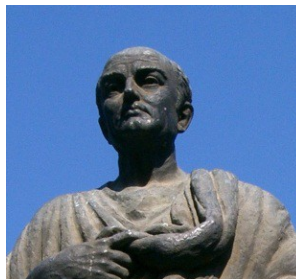
***Cicero** wrote speeches which are the most beautiful of Roman oratory art. His treatises are models of awareness and the mastery of language. His letters offer a fascinating view of Roman politics in the 1st century BC.*

***Lucretius** was another poet and philosopher who deeply influenced his direct successor, Virgil.*

***Horace, Titus-Livy and Virgil** marked the beginning of the most dazzling half century in the history of Roman literature. Emperor Augustus, who was learned and had very good taste, along with one of his friends Maecenas, a wealthy protector of arts, helped and protected artists, encouraged poets to write on themes that were pleasant or useful for Augustus. The two men supported literature that was meant to fill the Romans with patriotic pride and bring them back to the former Roman morality.*

***Ovid** told the stories of classical mythology in his own way.*

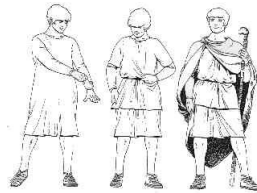
***Seneca** who was a stoic called « the philosopher », best illustrates this time at its best and worst. Shakespeare's tragedies owe much to Seneca's tortured and macabre drama.*



Seneca - bust from the full length statue of Seneca in his native town, the current Cordoba in Andalusia.

Music

In 146BC Rome conquered Greece. This was the end of the ancient Greek culture. Yet, it quickly became clear that Rome was dependent on Greece for culture. Many musicians, intellectuals, artists and Greek philosophers arrived in Rome as a consequence of the conquest of Greece by the Romans. All Roman culture, including music, was conditioned by that of the conquered country, with some differences however. In the field of drama, tragedies and comedies were composed on the Greek model but they were given different titles: the Greek "coturnae" became "palliates" in Rome from the name of the garment that was worn there: the pallium



The pallium

Roman music inherited from the Greek musical system in its use, its forms and its theory. However, Roman music is undoubtedly more lively and colorful, performed by great musical groups with wind instruments: the tibia, the buccin, and the hydraule (a kind of hydraulic organ) as well as many drums. Music was very popular in Rome and always accompanied the numerous shows like pantomimes or gladiatorial games.



Drawing: the Roman hydraule

The Middle Ages

Architecture: Romanesque and Gothic arts

From the 11th to the XIIth century, the West became dotted with Romanesque style churches.

Romanesque art is linked to the religious revival. Large churches had to be built to welcome larger and larger congregations. The Romanesque style looks horizontal, massive, and solid. The Roman churches follow the Latin cross plan. The interior walls are painted.

Gothic art flourished from the XIIth to the XVIth century in Europe. It represents the triumph of the Church. This art is most beautifully represented by cathedrals. The bishops were then in charge of the building of churches, that is why they were called cathedrals. (Cathedra = episcopal office = bishop's office)



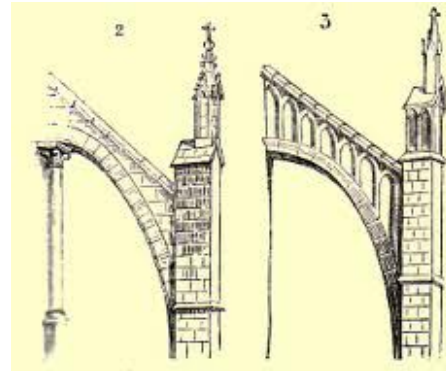
A romanesque church



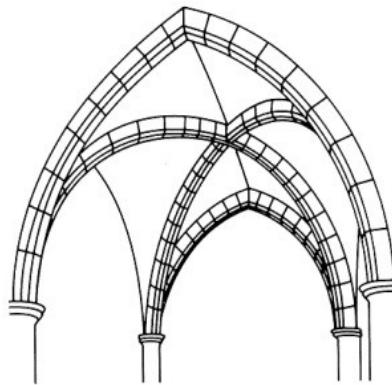
Notre dame de Paris cathedral

The cathedral was at the heart of the city. They were built by a great number of craftsmen and artists. Gothic architecture is characterized by the use of two technical innovations which allowed the building of higher, larger and more luminous cathedrals.

The flying buttress



The ribbed vault



Thanks to these two techniques and later stained glass, the light could enter the cathedrals. The flying buttress appeared around 1180 in Notre Dame de Paris.



Stained glass called Notre dame de la belle Verrière-13th century-Notre dame de Chartres cathedral

Gothic sculpture

There are always bas-reliefs. They show men and their feelings. They help people to understand the message of the church.



*A XIVth century bas-relief baptism of Jesus Christ,
abbaye, Brantôme*



Bas relief-Saint Paul les Dax church-12th century

Painting

Middle Ages' painters were resolutely turned towards God. The monks produced illuminations for manuscripts in abbeys.



A page from a French illuminated manuscript-15th century



A Bayeux tapestry showing the Norman Invasion



Book of Kells,

In the Middle Ages, England is famous for book illuminations but the most famous ones come from Ireland, from book of Kells



Jerome Bosch-the Garden of Delights-between 1480 and 1505

Triptychs are religious in essence. They are in three parts: the Father, the Son and the Holy Spirit and their shape is that of a catholic cross. At first, the paintings represented only the Divine Subject. The three parts are organized from top to bottom: the top represents the Heavens in which painters draw cherubs and the figures of saints with haloes and the bottom is the earthly medieval world from which visitors raise their eyes to the sky. The zone in the middle is the heart of the representation and where the main subject is sanctified on his way to heavens.

Literature

There were three trends in the Middle Ages' literature, which was essentially sung at the time. There was "courtly poetry", the "chanson de geste" and the "romance of chivalry".

In the **courtly poetry**, also called "fin amor" (which means perfect love) most of the time, a man tried to conquer the heart of a lady. But the lady had to be married and of a social rank superior to that of the lover. Why? Because if this lover was of a superior order, he could just order her to marry him, while in this situation, he had no power over the lady.



Mirror valve, courteous scenes. 14th century.

In the **Chanson de Geste**, a certain mixture of historical facts and legends are mixed together.

Most of the time the epic stories recount the feats of heroes and reflect ideals, models...

A good example of this literary style is undoubtedly the *Chanson de Roland*, composed around the year 1100



14th century manuscript-the *Chanson de Roland*

The **Tales of Chivalry** were written in verse and in Old French. The first tales of Chivalry were about Lancelot and Gawain, both Christians from Troy in the 12th century. A knight had to be a hard-hearted fighter but on the other hand, he had to be extremely courteous in the presence of his lady in order to be a complete hero. This literary genre is a mixture of the two former styles: the courtly poetry (love) and the *chanson de geste* (war) so that the adventure is complete. Who doesn't know Tristan and Isolde?



Lancelot du Lac, Gerreet rescuing the old knight



Tristan and Isolde



Lancelot du Lac, Gauvain and the priest

Music

At the end of the Roman Empire, the Christians were finally officially recognized after a long period of persecution. The faithful performed songs in one voice (monody) whose texts were provided by the Bible. The songs were often accompanied by instruments, and the celebration of mass became a real show.



Pier Francesco Sacchi (1485-1528)

Saint Augustin with an eagle, Saint Gregory with a bull, Saint Jerome with an angel, Saint Ambroise with a winged lion.

*In the VIth century, Gregory the Great who was then Pope, decided to restore order. No more singing just any songs or playing just any kind of music during Mass: from then on the same songs would be heard in all the churches and there would be no more instruments. It is the era of **Gregorian chant**.*

The Middle Ages is also the time when the writing down of music began. Around the year 1000, Guido d'Arezzo, a monk, invented the stave: it is the system of musical notation which is still used nowadays. This system of notation was to revolutionize music. Multipart songs could be created: a single text and different notes sung together. It was the beginning of Polyphony.

Names were attributed to the notes in the Latin countries, from the initial syllables of a Hymn by Saint John the Baptist:
Hymn by Saint John the Baptist: Latin text by the poet Paul Diacre

UT queant laxis (future C)

*RE*sonare fibris (D),

*MI*ra gestorum (E),

*FA*mili tuorum (F),

*SOL*ve pollute (G),

*LAB*ii reatum (A),

Sancte Ioannes (B)...

Music for entertainment

Around the tenth century, lower class men and women called **minstrels** would go from village to village. They would recite or sing poems accompanied by musical instruments. They would also perform acrobatics and juggling.

Poets who could be of noble origin and were called **troubadours** in the South of France and **trouveres** in the North would perform in front of kings and nobles in the castles.

Guillaume de Machaut influenced European artistic production for at least a century.



Troubadours in the XIVth century.



Minstrels in the Cantigas, by Alphonse Le Sage, XIIIth century

The Renaissance

Architecture

The Renaissance was characterized by an architecture in which symmetry, order and rhythm prevailed. The monuments were adorned with ancient decorations. Pediments, capitals, Doric, Ionic and Corinthian columns were back. This return to antiquity was called "Hellenism".

*In Florence **Fillipo Brunelleschi** (1377-1446) built the Pazzi chapel.*



The Pazzi chapel



The Madonna and Child

*In Venice, **Andrea Palladio** (1508-1580) proposed an austere architecture considerably based on that from antiquity: Symmetry, the different styles of columns, capitals ...were back.*



The Loggia del Capitano



Lion in marble in front of Villa Barbaro



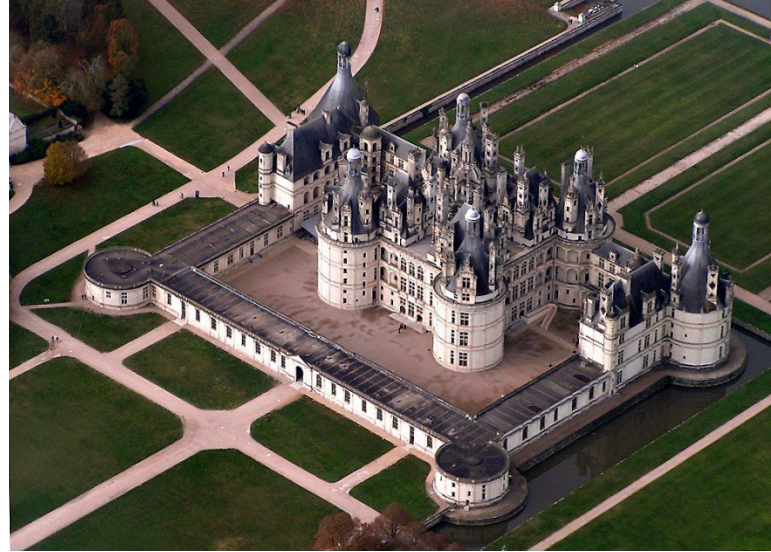
Villa Pisani, by Andrea Palladio, in Bagnolo

In France, the princes marveled at the Italian Renaissance and had châteaux built along the river Loire. Castles were superseded by grand pleasure residences. Many châteaux were built during Francis 1st's reign.



