CollegeBoard
Advanced Placement Program

AP® European History

2006–2007
Professional Development
Workshop Materials

Special Focus:
Using Works of Art in the AP Classroom

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Special Focus: Using Works of Art in the AP Classroom

Important Note: The following set of materials is organized around a particular theme, or "special focus," that reflects important topics in the AP European History course. The materials are intended to provide teachers with resources and classroom ideas relating to these topics. The special focus, as well as the specific content of the materials, cannot and should not be taken as an indication that a particular topic will appear on the AP Exam.

Introduction

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Evanston, Illinois

The venerable art historian E. Baldwin Smith wrote in *Egyptian Architecture as Cultural Expression* (1938) that ancient buildings, when viewed in terms of "social needs, conventions, and aspirations," are "a tangible record of human endeavor" and therefore a "form of history." Yet high school teachers are reluctant to use portraits, landscapes, buildings, or monuments as teaching devices to demonstrate "social needs, conventions, and aspirations." The purpose of the five articles that follow is to show how art may be used in the classroom.

History is rich in examples of changing cultural standards and interests; for instance, the very existence of portraiture exemplifies the growing interest in the individual during the late medieval and early modern periods. Philip II's palace, the Escorial, serves as a perfect image of the king's personality, especially his intense religiosity and his need for order and detail.

Another equally revealing example of cultural patterns reflecting broader trends may be found in war monuments. In the nineteenth century, military conflicts were glorified and their monuments were Roman triumphal arches and representations of the gods of war, with no mention of the thousands who died in battle. After World Wars I and II, war monuments went out of style, and those that were built showed a dramatic change in form. In the United States, for example, the Vietnam Veterans Memorial in Washington, D.C., features only a sad list of those who died. The Korean War Veterans Memorial portrays the fatigue, grime, and suffering of war.

The use of art in history has its limitations, of course. It rarely shows much about the artists and architecture and little about "the common man." In contrast to the Escorial, Sanssouci—Frederick the Great's pleasure pavilion—shows nothing about the man himself, except his desire to copy French culture. The goal of the following essays is thus to explore both the uses and the limitations of using artwork in an AP European History classroom.

The five articles that follow show something about how art may be used to enrich and enliven the AP European History curriculum. Jack Stovel's article "Madonnas Through the Centuries" deals with changing images of the Madonna and child in artistic style and their reflection of attitudes toward religion, gender, and society. "Of Palaces and Princes: Understanding Politics, Society, and Architecture," by Gordon Mork, gives a

comparative look at architecture and monarchy, referring to three absolute monarchs. Susan Bittmann's "Strike a Pose: Using Portraits to Analyze Political Power and Social Status in European Society" illustrates the value of using portraiture in teaching history. "Art for History's Sake," by George Fain, shows how teachers may use art to reflect the social, economic, and political trends of an era. "Jacques-Louis David and the French Revolution," by Jack Stovel, uses the paintings of David to trace the volatile political currents in France during the Revolutionary and Napoleonic eras.

Art for History's Sake

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Like many teachers who were trained and educated primarily in political and diplomatic history, when I first began teaching AP® European History I saw the teaching of art as a daunting task. Yet, the standards for a well-developed AP European History class are clear: cultural and social history are integral dimensions of that class. The *AP European History Course Description* states in the Intellectual and Cultural Themes section that the following ideas are to be covered:

- Major trends in literature and art
- Intellectual and cultural developments and their relationship to social values and political events

As a frustrated AP European History teacher I had to develop some process for integrating this art into the course curriculum. Comprehending the purpose and methodology of using art in an AP European History class is the first step to creating that integration.

The AP European History teacher must understand that he or she is not, in fact, teaching art history in the sense of discussing artistic style, technique, or method. Leave those lessons to your peer, the AP Art History teacher. Rather, art in the history class should be used as a mirror that helps reflect the broader aspects of political, economic, and social developments of specific eras.

Without convenient contemporary film clips or other broad media formats from an historical era, the only visual reflections of an epoch's mood, philosophy, or social viewpoints are to be found in the tangible paintings, sculpture, and architecture of that time. Clearly, artists would not have created great works reflecting ideas that were unimportant to the minds of the day. Perhaps great art can be seen as the pop culture of an earlier era, reflecting the morals, mores, and philosophies of an epoch.

Therefore, it becomes the teacher's job to help students use art to identify or clarify an era's significant introspection, thus helping the student better understand the historical period.

Since, in many cases, this cross-cultural approach to art may be a student's first introduction to the concept, it is necessary to have the proper materials that enable

the instructor to utilize art in the proper format. A teacher will probably find it nearly impossible to teach art without some sort of visuals to supplement the discussions.

Fortunately, most good college textbooks have excellent inserts and explanations that usually reflect the best examples of various schools of art for various periods of time. In addition, there are commercially available books, filmstrips, videos, and DVDs that take the study of art to greater depth. Some of these are:

- *Civilisation* (video: BBC/Time-Life)
- *Landmarks of Western Art* (video: Kultur)
- *Sister Wendy's Story of Painting* (video: BBC/CBS-Fox)

All of the above are excellent video formats of great art movements, but all tend to approach the subject from the aspect of the art major, not the history student.

- *History Through Art* (video: Clearvue)
- *The Annotated Mona Lisa*
  (book: by Carol Strickland, Andrews McMeel Publishing)

The above works, on the other hand, attempt to approach art from political, social, and economic vantage points, perhaps benefiting the AP European History teacher even more. Nonetheless, the history teacher will almost always have to adapt the media's presentation to his or her needs in the classroom.

Perhaps one of the most beneficial methods for the teacher is to study the various ways in which art has been used in former AP European History Exam essays. From this vantage point, the instructor can create the proper type of lesson plan for these and other units.

One example of the use of art in the AP European History Exam has been for the student to use specific artworks (of their own choosing) to support and clarify philosophies or attitudes of a specific era. A good example of this approach would be a question from the 2004 Exam:

Analyze the influence of humanism on the visual arts in the Italian Renaissance. Use at least three specific works to support your analysis.

Clearly, the question is testing the students' knowledge of Italian Renaissance humanism, but is requiring the student to prove their understanding by applying the philosophy to specific artworks.

The task of the teacher would be to create a lesson plan that covers a topic as basic as Italian Renaissance humanism and then to help the student make the connection to the art of the era. Logically, such a process in creating this connection can work with any other historical era and its representative artworks.

While teaching AP European History for over 25 years in a public high school, I have used lesson plans like the following to help integrate the art into the political, economic, or even philosophical discussions.

Lesson Plan One

Step One

Clarify the meaning of the concept of humanism (or romanticism, or enlightenment, etc.). This task in itself is a necessary component regardless of its application to the art. The following excerpt from *European History on File*[*] (a most wonderful publication in itself) is a good start that I have used:

Characteristics of Humanism
14th–16th Centuries
Glorification of humanity and its abilities
Optimism about life—regarding it as an opportunity rather than a torment to endure in order to earn a place in heaven
Critical study of the works of classical Greek and Roman writers
Search for new knowledge through close observation of nature
Encouragement of education and development of the individual as a fully rounded person with a range of skills, sensitivity to the arts, moral integrity, and courage
Search for principles of law and government for the new nation-states

Step Two

Using the above descriptive list, provide visual examples and help students recognize the humanistic aspects of works of art. For example:

- Michelangelo's *David*:
  - Clearly a glorification of physical humanity
  - Similar in form to the admired works of Greeks and Romans
  - David as a fully developed "Renaissance man" with a range of skills: warrior, king, poet

* History on File, Facts on File, Inc., ISBN 0-8160-3480-X.

- Sistine Chapel ceiling:
  – Glorifying Man's creation
  – Optimistic view of life as God gives great abilities to Man
- Da Vinci's *Last Supper*
  – Reflecting the individuality and uniqueness in each character in the work as each reacts in a different manner
- Raphael's *School of Athens*
  – Praising the knowledge and works of Greek and Romans thinkers
  – Stressing the ability of Man to reach great intellectual heights

Step Three
Once the teacher-directed connections have been made, provide other works of art (da Vinci's *Mona Lisa* always creates a spirited debate) and allow the students themselves to attempt to make the connection between the philosophy and the visuals without the aid of the teacher.

The list could go on and on, based on the teacher's interests, strong points, and the availability of supportive media.

Notice that the particular lesson plan uses the most well-known works and does not delve into more esoteric works of Italian art. Most high school European history students, unfortunately, have very little contact with historical artworks and may be unfamiliar with the most well-known pieces. It is best to teach them to walk before they run and to avoid the more obscure works for the time being.

Another example of using art as a questioning tool is actually the reverse of the one just discussed. In this format, students are given specific artworks (paintings, photos, prints, etc.) that may not be well known to them. In reality, prior knowledge of the given artworks is not important to the task.

The student's responsibility is to interpret the works from specific viewpoints.

An excellent example of this type of question is one that can be found in the 1999 AP Exam. The students were given two pictures. In this case, one picture was the pristine interior of a nineteenth-century bourgeois parlor. The other picture was of a squalid urban slum of the early industrial era.

The attached question reads:

> Contrast how a Marxist and a Social Darwinist would account for the differences in the conditions of these two mid-nineteenth-century families.

In this case, the question is actually measuring the student's knowledge of the nineteenth-century philosophies of Marxism and Social Darwinism. (The ability to use the term "contrast" is also being evaluated here, as well.)

It is in responding to this type of question that a student must have been taught to interpret and manipulate the art and not just to repeat what they "see." In this format, or any other of this ilk, the student must demonstrate a mature understanding of the two political/economic concepts and then to use specifics from the pictures to prove their point. The following lesson plan might be useful in this regard.

Lesson Plan Two

Step One
Teach the philosophy, economic viewpoint, or whatever topic is apropos. For example, we can use the original basic tenets of Marx:
- The class struggle of Haves and Have Nots
- The exploitation of the factory working proletariat
- The greed of the industrial bourgeoisie
- The evils of capitalism

Of course, the teacher could use any historical philosophy or concept in the place of Marxism.

Step Two
Provide visuals in any form—paintings, prints, etc.—and ask the students to interpret the works through the eyes of the Marxist (using our example above). This, in fact, is one of the best learning tools. It requires students to use higher level thinking skills to go beyond what *they* see and to interpret a visual through the eyes of someone else with historically important opinions.

Step Three
Later, ask students to interpret artworks from differing vantage points (for example, through the eyes of the Marxist and the Social Darwinist in the above example). This serves to increase their ability to think abstractly.

Special Focus: Using Works of Art in the AP Classroom

A close research of past AP European History Exam free-response questions will uncover other such questions that use art to interpret and reflect upon other aspects of history:

- In 1990, students were asked to evaluate **social** life based on a sixteenth-century Brueghel painting, *Peasant Dance*, and a nineteenth-century Seurat work, *Sunday Afternoon at La Grande Jatte*.
- On the 1984 exam, they were asked to contrast the Spanish **political** implications of a Goya painting, *The Third of May, 1808* and Picasso's *Guernica*.
- Knowledge of Reformation-era **religious** differences was tested by comparing architectural visuals of Protestant and Catholic churches (1992 exam).

In all of these questions, the student's knowledge of the eras was being tested.

Clearly, using art in an AP European History class opens the doors to so many new and innovative ways to discuss the political, social, and economic venues of the period being studied. Don't be afraid to integrate art into the classroom. It makes the eras so much more visible.

Jacques-Louis David and the French Revolution

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Objectives

The student will be able to:

1. Identify the sequence of events in the French Revolution and Napoleonic eras from the art of one painter, Jacques-Louis David
2. Describe shifts in public attitudes toward the events of the French Revolution and Napoleonic eras
3. Discuss how the art of Jacques-Louis David reflected or supported political developments during the French Revolution and Napoleonic eras

For the Teacher

Background Material

Jacques-Louis David (1748–1825, pronounced Jhak-Lwe Dah-*Veed*) was the painter par excellence of the French Revolutionary era. His neoclassical style is accessible to students, making him an ideal vehicle for studying the shifting currents of the revolutionary era in France. David was also a member of the National Convention and voted for the death of Louis XVI. Later, he became Napoleon's court painter. Through David's works, students can follow the course of the revolution in France.

For general background and primary sources on the French Revolution, go to the excellent Web site, Liberty, Equality, Fraternity: Exploring the French Revolution at: www.chnm.gmu.edu/revoluton/index.html. This site contains a very helpful article on how to read images that is particularly useful for teachers and students. The article is primarily concerned with popular images rather than fine art. However, David understood well the power of popular images and later in his life designed various artifacts to promulgate his beliefs.