d'Azay le rideau château

Chambord château



Chenonceau château



Blois

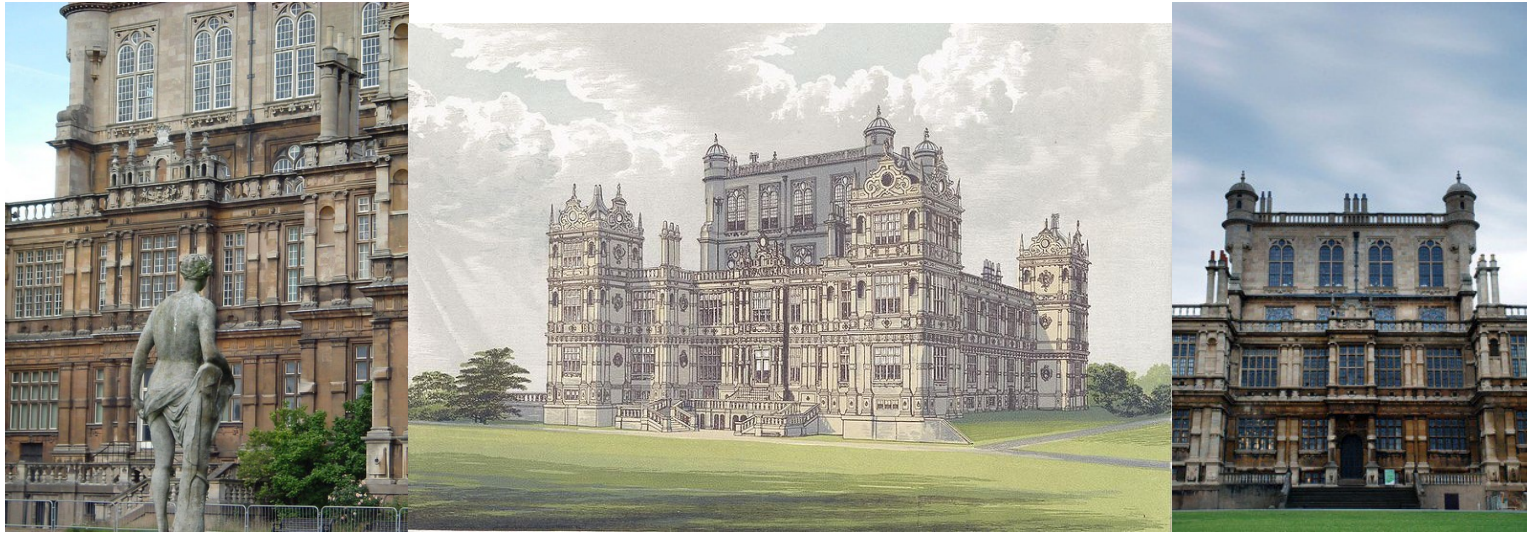
English sculpture and architecture, between the Renaissance and Gothic, the Elizabethan style



View towards Longleat House

At Longleat House which was built by Robert Smythson (1536-1614), the facades are recessed and pierced with large mullioned windows which create an eye-catching impression of a regular grid. These geometric features are in keeping with the perpendicular style tradition.

In Wollaton Hall, where the building is organized around a central hall, the same Robert Smythson used the grid pattern again. There, twined pilasters seem to merely underline the building's linearity and severity.



Wollaton, Hall in Nottingham.

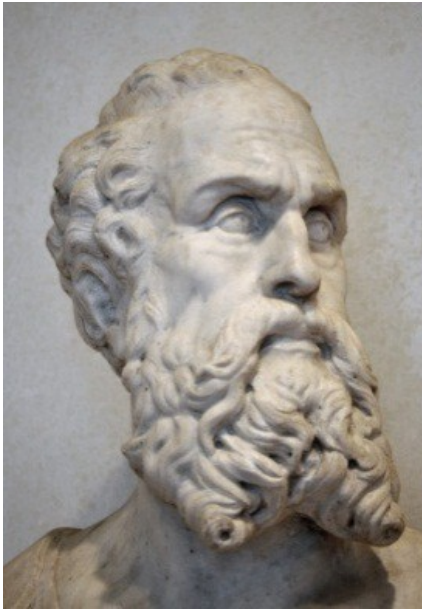
It must be noted that this geometric purism is of a striking modernity, with its yearning for order, balance and brightness.



Wall paintings in Wollaton Hall in Nottingham.

Sculpture

Antiquity is often rightly compared to the Renaissance. As in Ancient Greece, sculpture exalted the naked human body, moving and powerful. In the XIVth and XVth centuries, the subjects were mainly religious while in the XVIth century, sculptors willingly chose secular themes.



Self-portrait, 1510-1515



*A detail of The Dying Slave ,1313-1315
by Michelangelo*



David, by Michelangelo

Painting

Painting blossomed so quickly because oil solvents, the easel and above all canvas were used. Thanks to the latter paintings could be rolled up and thus could travel through Europe easily and quickly.

The Renaissance started in Northern Italy. It was named Trecento.

A pupil of Cimabue, Giotto, knew how to convey dramatic emotion to his frescoes. (Saint François of Assisi and Santa Croce's church in Florence; scenes of Christ's life in the Arena of Padua, for the Scrovegni chapel)

*So **Giotto** (1267-1337) is the main representative of this pictorial movement.*

He can be considered as the father of modern painting.

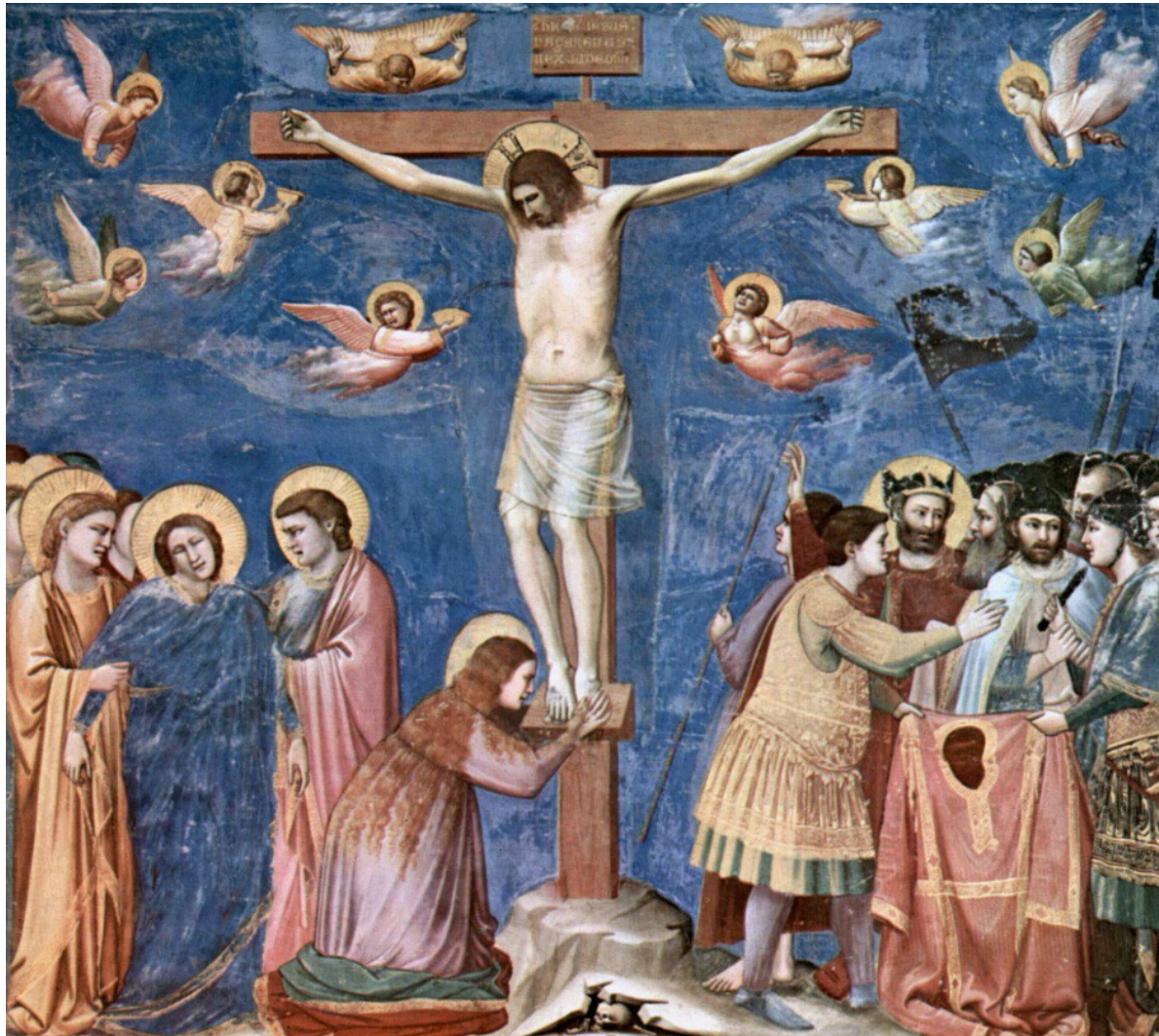
He introduced major changes :

- *The law which imposed the same height for all the characters' heads.*
- *The blue sky which became a common background for all the paintings.*
- *He placed Man at the center of his works.*



Presumed portrait of the painter Giotto.

Giotto- crucifixion- a fresco in Scrovegni Chapel-1300

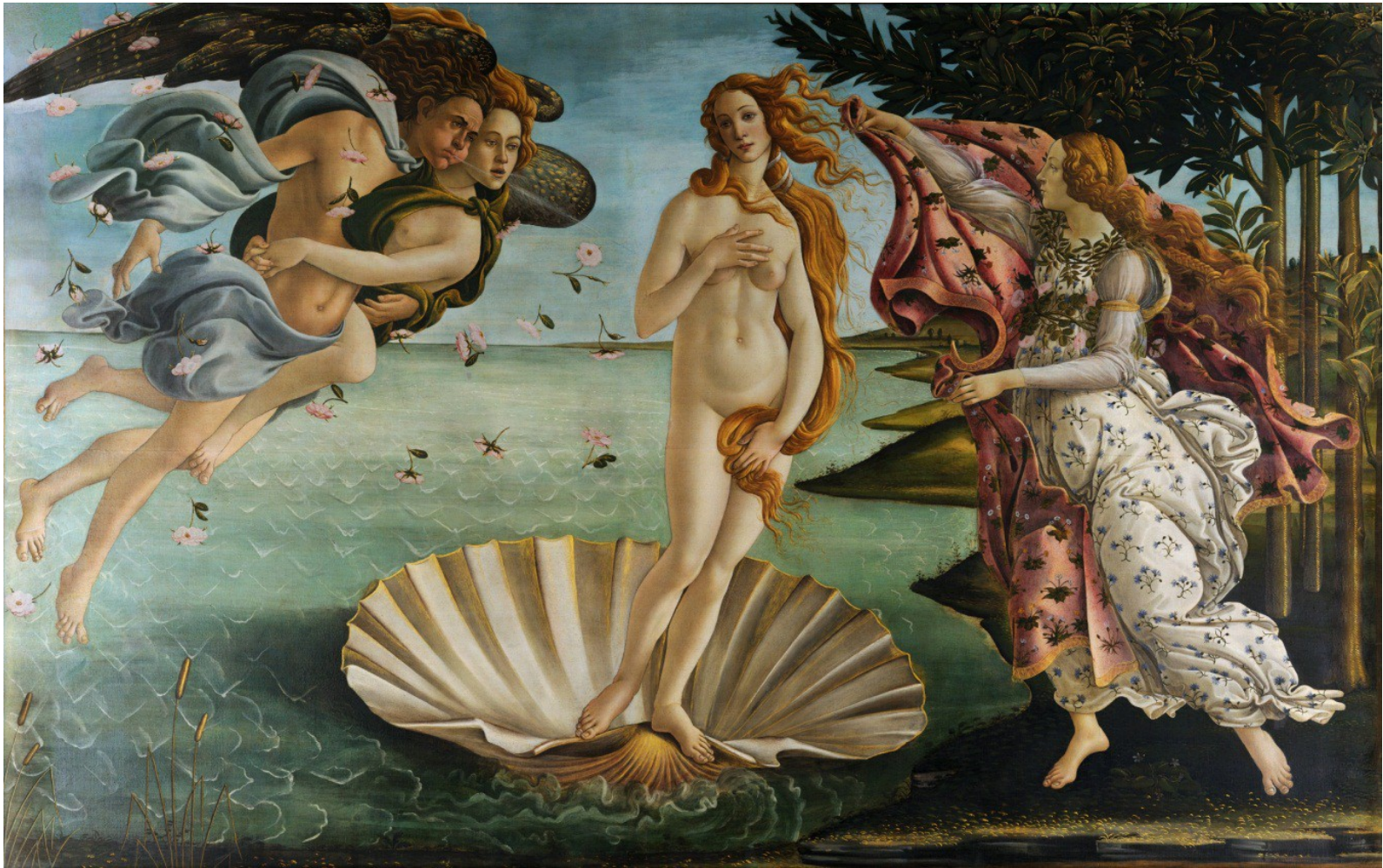


The Florentine Quattrocento: around 1400, Florence was to become the center of Italian painting. The painters did research on perspective, proportion and the representation of landscapes. **Fra Angelico** (1400-1455) is one of the most famous Florentine painters. He painted, among others, many altarpieces.