Thematic Applications

The College Board's *AP European History Course Description* suggests themes that might be treated in AP European History. If "Major trends in literature and the arts" is one of the themes you stress, you might want to use Jacques-Louis David as the focus for studying the neoclassical movement. If you emphasize "Intellectual and cultural

developments and their relationship to social values and political events," then David's use of neoclassicism and his treatment of Napoleon are clearly related to political events.

Other relevant themes for this lesson are "The diffusion of new intellectual concepts among different social groups," "Changes in elite and popular culture," "The evolution of political elites and development of political parties and ideologies," "The extension and limitation of rights and liberties," and "Forms of political protest, reform, and revolution."

Chronological Outline

While there is a widely accepted set of chronological periods for the French Revolutionary era, David may or may not fit neatly into them. Most textbooks list chronologies of the revolutionary era.

Here is a brief one:

1780s	Financial crises, aristocratic resurgence, failing harvests, riots
1789	Estates General meets (5 May) Tennis Court oath (20 June) Bastille stormed (14 July) Declaration of Rights of Man and Citizen (26 August) March to Versailles (5–6 October)
1791	New constitution proclaimed (3 September)
1792	War of First Coalition begins (April) September massacres National Convention (20 September to 1795)
1793–1794	Reign of Terror
1795	Constitution of Year III (22 August) Directory established
1799	Coup d'etat of Brumaire brings Napoleon Bonaparte to power (9 November) Constitution of Year VIII
1804	Napoleon I proclaimed emperor of the French (18 May)
1814	Defeated by allies, Napoleon abdicates (11 April) and is exiled to Elba

1815	Napoleon returns (20 March) Defeated at Waterloo Exiled to St. Helena Bourbon monarchy restored (Louis XVIII)

Lists of events such as this should be used as signposts rather than ends in themselves. In studying Jacques-Louis David, students might think of a chronology more like the following:

1. Growing discontent among all groups with the regime for being decadent, disinterested in the welfare of any set of the population except themselves, and self-perpetuating. This leads to . . .
2. The revolutionary optimism of the summer of 1789. Soon, revolutionary excesses (1793–1794) contribute to a . . .
3. Falling out of the revolutionary leaders and to widespread disillusion with the revolution itself.
4. A period of drift (1795–1799) is followed by . . .
5. The rise of Napoleon (1799), who appears to some as the savior of the revolution's ideals. Soon . . .
6. Napoleon seizes power for himself (1804). In a series of wars, the allies defeat him, and the Bourbons return to the French throne (1814–1815).

Students need to integrate these more general trends with the specific events from a conventional, more detailed chronology.

Jacques-Louis David Biography

Do an Internet search for Jacques-Louis David. Some of the sites you will find are:

- Artchive: www.artchive.com/artchive/D/david.html
- CGFA: cgfa.sunsite.dk/jdavid/jdavid_bio
- Getty Museum: www.getty.edu/art/collections/bio/a544-1.html
- Web Museum: www.ibiblio.org/wm/paint/auth/david
- Wikipedia: en.wikipedia.org/wiki/Jacques-Louis_David

From these sites, you can construct a succinct biography of Jacques-Louis David.

Some of the Web biographies of Jacques-Louis David and some of the comments about the images themselves provide bits and pieces about the classical subjects David painted. Without knowledge of these stories, students will be less able to understand the political

implications of David's paintings. See the "Teaching Strategies for Using the Images" section (below) for some of these stories.

Neoclassical is an artistic style that evolved in response to the baroque and rococo styles, which artists thought had become frivolous, overly ornate, and decadent. Some artists associated these traits with the ancien régime (the old regime, especially that of Louis XIV in France). Some artists sought to encourage civic virtues of Roman purity in their viewers as an antidote to courtly corruption. Artistically, neoclassical painters tended toward recreating balanced compositions typical of Renaissance artists, which they imagined emulated classical styles. They freely used the dramatic light and dark effects of the baroque style when it suited them, however.

In addition to Jacques-Louis David, Jean-Auguste-Dominique Ingres, Pierre-Paul Prud'hon, and Nicolas Poussin were French neoclassical painters. Neoclassicism emerged when archeological finds in mid-eighteenth-century Italy reawakened interest in classical Roman styles and, by extension, classical Greek architecture. The *philosophes* of the European Enlightenment supported study of Roman and Greek texts. The Age of Reason wasn't an age of church building. Sainte-Geneviève in Paris was begun in 1757. (St. Geneviève was the patron saint of Paris because she encouraged its citizens to fast and scourge themselves to deflect the impending attack of Attila the Hun in the mid-fifth century. Her church would have been a significant religious statement.) It was unfinished at the outbreak of the revolution, when it was altered, renamed the Pantheon, and used as a tomb for revolutionary heroes, who were later exhumed to be replaced by Napoleon's marshals. Some churches and chapels that were built experimented with great colonnades from Doric to Corinthian, but these proved quite expensive compared to the Gothic style, which had become traditional.

In North America, architectural neoclassicism is called "Greek Revival." Jefferson's Monticello is one example. In the middle third of the nineteenth century, an eclectic classicism, the Gothic revival, and the excitement of new building materials of iron, brick, and glass combined to eclipse neoclassical architecture. Painters also soon quickly tired of neoclassical rationalism. They incorporated the irrational, individualistic, emotional, visionary spirit of the early nineteenth century into what became known as romanticism.

Partial List of Works by Jacques-Louis David

1778–1779	*Funeral of Patroclus*: www.abcgallery.com/D/david/david54.html
1780	*Portrait of Count Stanislas Potocki*: www.abcgallery.com/D/david/david19.html
1783	*Andromache Mourning Hector*: www.abcgallery.com/D/david/david51.html
1783	*Portrait of Doctor Alphonse Leroy*: www.abcgallery.com/D/david/david21.html
1784	*The Oath of the Horatii*: www.bc.edu/bc_org/avp/cas/his/CoreArt/art/resourcesb/dav_oath.jpg
1788	*The Love of Paris and Helen*: www.abcgallery.com/D/david/david22.html
1787	*The Death of Socrates*: www.law.umkc.edu/faculty/projects/ftrials/socrates/socrates.HTM
1788	*Monsieur Lavosier and His Wife*: www.metmuseum.org/Works_Of_Art/viewOne.asp?dep=11&viewMode=1&item=1977.10
1789	*The Lictors Bring to Brutus the Bodies of His Sons*: www.bc.edu/bc_org/avp/cas/his/CoreArt/art/resourcesb/dav_brutus.jpg
1790	*The Marquise D'Orvilliers*: www.euro-art-gallery.com/david/pages/jld12.htm
1791	*The Tennis Court Oath* (sketch): www.abcgallery.com/D/david/david53.html
1793	*The Death of Marat*: www.usc.edu/schools/annenberg/asc/projects/comm544/library/images/144bg.jpg
1793	*Marie Antoinette on the Way to the Guillotine*: www2.oakland.edu/users/ngote/images-full/david-marie-antoinette.jpg
1794	*Self-Portrait*: www.abcgallery.com/D/david/david30.html

1796–1799	*The Sabine Women*: www.artchive.com/artchive/d/david/david_sabine.jpg www.bc.edu/bc_org/avp/cas/his/CoreArt/art/resourcesb/dav_rape.jpg
1795	*Monsieur Seriziat*: www.artchive.com/artchive/d/david/david_seriziat.jpg
1795	*Portrait of André-Antoine Bernard*: www.getty.edu/art/collections/objects/o497.html
1798	*Bonaparte* (unfinished): www.euro-art-gallery.com/david/pages/jld10 and cgfa.sunsite.dk/jdavid/p-jdavid27.htm
1799	*Madame de Verninac*: www.artchive.com/artchive/d/david/david_verninac.jpg
1800	*Madame Recamier*: www.artchive.com/artchive/d/david/recamier.jpg
1800	*Napoleon at St. Bernard* (*Napoleon Crossing the Alps*): www.artofeurope.com/david/dav1.jpg
1806–1807	*Consecration of the Emperor Napoleon I and Coronation of the Empress Josephine in the Cathedral of Notre-Dame de Paris on 2 December 1804*: www.abcgallery.com/D/david/david10.html
1804	*Portrait of Suzanne Le Pelletier de Saint-Fargeau*: www.abcgallery.com/D/david/david37.html
1810	*Countess Daru*: www.artchive.com/artchive/d/david/david_daru.jpg
1811	*Count Français de Nantes*: www.euro-art-gallery.com/david/pages/jld17.htm
1812	*Napoleon in His Study*: www.ibiblio.org/wm/paint/auth/david/napoleon-study.jpg
1816	*General Gerard*: www.mezzo-mondo.com/arts/mm/france19/david/DJL009.html www.artchive.com/artchive/D/david/david_gerard.jpg.html
1816	*Count de Turenne*: locutus.ucr.edu/~cathy/artists/dav2.html
1818	*Telemachus and Eucharis*: www.getty.edu/bookstore/images_smp/david-page1.jpg

Note: There may well be multiple Web addresses for each of Jacques-Louis David's works. Generally, the size of the image (number of pixels) is what varies from site to site. Some versions may be better than others for certain purposes. An Internet image search will turn up lots of samples. Also, Web sites come and go, and servers are sometimes down, just as library books may be circulating, defaced, or lost.

Teaching Strategies for Using the Images

Much depends on what learning strategies you choose to employ. You can create an illustrated lecture by downloading images from the Web and showing them to your class, you can put the images on your class Web site, or you can print out the images and pass them around. As a class discussion, a homework assignment, or a topic for a student report, you can have the students hazard guesses (hypothesize) about what David is up to. Students could write a biography of Jacques-Louis David from books or the Web, using at least three sources.

Illustrated Lecture and Lesson Plan: Teacher Preparation
Select images you wish to use and prepare how they will be presented to the class. For example, the following dozen or so would give students enough images to work with:

Portrait of Dr. Alphonse Leroy (1783)—Early portrait
Oath of Horatii (1784)—Republican virtues, sacrifice for country
The Death of Socrates (1787)—Fidelity to civic virtues
The Lictors Bring to Brutus the Bodies of His Sons (1789)—Strict adherence to civic values over family connections
Tennis Court Oath (1791)—Revolutionary hagiography
Marie Antoinette on the Way to the Guillotine (1793)—Hasty sketch
Death of Marat (1793)—Tragic death of simple man
Sabine Women (1796–1799)—Conciliation with former antagonists for good of nation
Bonaparte (unfinished) (1798)—Young visionary looks to the future
Napoleon at St. Bernard (*Napoleon Crossing the Alps*) (1800)—Dashing military hero (note inscriptions on rocks: Hannibal, Bonaparte)
Napoleon in His Study (1812)—Enlightened leader
Consecration of Napoleon and Coronation of Josephine (1806–1807)—Restoring grandeur to France
Count de Turenne (1816)—Forthright depiction of a noble

Prepare questions for each image to focus students' attention, based on the suggestions below.

Student Preparation
If you want to use Jacques-Louis David to introduce the shifting currents of the era, students need little formal preparation. If the students remember their U.S. history, presumably they know that there was a revolution in France and that somehow Napoleon emerged out of the upheaval. That should be sufficient for the moment. In using David to introduce the French Revolutionary era, remember that you may not be covering the conventional chronology.

If you want to use David as a review to help the students fix the revolution in their minds, then students should have read their textbooks on the French Revolution and Napoleon and participated in the normal class regarding the period.

In-Class Activities
Note: The questions below are only suggestions. They indicate a general line of questioning aimed at eliciting from students what they see in the images and speculations on the evolution of Jacques-Louis David's opinions.

View and discuss the portraits in the following order:

1. *Portrait of Dr. Alphonse Leroy* (1783)—Early portrait
   Ask the students what they see. They might notice its difference from earlier styles such as baroque, rococo, and mannerism. The light shines on the subject, and the background is in shadow, thus connecting us to the subject. Students also might notice the clarity of David's draftsmanship. Dr. Leroy's eyes gaze directly at us. Suggest the students follow David's treatment of eyes. Students should see David first as an artist and should see that his work communicates in the language of painting.

2. *Oath of Horatii* (1784)—Republican virtues, sacrifice for country
   If the students cannot remember the story of the Horatii, remind them that the Horatii triplets were selected by the Romans to represent them in combat against their rival city, Alba Longa. The Albans also selected triplets, the sons of the Curatii. The six fought, and only one of the Horatii brothers survived; thus Rome was considered the victor. The Horatii sacrificed their family for the sake of Rome. David shows the three young men preparing for combat, with their sisters (one of whom was betrothed to one of the Curatii triplets) grieving in the corner for what is about to occur. Clearly, this picture is an invitation to sacrifice for your country. It is

interesting to note that Louis XVI commissioned it. Louis, like his forebears and many other European monarchs, considered himself the first citizen of the state.