Fra Angelico, Deposition from the Cross, 1434

Sandro Boticelli (1445-1510) painted three frescoes in the Sixtine Chapel on the Pope's request.



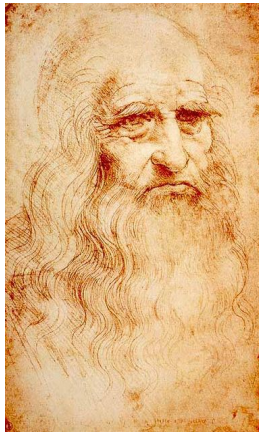
Boticelli- the birth of Venus- circa 1485

The High Renaissance

*Leonardo da Vinci (1452-1519) worked in Florence, Milan and in France. He had an encyclopedic knowledge. He used two privileged techniques. Firstly a subtle **chiaroscuro** like in the Last Supper where light plays an important part. Secondly, the **sfumato** technique: a haze surrounded the landscapes and the characters. It is especially visible in the portrait of Mona Lisa.*



Mona Lisa, 1503-1506



Self-portrait 1510-1515



anatomical study of the fetus in utero, by Leonardo Da Vinci (1513)



Virgin of the Rocks, 1506-1508

*In Northern Europe, Antwerp and its Flemish school were the center of painting. **Pieter Brueghel** called the Elder (1525-1569) was the most famous representative of this period. He painted people in their everyday lives.*



Pieter Brueghel the Elder- the Flemish proverbs-1559

*The invention of oil painting is attributed to the Flemish painter **Jan Van Eyck** (1390-1441). With oil, the tiniest details in still lives and landscapes could be painted and the effects of light could be rendered on shapes and textures. Applied in superimposed and transparent layers, oil painting became rich and shiny with colors which became the distinctive mark of Flemish painting.*



Madonna of Chancellor Rolin by Jan Van Eyck (1434)

Albrecht Dürer (1471-1528) was more a printmaker and an engraver than a painter. He strove to paint life without embellishments; above all, he was the first painter to have left self-portraits.



Peasants in the market- 1512-Albrecht Durer



self-portrait, 1500

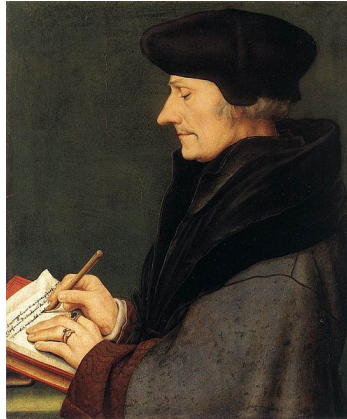


The Annunciation, 1503



Durer, the artist and the nude, 1525

The painters who contributed to the fame of fine arts in England in the XVth and XVIth centuries were mainly foreigners: under Henry VIIth, the Flamish Mabuse, was a very talented painter. Under Henry VIIIth, it was Hans Holbein, a renaissance painter. Under Marie Tudor's reign , the painter Antonio Moor was called from his country by the English sovereign, who wanted him to paint her portrait



Hans Holbein the Younger, portrait of Erasmus



self-portrait 1542

Literature

The Renaissance is above all marked by the discovery of printing. **Gutenberg** (1400-1468) a German printer invented the printing press with mobile type molds. This technique was to revolutionize the dissemination of texts and knowledge and thus intellectual life and arts in the West.



Invention of the printing press

In 1547, **Ronsard** (1524-1585), the Prince of poets, founded a group of seven humanists later called the *Pléiade*. These seven poets including Joachim du Bellay (1522-1560) wished to reform poetry writing. A gem of French literature, with magnificent imagery and graceful use of language:

Deadly Kisses

All take these lips away; no more,
No more such kisses give to me.
My spirit faints for joy; I see
Through mists of death the dreamy shore,
And meadows by the water-side,
Where all about the Hollow Land
Fare the sweet singers that have died,
With their lost ladies, hand in hand;
Ah, Love, how fireless are their eyes,

How pale their lips that kiss and smile!
So mine must be in little while
If thou wilt kiss me in such wise. Pierre de Ronsard



Ronsard

"Happy he, who like Ulysses, has travelled well" « the greater the man, the greater his worries. **Joachim du Bellay**

The Pleiade

This literary movement was first called « la brigade ».

*Its concern was to fight the « Monster Ignorance » by spreading ancient culture. The name "Pleiade" was borrowed from a positive image, that of the seven stars of the Taurus constellation which are called the Pleiades. The "Defense and Illustration of the French Language" published in April 1549 by Joachim du Bellay is considered as the manifesto of the Pleiade's ideas. Throughout their writings the Pleiade explained their wish to break with the past by borrowing ideas and knowledge from Greek antiquity. Their main endeavor was to exercise their art in French and enhance it by creating neologisms from Latin, Greek and regional languages. They imposed the alexandrine, the ode, and the sonnet as major poetic forms and introduced the four main themes of elegiac poetry: love, death, the passing of time and nature. **Rabelais** is another first rate humanist. His works, like *Pantagruel* (1532) and *Gargantua* (1534) are at the same time tales with their giant characters, heroico- comical parodies of epics, and chivalry novels which prefigure the satiric and realistic novel. These books are considered as one of the first forms of the modern novel. Sensitive and sharp witted, Rabelais was interested in men and their everyday lives.*



Rabelais

Humanism in Europe

Humanism is a movement of ideas that culminated in Europe in the XVIth century and places the human person and the dignity of individuals above all values. Humanism as a movement aimed at reconnecting with certain values from Antiquity and thus it is an integral part of the Renaissance. It was born in the XVIth century in Italy, with Pétrararch Boccace, and flourished in the XVth with Marsile Ficin, and it spread all over Europe. Humanism is an idealistic and optimistic thinking movement which places Man at the center of the world , and honours human values.

The humanist authors maintained a correspondence: "the republic of letters", which helped the spread of this movement and the writing of many texts.

*In Europe, humanism marked the beginning of the Reformation; it spread mainly thanks to the Dutch **Erasmus** (1467-1536) who wrote "The Praise of Folly", published in Paris in 1511 after he had stayed with Thomas More in England. This text condemns the arrogance and corruption of princes, as he was an adviser to kings and princes and had a pacifist vision of politics.*

*In England, **Thomas More** wrote "Utopia" (1516). In this book, he dreamt of an ideal Republic, a wonderful country where individual wealth and money would be abolished and which would be named "Utopia"! This is how he is linked with the humanist current. Thomas More echoes Erasmus and his praise of folly. He wrote Utopia in praise of wisdom in answer to Erasmus's work.*



Erasmus by Hans Holbein the Younger, 1523



Thomas More by Hans Holbein the Younger, 1527.

Music

A vast cultural renewal began in Italy but it was soon to blossom in France and was then called "Arts Nova" before spreading all over Europe.

Instrument-making expanded, especially that of bowed or plucked string instruments such as violins.

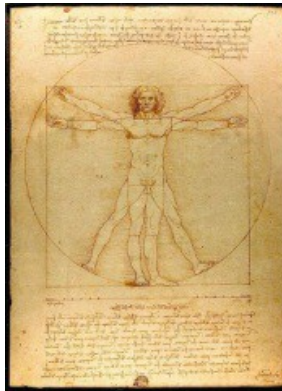
The trumpet (a wind instrument) took its current shape. The discovery of printing was to revolutionize music. Musical partitions flooded Europe, but the human voice remained predominant with among others, the Madrigals. They are songs, mostly love songs, sung by little groups a capella (without instruments)

In the Renaissance period, the rich learnt music which became part of their education.

The nobles, princes and kings hired composers and musicians to liven up worship services and festivals.

***Clément Janequin** appears to have been the master of polyphonic songs in the XVIth century.*

***Palestrina** left an extraordinary body of work: more than 100 masses, 300 motets, 70 offertories, 70 hymns, 35 Magnificats, 11 litanies and nearly 150 madrigals.*



Vitruvian Man by Leonardo da Vinci (1485-1490)

The 17th and 18th centuries: Baroque, Classical and Rococo art

The word Baroque probably comes from the Portuguese 'barroco' which describes irregular shaped pearls. It was chosen to qualify first in a derogatory way, the Baroque architecture coming from Italy.

*It appeared at the end of the XVIth century and was to play a major part in Europe until 1760. It is present in all the arts. France became an exception by choosing an artistic path marked by rigor and filled with majestic harmony: **classicism**. Straight lines opposed to the curves of baroque. Baroque was meant to restore faith after the Religious wars, and to dazzle the people with its spectacular shapes.*

Baroque architecture: *The city of Rome is the most beautiful example of this architecture*



Saint Peter's basilica in Rome designed by Bramante and Michelangelo

Baroque sculpture

It is also magnificently represented in Rome. It contributes to the embellishment of the city. Obelisks and fountains are the principal monuments. These very elaborate sculptures are often adorned with supplementary elements, such as hidden lighting or fountains.



The Trévi fountain - Nicolas Salvi.



Ecstasy of Saint Theresa, 1652, by Le Bernini



Ecstasy of Saint Theresa, detail

Baroque painting

Carravaggio (1571-1610) is at the origin of the revolution in painting. In the church of Saint Louis des Français, he left an impressive number of paintings showing the life of Saint Matthew which inaugurated a new style. The religious episodes are told like contemporary events concerning common people. He played admirably with light and shade. His powerful and innovative work revolutionized XVIIth century painting because of its naturalistic character, its sometimes brutal realism, its disturbing eroticism and the heavy use of the chiaroscuro (light-dark) technique which came to be known as "Tenebrism".



*The disbelief of Thomas,
1603*



Caravaggio, the crowning with thorns, 1602



Judith beheading Holoferne, 1598

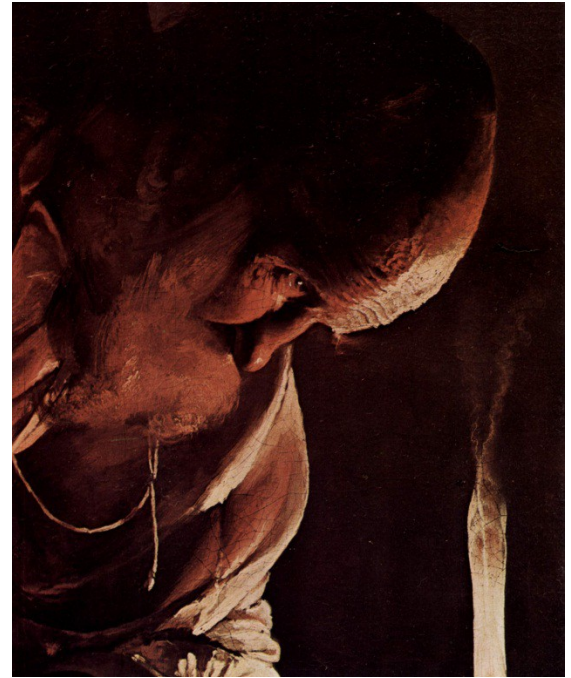
In France, **Georges de La Tour** (1593-1652) featured peasants. He used the light from a lamp or a candle to cast heavy shadows on the scenes.



Marie-Madeleine, 1620-1625



Georges de La Tour, the Newborn (detail), 1645-1648
Georges de la Tour, Musicians quarelling, 1635



Saint Joseph's head, 1635-1640

At the same time, in the United Kingdom, skill is shown in the art of miniatures which is admirably mastered by **Nicholas Hilliard** (1547-1619) and **Isaac Oliver** (circa 1556-1617).



Miniatures by Nicolas Hilliard

Nicholas Hilliard (1547-1619) began as an apprentice at a goldsmith's and was used to decorating charters and patents. He was the real heir of the medieval illuminators by the vividness of the colors and the elegance of the vegetal decoration. He imposed the genre of the miniature thanks to his technical perfection.



The 17th century in Holland: Rembrandt, Vermeer and the Dutch Golden Age

*In the XVIIth century, Holland was the wealthiest country in Europe. The paintings were mainly still lifes, landscapes and portraits. The most famous painter there was **Frans Hals**. He painted individuals or groups with great realism.*



Frans Hals, self-portrait

*A real genius, **Rembrandt** (1606-1669) did not limit himself to a single style. His use of chiaroscuro and warm and cold colors are reminiscent of Baroque. His most famous painting is "The Night Watch". It is one of the masterpieces in the use of chiaroscuro.*



Rembrandt, the Night Watch

Vermeer (1632-1675) is another great Dutch painter of that time. He renders colors, light and shapes to perfection.



Vermeer, The Girl with a pearl earring, 1665 (detail)



Vermeer, the glass of wine, 1661



Vermeer, Woman with a Pearl Necklace, 1660-1665

XVIIth century literature: so-called « Baroque » (1560-1650)

*Like the other arts, Baroque literature is characterized by a very ostentatious style. Characters, places, actions are drawn in a very pompous way. Molière was to mock this literature in "The Pretentious Young Ladies" when for example he made Cathos say the following sentence simply to invite somebody to sit down: "But, pray, Sir, be not inexorable to the easy chair, which, for this last quarter of an hour, has held out its arms towards you; yield to its desire of embracing you." The most prominent baroque authors were **William Shakespeare** in England and **Pierre Corneille** in France. Through his tragedies **Pierre Corneille** (1606-1684) staged men who chose to sacrifice themselves rather than failing to do their duty.*

Extract from « Le Cid » by Corneille, 1637, act I, scene 5

Diegue: *Rodrigue, are you brave?*

Rodrigue: *Any but my father, Might test it at this moment*

Diegue: *Righteous anger! Noble pride to all my grief is sweet! I recognize my blood in you complete. My youth lives again in your fine ardour. Come son and blood, restore my honour; Come, avenge me.*

Rodrigue: *For what?*

Diegue: *For an affront so cruel, it strikes our honour a blow that's fatal. For an insult! The wretch should have died; But age robbed of my noble pride And this blade my hand can scarcely bear, I place in yours to punish and repair. Oppose the arrogant and prove your courage. Only blood can redeem this outrage; Kill, or die. And then, not to mislead, I give you an adversary to fear indeed. I have seen him stained with blood and powder, to a whole army bringing pain and terror. I have seen a hundred fine squadrons shattered, by his valour, to the four winds scattered; more than a brave soldier, a great captain, He is ...*

Rodrigue: *Ah, tell me.*

Diegue: *Father to Chimene.*

Rodrigue: *Her...*

Diegue: *Do not repeat it, I know your love.*

Rodrigue: *But the infamous shall not remain above. The dearer he is, the greater the offence. You know the reason, the sword is vengeance, No more. Avenge yourself and avenge me; Show yourself, of this your father, worthy. Bowed by the ill's fate sends to mortal men, I'll go lament them. Go, fly. Take revenge.*

In England, the second half of the XVIth Century is known as "the Elizabethan era" as a tribute to the reign of Queen Elizabeth 1st. In this period of civil peace the arts and literature were particularly flourishing in England with **William Shakespeare** (1564-1616) and British influence asserted itself over the world. Considered as the greatest dramatist, poet and writer of the English culture, he excelled in tragedy as well as in comedy. The English language is often referred to as Shakespeare's language!

Hamlet's genuineness: In the following excerpt, Gertrude, Hamlet's mother regrets her son's obstinacy in wearing the black clothes which extends his father's mourning. The Prince then retorts that clothes the color of ink are for him only one of the false traditional ceremonials men use to show their sorrow.

Queen : Good Hamlet, cast thy nighted colour off,
And let thine eye look like a friend on Denmark.

Do not for ever with thy veiled lids
Seek for thy noble father in the dust.
Thou know'st 'tis common: all that lives must die,
Passing through nature to eternity.

Hamlet: Ay, madam, it is common.

Queen : If it be,
Why seems it so particular with thee?

Hamlet: Seems, madam? Nay, it is. I know not 'seems'.

'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly. These indeed seem,

For they are actions that a man might play;

But I have that within which passes show, These but the trappings and the suits of woe. Act I. Scene 2. 268-86

Baroque music

It is a virtuoso, brilliant and complex music, full of exuberance. It was at that time that instrumental music developed. Instruments modernized and violins, violas, cellos and basses appeared.

***Stradivarius** created his famous violin.*

Instruments were improved and more notes could be played.

The clarinet was also invented at that time.

All this musical effervescence, as well as the progress of instruments supported the growth of virtuosity.

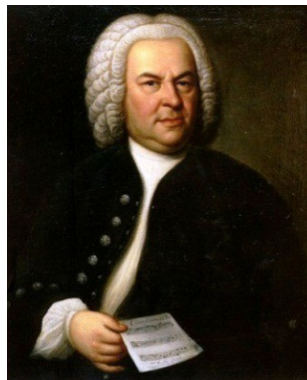


« Stradivarius » exhibited at the Royal Palace in Madrid.

The first Opera was performed in Italy on February 24th 1607.

The Opera is a total art which brings together theatre, dance, singing and music.

*It was the golden age of the organ and the harpsichord, mainly thanks to the composer **Jean Sebastian Bach** (1685-1750)*



Jean Sebastian Bach

The classical period

Classicism aimed towards the expression of Royal power. Thus, it put aside the fantasy and emotion of the Baroque style. It was invented to magnify King Louis 14th's glory and then spread throughout Europe.

Classical architecture

*Architecture at that time reflected the King of France's power. In Paris, the most representative monuments are the 'Hôtel Des Invalides' built by **Libéral Bruant***



Les invalides

However the greatest monument of classicism is **Versailles Palace**.

One of the most famous buildings in the world emerged from a hunting lodge built for Louis XIVth.

Jules Hardouin-Mansart is the architect of a significant part of Versailles. He redesigned the plans initially drawn by **Louis Le Vau**, a renowned architect who built the magnificent and famous Vaux-Le-Vicomte palace for Nicolas Fouquet in 1656.

Le Nôtre drew gardens where straight lines and the rigor and symmetry of the classical style prevailed.

Le Brun took care of paintings and ornaments.



The Hall of Mirrors in the Versailles Palace



The Versailles Palace seen from the park.

Classical sculpture

Like the monuments, the classical sculpture is elegant, harmonious and inspired by antiquity. François Girardon (1623-1715) is one of its most illustrious representatives.

The abduction of Proserpina, 1693



Louis XIVth, a reduction of the equestrian statue made in 1692.



A portrait of François Girardon, 1701

Painting in the Classical Period

Nicolas Poussin (1594-1665) is the major figure of that period. He began his career as a painter very early on and he settled in Rome in 1624. Coming into contact with the Italians' work, he developed his own style characterized by a great rigor in composition and subjects, often inspired by mythology and Roman and Christian history, to which he introduced a reflection on man, heroic ethics and nature.



Nicolas Poussin, summer, between 1660 and 1664

English and American painting in the XVIIth and XVIIIth centuries

In the colonial period, American painting was scarce. The settlers had other concerns. Yet, the harsh and pragmatic lives they witnessed were to leave an indelible mark on their productions. Painting was influenced by the diversity in the origins of the migrants. It is permeated by puritanism which prohibited the representation of biblical characters. The oldest painting from that time is a portrait.



Elizabeth Clarke Freake and her baby, 1674

English painting at the end of the XVIIIth century

*In England, the end of the XVIIIth century is marked by a particular personality who was the first to initiate a real national art: it is **William Hogarth** (1697-1764). A painter and engraver, he was also a moralist and it is by representing simple people or representatives of the rising bourgeois class that he became most expressive. He reached his greatest virtuosity in contemporary and moral subjects. Using satire which then prevailed in the English literature with Jonathan Swift, the painter denounced the customs of British society.*



William Hogarth, the servants, 1750-1755

Classic literature (1650-1700)

In contrast to Baroque, writers of that time sought the purity of language. **Racine** (1639-1699) is considered as one of the greatest tragedy writers in the classical period in France under Louis XIVth.

He wrote six great tragedies: *Britannicus* (1669), *Bérénice* (1670), *Bajazet* (1672), *Mithridate* (1673), *Iphigénie* (1674) and *Phèdre*. He privileged Greek subjects and sought to compete with Pierre Corneille. In his work, passion, mainly love, animates and destroys human beings. Their belonging to the all-powerful makes no difference.

Through the careful choice of words, the great rigor of the construction of his story telling and his mastery of the alexandrine, his work is a masterpiece of the French classical tragedy.

And last but not least, **Jean Baptiste Poquelin alias Molière** (1622-1673) is a French playwright who wrote comedies. He was also an actor himself and the leader of a theatrical troupe. He excelled at the beginning of Louis XIVth's reign.

He painted the mores of his time, mainly the bourgeoisie whose failings he denounced (claims to nobility, the role of women, marriage of interest...)

Molière created many emblematic characters: Mr Jourdain, Harpagon, Alceste and Célimène, Tartuffe and Orgon, Don Juan and his valet. Ever since the XVIIth century, he has been one of the very first writers of comedies in French literature and he is still an essential pillar of literature teaching in France.

French is also called "the language of Molière".



Portrait of Molière by
Pierre Mignard, 1658



Le Bourgeois Gentilhomme, drawing by Moreau the
Younger, XVIIth century

Literature in the Enlightenment

The term « Enlightenment » is used in contrast to past times that were then considered as dark and murky! It is the century of ideas which were to overthrow the monarchy and change France and Europe for good. It is a very rich century when many men stamped their mark on their time and have stayed in our minds ever since.

*A major figure of the Enlightenment is **Jean -Jacques Rousseau** (1712-1778)*

In politics, he reflected on the workings of a democratic society based on a social contract (1762) in which the people are sovereign and organize community life.

In literature, with "Confessions" written between 1765 and 1770 and "Reveries of a Solitary Walker" written in 1776-1778, he created modern autobiography. There, the author featured a deep study of his personal feelings.

The Encyclopedia

*It all started with a publisher: **Le Breton** dreamt of being the first one to publish a French Encyclopedia. From 1747 onwards, **d'Alembert** (1717-1783) and **Diderot** (1713-1784) took part in an adventure which was to last 25 years.*

The first objective was to popularize what was known at the time. The Encyclopedia is one of the symbols of how society evolved before the revolution. People could compare, understand, learn, discover from all the knowledge and experience that were gathered there. That is how a scientific spirit was developed and the humanities were born. Through this approach, it opposed religion and the monarchy. Critical judgment developed.

The basic edition consists of 35 volumes, 71818 articles and represents 21 years of work!

« With time, this work will probably cause a revolution in spirits, and I hope that tyrants, oppressors, fanatics and intolerant people will not gain from it. We will have served mankind. »

Diderot's letter to Sophie Volland, September 26th, 1762



Louis Michel Van Loo, Portrait of Denis Diderot, 1767

The English literature also criticizes society and human behaviour

In Robinson Crusoe, Daniel Defoe criticizes man's attitude towards his fellow human beings. Robinson is a complex character with conflicting feelings: he can be both foolhardy and scared. He is an ordinary man who day after day discovers his real self that society hides. Patiently, he rediscovers how to make a pirogue, a house or pottery, to grow food. He becomes the natural man who is self-sufficient, a virtue advocated by Jean Jacques Rousseau in his "Emile or About Education". But he is also a man of his time's society, who is concerned with accumulating gold, which is useless on his island. He recreates a hierarchy and trains Friday to serve him. His ambivalence makes him more human. This shows that any individual can be both admirable and sectarian.

Jonathan Swift also makes a philosophical and political criticism of human behavior through "Gulliver's travels". These very dense tales mix criticism and reason, madness and pamphlet, the fantastic and science fiction. In this way Swift announces the English age of enlightenment and precedes Oscar Wilde, Lewis Carroll, and also Edgar Allan Poe.