3. *The Death of Socrates* (1787)—Fidelity to civic virtues
   The students might not know the story of Socrates's trial and death. Remind them that the great Athenian philosopher Socrates had been convicted of corrupting the youth of Athens by his teachings, which stressed incessant questioning. According to Athenian custom, the convicted and the prosecution each proposed a sentence. The court chose one to impose. Most Athenians thought Socrates would choose banishment, but instead he proposed that a banquet be held in his honor; the prosecution called for the death sentence. The court chose death. Even then, Socrates might have escaped Athens with the help of his supporters. Reasoning that the soul was immortal and that faithfulness to the laws of the city was a paramount virtue, he refused their help. David shows him pointing upward toward heaven, which has been taken to indicate his teaching that the soul is immortal. Socrates sits nobly, lit as if by the sun, while his followers writhe in despair. He continues to declaim, even as he reaches for the cup of hemlock that will kill him. Some could interpret *The Death of Socrates* as advocating submission to the state under any circumstances, but in reality David is asking the state to live up to its highest calling by embodying reason, and calling upon citizens to resist unjust authority.

   Both the clearly drawn images and balanced composition indicate the primacy of reason. Ask students how both the subject matter and the viewing public might receive the style. (Incidentally, just who were the viewing public? The elite probably made up the audience for David's work. The subject matter would have been familiar to them but not to the masses who had not received any formal education. It was this elite that proved to be the vanguard of the revolution, though popular discontent was a major force in the course of events. See the Liberty, Equality, Fraternity Web site mentioned earlier for more information.)

4. *The Lictors Bring to Brutus the Bodies of His Sons* (1789)—Strict adherence to civic values over family connections
   Check for student understanding by asking the students how this painting is similar to the preceding two. In both style and subject matter, it harks back to classical Roman culture and promulgates the values of sacrifice and civic duty. Brutus had participated in an uprising that vanquished the monarchy and established the Roman Republic in 509 BC. Even though he was a nephew of the king Tarquinius, as a consul of the new republic, Brutus had to impose a sentence on his two sons, who were convicted of plotting to restore the monarchy. Brutus sentenced his own sons

to death for their conspiracy. David is showing the extraordinary sacrifices that citizens must make to establish and maintain a republic. As a footnote, the Brutus who was reluctant to assassinate Julius Caesar in 44 BC was goaded by his fellow conspirators about not living up to his famous namesake.

5. *The Tennis Court Oath* (1791)—Revolutionary hagiography
   This is a sketch—ask the students why it isn't a finished painting. Actually, there is a finished painting, but the sketch conveys the immediacy of the event. Its composition is somewhat different from the preceding works. Why? Who are the figures in the center of the sketch? Why are they huddled together? And why are they in a tennis court? What might that signify? (Sticking together, which was what *The Tennis Court Oath* called for.) Who is looking in the window? What is their importance?

6. *Marie Antoinette on the Way to the Guillotine* (1793)—Hasty sketch
   Who was Marie Antoinette? What might she have symbolized to the French people, especially by 1793? (Foreigner, inconvenient remnant of the monarchy.) Another sketch—why a sketch? (Hasty, immediate.) What feeling about Marie Antoinette do you get from this sketch? Compare your feeling about Marie Antoinette from this sketch to your feeling about earlier figures by David. Are you more or less sympathetic toward her than to most other figures? Why do you think David tried to convey these feelings?

7. *Death of Marat* (1793)—Pietà-like image of dead revolutionary
   This intense portrait of a single, dead individual differs from the grand history paintings David executed a few years earlier. Why do you think he changed his focus to a solitary figure? Look at the way the figure is arranged. Limp in death, it retains a serene majesty. Does this remind you of other motifs or subjects? (Pietà, Christ descending from the cross.) What might David be suggesting by this similarity? (Unjust death, martyr, saintly figure, secular representation of divinity—strange for a person devoted to reason.) Marat was a fiery leader of the radical Jacobin Club, of which David was actually president. He suffered from a skin disease and spent hours a day in a bath to soothe his sores. David had visited him the day before Charlotte Corday, a young Girondist sympathizer from the provinces, assassinated him, and so David knew the setting. Although David began this painting a few days after Marat was killed, Marat's body was too decomposed for an accurate portrait, and so David worked from his memory and his imagination.

8. *Bonaparte* (unfinished) (1798)—Young visionary looks to the future
   David met Napoleon in late 1797 and was immediately enthralled. Napoleon

consented to sit for only one session, and David was able to produce this partially completed portrait. Ask students: what impression of Napoleon does David convey? How does he convey the impression? (The eyes. The unfinished nature of the sketch conveys dynamism, and focuses on the subject, who appears unencumbered by any background.)

9. *The Sabine Women* (1794–1799)—Conciliation with former antagonists for good of nation
   David worked on this painting for five years. In fact, he turned down an invitation from Napoleon to join him on his ill-fated Egyptian expedition to work on this monumental canvas. (The finished painting measures over 12 by 17 feet.) Ask the students what is going on here. Who are the central figures? What is their relation to one another? (Woman has interposed herself between two warriors, other figures are obscure.) The story dates from the earliest years of the founding of Rome. The first Romans were a ragtag band of men who followed Romulus. They had no wives, so they stole women from the neighboring Sabine tribe. Romulus married Hersilia, daughter of the Sabine king, Tatius, and they lived together happily, as did many other Roman men and Sabine women. Hersilia and Romulus had two children. The Sabines attacked the Romans to get back their women. Hersilia pleaded to her father and her husband to stop their fighting and live in peace. How would this story relate to post-Thermidorean France? (Enemies need to put aside antagonisms for the good of the city/nation.)

10. *Napoleon at St. Bernard* (*Napoleon Crossing the Alps*) (1800)—Spirited, almost romantic hero-leader
    How is this different from David's earlier paintings? (Single subject, calm face at eye of dynamic motion—rearing horse, stormy sky, treacherous terrain.) In case anyone might miss the message about Napoleon being a dynamic leader, David inscribed the names Hannibal and Karolus Magnus (Charlemagne) on the rocks below the name Napoleon. The light shines on Napoleon, and his faceless soldiers are dwarfed by Napoleon's majesty.

11. *Consecration of Napoleon and Coronation of Josephine* (1806–1807)—Restoring grandeur to France
    This again is a monumental canvas, 20 by 30 feet, but the central figure (Napoleon) stands out clearly against the lighted column. He is raising a crown higher than the pope's head to place it on his queen, Josephine. The viewer's eye is swept gently upward to the right from the crowd to Napoleon and to the crucifix. David has rendered the grandeur of Notre-Dame in Paris faithfully; it seems a fitting stage for Napoleon. What has happened to the revolution, to the Age of Reason?

12. *Napoleon in His Study* (1812)—Leader burdened by constant warfare
    David painted this from memory, since Napoleon would not pose for him. How has he portrayed Napoleon this time? (Somewhat tired but resolute leader, surrounded by charts, dispatches, maps, and, of course, a sword.) The clock reads 4:12, presumably a.m., because Napoleon was an early riser. The candle has almost burned out, which symbolizes time passing, if not running out.

13. *Count de Turenne* (1816)—Forthright depiction of a noble
    Who is this man? What can we tell about him from this painting? (Middle-aged, civilian clothing, direct.) In short, David has given us a very sympathetic and accomplished portrait. Turenne had been an officer in Napoleon's army and was banished by the Restoration of the Bourbons.

In sum, students should be able to trace the French Revolution through Jacques-Louis David's works. They might like to know that David was the director of all the revolutionary festivals, including the Festival of the Supreme Being in 1794. He also was on the Committee of General Security, where he personally signed about 300 death warrants for people accused of counterrevolutionary activities. His wife was so disgusted by his participation in the Reign of Terror that she divorced him. They were reconciled in later years.

Evaluation

Assign a short essay in which the students identify the sequence of events in the French Revolution and Napoleonic eras, describe the shifts in attitudes toward the events, and discuss how the art of Jacques-Louis David reflected these eras.

Or:

Give the students a representative sample of Jacques-Louis David's works and have them arrange the art chronologically and describe why they arranged them as they did, using the terms of the French Revolution and Napoleonic era.

Partial Bibliography

In addition to sources mentioned above, here are two helpful Web sites:
www.dl.ket.org/latinlit/historia/people/index.htm#heroes
www.bc.edu/bc_org/avp/cas/his/CoreArt/art/neocl_dav.html

One helpful book:
De Nanteuil, Luc. *David*. New York: Harry N. Abrams, Inc., 1990.

Madonnas Through the Centuries

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The role of women in the Roman Catholic Church, like the role of women in Europe, has engendered stormy debates over the centuries. In the case of the Roman Catholic Church, men dominated the liturgy and practice of the Church since the Church itself was organized over the first four centuries of the Common Era. Women were assigned a circumscribed role. Mary, the mother of Jesus, was by far the major female figure in the Bible and in the early church. In the nineteenth century, the Church, along with secular European institutions, took small, tentative steps toward fuller participation by women in the life of the community. These steps have grown larger and continue to this day.

There are several possible approaches to the study of Mary through art. One is the art-historical approach, and another is the role that popular piety toward Mary, as an aspect of popular culture, has played in Roman Catholic Christianity. Teaching about Mary and the Madonna image relates to a number of themes in the AP European History Topic Outline, including the "intellectual/cultural" themes of changes in religious thought and institutions; major trends in literature and the arts; and changes in elite and popular culture. Social and economic themes touched upon include changes to gender roles and their influence on social structure and interest group formation.

A Modern Vision of an Ancient Figure

On Thursday, February 11, 1858, Bernadette Soubirous was gathering wood with two other young girls near a small town in the Pyrenees of southwestern France. Preparing to cross a stream, she looked up and saw, as described in a later narrative, "a Lady dressed in white, wearing a white dress, a blue girdle and a yellow rose on each foot, the same color as the chain of her rosary; the beads of the rosary were white."* Bernadette knelt and said the rosary, "seeing this Lady always before my eyes. … When I had said my rosary the Lady made a sign for me to approach, but I did not dare. I stayed in the same place. Then, all of a sudden, she disappeared."

Bernadette saw similar visions seventeen more times in 1858. Priests and townspeople were skeptical, and miracles Bernadette asked for did not occur. On March 25, however,

* This account appears in *Les Écrits de Sainte Bernadette* (1861).

the Lady appeared again and told her, "I am the Immaculate Conception." Less than four years before, in December 1854, Pope Pius IX had declared Mary, the mother of Jesus, to be immaculately conceived, or born without sin. What is the likelihood that illiterate Bernadette, in rural France, had heard the pope's statement of dogma? (Dogma is a belief that members of the Roman Catholic Church must accept as true.) On the other hand, many Roman Catholics had long believed in Mary's Immaculate Conception, despite the lack of formal recognition of the doctrine by the church's hierarchy. Was young Bernadette Soubirous one of them?

Soon pilgrims flocked to Lourdes, the French town where Bernadette saw the Virgin Mary. They reported cures of multitudinous ailments. More and more pilgrims came, so that by the fiftieth anniversary of Bernadette's visions, millions of faithful had made the journey, and millions more of the less-than-faithful had come to see what the excitement was all about.

What was it all about? The Bible does not ascribe a significant role in Jesus's ministry for Mary. After his birth and early years, we don't hear much about her until Jesus's death. Mary is mentioned unambiguously only a few times, eight perhaps, in the Christian Bible. Yet she blossomed into a complex theological figure almost the equal of Jesus, her son. She sits next to Jesus or God in heaven and listens to the prayers of the petitioners. A list of the titles Christians have bestowed upon her would run to several pages. Stories about her life have multiplied as well. She has appeared to the faithful countless times, especially in the last two centuries. These are well documented in the art of European culture.

Mary in Renaissance and Baroque Art and Architecture

Renaissance and Baroque artists drew upon the rich Marian (devoted to Mary) tradition. They painted countless images of Mary, called Madonnas (from *madonna*, the Italian word for "my lady"). Through their works, they explicated the complex theology that had grown up around Mary. Take, for example, Michelangelo's exquisite *Pietà*, executed before he was 25 years old. *Pietà* means mercy or pity in Italian. The statue shows Mary with the body of her dead son across her lap. The triangular shape of the work is typical of the symmetrical composition favored by Renaissance artists. So is the realism and individuality of the figures of Mary and Jesus. Mary is grieving over her dead son as only a mother could. Therefore, she must be the mother of God, or *theotokos* (God-bearer in Greek). As the mother of God, wouldn't Mary have been without sin, or immaculately conceived? Christians believe that all humans are born with the taint of original sin upon them. Sin is action against God, God's laws, and God's purposes. The original sin came from Eve, who ate the apple in the Garden of Eden

after being tempted by a snake, even though Adam told her not to eat it. The Bible does not specifically articulate the doctrine of original sin, but it has become an integral part of Christian beliefs. Many other belief systems also contrast humanity's present state of suffering with a past state of bliss or perfection. Viewers of Michelangelo's *Pietà* had to come away convinced that Jesus was both divine and human. The dual nature of Jesus had been affirmed at the First Council of Nicaea in 325 against the claims of the Arian faction, who asserted that Jesus was not fully divine. Despite this ruling, the nature of Jesus remained controversial for centuries. Jesus's figure, lifelike even in death, prominently displayed the hole in his hand made by the nails of the cross. This was a clear sign that Jesus was human and actually suffered on the cross.