Music in the XVIIIth century, from 1750 to 1820.

The period called « classical » is quite short, from 1750 (Bach's death) to 1820. It is marked by a pursuit of musical perfection. Many concerts were performed for the "bourgeoisie". This period is also rich in musical compositions.

- The symphony: it brings together the four families of instruments in an orchestra of musicians.*
- The concerto: is a musical composition for one or several soloists with an orchestra.*

This is the birth of the modern orchestra. But the conductor does not exist yet.

*The sonata: this term refers to an instrumental work for a single instrument, sometimes two instruments which interact with each other. These sonatas are made up of several movements (several parts), a quick one, a slow one and a quick one. **Bartolomeo Cristofori** invented the piano around 1700.*

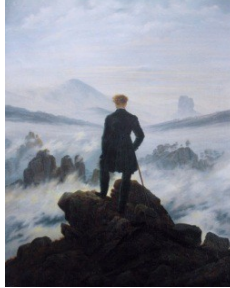
***Wolfgang Amadeus Mozart** (1756-1791) is recognized as having perfected the concerto, the symphony, and the sonata which became, after him, the main forms of classical music. He was also a great master of opera.*



Johann Nepomuk della Croce, Mozart, 1780

The XIXth century: Romanticism, Realism and Impressionism

Academic painting and its annual show which orientated creation and perpetuated neo-classicism met real competitors in the realists and the impressionists. Writers, painters, artists turned to everyday life and its realism. Romanticism filled the whole first half of the 19th century. This European aesthetic movement developed a real taste for melancholy. It dealt mainly with themes such as death, solitude and the divine.



Caspar Friedrich, The traveler above a sea of clouds, 1817

Painting

*Romanticism starts with **Delacroix's** painting: the massacre at Chios.*

It represents the massacres perpetrated in Chios by the Turks during the Greek War of Independence. The Greeks who had long been considered as civilized were the defeated and aroused pity.



Massacres at Chios, 1824

In England, after Hogarth, **Reynolds** and **Gainsborough** were the true founders of the English school. However, if Gainsborough was Reynold's rival for portraits, he was a greater landscape painter.



Gainsborough, Paysage avec le village Cornard, 1775

Gainsborough had started a revolution against the imitators of Italian landscapes, and Constable was to continue it. **John Constable** (1776-1837) can be considered as the true father of the English landscape; he produced only works where nature is shown in all its powerful reality.



Gainsborough, Mr and Mrs Andrews, 1748

This is how he differs from **William Turner** (1775-1851) who was more modern and innovative and seemed to consider the different phenomena in nature only as pretexts for journeys to the realm of the fantastic.



William Turner, The burning of the Parliament building, 1834



William Turner, Whaling ship, 1845



William Turner, snowstorm, 1842

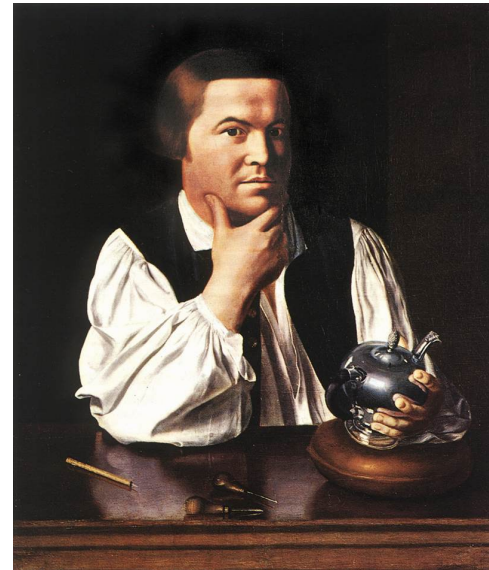
In America the predominant style during the revolution is neo classicism.

*Many portraits of heroes of the revolution were made. Thus, **John Singleton Copley** (1738-1815) made a very realistic, precise and sober portrait of Paul Revere in his work suit. **Benjamin West** (1738-1820) specialized in historical painting, a genre which was beginning to emerge at that time of which he was one of the major representatives.*

*The most famous portraits of Georges Washington were by **Gilbert Stuart** (1755-1828): he made about a hundred of them in his whole career. These three leading American painters announced the neo classicism: West announced David while Copley and Stuart were precursors of Géricault and Delacroix*



John Singleton Copley, self-portrait, 1770.



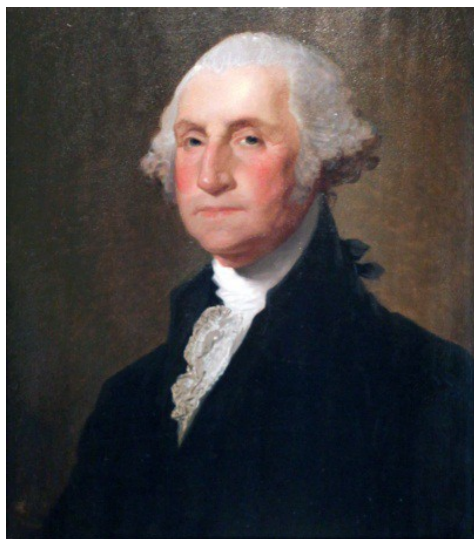
John Singleton Copley, portrait of Paul Revere, 1768



Benjamin West, Death of General Wolfe, 1770



Benjamin West, William Penn's Treaty with the Indians, 1771



Gilbert Stuart, portrait of George Washington, 1797



Gilbert Stuart, self-portrait, 1778

*The Hudson River School is an artistic movement influenced by Romanticism. It brought together several American painters who worked between the 1820's and the 1870's. The figurehead of this movement was **Thomas Cole** (1801-1848). Many others followed like **Frederic Church** (1826-1900). These painters believed that Nature was a manifestation of God's power and goodness. The preserved landscapes of the United States were compared to the primal paradise.*



Thomas Cole, a view of Niagara Falls, 1830



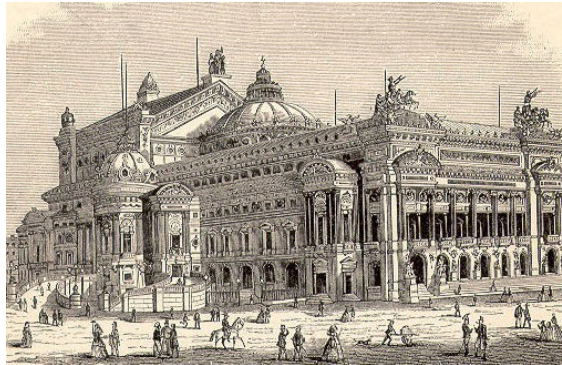
Frederic Church, Twilight in the Wilderness, 1860



Frederic Church, Jerusalem from the Mount of Olives, 1870

Romantic architecture

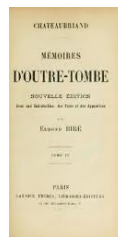
Romantic architecture's purpose was to recreate the past. The London Parliament by **Sir Charles Barry** is inspired by the Gothic past. As for **Charles Garnier**, he mixed styles. This is eclecticism.



The Garnier Opera, Paris

Romantic literature

Quite similar to autobiography illustrated by the imposing « *Memoirs from beyond the Grave* » (1848) by **Chateaubriand**, the autobiographical novel in the first person marked the beginning of the century with a taste for intimate confession. These novels associate a writer describing himself in a flattering manner with a propensity for lyricism. Thus, they explore a generation's "mal de vivre". They are one of Romanticism's most significant contributions to literature with very personal works like *René* (Chateaubriand-1802), or *Corinne* (Madame de Stael-1807).



Memoirs from beyond the grave -cover

An excerpt from « René » by Chateaubriand:

But how to express that crowd of fugitive feelings I experienced in my wanderings. The sounds that render passion in the void of a solitary heart resemble the murmurs the winds and water produce in the silence of a desert; one experiences them, but cannot describe them. Autumn surprised me in the midst of these uncertainties; I entered with delight on the months of storms. Sometimes I wanted to be a warrior wandering among those winds, clouds, phantoms; sometimes I went so far as to envy the shepherd's lot, whom I saw warming his hands at a humble brushwood fire which he had lit at the corner of a wood. I listened to his melancholy songs, which reminded me that in every country the natural human singing voice is sad, even when it expresses happiness. Our heart is an unfinished instrument, a lyre lacking some of its strings, on which we are forced to render the accents of joy in a tone dedicated to sighs. (...)

*Born in Germany, the Romantic Movement then spread to the United Kingdom but it made less of a mark there as British literature had kept more independence. In the United Kingdom, it was mainly characterized by a return to the Middle Ages and Celtic antiquities. English romanticism asserted itself in the middle of the 19th century through two women: **Charlotte** and **Emily Brontë**. Charlotte Brontë published "Jane Eyre" in 1847. The same year, her sister Emily published "Wuthering Heights", a novel full of sensitivity and feelings.*

Catherine Earnshaw (chapter IX) in "Wuthering Heights":

My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning; my great thought in living is himself. If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger. I should not seem a part of it. My love for Linton is like the foliage in the woods: time will change it; I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff - he's always, always in my mind - not as a pleasure, any more than I am always a pleasure to myself - but as my own being; so, don't talk of our separation again - it is impracticable.

Realism

Realistic sculpture and architecture

Jules Dalou (1838-1902) is in himself an epitome of realistic sculpture showing man unembellished. This is far from pompous art.

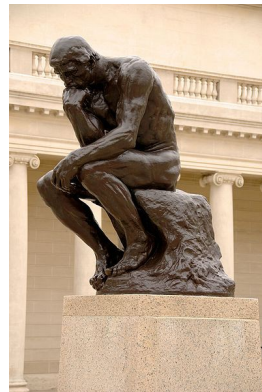


A peasant, by Jules Dalou, posthumous bronze

But the realistic sculptor who was closest to this movement was at the time the most controversial: Auguste Rodin (1840-1917). He didn't create smooth works but tortured surfaces which caught the light. This technique gave life to his sculptures.



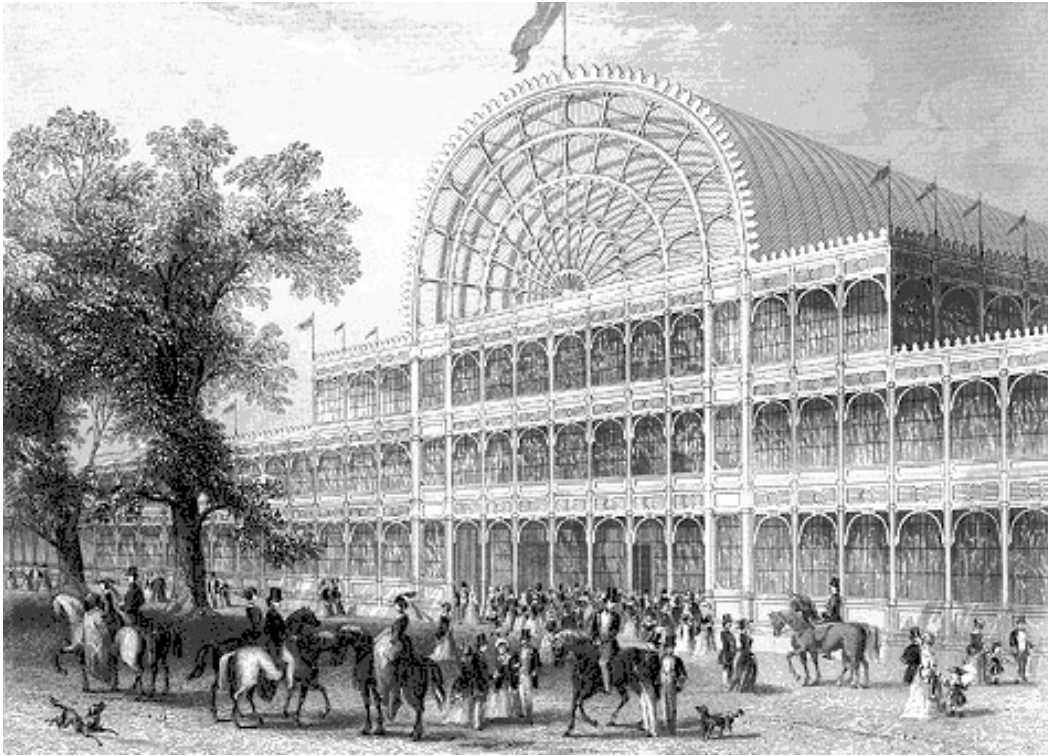
The Burghers of Calais, London



Auguste Rodin, the Thinker, 1902

Architecture

XIXth century architecture was also inspired by everyday life, more precisely by economic and industrial realism. Indeed, the XIXth century is that of industrialization. Architects designed iron structures in new buildings like railway stations, covered markets, halls or stores. It was also the time of world fairs when countries competed with great ingenuity to exhibit their power.