Renaissance artists illustrated many other theological beliefs, employing the new techniques of realism, perspective, symmetrical composition, and images of nature. That Mary would be the God-bearer was attested to by Fra Angelico, in his *Annunciation* (ca. 1440), where the angel Gabriel appears to Mary, a virgin, and tells she will bear a child. He uses perspective and includes shrubs in the background. The Madonna and child motif depicted Mary and the baby Jesus, often very realistically or as human. One example is da Vinci's *The Virgin and Child with St. Anne and Saint John the Baptist* (ca. 1499–1500). The sculpted forms of the figures, especially the baby Jesus, demonstrate beyond doubt that the figures are human. Michelangelo's *Holy Family with the Infant Saint John the Baptist* (1506–1508) depicts the infant John the Baptist, Jesus' cousin, who is set against classical nudes, illustrating the transition from the pre-Christian age to the Christian era. Correggio demonstrates Mary's (and Jesus's) humanity in his *Madonna del Latte*, where Mary is shown tenderly breast-feeding the baby Jesus with her milk (*latte*). Correggio rendered all the figures as active humans. Here he has moved beyond the Renaissance style of flat lighting to use light and shadow to achieve a dramatic effect. Because Mary was immaculately conceived, tradition held, she couldn't have died. She just went to sleep, as in Veit Stoss's altarpiece for the Church of St. Mary in Krakow, *Dormition (Sleep) of the Virgin* (ca. 1477–1489). Then Mary was raised, or elevated or assumed, into heaven. Titian illustrated this in his *Assumption of the Virgin* (1516–1518). Titian's triangular composition is characteristic of Renaissance painting. Popular proof of Mary's assumption into heaven was the absence of relics of her life, in contrast to the abundant relics from Christian saints.

The idea of Mary's Immaculate Conception flourished among laypeople and church leaders for centuries. In 431, the church council that met at the Greek city of Ephesus in modern-day Turkey declared that Jesus was both wholly human and wholly god and that Mary was the *theotokos*, or bearer of God. This declaration laid the groundwork for believing that Mary was immaculately conceived, but it did not specifically state

it as dogma. The power of the Marian cult was demonstrated that year when a great church at Ephesus was built to honor Mary, and the next year an even greater church, Santa Maria Maggiore, was begun in Rome. It stands today as the greatest of all Marian churches. Artists painted the Immaculate Conception through the centuries, even though it was not yet church dogma. Diego Velázquez painted *The Virgin of the Immaculate Conception* about 1618 for a Carmelite monastery in Seville, for example. The 12 stars of Mary's halo represent the importance of the number 12 in the Christian story. Jesus had 12 disciples; there were supposedly 12 tribes of Israel. The number 12 also indicates completeness and perfection. Velázquez's use of light and shadow creates a dramatic and mystical aura in true Baroque fashion.

The Revival of Mary in the Nineteenth Century

By the mid-nineteenth century, the Roman Catholic Church, indeed all of western Christianity, had been repeatedly challenged for several centuries. The scientific revolution and the Enlightenment had spawned competing secular ideologies. Scholars subjected the Bible to the same scrutiny they applied to secular writings. Many biblical stories were consequently dismissed as mere myths. Many people rejected any belief that did not have a rational or scientific basis. Material progress rivaled spiritual happiness as a goal of life. The Roman Catholic Church fought these trends. Pope Pius IX issued the Syllabus of Errors in 1864, which warned Catholics to reject the siren call of modernity.

In the 1830s, the Virgin Mary began appearing to European Christians with increasing frequency. These apparitions, as they are called, followed a broadly similar pattern. Generally, the Marian apparitions (appearances of Mary) occur to laypeople, people who are not ordained clergy. This contrasts with the majority of apparitions reported prior to 1830, where the Virgin appeared to members of religious orders or to elite believers. Apparitions often happen in small villages, but not exclusively. Sometimes several people see the vision; sometimes just one. Believers explain that Mary appears to the poor as a reflection of her own origins in poverty. Priests may or may not see the apparition and indeed may be quite skeptical. Miracles may or may not occur, or if something unusual happens, there may or may not be alternative explanations. The civil authorities are often hostile to the claims. In cases of repeated visions, or where multitudes of laypeople attest to the vision, the Church may investigate and reach a judgment as to the authenticity of the apparition. If the Church authenticates the apparition, leaders establish a cult and bring it under the control of the Church.

In 1854, the Roman Catholic Church formally adopted as dogma the doctrine of Mary's Immaculate Conception, thus ratifying a long-held popular belief of the faithful. Indeed,

when the first Vatican Council (organized in 1869) affirmed the doctrine of papal infallibility, giving the pope the right to define dogma, it was with the 1854 declaration in mind. Significantly, not until 1950, when Pope Pius XII declared that the assumption of the Virgin Mary was church dogma, was anything else declared dogma. Is this an instance of what one observer called "the orthodoxy of the faithful," where a popular belief was finally accepted by the Church authorities? To what extent might the Church have been scrambling to retain the allegiance of believers in the face of widespread secular competition?

Since 1950, two Marian years have been declared by the pope. During Marian years, the faithful are urged to meditate especially on the relation between Mary and the Church. In 1964, the second Vatican Council (Vatican II) signified the heightened interest in Mary and her role when it issued the first summary of the Church's teaching on Mary. As another observer said, "If Rome is the head of the Church, Lourdes is her heart."

Teaching Mary in the Context of AP European History

If students focus on a theme or motif such as Mary in their study of the development of European art from 1450 to the present, they can see how the same subject was treated in different ways in different eras. In a sense, they are controlling for variables by concentrating on a single motif. For some students, this may be helpful in understanding the evolution of European art. As an end-of-the-year review, a single theme might be particularly helpful.

If students look at popular piety and how the role of Mary has evolved from the earliest days of Christianity to the present, they can ask questions about how Mary, who was clearly a popular figure, entered the formal theology of the Roman Catholic Church. What was the power relationship between the Church and many of its faithful? How does the emerging role of Mary relate to the changing gender role of women in society? How does the emerging role of Mary relate to challenges the Church faced from secular ideologies? Students may find the stories of Lourdes and of Mary's appearance at Fatima in Portugal in 1917 during World War I, and their subsequent histories, illuminating in the context of their times.

Biblical Events of Mary's Life Depicted in Renaissance and Baroque Art
Annunciation: Fra Angelico, *Annunciation*, ca. 1440. San Marco, Florence.

Visitation: Domenico Ghirlandaio, *The Visitation*, ca. 1491. Louvre, Paris.

Birth of Jesus: Petrus Christus, *The Nativity*, 1452. Groeninge Museum, Bruges.

Presentation in the temple: Hans Memling, *Presentation in the Temple*, 1463. National Gallery of Art, Washington.

Flight into Egypt: Vittore Carpaccio, *Flight into Egypt*, 1500. National Gallery of Art, Washington.

Crucifixion: Andrea Del Castagno, *The Crucifixion*, ca. 1450. National Gallery, London.

Pietà: Michelangelo, *Pietà*, ca. 1499. Sculpture. St. Peter's, Rome.

Resurrection: Rogier van der Weyden, *Miraflores Altarpiece, Christ Appears to Mary After His Resurrection*, ca. 1440. Gemaldegalerie, Berlin.

Events in Mary's Life That Could Have Happened, as Depicted in Renaissance and Baroque Art

Mary's birth: Domenico Ghirlandaio, *Birth of Mary*, late fifteenth century. Santa Maria Novella, Florence.

Mary nursing Jesus: Correggio, *Madonna del Latte*, before 1534. Museum of Fine Arts, Budapest.

Mary and her mother: Albrecht Dürer, *St Anne with the Virgin and Child*, 1519. Metropolitan Museum of Art, New York.

Mary and her family: Michelangelo, *Holy Family with the Infant Saint John the Baptist*, 1506–1508. Uffizi, Florence.

Mary's education: Georges de La Tour, *Education of the Virgin*, early seventeenth century. Copy. Frick Collection, New York.

Mary's Life from Both Biblical and Apocryphal Sources

Domenico Ghirlandaio, *Life of the Virgin*, late fifteenth century. Santa Maria Novella, Florence.

Albrecht Dürer, *Life of the Virgin*, early sixteenth century. Woodcuts.

Theological Extensions or Implications of Mary's Role

Assumption: Tiziano Vecellio (Titian), *Assumption of the Virgin*, 1516. Santa Maria Gloriosa dei Frari, Venice.

Dormition: Veit Stoss, *Dormition of the Virgin*, 1477–1489. Church of St. Mary, Cracow.

Immaculate Conception: Domenico Piola, *Immaculate Conception*, 1683. Church of Santissima Annunziata del Vastato, Genoa.

Madonna of the Rosary: Caravaggio, *Madonna del Rosario*, 1607. Kunsthistorisches Museum, Vienna.

Mater Dei (images of Mary with the baby Jesus testify to her role as *theotokos* or God-bearer): Henry Moore, *Madonna and Child,* 1943. Sketch. England.

Merciful Mother (*Madonna della Misericordia*): Bartolomeo Vivarini, *Madonna della Misericordia*, 1473. Santa Maria Formosa, Venice.

Mother of Sorrows (*Mater Dolorosa*): Dirk Bouts, *Mater Dolorosa*, ca. 1460. Netherlands.

Queen of Heaven: Master of the Saint Lucy Legend, *Mary, Queen of Heaven*, ca. 1485. National Gallery, Washington.

Mary Through the Ages in Art

Mary unites the central truths of Christian faith: Johannes Vermeer, *The Allegory of Faith*, 1671–1674. The Metropolitan Museum of Art, New York.

The Annunciation: Dante Gabriel Rossetti, *The Annunciation (Ecce Ancilla Domini)*, 1849–1850. Tate Gallery, London.

Pietà: Vincent Van Gogh, *Pietà*, 1889. Rijksmuseum Vincent van Gogh, Amsterdam.

Hail Mary: Paul Gauguin, *La Orana Maria*, 1891. The Metropolitan Museum of Art, New York.

Madonna: Edvard Munch, *Madonna*, 1894–1895. National Gallery, Oslo. Also: David Wynne, *Madonna*, 2000. Statue. Ely Cathedral, United Kingdom.

Madonna and child: Salvador Dali, *Madonna of Port Lligat*, 1949. Spain.

Research Notes

Most of the images identified above, and many more, can be located with an Internet search engine or by looking at one or more of the Web sites listed below. Generally, you can download the images and arrange them on a computer to show to your students. Because Web sites come and go and their content evolves, these addresses should be regarded as places to begin.

- Art History Network: www.arthistory.net
- Artcyclopedia: www.artcyclopedia.com
- Mother of All Art and Art History Links Page: www.art-design.umich.edu/mother
- Olga's Gallery—Online Art Museum: www.abcgallery.com
- Web Gallery of Art: www.wga.hu/index.html

Strike a Pose: Using Portraits to Analyze Political Power and Social Status in European Society

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Portrait painting as a genre has enjoyed prominence and respect as well as neglect and denigration during different time periods. In the eighteenth century, William Blake disapproved of it: "Of what consequence is it to the arts what a portrait painter does?" Edward Burne-Jones, the great Pre-Raphaelite painter, extolled it: "Portraiture may be a great art. There is a sense, indeed, in which it is perhaps the greatest art of any." Portraits continue to engage and connect people with other cultures, times, and events. The portraitist has the task of combining many moments in the sitter's life, many expressions, looks, and moods. All of this information about a person must be incorporated into a single work that embodies the person and may also reveal the context in which he or she lived.

The French word *portrait* is the origin of the English term, defined in *Webster's International Dictionary* as "a painting, drawing, or other pictorial representation of a person, usually showing his/her face, a visible representation or likeness." It is accurate to use the word "representation," rather than "likeness," since there are many portraits in the history of art in which the seemingly perfect visage on the canvas may well be one greatly improved upon by the artist. More often, portrait painters, sculptors, and photographers have provided a compromise between the reality of the human face as it actually appears to the world, and the way in which the subject would like to be seen. Each portraitist will see the same subject in a different way, allowing for the fascinatingly diverse interpretations of some well-known sitters.

Note: Unless specifically identified, portraits analyzed below can be found in the National Gallery of Art, Washington, D.C. Additionally, the portraits found at the end of each paragraph are described therein. A complete list of Web resources and locations of images useful to this lesson can be found at the end of this article.

State Portraits

The most impressive form of portraiture is the state portrait, as seen here in four specific examples, two of which represent a realistic depiction of the subject while the other two represent the way in which the subject would like to be seen. Velázquez's *Philip IV as a Hunter* (1632–1633, Prado Museum) is a fairly accurate representation of the Spanish

king, characterized by the heavy Hapsburg jaw line and upturned moustache (which is not seen in Velázquez's earlier portraits of Philip IV). In this portrait, Velázquez depicts Philip IV with kingly nobility and elegance. The landscape in the painting is typical of the countryside near Madrid. The painting is actually staged indoors in Velázquez's studio, but is evocative of the plein air paintings of Manet, the nineteenth-century Impressionist. Velázquez's second portrait, *Philip IV on Horseback* (1634–1640, Prado Museum) illustrates a conventional pose seen in many portraits of the seventeenth and eighteenth centuries. The sword, armor, and impressive plumage indicate Philip IV of Spain's high standing in military and civilian affairs. The presence of spurs on his boots tells of his expertise in horsemanship, a traditional pursuit of the nobility at the time. Horses can be found in many state portraits; a rearing horse carries his rider into battle or to victory after the battle. Compare the Velázquez to David's *Napoleon Crossing the Alps* (1800, Musée de Versailles). Napoleon, en route to his victory at Marengo, is shown in a calm pose on a magnificent stallion. This painting is a political commemorative demonstrating that Napoleon is a symbol of political power. David as Napoleon's propagandist edited the reality of Napoleon's victory. In fact, Napoleon did not cross the Alps in a storm, but in good weather; he did not ride a stallion, but was mounted upon a mule. Velázquez's portrait of *Philip IV as a Hunter* is a much more accurate representation than David's depiction of Napoleon in battle.

In contrast to the Velázquez portraits of Philip IV, the portraits of Napoleon by Jacques-Louis David "created" Napoleon's image. In addition to *Napoleon Crossing the Alps*, David's portrait, *Emperor Napoleon in His Study at the Tuileries*, presents a specific, calculated characterization of the French leader. Dressed in his military uniform at 4:13 a.m., Napoleon is interrupted at work in his office to receive a visitor. The epaulettes state his rank as general; the medals worn over his heart connote his courage and bravery. The chair is actually a throne from the Tuileries; the scroll on the desk inscribed "CODE" is the Napoleonic Code that formed the basis of the French legal system. David presents Napoleon as a tireless statesman enacting laws to govern his people, and as a heroic leader of his nation's army.

Memorials or Effigies

During the Renaissance, especially, sculptors created effigies or memorials of prominent people. Verrocchio's *Lorenzo de' Medici* (1478) illustrates the image of the virtual ruler of Florence in the late fifteenth century. Under his patronage, Florence reached its pinnacle of glory as Italy's cultural and financial center. Lorenzo de' Medici was a shrewd politician, musician, and poet, an outstanding humanist who had a deep appreciation of literature and art. Lorenzo's name was synonymous with patronage of leading artists

and writers of the day. He established the Platonic Academy, which patronized such philosophers as Mirandola and Ficino, and he patronized the poet Poliziano and artists including Michelangelo and Verrocchio. Verrocchio sculpted the terracotta bust of Lorenzo dressed in the plain tunic and headdress of a Florentine merchant, a reference to the family's wool trade and banking interests. The simple outfit belies Lorenzo's immense power that he freely and fully wielded. In Verrocchio's sculpture Lorenzo is seen in full face with a menacing scowl, but at the same time with a hint of melancholy that suggests a sensitive humanist. The bust was executed after the Pazzi conspiracy of 1478, during which Lorenzo's brother was killed and Lorenzo was wounded. Lorenzo eliminated the Pazzis as punishment, and emerged stronger than ever.

Pisanello's *Leonello d'Este: Marquess of Ferrara* (1441) is a complementary piece to the Verrocchio described above. Leonello ruled Ferrara in the first half of the fifteenth century and created one of the greatest humanist courts of Renaissance Europe. Among the artists of his court were the painter Piero della Francesca and Ludovico Ariosto, the epic and lyric poet. The masque, a play combining comedy, dance and music, originated in Leonello's court, as did the first permanent theatre constructed in Renaissance Europe. The medal was struck to commemorate Leonello's marriage to Maria of Aragon, daughter of Alfonso I, king of Naples. Leonello is shown in profile; the sharp outline of his face, his short curly hair, and his regal posture are all reminiscent of Roman medals and coins. On the reverse is a delightful allegorical image highlighting Leonello's musical talent and the wedding festivities. The lion (Leonello) is being taught how to sing by a winged cupid holding a scroll of music. The pillar behind the figures carries the Este family crest (a mast at full sail). Sitting on the branch to the left is an eagle, another family emblem. Pisanello was the earliest master of the portrait medal and one of the greatest practitioners of all time.

Marriage Portraits

In northern Europe, beginning in the fifteenth century, the marriage portrait became one means to commemorate the union of two persons. Petrus Christus's *Portrait of a Male Donor/Female Donor* (1455) consists of two panels that represent several aspects of new types of patronage. As the wealth of the middle class increased, many tried to imitate the aristocracy and the clergy by commissioning works of art, including their own portraits. The features and dress shown in the work indicate the subjects' socioeconomic status. The shields behind the donors' heads identify them as members of prominent Italian merchant families living in Bruges as a result of the economic ties between Italy and Flanders, an area to the south of Holland. Prayerful poses and the removal of the male's wooden shoes indicate these two panels formed the outer wings of

a religious triptych. The donors kneeling in a house (not a church) suggest the triptych was used in the home for private devotion. The woman's prayer stand and devotional manuscript are fashionable and expensive. The male donor kneels in the doorway of his house, his wife in a room with an arched porch. Both rooms open onto a brightly lit, hilly landscape. The elements of the setting are arranged to emphasize the illusion of three-dimensionality: the floor tiles recede with consistency, the walls and doors are organized to convince the eye that the rooms extend beyond the foreground figures, and the illusion of depth is continued by the landscape beyond.

Family and Court Relationships

The concept of family and the relationship of one family member to another has always been a compelling reason to commission and acquire portraits. Members of the European royal families and aristocracy were often separated from their children for many years at a time. Portraits provided a means of contact, informing the parent of how the child's appearance had changed. Portraits also recorded illnesses and even provided a record of the deceased shortly after death. Most importantly, portraits provided a record of lineage and were meant to inspire present and future generations by the example of their ancestors. Hans Holbein's *Edward VI as a Child* (1538) illustrates the last reason for family portraiture. A court painter to powerful and wealthy kings, Holbein created a splendid court portrait of Edward, affording a unique glimpse of the royal Renaissance English court. This portrait was a New Year's gift from the artist to the king, meant to flatter Henry VIII by appealing to fatherly pride. Edward was a fragile child, but Holbein's portrait does not convey this. Instead, he presents a regal, robust infant embodying the pride and hope of the Tudor dynasty. Edward, little more than a year old at the time of the portrait, is depicted standing behind a parapet. His regal red and white outfit, trimmed in gold and capped with ostrich feathers, emphasizes his princely demeanor. He raises his right hand in a declaratory gesture while holding a rattle in his left hand (the same way adults hold a sword). Edward's frontal pose illustrates the image of royal dignity and power. The inscription in Latin reinforces the majesty and authority of the monarchy: a challenge to Edward to be as magnificent as Henry VIII. The portrait was used to bolster the Tudor family's claim to the throne and to consolidate Henry's power.

Marcus Gheeraerts's *Robert Devereux, Second Earl of Essex* (1596) illustrates the court of Elizabeth I. The portrait shows an imposing display of finery and symbols of prestige. Robert Devereux was a favorite of Elizabeth. His bravery on the battlefield and his victory over the Spanish at Cadiz made him popular with the public and caused him to receive many honors from the queen; however, his vanity and temper caused him to run

afoul of the queen and her counselors. Having plotted against them, he was beheaded for high treason in 1601. Public reaction to his execution was strong and sonnets eulogizing him had to be suppressed by the queen. The portrait has a plain blue background; the earl is dressed as a courtier instead of a soldier. Elizabethan costume of a low-waisted coat and a high collar elongates his appearance. In Elizabethan fashion, the higher the collar and stiffer the torso, the more prestigious the person was. The outline of the earl's figure stands out against the background. He is resplendent with emblems and special colors. The St. George pendant, emblem of the Knights of the Garters, is most noticeable, representing the highest honor of Elizabethan chivalry. The colors express the gentleman's feelings for his lady. Essex demonstrates his fidelity to Elizabeth by wearing her personal colors: white for her virginity; black for her constancy.

Detailed information about many of the aristocratic or royal persons featured in portraits no longer exists, but it is often possible to discern objects and interpret the symbolism found in them. Rogier van der Weyden's *Portrait of a Lady* (1460) goes beyond mere likeness. Van der Weyden distorts, simplifies and abstracts reality to create a masterpiece. His subject has a pale face surrounded by a white veil that is balanced by a dark and black fur-trimmed robe. The sober color scheme is offset by touches of red on the full lips and the gold belt. Van der Weyden provides a strong horizontal base for lines created by the robe and the veil. The subject's downcast eyes and clenched fingers convey a sense of inner turmoil that belies the outward calm and balance of the portrait. Her identity is unknown. She is fashionably dressed, the aristocratic ideal clearly discernible.

Portraits of Wealthy, Nonaristocratic Persons

Portraits were important to the wealthy, especially as documents of success and social position. In early modern European society, many families were members of the nouveau riche and wanted to adorn their houses with the accoutrements of wealth. Portraits provided an effective sign of one's newly acquired position. Without the trappings and history of noble birth and rank, how could this impression be conveyed by the middle and upper-middle classes? Jan Gossaert's *Portrait of a Merchant* (1530) is an "occupational portrait," depicting an individual surrounded by the tools of his trade. Wealthy merchants and bankers wielded great economic power, but neither the Roman Catholic Church nor aristocratic society held their profit-making activities in high esteem. Widespread abuses of the emerging capitalist system in Flanders in the early sixteenth century, exacerbated by the huge influx of gold and silver from the New World, resulted in the outpouring of satirical works in art and literature on merchants, moneylenders, and tax collectors. Gossaert's portrait is unusual because it is not a caricature of a businessman. His portrait presents a "still life" of a businessman's world.

The merchant's furtive glance and his primly set mouth indicate an uneasiness and apprehension of his capitalistic position in society. Balls of twine, a dagger, and batches of paper hang on the wall. On the desk from left to right, Gossaert depicts a shaker of talc or sand used to dry ink, scissors, an ink pot, a large pile of coins, a pair of scales with gold coins in the pan, a leather-bound book and an elaborate metal container holding red sealing wax, quill pens, and rolled-up paper. Gossaert captures all of these emblems clearly and precisely; instead of creating a parody, he represents his subject with a strong, objective character.

Leonardo da Vinci provides another example of portraits of the wealthy with his *Ginevra de' Benci* (1474). Ginevra de' Benci was a young Florentine woman whom da Vinci presents here in a three-quarter pose. Her half-closed hazel eyes and pale face sharply contrast the dark olive-green of the juniper bush framing her head. Her high forehead, calm gaze, and firmly closed mouth give her an air of intelligence and a tinge of melancholy. Ginevra de' Benci came from a cultured family with a long tradition of sophistication and learning. She suffered from a lengthy illness. Her attire in the painting—a brown dress decorated with blue ribbon, a white blouse with touches of gold, and a black velvet shawl—is conservative. Her auburn hair is tied in a knot in the back, framing her face with a cascade of curls. Her face is softly illuminated on the right, as if painted in twilight when there are clouds or mist (an example of Leonardo's use of sfumato, the "smokiness" of the atmosphere). The use of juniper is a play on the subject's name: in Italian *ginevra* is the feminine form of juniper.

The use of portraits to connote social status did not diminish with time. Concerned with lightness, delicacy, and fragility, Thomas Gainsborough painted *Mrs. Siddons* (1785, National Gallery, London), a portrait of a great English actress. She poses with an appearance of cool elegance, reminiscent of early aristocratic poses. Her silk dress, hat, plume, ribbons, and fur muff indicate wealth and social prominence. Gainsborough used long brushstrokes to make the portrait appear freshly finished. He posed Mrs. Siddons in his studio, departing from the style of so many of his portraits that were couched in a natural setting. To further appreciate Gainsborough's portraits one needs to consider the political background of the times. In the latter part of the eighteenth century, England was immersed in Whig society, a social order characterized by materialism, wealth, and self-confidence, yet with a love of learning and freedom. Gainsborough illustrates these traits in *Mrs. Richard Brinsley Sheridan* (1785). Mrs. Sheridan was a beautiful singer whose husband, a playwright and member of Parliament, had somewhat of a bawdy reputation as a drunkard. Gainsborough positions Mrs. Sheridan in a pastoral setting, an artificial world, somewhat pre-arranged, illustrating high Whig taste. Her pale skin and delicate pose appear in contrast to the stormy background of the setting.