J.Paxton, the Crystal Palace, Great Exhibition in London, 1851



Gustave Eiffel and his "Eiffel Tower", Universal Exhibition in Paris, 1889

Realistic painting

Realistic painters also represented modern life and more particularly "social reality".

Gustave Courbet (1819-1877) painted little stories as well as History.

Jean François Millet (1814-1875) was inspired by peasants' everyday life.



Courbet, the deer's Hallali, 1867



Millet, the Angelus, 1857-1859

Realistic and naturalistic literature

The realistic novel:

Gustave Flaubert (1821-1880) described characters who live an uneventful life, dull and boring, very different from their hopes. His main objective was to describe everyday life's reality for the wealthy as well as for the underprivileged. Settings, characters, facts were meant to lead towards the truth. **Guy de Maupassant** (1850-1893), a naturalist, like **Charles Dickens** (1812-1870) wrote social novels and described a real world pervaded by human wickedness and ordinary horror. **Fiodor Dostoïevski** (1821- 1881) pushed realism to extremes and laid the human soul bare.

*Extract 'Le Papa de Simon' - **Guy de Maupassant***

Noon had just struck. The school door opened and the youngsters darted out, jostling each other in their haste to get out quickly. But instead of promptly dispersing and going home to dinner as usual, they stopped a few paces off, broke up into knots, and began whispering. The fact was that, that morning, Simon, the son of La Blanchotte, had, for the first time, attended school. They had all of them in their families heard talk of La Blanchotte; and, although in public she was welcome enough, the mothers among themselves treated her with a somewhat disdainful compassion, which the children had imitated without in the least knowing why. As for Simon himself, they did not know him, for he never went out, and did not run about with them in the streets of the village, or along the banks of the river. And they did not care for him; so it was with a certain delight, mingled with considerable astonishment, that they met and repeated to each other what had been said by a lad of fourteen or fifteen who appeared to know all about it, so sagaciously did he wink. "You know--Simon--well, he has no papa."

Zola (1840-1902), in his works also pictured the lives of the people and the bourgeoisie of the time.

The weather was intensely cold about the middle of January. Gervaise had not been able to pay her rent, due on the first. She had little or no work and consequently no food to speak of. The sky was dark and gloomy and the air heavy with the coming of a storm. Gervaise thought it barely possible that her husband might come in with a little money. After all, everything is possible, and he had said that he would work. Gervaise after a little, by dint of dwelling on this thought, had come to consider it a certainty. Yes, Coupeau would bring home some money, and they would have a good, hot, comfortable dinner. As to herself, she had given up trying to get work, for no one would have her. This did not much trouble her, however, for she had arrived at that point when the mere exertion of moving had become intolerable to her. She now lay stretched on the bed, for she was warmer there. Gervaise called it a bed. In reality it was only a pile of straw in the corner, for she had sold her bed and all her furniture. She occasionally swept the straw together with a broom, and, after all, it was neither dustier nor dirtier than everything else in the place. On this straw, therefore, Gervaise now lay with her eyes wide open. How long, she wondered, could people live without eating? She was not hungry, but there was a strange weight at the pit of her stomach. Her haggard eyes wandered about the room in search of anything she could sell. She vaguely wished someone would buy the spider webs which hung in all the corners. She knew them to be very good for cuts, but she doubted if they had any market value.

Extract from 'L'Assommoir' by **Zola**, Chapter XII



Charles Dickens (1812-1870) is considered as the greatest novelist of the Victorian time. He became hugely famous from the very first and his popularity kept growing with each of his publications. He drew a realistic view of the customs and values of the society of his time which he described in works such as 'Oliver Twist' (1837-1839) and 'David Copperfield' (1849-1850): he conveys a black vision of the condition of children in Victorian England, especially when unwanted, they were parked in infamous boarding schools. His second to last novel "Great Expectations" (1861) is a lifelike work of maturity.

Realism in the United States of America is led by **Mark Twain** (1835-1910). He and his fellow writers aimed at "true speaking" and getting over old fashioned conventions of written language. He became famous with "the adventures of Tom Sawyer" (1876) and the following "Adventures of Huckleberry Finn" (1885) which relates the adventures of a poor boy who decides to follow his conscience and helps a black slave to escape even if it means becoming an outlaw.

Henry James, (1843-1916) was born in New York and was a major figure of realism at the end of the XIXth century, considered as the master of the short story and the novel. Among other works, he wrote "The turn of the screw" and 'la coupe d'or'.



The Adventures of Tom Sawyer, 1876

Poetry

Different currents characterize poetry in the XIXth century. **Charles Baudelaire** (1821-1867) is one of the major poets of the time. He associated short poems and realism with the expression of existential anger, between Spleen and Ideal. His poetic writing gets close to perfection. He is remembered as the "poète maudit"

Spleen

When the low, heavy sky weighs like a lid
On the groaning spirit, victim of long ennui,
And from the all-encircling horizon
Spreads over us a day gloomier than the night;
When the earth is changed into a humid dungeon,
In which Hope like a bat
Goes beating the walls with her timid wings
And knocking her head against the rotten ceiling;
When the rain stretching out its endless train
Imitates the bars of a vast prison
And a silent horde of loathsome spiders
Comes to spin their webs in the depths of our brains,
All at once the bells leap with rage
And hurl a frightful roar at heaven,
Even as wandering spirits with no country
Burst into a stubborn, whimpering cry.
— And without drums or music, long hearses
Pass by slowly in my soul; Hope, vanquished,
Weeps, and atrocious, despotic Anguish
On my bowed skull plants her black flag.

William Aggeler, the Flowers of Evil

*In the new world, the leader of romanticism is **Edgar Allan Poe**. He is known mainly for his short stories. He made the short story famous and is considered as the inventor of the thriller. Many of his stories are harbingers of science fiction and fantastic genres.*

Edgar Allan Poe; « The Murders in the Rue Morgue », extract

THE mental features discoursed of as the analytical, are, in themselves, but little susceptible of analysis. We appreciate them only in their effects. We know of them, among other things, that they are always to their possessor, when inordinately possessed, a source of the liveliest enjoyment. As the strong man exults in his physical ability, delighting in such exercises as call his muscles into action, so glories the analyst in that moral activity which disentangles. He derives pleasure from even the most trivial occupations bringing his talents into play. He is fond of enigmas, of conundrums, of hieroglyphics; exhibiting in his solutions of each a degree of acumen which appears to the ordinary apprehension preternatural. His results, brought about by the very soul and essence of method, have, in truth, the whole air of intuition.

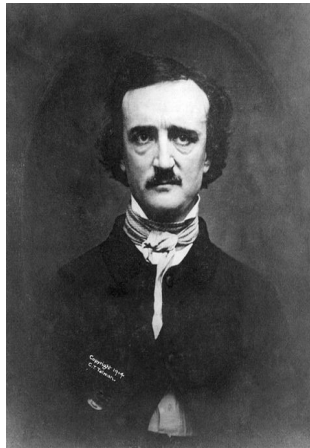
The faculty of re-solution is possibly much invigorated by mathematical study, and especially by that highest branch of it which, unjustly, and merely on account of its retrograde operations, has been called, as if par excellence, analysis. Yet to calculate is not in itself to analyze.

A chess-player, for example, does the one without effort at the other. It follows that the game of chess, in its effects upon mental character, is greatly misunderstood. I am not now writing a treatise, but simply prefacing a somewhat peculiar narrative by observations very much at random; I will, therefore, take occasion to assert that the higher powers of the reflective intellect are more decidedly and more usefully tasked by the unostentatious game of draughts than by all the elaborate frivolity of chess.

In this latter, where the pieces have different and bizarre motions, with various and variable values, what is only complex is mistaken (a not unusual error) for what is profound. The attention is here called powerfully into play. If it flag for an instant, an oversight is committed, resulting in injury or defeat.

The possible moves being not only manifold but involute, the chances of such oversights are multiplied; and in nine cases out of ten it is the more concentrative rather than the more acute player who conquers. In draughts, on the contrary, where the moves are unique and have but little variation, the probabilities of inadvertence are diminished, and the mere attention being left comparatively what advantages are obtained by either party are obtained by superior acumen.

This is a short story by Edgar Allan Poe, first published in April 1841 in « Graham's magazine » then translated into French by Charles Baudelaire in 1856 for the "Extraordinary Stories" collection. It was the first time the detective invented by Poe, Chevalier Dupin appeared. He had to solve the case of a double murder the police could not understand.



Edgar Allan Poe

Impressionism

*From the middle of the XIXth century onwards, the impressionist movement introduced a complete revolution in painting. Before that, artists were concerned only with genre and style. The impressionists painted feelings. **Claude Monet** (1840-1926), **Camille Pissarro** (1830-1903), **Alfred Sisley** (1839-1899) and many others originated this movement. They were excluded from official salons, met in cafés and had heated arguments. It was the beginning of the leading role of cafés in Art. They developed a fluid and light way of painting and they recognized **Edouard Manet** (1832-1883) as their leader.*



Edouard Manet, « déjeuner sur l'herbe », 1863

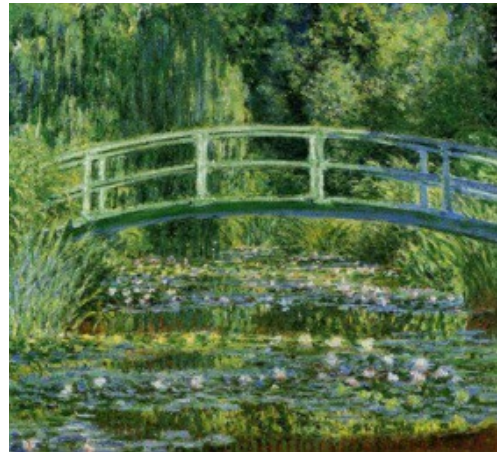
It is when he wanted to make fun of them that the critic Louis Leroy invented the term "impressionism" after the painting by Monet "Impression of sunrise" in 1872.



The impressionists focused on the constant variations of light on the landscape

Here is an example of this variation through the painting of the Japanese bridge by Claude Monet.

Variations on one single landscape



Literature Novels

In the second half of the 19th century, the novel became the dominant genre through its massive distribution due to increasing public education and the development of the press and its serialized stories. Most of the novelists came from the bourgeoisie and lived by their pens (sometimes very well, like Victor Hugo, Maupassant or Emile Zola). The novel became a literary genre. It is a story in prose, quite long, with an imaginary part and dealing with special moments in its characters' lives.

*A special genre: **the historical novel***

Writers indulged in nostalgia and the picturesque with a concern for documentation (sometimes overdoing it) and mixed characters and imaginary facts with characters and historical events. A few titles : Les Chouans (Balzac - 1829), Notre-Dame de Paris (Hugo - 1831), Les Trois Mousquetaires (Alexandre Dumas père - 1844).