Special Focus: Using Works of Art in the AP Classroom

Self-Portraits

Self-portraits enable the viewer to discern important aspects not only of the artists themselves but also of the times in which they live. Leone Battista Alberti's *Self-Portrait* (1435) is one of the earliest examples of realistic portraiture. Renowned for his treatises on architecture, sculpture, and painting, Alberti was educated at the University of Bologna, where he became acquainted with classical writers such as Pliny. His self-portrait reveals Alberti's knowledge of ancient portrait sculpture. In full profile, Alberti is dressed in classical Roman drapery. The lettering on the sculpture emulates the ancient Roman style of writing. To the left of the neck is the artist's personal emblem, a hieroglyph of a winged eye, referring to Alberti's theories on optics and artistic perspective. Alberti's self-portrait indicates a revival of classical conventions that influenced other Italian portrait medals and bronze plaques. A second self-portrait reveals another artist's view of his rejected culture and his newly adopted lifestyle far away from Europe. Paul Gauguin's *Self-Portrait* (1889) shows that he relied on imagination and used elements of nature for inspiration. The self-portrait is almost a caricature of his features. He represents only his face and one hand, body parts that he believed were the most revealing. The neck and torso are almost nonexistent. Gauguin uses flat, solid colors to stress the other reality of the portrait. His work suggests that he has a dual nature: the halo suggests that he is a saint; the snake, symbol of temptation, suggests he is a sinner. He turns his eyes away from the lure of the apple. His head seems to bloom mysteriously from a stylized plant that curls around him. To Gauguin, the self-portrait is symbolic of the corrupt civilization of late nineteenth-century France and the more innocent culture of Tahiti.

Portraits Used as Social Commentary

As the Industrial Revolution began to transform Europe in the eighteenth century, artists began to comment on social problems facing society. William Hogarth provides one such example in *The Shrimp Girl* (ca. 1750, National Gallery, London). He is best known for depicting "modern moral subjects;" that is, using art as social commentary. He sought to teach a lesson in the painting, combining his delight in the thick, creamy texture of the paint with a study of character and personality. *The Shrimp Girl* is painted in sober, shaded tones suggesting a realist's vision of life and an abiding moral concern. The itinerant shrimp girl, a cockney character, is done in a sketch-like fashion rather than a formal, finished portrait. Hogarth's portrait appealed to England's Protestant middle class, who had an interest in solving social problems.

Edward Degas' *Woman Ironing* (1876–1887) also examines the plight of the working class. Degas portrayed working women, especially milliners and laundresses. Working

alone, behind the scenes, impoverished by hard physical labor, bending over a table, moving a heavy iron to press a shirt, the laundress has no face. In this painting Degas expresses a sense of privacy; the laundress is contained in her own world, working methodically without interruption. Her work is monotonous, boring, tedious drudgery. Degas explored this same theme for twenty years, trying to capture the essence of the laundress at work.

Henri de Toulouse-Lautrec's *Jane Avril Leaving the Moulin Rouge* (1892, Wadsworth Atheneum, Hartford, Connecticut) depicts a thin, graceful, refined, intelligent young woman who was determined at a young age to become a great dancer. As she came from a poor and dysfunctional background, she could not afford to be professionally trained, so she improvised her own dances, relying on her natural grace and rhythm. The height of her fame at the Moulin Rouge, the Parisian nightclub, was from 1890 to 1894. Although she danced at many Parisian cabarets, she was at the Moulin Rouge nightly. Lautrec painted numerous pictures of Avril between 1892 and 1893 in her Moulin Rouge setting or performing her solo dances. He always depicted her walking or performing alone. She appreciated his work and acknowledged that her fame was partly due to his pictures of her. Able to carry on intelligent discussions of books and artwork, she is an example of someone who overcame an unfortunate childhood to become a Parisian celebrity.

Laborers of the late nineteenth and early twentieth centuries, such as Millet's gleaners and sower, Courbet's stonebreaker, Morisot's wet nurse, and Degas' milliners, were idealized by the artists who portrayed these subjects as simple, hardy people identified with the earth, sustenance, survival, and innocence.

Trained as an artist in Spain, Pablo Picasso made his first trip to Paris in 1900. He frequented the Louvre, studying the Old Masters, classical and preclassical sculpture, as well as the impressionists and post-impressionists, especially Toulouse-Lautrec. From 1901 to 1904 he experimented with various styles of painting. This period is called the Blue Period because of his predominant use of the color blue. The theme of his Blue Period paintings was suffering (e.g., hunger, cold). As a struggling artist trying to establish a reputation in Paris, Picasso experienced such hardships. His misery created empathy for the suffering of others, as best expressed in his *Woman Ironing* (1904). Compare Picasso's *Woman Ironing* to that of Degas (cited above). Even though Degas depicts the woman laborer in a tiresome, monotonous situation, he adds soft pastel colors to her work environment. While Degas' depiction of the woman ironing presents some sympathy for her unpleasant situation, Picasso uses his woman ironing to symbolize all those who were underprivileged and exploited. He uses neutral colors of gray and blue,

colors that represent melancholy or depression. Degas presents his woman ironing in profile; her face, and therefore her expression, is not visible to the viewer. Picasso seems unconcerned with the workplace. Instead, his primary focus is on the emaciated woman who is bent over, pressing on the iron, almost as a way to remain upright despite her exhaustion. The elongated, angular figure of the woman reflects the influence of El Greco. While both Degas and Picasso are concerned with the plight of the working class, Picasso's depiction of the woman ironing creates a more graphic impression.

Picasso found a niche in prewar Paris by associating himself with an American expatriate named Gertrude Stein. She and her brother Leo conducted weekly salons in their Parisian apartment. Because of her interest in artists such as Picasso, Matisse, Georges Braque, and Juan Gris, she became an art patron and critic. She was noted for originating the phrase "lost generation." Twenty-four-year-old Picasso began his *Portrait of Gertrude Stein* (Metropolitan Museum of Art, New York) in 1906 at the end of his Harlequin (Rose) period before he began cubism. He finished the painting later that year after he returned from a trip to Spain. Stein, seated in a large armchair, is wearing a brown velvet coat and skirt. As the Met's Web site explains, "His reduction of the figure to simple masses and the face to a mask with heavy lidded eyes reflects his recent encounter with African, Roman, and Iberian sculpture and foreshadows his adoption of Cubism" (www.metmuseum.org/toah/ho/11/euwf/hod_47.106.htm). Stein posed for this portrait more than 90 times.

After World War I, artists, especially German ones, used their art to reflect society's disillusionment and anxiety. In *The Engineer Heartfield* (1920, Museum of Modern Art, New York) the German artist George Grosz portrays a sinister engineer with a mechanical heart, standing in an almost empty room. A clipping from a newspaper serves as a window in the background. For his model of the engineer, Grosz used John Heartfield, a fellow Berlin Dada artist and frequent collaborator. Through his paintings Grosz denounced a decaying post–World War I Germany of selfish economic profiteers indulging in gluttony and sensuality. Frequently in trouble with governmental authorities, Grosz fled Germany with the rise of Nazism.

Otto Dix, another German artist, concerned himself with artistic realism as a postwar reaction against artistic abstraction. Such realism is demonstrated in *Dr. Mayer-Hermann* (1926, Museum of Modern Art, New York). The doctor's massive figure is depicted in a frontal pose, surrounded by threatening medical machines. There is nothing bizarre or extraneous in this painting; however, the portrayal of the doctor illustrates a sense of the unreal, or "magic" realism by representing commonplace objects with an exaggerated, detailed frankness. Unlike Grosz, Dix stayed in Germany during Nazi rule but was forbidden to display or exhibit his work.

Conclusion

Portraiture has endured through centuries. It continues to intrigue and fascinate because it is about individuals. Philippe Halsman, a famous twentieth-century photographer, eloquently states what makes this genre so captivating: "If the likeness of a human being consists of an infinite number of different images, which one of these images should we try to capture? For me, the answer has always been, the image which reveals most completely both the exterior and the interior of the subject. Such a picture is called a portrait. A true portrait should, today and a hundred years from today, be the testimony of how this person looked and what kind of human being he or she was."

Questions to Consider When Using Artwork to Make Connections to Historical Events

These questions should be asked as a preliminary step to foster discussion among students about what they see and why they think the portraits are important. (Consult the Feldman method of art criticism described below.)

1. What do you see in this work of art? (Provide descriptions using neutral terms, not words that connote value judgments, such as "beautiful," "disorderly," "funny-looking," etc. Instead, focus on factual information.)
2. What do you know about the artist? (When did he live? What was his nationality? What was his relationship to the subject he painted?)
3. Why do you think the artist created the work of art?
4. What historical information can you glean from this work of art?
5. Do you consider this work of art a reliable source of information? Why or why not?

Sample Questions to Ask About the Artwork in the Portrait Lesson

David's *The Emperor in His Study at the Tuileries* (1812)

1. What time of day is it? How do you know?
2. How is Napoleon dressed? What does this tell us about him?
3. Describe the room in which he is standing.
4. What symbol do you see on the chair? What might that symbol connote?
5. What do you see on the top of the desk? What is the significance of that?
6. What do you think the artist intended to portray about Napoleon?
7. Is this a reliable depiction of Napoleon? How would you determine its reliability?

Verrocchio's *Lorenzo de' Medici* (1478)

1. Describe the expression on Lorenzo's face.
2. What is he wearing? What would his dress indicate about his social position?

3. Why do you think the artist created this sculpture?
4. How could this piece be used as a primary source?

Jan Gossaert's *Portrait of a Merchant* (1530)
1. Describe what the merchant is wearing. What does his dress indicate about his social status?
2. Describe the scene in which the subject is posed. What do the objects tell you about his profession?
3. Do you think this is a realistic depiction of the subject? Why or why not?

Petrus Christus's *Portrait of a Male Donor/Female Donor* (1455)
1. Describe the poses of the subjects. Why are the poses important?
2. Describe the scene in which the subjects are posed.
3. Describe the dress of the subjects. What does this indicate about their social status?
4. What might the shield behind the subjects' heads indicate?
5. What is the connection between the subjects and religion? Why would this be important?

Hans Holbein's *Edward VI as a Child* (1538)
1. Describe Edward's dress.
2. What is in his left hand? What do you think is the significance of the gesture of his right hand?
3. There is a Latin inscription at the base of the portrait. To whom is it addressed? What does it say?
4. Why do you think this portrait was painted?

Rationale for Using Portraits in the Teaching of AP European History

1. Including art as a means of teaching history meets the needs of diverse learning styles. This strategy turns a passive, teacher-directed activity into a dynamic, student-led experience.
2. Using art acknowledges that there are different kinds of primary source material, other than the written word.
3. Using art creates flexibility for teachers to select portraits with which they are familiar and can best incorporate in their instruction.
4. Using art teaches students how to analyze specific artistic creations and to make connections to their historical contexts.
5. Using art helps prepare students in the proper way to construct answers to art questions that appear on the AP European History Examination.

Feldman Method of Art Criticism

Edmund Feldman, professor emeritus of art at the University of Georgia, developed an easy four-step method for evaluating a work of art:

1. **Description** (what can be seen in the artwork)
2. **Analysis** (what relationships exist among what is seen)
3. **Interpretation (**what is the content or meaning, based on steps 1 and 2)
4. **Judgment** (what is your evaluation of the work, based on steps 1, 2, and 3)

With the Feldman method, the critical process is not passive, but active and exploratory. Notice that the process moves from strictly objective statements in step 1 to a subjective response in step 4 (or from specific to general).

Descriptive words about an artwork are like pointers; they draw attention to something worth seeing—so remember that the words you use must be neutral. Do not use terms that denote value judgments, such as "beautiful," "disorderly," "funny-looking," "harmonious," etc. Instead, focus on the factual information, such as smooth, round, a lake, a triangular shape, a horse, a sword, etc. This is important so that students (and yourself) do not jump to conclusions before going through all the steps.

Analysis of relationships such as sizes, shapes, colors, textures, space and volumes, etc., encourages a complete examination of the work of art. It also reveals the decision-making process of the artist, who wants the viewer to make certain connections within the artwork.

Interpretation is the meaning of the work based on the information in steps 1 and 2. Interpretation is about ideas (not descriptions) or sensations and feelings. Do not be afraid of revising your interpretation when new facts are discovered (such as the date of the artwork, or the personal history of the artist, or events of the time). Conversely, do not be reluctant to make an interpretation from your own analysis of only the visual information.

Judgment, the final step, is often the first statement that is expressed about an artwork before it has really been examined. Judgment in that case is neither informed nor critical but simply an opinion. Feldman identifies three philosophies of art that are useful for justifying careful evaluation:

- **Formalism** stresses the importance of the formal or visual elements of art (technique, composition, etc.).
- **Expressivism** stresses the importance of the communication of ideas and feelings in a convincing manner.

- **Instrumentalism** stresses the importance of the social intention of the work (relates positive social content or can constructively influence human behavior).

When students use this method of art criticism they develop a critical, more sophisticated understanding of what the artist created and why he or she created it. They also are able to make connections between the artist's intention in creating the work and the zeitgeist (the "spirit of the times") in which the work was completed.

Web Sites for Portraits

Diego Velázquez, *Philip IV as a Hunter* (1632–1633)
http://philo.ucdavis.edu/zope/home/cmc/SPA141/VELASQUEZ/philhun1.jpg

Diego Velázquez, *Philip IV on Horseback* (1634–1640)
http://worldroots.com/brigitte/gifs2/philip4spain3.jpg

Jacques-Louis David, *Napoleon Crossing the Alps* (1800)
www.artofeurope.com/david/dav1.jpg

Jacques-Louis David, *The Emperor Napoleon in His Study at the Tuileries* (1812)
www.nga.gov/cgi-bin/pimage?45831+0+0

Andrea Verrocchio, *Lorenzo de' Medici* (1478)
www.wsu.edu:8000/wciv/b/bb/bbw/bbw01.jpg
http://faculty.cua.edu/pennington/ChurchHistory220/Lecture13/verrochioLorenzo4.JPG

Pisanello, *Leonello d'Este: Marquess of Ferrara* (1441)
www.nga.gov/cgi-bin/pimage?44049+0+0
www.nga.gov/collection/sculpture/flash/zone10-3.htm

Petrus Christus, *Portrait of a Male Donor/Female Donor* (1455)
www.nga.gov/cgi-bin/pimage?45827+0+0
Portrait of the female donor:
www.gewandung.com/spaetmittelalter/robe/spaetmitt7.jpg
Portrait of the male donor:
www.artehistoria.com/genios/jpg/CHD05165.jpg

Hans Holbein, *Edward VI as a Child* (1538)
www.nga.gov/cgi-bin/pimage?74+0+0
http://keptar.demasz.hu/arthp/art/h/holbein/hans_y/edward_6.jpg

Marcus Gheeraerts, *Robert Devereux, Second Earl of Essex* (1596)
www.nga.gov/cgi-bin/pimage?34178+0+0

Rogier van der Weyden, *Portrait of a Lady* (1460)
www.nga.gov/cgi-bin/pimage?54+0+0
http://keptar.demasz.hu/arthp/art/w/weyden/lady.jpg

Jan Gossaert (studio of), *Portrait of a Merchant* (1530)
www.nga.gov/cgi-bin/pimage?50440+0+0
www.artsfairies.com/Renacimiento/Jan%20Gossaert%20Mabuse/
Jan%20Gossaert%20Mabuse.jpg

Leonardo da Vinci, *Ginevra de' Benci* (1474)
www.nga.gov/cgi-bin/pimage?50442+0+0
www.nga.gov/exhibitions/2001/virtuebeauty/fig06.htm

Thomas Gainsborough, *Mrs. Siddons* (1785)
www.artofeurope.com/gainsborough/gai8.htm
www.nationalgallery.org.uk/WebMedia/Images/68/NG683/eNG683.jpg

Thomas Gainsborough, *Mrs. Richard Brinsley Sheridan* (1785)
www.nga.gov/cgi-bin/pimage?102+0+0

Leone Battista, *Self-Portrait* (1435)
www.nga.gov/cgi-bin/pimage?43562+0+0
www.faculty.sbc.edu/aflaten/ARTH113x2p2.html

Paul Gauguin, *Self-Portrait* (1889)
www.nga.gov/cgi-bin/pimage?46342+0+0
www.nga.gov/feature/artnation/vuillard/images/gauguin/
gauguin_portrait_240x350.jpg

William Hogarth, *Shrimp Girl* (c. 1750)
www.nationalgallery.org.uk/WebMedia/Images/11/NG1162/mNG1162.jpg
www.abcgallery.com/H/hogarth/hogarth32.html

Edward Degas, *Woman Ironing (*1876–1887)
www.nga.gov/cgi-bin/pimage?53248+0+0
www.nga.gov/feature/artnation/degas/images/womanironing.jpg

Henri de Toulouse-Lautrec, *Jane Avril Leaving the Moulin Rouge* (1892)
http://bertc.com/subthree/toulouse-Lautrec.htm
www.holycross.edu/departments/mll/cschick/scan017.jpg
Suggestion: Teachers should use a Google search to find the different depictions of Jane Avril by Lautrec.

Pablo Picasso, *Woman Ironing* (1904)
www.guggenheimcollection.org/site/artist_work_md_126_30.html
www.guggenheimcollection.org/images/lists/work/126_30_sm.jpg

Pablo Picasso, *Portrait of Gertrude Stein* (1906)
www.metmuseum.org/Works_of_Art/
ViewOne.asp?dep=21&viewmode=0&item=47.106
http://paris.usembassy.gov/resources/franceus/famericans6.htm

George Grosz, *The Engineer Heartfield* (1920)
www.moma.org/collection/depts/drawings/blowups/draw_014.html
http://hip.cgu.edu/aisenberg/20thslides/2engineer.jpg

Otto Dix, *Dr. Mayer-Hermann* (1926)
www.moma.org/collection/provenance/items/3.32.html
www.universalcolorslide.com/ucs/small/MD21005P.jpg

Of Palaces and Princes: Understanding Politics, Society, and Architecture

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Courses on European history, whether taught in college or in an AP® program, emphasize the linkages among various disciplines. To understand a person (be that person prince or peasant) it is useful to see where and how that person lived. An argument can be made that such an approach is particularly true with rulers, who have very wide options in choosing their residences.

For this essay, I have selected three absolute monarchs of the early modern period: Philip II of Spain, Louis XIV of France, and Frederick II (the Great) of Prussia. All three are well-known figures, and the standard textbooks give them considerable treatment. The residences that they had built for themselves—the Escorial, Versailles, and Sanssouci—are also mentioned (and sometimes pictured) in the standard textbooks and document sets. Reference works and Web sites provide additional information. The object of this essay is to present a more systematic comparison of these princes and their palaces, and show the links between their residences and their ideologies and policies.

First, I will set forth the basic information about each of the three monarchs and their creations separately, then I will turn to an analysis of the palaces as "primary sources," and finally I will suggest some implications of the approach and how it can be applied to other rulers.

Philip II

Philip II ruled Spain and its empire from 1556 to 1598. When he took power from his father, Charles V, the Habsburg legacy was divided. Philip's uncle, Ferdinand, took the "Austrian" lands and the title of Holy Roman Emperor, and Philip received the Spanish lands and their dependencies, including Spanish America, the Habsburg lands in Italy and the Low Countries, and East Asia (the Philippine Islands were named in his honor).

Philip had a residence in the center of the capital city, Madrid, but he wanted to establish a new residence for himself outside that city. With the financial resources of a vast empire, he was able to expend a large amount of money on his building project.

Philip thus chose to construct a monastery. The monastery of Saint Lawrence of the Escorial (sometimes spelled Escurial) was constructed between 1563 and 1584 under the direction of architects Juan Bautista de Toledo and Juan de Herrera. Philip gave his architects instructions to observe "simplicity of form, severity in the whole, nobility without arrogance, majesty without ostentation." Thus it was deliberately massive and austere, and set well away from Madrid (over 40 kilometers) and with no local town or nearby buildings to house Spanish courtiers or foreign visitors. Aside from a very small staff, Philip was usually alone among the monks of the Hieronymite order.

A view of the structure (online at www.madrimasd.org/ingles/culture/places/escorial/default.asp) suggests a rectangular grill for cooking meat, recalling the martyrdom of St. Lawrence, who was believed to have been executed by roasting on an open fire. The axis of the structure is dominated by a large domed church, suggesting (but not exceeding) the size and majesty of St. Peter's in Rome, which had recently been completed and upon which his architects had worked. The residence of Philip himself was a small suite of rooms extending eastward from behind the choir of the church, thus forming a sort of handle for the "grill."

Dmitri Kessel/Getty Images

The royal chambers were decorated in a spartan, almost Dutch style, with tiled floors and walls. The king's bedchamber had a small window opening directly into the church, so that he could view the religious ceremonies there at any time. The complex contains a similar apartment for the queen. Within the crypt of the monastery church are the tombs of the Spanish kings.

From a secondary source (*The Armada* by Garrett Mattingly, published in 1959[1]):

> The vast stone pile which he had drawn about him like a garment spoke of his peculiar self as no other building in Europe had ever echoed the spirit of a single man. The building is seated on the knees of the mountains, the sawtoothed rock ridge of the Guadarramas rising steeply behind it…At the center of the building rises the dome of the monastery church. Its shape suggests St. Peter's, a resemblance which did not escape contemporaries and probably was meant not to escape them…At the secret heart of the great building, right next to the monastery church, a meager suite of rooms is hidden. The most important pieces are a sort of study or workroom decently lighted but somehow meanly proportioned, and off it an alcove bedroom which has a shuttered little window opening into the church near the high altar. Monastery, palace and tomb prove only so many masks concealing a retreat, a refuge, almost a hiding place.

Additional source: ICOMOS, Advisory Body Evaluation recommending the Escorial for the UNESCO World Heritage list, 1983. See http://whc.unesco.org/pg.cfm?cid=31&id_site=318.

Louis XIV

Louis XIV was king of France from 1643 to 1715. He inherited the throne from his father while still a child, and he had frightening memories of the uprising against the throne known as the Fronde (1648). Though he maintained and improved the urban residence of the Louvre, he often sought refuge at the royal properties outside the city, including the Renaissance chateaux along the Loire. As France and the French Empire stabilized during this reign, he had the financial resources for a major construction project.

He chose to reconstruct and immensely expand the royal hunting residence at Versailles.

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[1] Garrett Mattingly, *The Armada* (Boston: Houghton Mifflin, 1959), 72–73.

In truth, the original building at Versailles seems little like an American idea of a "hunting lodge." Rather, it was a chateau capable of housing much of the royal court during elaborate country excursions, which would include "the hunt." Louis had the original chateau expanded somewhat beginning in 1661.

Pierre Boulat/Getty Images

Then, beginning in 1678, Louis authorized a major expansion, so that the façade along the garden grew to some 670 meters in length. The chief architect was Jules Hardouin-Mansart. Construction continued throughout Louis's reign, and continued well into the eighteenth century under his successors.

> The axis of Versailles runs through the royal apartments, specifically the king's bedchamber and the vast Hall of Mirrors. The elaborate court ceremonials of the "*lever*" and the "*coucher*" combined the political, social, and personal aspects of court life. His wife's chambers were nearby. The Hall of Mirrors, and the adjacent reception rooms, provided opportunities for courtiers to engage in political discourse with one another and even (if smiled upon) with the Sun King himself. The Chapel Royal was a large and richly decorated church in the north wing of the chateau. It was the tallest building in the royal complex, but clearly not the central structure.

> As the palace expanded, the nobles of the realm and ambitious members of the upper bourgeoisie were strongly encouraged to take up residence at Versailles. There they had access to power and privilege. Away in the provinces or in Paris (where they might hatch plots and even rebellions) they were excluded from the social and political opportunities of court life.

From a primary source (*Mémoires of the Duc de Saint-Simon (The Memoirs of the Duke de Saint-Simon)*, written ca. 1740–1746[2]):

> The new building contained an infinite number of rooms for courtiers, and the King liked the grant of these rooms to be regarded as a coveted privilege. He availed himself of the frequent festivities at Versailles, and his excursions to other places, as a means of making the courtiers assiduous in their attendance and anxious to please him; for he nominated beforehand those who were to take part in them, and could thus gratify some and inflict a snub on others. He was conscious that the substantial favors he had to bestow were not nearly sufficient to produce a continual effect; he had therefore to invent imaginary ones, and no one was so clever in devising petty distinctions and preferences which aroused jealousy and emulation…It was another distinction to hold his candlestick at his *coucher*; as soon as he had finished his prayers he used to name the courtier to whom it was to be handed, always choosing one of the highest rank among those present…

From a secondary source (*Louis XIV* by John B. Wolf, published in 1968[3]):

> French kings had always lived their lives in full view, and under Louis XIV this came to mean that the king's life became a court ceremony. Only when he was closeted with his ministers, or visiting his mother or his wife or a mistress, were his courtiers denied the opportunity of seeing the king. From the moment he opened his eyes in the morning until the candle was

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[2] According to the Catholic Encyclopedia's entry about Saint-Simon (at www.newadvent.org), the duke wrote his memoirs primarily between 1740 and 1746. This passage appears in the following English translation: F. Arkwright, ed., *The Memoirs of the Duke de Saint-Simon (*New York: Brentano's). Quoted on Modern History __Sourcebook, "Duc de Saint-Simon: The Court of Louis XIV," www.fordham.edu/halsall/mod/17stsimon.html.