« - "Bonaparte's absence doesn't trouble me, commandant," said the young adjutant Gerard, whose intelligent mind had been developed by a fine education. » I am certain the Revolution cannot be brought to naught. Ha! we soldiers have a double mission,—not merely to defend French territory, but to preserve the national soul, the generous principles of liberty, independence, and rights of human reason awakened by our Assemblies and gaining strength, as I believe, from day to day. France is like a traveller bearing a light: he protects it with one hand, and defends himself with the other. If your news is true, we have never the last ten years been so surrounded with people trying to blow it out. Principles and nation are in danger of perishing together." Extract, Chouan, Honoré de Balzac

Poetry

At the end of the century, two major poets, **Verlaine** (1844-1896) and **Rimbaud** (1854-1891) represented a continuation of the "poète maudit" type, their lives being quite a long way from social standards. If Arthur Rimbaud is an embodiment of poetry's ephemeral and rebellious adventurer, Paul Verlaine who produced more works, is associated with musicality and a kind of impressionism.

The long sobs
of autumn's
violins
wound my heart
with a monotonous
languor.

Suffocating
and pallid, when
the clock strikes,
I remember
the days long past
and I weep.

And I set off
in the rough wind
that carries me
hither and thither
like a dead leaf.
Paul Verlaine

Sleeper of the Valley

It is a bowl of greenness where a river sings
And clutches madly at the ragged silvered
weeds;
Where the sun from haughty peaks unslings
His light; the valley's jewelled and filigreed.

A youth-a soldier-open mouth: bare head,
His white neck bathing in the fresh blue cress
Is sleeping; cloud for tent and grass a bed.
Yet he is pale in all this sunny dress.

His feet among the flowers, he sleeps: but smiles
The way a sick child might who naps a while.
Nature, rock him warmly: he is cold today.
Perfumes no longer make his thoughts abide.
He sleeps in sunlight; on his breast a hand like clay
Is still. And he has two red holes in his right side.

Arthur Rimbaud

Post impressionism: two masters

Vincent Van Gogh (1853-1890) quickly came round to Impressionism but he quickly got out of it during his period in Provence. His paintings herald Expressionism.



Vincent Van Gogh, white house in the night, 1890

Paul Gauguin, (1848-1903) was a precursor of Symbolism.



Paul Gauguin "And the gold of their bodies", 1901

He supported a painting of his subjects' main features which revealed their characters.

Romantic music from 1820 to 1890

In the romantic era music as well as painting aimed at arousing emotions. The XIXth century is par excellence the romantic era. The music of that time reflected the poets' and the painters' moods inspired by nature.

***Ludwig Van Beethoven** (1770-1827) prepared the evolution towards romanticism. His influence on western music was crucial.*

***Franz Peter Schubert** (1797-1828) is also one of the great composers of the XIXth century. When he died at the age of 31, he left about one thousand works. Most of the works that were published in his lifetime are lieder, dances, or piano duets.*

*The Waltz was a very fashionable dance in Vienna, in Austria. Composers wrote very famous waltzes such as "The Blue Danube" by **Johann Strauss** (1825-1899).*

Paris was one of the capitals of this romanticism. The artistic life was very rich there. The Operetta is a new Opera.



Joseph Karl Stieler, portrait of Ludwig Van Beethoven working on Missa Solemnis, 1820.

The XXth century

The XXth century was that of modernity. Modernity means hope for a better world with the development of science, which is supposed to raise humanity. But modernity brought disaster and fear, the increase in latent conflicts where science was used to kill.

Architecture

*Modern architecture in the 20th century was sober, clear, refined. It served society. It was both concerned with aesthetics and people's well-being. The International style prevailed. The « Bauhaus » was founded by **Walter Gropius** in Weimar in 1919. From 1930 on it opened the way towards plain industrial constructions. Straight lines and glass dominated at that time. **Le Corbusier** (1887-1965) was the most famous and a leading architect of that time. He developed a standardized architecture.*



A house by le Corbusier



Le Corbusier, Palace Assembly in Chandigarh, India, 1950

In the United States skyscrapers revolutionized architecture.

*They became possible thanks to the invention of the elevator and the progress in the steel industry. It is difficult to say which is the first skyscraper in history. New Yorkers claim it is the New York Tribune Building, drawn by **Richard Morris Hunt** (1873, 78 meters high). Others consider it is the Home Insurance Building (1884-1885) in Chicago, erected by the members of the Chicago School.*



Home insurance Building, Chicago, 1884

*The Woolworth Building in New York by the architect **Cass Gilbert** (1913) is one of the most successful neo-gothic skyscrapers. The neo-gothic trend pushed the architect into adding false buttresses and gargoyles. Inaugurated in 1925, it is one of the emblematic buildings of the city and a remarkable secular cathedral!*

Sculpture

Sculpture like painting followed the main trends of the century. It was abstract, figurative and surrealist.

***Hans Arp** (1886-1966) created his own nature with anthropomorphic sculptures.*



Hans Arp, clouds shepherd, 1953



Hans Arp, Resting Leaf, 1959



Hans Arp, Scanning the Horizon, 1967

Cubism

Paul Cézanne (1839-1906) laid the foundations for cubism. He initiated a treatment of nature in its geometric essentials.



Paul Cézanne, the Montagne Sainte Victoire, 1887

Georges Braque (1882-1963) and Pablo Picasso (1881-1973) defined cubism.

Like "Impressionism" the term "Cubism" was invented by those who criticized the movement.

Braque and Picasso painted features simplified by a breaking up into cubes. Analytic cubism expressed a new vision of the world. The paintings are somber and objects are rendered in shades of brownish and neutral colors.

Juan Gris , a portrait of Picasso, 1912

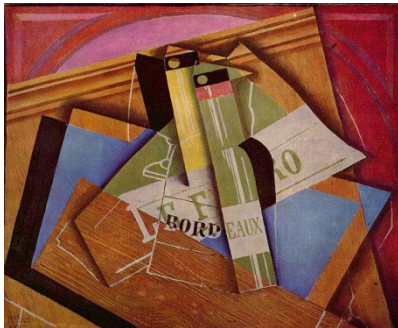


Roger-Noël-François de La Fresnaye, Sitting Man, 1914

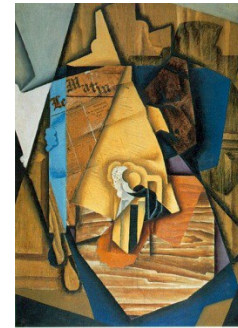
*Synthetic cubism added « collage » and rehabilitated color; portions of newspaper pages and various fragments were included and created a new synthesis in the paintings. Many artists like **Francis Picabia** (1879-1953) or **Fernand Léger**, (1881-1955) were to take part in this movement, at least for some time.*



Juan Gris, the jalousie, 1914



Juan Gris , Still life with Bordeaux Bottle, 1919



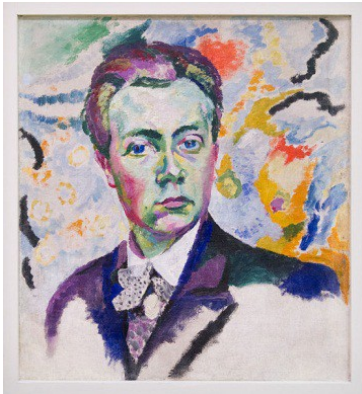
Juan Gris, Man in a Café, 1914

Others like **Sonia** and **Robert Delaunay** were to develop Orphism, a genre in which the use of light and contrasts led to abstract paintings.

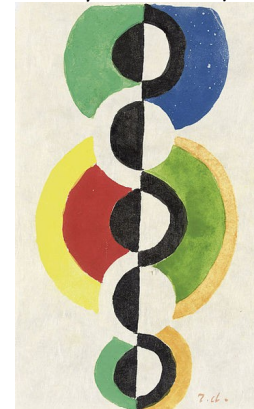
Cubism died down with the First World War.



Robert Delaunay, relief-disques, 1936



Robert Delaunay, self-portrait, 1905



Robert Delaunay, Rythms, 1932

Geometric abstraction and informal art

*The whole world discovered abstract art with **Wassily Kandinsky's** (1866-1944) watercolour « composition » in 1910.*



Wassily Kandinsky, composition IV, 1910

*Thanks to colors, shapes and compositions, the artists vie with nature by creating their own world.
Abstract art can be rational and geometric.*



Casimir Malevich, suprematist composition, 1916

*In the United States, abstract expressionism is mainly represented by **Jackson Pollock** (1912-1956). For Anna Mosynska, it is "the first and most famous movement of international American art". The technique of "dripping" initiated in 1943 by Pollock is also used by **De Kooning** (1904-1997). Dripping consists in making paint drip on large canvasses on the floor or the wall.*



Jackson Pollock, number 1, 1948

*At the same time, in France, **Georges Mathieu** (1921-2012) developed lyric abstraction. These two movements are very close in their choice of gestural abstraction.*



Henry 4th 's abduction, by Archbishop Anno de Cologne, 1958

Figurative art

In figurative art, a certain amount of realism is opposed to abstraction. Yet, nature is not reproduced exactly but with a critical and subjective vision. The artists paint their "états d'âme". Fauvists are considered as "wild beasts" (fauves" in French) because of the shock of strong colors which collide and "spit fire".



« L'Estaque, route tournante » by André Derain, 1906

Otto Dix (1891-1969) belongs to a movement called 'Verism' which denounces the failings of society. It is an Italian movement which is rooted in naturalism.



Otto Dix, War 1929-1932

The Dada movement was born from the refusal of the ideology of the old world which led to the first world war. It shared with Surrealism the taste for a poetical life. Both explore the ways to Revolution, passion and dreams. **André Breton** and **Tristan Tzara** are two emblematic figures of these movements. Tristan Tzara wrote the Dada manifesto.

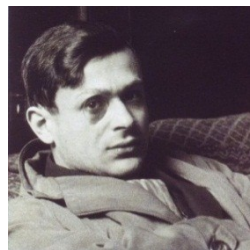
To launch a manifesto you have to want: A, B & C, and fulminate 1, 2 & 3, work yourself up and sharpen your wings to conquer and circulate lower and upper case As, Bs & Cs, sign, swear, organize prose into a form that is absolutely and irrefutably obvious, prove its ne plus ultra and maintain the novelty resembles life in the same way as the latest apparition of a harlot proves the essence of God

Surrealism, André Breton wrote the manifesto of Surrealism in 1924.

«Psychic automatism in its pure state, by which one proposes to express -- verbally, by means of the written word, or in any other manner -- the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern».

After the horrors of two world wars, Surrealism was an opening to dream and to escape from real life which can be quite hard for man. The term surrealism was coined by **Guillaume Appolinaire** (1880-1918) when he wrote a text for a theatre play staged by **André Breton** (1896-1966) **Paul Eluard** (1895-1952) and **Louis Aragon** (1897-1982).

Surrealism was a European movement. The aim was to reach the unattainable thanks to chance. The unconscious was central, due to Freud's influence. The objective was to approach the art of the insane, of children and to aim at some mental automatism.



Tristan Tzara, 1928



André Breton, 1924



Dalí, corpus hypercubicus, 1954



Max Ernst, Compendio di storia universale, 1953

An emblematic movement in America: "Pop Art"

The term, which is an abbreviation of popular art, was born in the 50's in the United Kingdom and in the 60's in the United States, in reaction to abstract expressionism considered as too elitist. Its origins are rooted in Dadaism and Marcel Duchamp's works. This artistic movement is concerned with the consumer society and the distortions it causes in our everyday behavior. It is from this principle that the American artists highlighted the influence that advertising, magazines, cartoons, posters and television can exert.

Andy Warhol (1928-1987) is considered as one of the leaders of Pop Art. He represented brands, stars, and played with colors and repetition to exhibit the consumer society.



Andy Warhol, 1977



In the style of Andy Warhol, by Michael Philip

Literature

XXth century literature is difficult to sort out because so much was published and so many changes took place from sociological and historical points of view. However, most novels were written in the same way as the realistic novels of the 19th century. It is a commercial literature which must attract all publics.

Authors write to sell, to think, to change the world. The main difference with the previous periods is that it becomes impossible to classify authors. At the beginning of the century, most authors wrote about man and his psychology. Some among the most famous ones:

In 1913, **Alain Fournier** : "le Grand Meaulnes" ; Between 1909 and 1922 **Marcel Proust** wrote "A la recherche du temps perdu" ; **Colette** : »Sido « in 1929 ; 1936 : **Georges Bernanos** : « Journal d'un curé de campagne » ; 1938 : **Jean Paul Sartre** : La Nausée ; 1942 : **Albert Camus** « l'Etranger »

The two world wars, colonial wars, fascism and communism inspired a politically committed literature.

In 1932, **Louis Ferdinand Céline** wrote « Journey to the End of the Night » ; In 1942 **Vercors** wrote "The Silence of the Sea" which related the Second World War. With "The Plague" in 1947 Albert Camus showed how evil can spread and kill.

An extract from « Journey to the end of the night »

"There is something sad about people going to bed. You can see they don't give a damn whether they're getting what they want out of life or not, you can see they don't ever try to understand what we're here for. They just don't care. Americans or not, they sleep no matter what, they're bloated mollusks, no sensibility, no trouble with their conscience. I'd seen too many troubling things to be easy in my mind. I knew too much and not enough. I'd better go out; I said to myself, I'd better go out again. Maybe I'll meet Robinson. Naturally that was an idiotic idea, but I dreamed it up as an excuse for going out again, because no matter how I tossed and turned on my narrow bed, I couldn't snatch the tiniest scrap of sleep. Even masturbation, at times like that, provides neither comfort nor entertainment. Then you're really in despair."

Louis-Ferdinand Céline,

In the second half of the 20th century, literary currents multiplied. Some leading works of that time can be mentioned: Boris Vian: "the Froth of Days"; Raymond Queneau: « Exercises in Style »; Hervé Bazin: « Viper in the Fist »; Jacques Prévert: « Paroles »; Simone de Beauvoir: « The Second Sex »; Eugène Ionesco: « The Bald Soprano » or « The King is Dying»; Samuel Beckett: "Waiting for Godot"

Extract, La cantatrice chauve scène 1

Scene: A middle-class English interior, with English arm- chairs. An English evening. Mr. Smith, an Englishman, seatedl in his English armchair and wearing English slippers, is smok-ing his English pipe and reading an English newspaper, near an English fire. He is wearing English spectacles and a small gray English mustache. Beside him, in another English arm- chair, Mrs. Smith an English woman is darning some English socks. (...).

Mrs. Smith: There, it's nine o'clock. We've drunk the soup, and eaten the fish and chips, and the English salad. The children have drunk English water. We've eaten well this evening. That's because we live in the suburbs of Lon- don and because our name is Smith.

Mr. Smith continues to read, clicks his tongue.

Mrs. Smith: Potatoes are very good fried in fat; the salad oil was not rancid. The oil from the grocer at the corner is

better quality than the oil from the grocer across the Street. It is even better than the oil from the grocer at the bottom of the Street. However, I prefer not to tell them that their oil is bad.

Mr. Smith continues to read, clicks his tongue.

MRS. SMITH: However, the oil from the grocer at the corner is still the best.

Mr. Smith continues to read, clicks his tongue.

MRS. SMITH: Mary did the potatoes very well, this evening. The last time she did not do them well. I do not like them when they are well done.

Mr. Smith continues to read, clicks his tongue. (...)

Eugène Ionesco

The extraordinary wealth of literature reveals divisions.

*On the one hand the intellectual and sometimes avant-garde literature which was read by an initiated public.
On the other hand a mass production for the lay public written according to the rules of the 19th century: realism or para-literature such as detective stories or comics.*

On the other side of the Atlantic, literature was also burgeoning

Modern American literature did not appear spontaneously, even if today the novel appears as the most eminent literary genre in America.

*Actually, it is when American writers turned to America and America alone (instead of looking for inspiration in foreign literature) that a true American literature emerged. **Mark Twain** (1835-1910) started this emancipation.*

*In the 1920's, certain authors who cared about style, followed the European modernists. Thus, **William Faulkner** (1897-1962), **John Dos Passos** (1896-1970) or **Ernest Hemingway** (1899-1961) followed this trend.*

*In the 40's and 50's, one of the most beautiful expression of modernism is to be found in **Vladimir Nabokov's** works (1899-1977).*

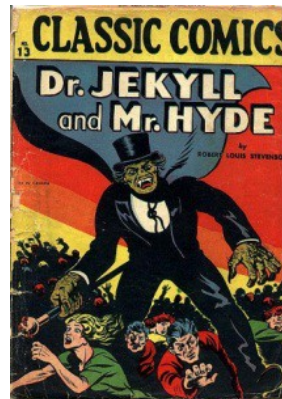
Then, at the turn of the second half of the century, American novelists started mixing genres and approaches, experiencing the freedom of making all the trends of literature or language coexist. After the Second World War, some authors started or carried on an international career, using in their work this conflict in which they had fought. They condemned murderous folly and challenged the American ideology in an essentially moral way.

In the early 50's, a group of young students at the University of Columbia got together. The political and cultural aspirations of these rabble-rousers came up against the prevailing ideology and formed the "beat generation" whose

ambition was to create a new man, the Beat or Beatnik. "On the road" (1957) by **Jack Kerouac** (1922-1969) is the emblematic novel of this period.

In the late XIXth century in England, a still unknown genre made a booming debut: the thriller. It all started with Doctor **Conan Doyle** creating a couple of characters who were to influence the future: Sherlock Holmes and Doctor Watson. It was such a success that the author had to resuscitate his hero when faced with the yelling and screaming of despondent readers after his premature death.

Adventure and horror novels also reappeared. The Scot **Robert Louis Stevenson** (1850-1894) recreated the creator- creature experience with his "Doctor Jekyll and Mister Hyde" (1886).



H.G. Wells (1866-1946) brilliantly explored the anticipation novel (*la Machine à explorer le temps*, 1895 ; *l'Île du Dr Moreau*, 1896 ; *la Guerre des mondes*, 1897). Major works were written for children.

Lewis Carroll invented the young Alice in the wonderland (1865) who, in her initiatory dream "in the Wonderland" invites us to the realm of "nonsense";

Rudyard Kipling (1865-1936), in his books of the jungle (1894-1895) tells the fears of childhood and a virile friendship in a complex Indian society under British rule.

Typical British humor and irony have an anti-conformist leader: **Oscar Wilde** (1854-1900). He used paradox and irony as a recognized aesthete (*Dorian Gray* -1891)

After about a quarter of an hour Hallward stopped painting, looked for a long time at *Dorian Gray*, and then for a long time at the picture, biting the end of one of his huge brushes and frowning. "It is quite finished," he cried at last, and stooping down he wrote his name in long vermilion letters on the left-hand corner of the canvas. Lord Henry came over and examined the picture. It was certainly a wonderful work of art and a wonderful likeness as well. "My dear fellow, I congratulate you most warmly," he said. "It is the finest portrait of modern times. Mr. Gray, come over and look at yourself."

The lad started, as if awakened from some dream.

"Is it really finished?" he murmured, stepping down from the platform.

"Quite finished," said the painter. "And you have sat splendidly to-day. I am awfully obliged to you."

"That is entirely due to me," broke in Lord Henry. "Isn't it, Mr. Gray?" *Dorian* made no answer, but passed listlessly in front of his picture and turned towards it. When he saw it he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had recognized himself for the first time. He stood there motionless and in wonders, dimly conscious that Hallward was speaking to him, but not catching the meaning of his words. The sense of his own beauty came on him like a revelation. He had never felt it before. Basil Hallward's compliments had seemed to him to be merely the charming exaggeration of friendship. He had listened to them, laughed at them, forgotten them. They had not influenced his nature. Then had come Lord Henry Wotton with his strange panegyric on youth, his terrible warning of its brevity. That had stirred him at the time, and now, as he stood gazing at the shadow of his own loveliness, the full reality of the description flashed across him.

Yes, there would be a day when his face would be wrinkled and wizen, his eyes dim and colourless, the grace of his figure broken and deformed. The scarlet would pass away from his lips and the gold steal from his hair. The life that was to make his soul would mar his body. He would become dreadful, hideous, and uncouth. As he thought of it, a sharp pang of pain struck through him like a knife and made each delicate fibre of his nature quiver. His eyes deepened into amethyst, and across them came a mist of tears. He felt as if a hand of ice had been laid upon his heart.

"Don't you like it?" cried Hallward at last, stung a little by the lad's silence, not understanding what it meant.

"Of course he likes it," said Lord Henry. "Who wouldn't like it? It is one of the greatest things in modern art.

I will give you anything you like to ask for it. I must have it."

"It is not my property, Harry."

"Whose property is it?"

"Dorian's, of course," answered the painter.

"He is a very lucky fellow."

"How sad it is!" murmured Dorian Gray with his eyes still fixed upon his own portrait. "How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June. . . . If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that - for that - I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!"

Oscar Wilde, 1890

From the XXth century to the present day, the First World War had a considerable influence on literature. Writers questioned their values. The rise of totalitarianism between the two wars, then the deep intellectual disruption linked to the Second World War, when even Great Britain itself was for a moment threatened by Hitler, account for the development of the literature of the absurd and fiction in general as a diversion. This century had proved that man was capable of the worst and so English literature could not believe any more in an unstoppable march towards progress. The production of novels rose dramatically with mass reading and the notion of best seller.

*The quality is variable, from major works to paperback romances with for example the prolific **Barbara Cartland**.*

Modern music from 1900 to 1945

The term « modern music » refers to the period from 1900 to 1945, even if there was no real style then but artists who indulged in various experiments which still symbolize novelty.

***Claude Debussy** (1862-1918) actualized the « classic » mode of writing to create a new language, released from constraints.*

*In the same way **Maurice Ravel** (1875-1937) was another important figure in French modern music.*

In the interwar years, a new current reacted against this French impressionism: neo-classicism.

***Darius Milhaud** (1892-1974), **Arthur Honegger** (1892-1955), **Erik Satie** (1866-1925) defended a simple and humoristic music. But the real shock was "The Rite of Spring", a ballet (dance music) by **Igor Stravinsky** (1882-1971). Composed in 1913, it created a scandal in Paris for its première at the Champs - Elysées theatre. It shocked the public because it gives an impression of chaos and marked a break with the usual criteria of dance.*



Groupe de jazz, La Nouvelle-Orléans

*Another musical revolution took place in 1921. The composer **Arnold Schonberg** (1874-1951) created a musical language where the 12 notes of the scale all have the same value; it is dodecaphonism with its masterpiece: five piano pieces op.23, which thus gave birth to a host of new and rich forms of expression.*

Contemporary music since 1945

At the end of the Second World War the whole of Europe had to be rebuilt. Music was to take advantage of this creative momentum and innovate. Artists experimented new musical forms and gave limitless expansion to the range of possibilities. All novelties were accepted.

Two main currents can be distinguished:

*The first one is that of written music where the partition creates multiple ways with its notes, its rhythms, its words or its graphics which are all in different styles. **Pierre Boulez** (1925-), **Stockhausen** (1928- 2007) represent this current.*

The second one explores sounds, notably by using electronics. The note is replaced by the sound as the basis of music. From the fifties on, with the arrival of the tape recorder, new forms of composition became possible. Concrete sounds were used to compose: noises, samples of instrumental sounds, bird songs... recorded on magnetic tapes and rearranged by sound editing, transformation, collage.

***Pierre Schaeffer** (1910-1995): noise concert; **Pierre Henry** (1927-) the well-tempered microphone; **Iannis Xénakis** (1922-2001): Bohor. Then came computer-assisted music.*

The cinema

It is impossible to speak of art in the XXth century without mentioning the cinema. According to Elie Faure, cinema is "the art of the industrial society". The first public projection took place on December 28th 1895. It is "the arrival of the train in la Ciotat station" by the Lumière brothers, the inventors of the cinema. From the outset, there were two main currents:



A documentary trend like the Lumière brothers' films



*A fantastic trend like the films by **Georges Méliès**.*

It is in the United States that the cinema developed most. The first American film is a western by Edwin Porter: "the Great train Robbery" in 1903. With "Birth of a Nation" and "Intolerance" in 1915 D.W.Griffith shot the first great films of the history of the cinema.

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*The English translation is by Mrs **Hélène Cyrille**, university professor*