[3] John B. Wolf, *Louis XIV* (New York: Norton, 1968): 270, 362.

> blown out at night, Louis lived surrounded by his servants, his household, officers of his army, prelates of the church, and noblemen—all hoping for favor. Thus the dramatic events of the day became almost theatrical: the king's *lever* and *coucher*, his *diner* and *souper* were all elaborately staged…At Versailles, the bedroom of the king is in the center, identifying the king as the highest power on earth, while the chapel is to one side. The imposing grandeur of the chateau was evidence of the wealth of the kingdom; and its construction without walls and moats was proof of the power of the king's government.

Additional source: ICOMOS, Advisory Body Evaluation nominating Versailles for the UNESCO World Heritage list, 1979. See http://whc.unesco.org/pg.cfm?cid=31&id_site=83

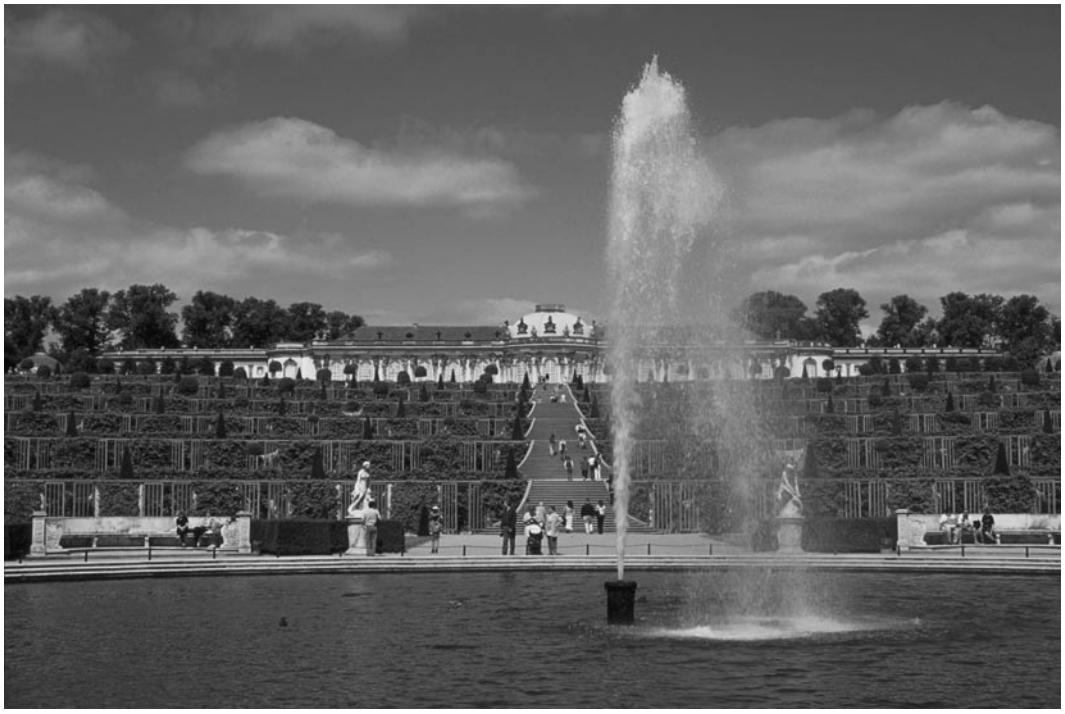
Frederick II

Frederick II was king of Prussia from 1740 to 1786. He inherited the throne of this small German kingdom from his father, Frederick William I, who was known as the "soldier king." The two men were of very different temperament, the father tough and brutally disciplined, the son a creature of the Enlightenment who loved French philosophy and secular baroque music. The father loved to discipline his troops, but rarely risked them in battle. The son saw the small but effective army as an instrument of state. When he took the throne he began a series of wars from which Prussia would emerge as one of the five great powers of Europe. But at heart, Frederick II was an intellectual and an artist.

He chose to build a small pleasure palace outside of Berlin at Potsdam, naming it with the French title "sans souci," i.e., "without care."

Sanssouci (usually spelled as one word) was built between 1745 and 1747. Frederick himself sketched the basic plan (available online at www.geog.fu-berlin.de/eurocis/whl/c532sanss.shtml#fig1). The architect was Georg Wenzeslaus von Knobelsdorff, a Prussian who had trained in Rome, Venice, Florence, Dresden, and Paris. The palace was a paradox of intimate simplicity and rococo exuberance. Built on the crest of a small hill, it had only one story and 11 major rooms, with rationally ordered vineyard terraces descending to the garden below. At the central axis was a rotunda that served as a royal dining room, with a suite of five rooms to the right for the king, and a suite of five guest rooms to the left. Voltaire was the guest of the king and was assigned the fourth room from 1750 to 1753. Another room of special note was the music room, where Frederick enjoyed chamber music concerts. Often he joined in himself, as he was a skilled flute

player. The king's paneled library was a small but richly decorated space. The shelves held classics and contemporary works in French. At his desk Frederick received reports from all over his kingdom, which he annotated, and issued orders for governing his small but efficient realm. There was no royal chapel and there were no quarters for the queen, who remained at a palace in Berlin.



Sigrid Estrada/Getty Images

From a primary source (a document written by Frederick in 1752[4]):

> A well conducted government must have an underlying concept so well integrated that it could be likened to a system of philosophy. All actions must be well reasoned, and all…must flow towards one goal, which is the strengthening of the state and the furthering of its power. However, such

[4] This English translation appears in: George L. Mosse et al., eds., "Frederick II, Political Testament," *Europe in Review*, (Chicago: Rand MacNally, 1957): 110–112. Reprinted in Dennis Sherman, ed., *Western Civilization: Sources, Images, and Interpretations*, Vol. II, (New York: McGraw-Hill, 1995): 41–42. Reprinted on North Park University History Department, "Frederick II (The Great) of Prussia: Political Testament," www.northpark.edu/history/Classes/Sources/Frederick%20the%20Great.html.

> a system can flow but from a single brain, and this must be that of the sovereign. Laziness, hedonism and imbecility, these are the causes which restrain princes in working at the noble task of bringing happiness to their subjects…A sovereign is not elevated to his high position, supreme power has not been confined to him in order that he may live in lazy luxury… The sovereign is the first servant of the state…

From a secondary source (*Books and Characters, French and English* by Lytton Strachey, published in 1915[5]):

> Meanwhile the life of the Court—which passed for the most part at Potsdam in the little palace of Sans Souci which Frederick had built for himself—proceeded on its accustomed course. "What do you do here?" one of the royal princes was once asked. "We conjugate the verb *s'ennuyer*," was the reply. [The French verb *s'ennuyer* means "to make oneself bored."] But, wherever he might be, that was a verb unknown to Voltaire. Shut up all day in the strange little room, still preserved for the eyes of the curious and with its windows opening on the formal gardens and its yellow walls thickly embossed with the brightly coloured shapes of fruits, flowers, and birds, the indefatigable old man worked away at his histories, his tragedies, his *Precede*, and his enormous correspondence…
>
> When the evening came it was time to dress, and in all the pomp of flowing wig and diamond orders to proceed to the little music-room, where his Majesty, after the business of the day, was preparing to relax himself upon the flute. The orchestra was gathered together; the audience was seated; the concerto began. And then the sounds of beauty flowed… But a moment later it was supper-time; and the night ended in the oval dining room amid laughter and champagnes…the sarcasms of Frederick and the devastating coruscations of Voltaire.

Additional source: ICOMOS, Advisory Body Evaluation recommending Sanssouci for the UNESCO World Heritage list, 1989. See http://whc.unesco.org/pg.cfm?cid=31&id_site=532.

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[5] Lytton Strachey, *Books and Characters, French and English* (1915). Quoted on Jeffrey Sauer, "Voltaire and Frederick the Great" (1997), http://eserver.org/books/strachey/voltaire-and-frederick.html.

Analysis

Like all good comparisons, we must consider both similarities and differences.

Similarities: Each of the princes wished to construct a new palace for himself outside his capital city, and he had sufficient financial resources to do it. All three buildings were palaces, not fortresses, indicating that each prince believed he had sufficient military power to guarantee his safety without the walls, moats, and drawbridges that typified the medieval castle. All three took an active interest in the design and construction of their palaces, and all three used them extensively after they had been built (though all three maintained other residences as well). All three looked upon themselves as legitimate absolute monarchs.

Differences: The nature of the court was quite different for each of the three. Philip II and Frederick II kept their courtiers and government officials at a distance, ruling through written reports and written orders. Louis XIV intentionally surrounded himself with dozens (sometimes hundreds) of members of his government, creating elaborate displays to impress both the country's elites and the common people.

The role of religion in each of the palaces was strikingly different. Philip II, the champion of the Counter-Reformation and the Catholic Reformation, placed himself in a cloister among the monks. Louis XIV, who saw himself as a "most Catholic" king and who revoked the Edict of Nantes, made a great ceremony of attending mass each day at an elaborate Chapel Royal which, however, was well removed from the center of the palace. Frederick II, though the head of the Protestant Church within his kingdom, showed little personal devotion to his religion. As a man of the Enlightenment, he spoke broad-mindedly of religious tolerance (though he perpetuated anti-Jewish practices). He hosted other philosophers (like Voltaire) who were actively hostile to all organized religion. There was no royal chapel in his palace at Sanssouci.

Finally, it is instructive to look at the central axis of each of the residences. Philip II's Escorial is centered upon a large and magnificent church. His own chambers are also centrally located, so he could watch (and thus participate in) religious ceremonies, but their size and décor were dwarfed by the church itself. Louis XIV's Versailles is centered on the royal apartments, specifically the king's bedroom, and its grand anterooms, especially the very large and splendidly ornate Hall of Mirrors. Frederick II's Sanssouci centers on the king's dining room, where he entertained selected intellectuals of the age, like Voltaire. Though graciously designed, it is very small in comparison to Philip's church or Louis's Hall of Mirrors.

Limitations of Analysis

There are important limitations to the analysis here, not only those of the time and the space of this presentation. First, I have nearly ignored the importance of landscape and garden architecture; lavish gardens, including waterways, fountains, and statuary were often very much a part of palace complexes, both in form and in function. Second, each of these princes had other palaces at their disposal, and their schedules moved them (and their entourages) from venue to venue over the year. (Frederick built a "New Palace" at the other end of the gardens of Sanssouci; while Sanssouci had only 11 rooms, the New Palace had over 200.) Third, we must remember that palace complexes were nearly always "under construction"; we see them as static historical "documents," but in practice they were extremely dynamic, being built, remodeled, torn down, and rebuilt year after year. Fourth, I have not discussed the implications of architecture for domestic relations, i.e., marriages and mistresses, legitimacy, homosexuality, etc. Finally, I have been emphasizing the role of the princes themselves, but the legions of workers—from unskilled day laborers and servants, through highly skilled craftsmen (and a few women), to the top artists and architects—were essential; this "working class" of the palace has a history all its own.

Implications

A review of both DBQs and FRQs from AP European History Exams over the past 20 years (see especially 1988 and 1999) will provide ample evidence that students should be taught to draw conclusions from evidence presented, including evidence from art and architecture. The material presented and the analysis suggested here could be applied to other rulers as well as the three examples we have seen. Peter the Great built an entirely new city hundreds of miles from the traditional capital of Russia. The Austrian Habsburgs constructed grandiose palaces on the model of Versailles in several capitals.

The constitutional monarchs of northern Europe constructed much more modest chateaux for themselves. The German princely states, especially the Bavarians, constructed a myriad of spectacular palaces. Britain provides a very interesting case, in which the royal family lives well, to this very day, but in quarters much more limited than those that the Bourbons or Romanovs made for themselves.

Democratic countries have their own public palaces, as did the totalitarian dictators of the twentieth century. It may be stretching the point a bit, but such buildings as skyscrapers, railroad stations, airline terminals, and sports venues might be seen, in some sense, as the palaces of the new ruling classes. Historians are writing more and

more about the nature of public discourse as seen through buildings, monuments, and mass culture. Perhaps the comparative study of the palaces of Philip, Louis, and Frederick will give our students insights that will help them to understand much more of the world in which we all live.

Special Focus: Using Works of Art in the AP Classroom

Contributors

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Special Focus: Using Works of Art in the AP Classroom

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