

# Chronology

## Author

*Rosie Mitchell*

*Faculty of Arts, University of Cumbria, UK*

## The Eleventh Century 1000 -1100

European art in the High Middle Ages was created largely in relation to religion, both in its content and purpose. Christianity had developed into the most prevalent religion and the Church at this time was Europe's primary source for culture and structure. There were no centralised governments in Europe at this point and so the Catholic Church formed the only large organised body. Consequently the monasteries and churches that accompanied Christianity became the most powerful establishments within Europe. Churches were the main source of literature, art and education and as a result of this had most control and effect on art and architecture. The spread of Monasticism resulted in an unprecedented growth in the number of such churches throughout the eleventh and twelfth centuries. Continuous disparity between the Orthodox Church of Byzantium, led by the Patriarch of Constantinople, and the Roman church, led by the Pope led to an official split in 1054. In this 'Schism' the east and west churches split into the Eastern Orthodox and Western Catholicism.

Alongside this 11th century Europe saw the shuffling of powers and empires. In Northern Europe the century saw the decline of Byzantine power and the beginning of Norman domination in Europe.

The Domesday Book was compiled under William I, introducing a system of feudalism, organised capitalism and a more sophisticated, commercialised culture to Europe. In Eastern Europe the Byzantine Empire, which despite passing its peak and beginning its slow decline, continued to dominate and secure its hold over the east with the acquisition of Bulgaria. In Southern Europe mainland Italy was divided between Byzantine and Lombard rule and Northern Italy which was a collection of independent city-states under the influence of the Ottonian dynasty. Again the influence of the church was strengthening under the growing role of the Papacy within society as it liberated itself from the domination of the Holy Roman German Empire. Transference of authority of the Holy Roman German Empire from the Saxon Emperors to the Franconians in 1024 saw a determination to re-establish western authority over Rome and to overcome the Byzantine Empire and the Muslims of Sicily.

The dominance and power of religion and religious figures is reflected in the art works produced at the time. The art of the Byzantines, which had emerged from Christian art in about 500 AD, continued with relatively few changes despite the slow decline of the Empire, remaining a dominant force in the production of art and architecture in those countries which fell under its control. It is regarded as some of the finest art of the middle ages in both its quality and workmanship. Some of the most highly regarded features of Byzantine art are the immense frescoes and mosaics inside domed churches. Few of these have survived to modern day making those which have even more valuable.

The other dominant art styles developing from this period include Pre-Romanesque art which covers the period from the rule of Charlemagne in 800 A.D. to the beginning of the Romanesque period in the 11<sup>th</sup> century. These styles show influences from the Roman Classical period as well as Carolingian art and developed in conjunction with the rise of Monasticism in Western Europe.

Romanesque architecture was the first distinct style to develop across Europe since the Roman Empire and it was the first time distinctive Roman features were used. The Romanesque was much more than a re-visit to a Roman style. It combined classical influences with those of both the Byzantine style from the east and the Insular style of Northern Europe.

Monasteries and city churches remained very important, but those on pilgrimage routes also encouraged the building of smaller churches in towns and villages, often elaborately decorated in the style of the Romanesque. The continual movement of people during this period including rulers, nobles, bishops, abbots, craftsmen and peasants, was an important factor in creating a homogeneity in building methods and a distinctive Romanesque style, recognisable despite regional differences.

## **Austria**

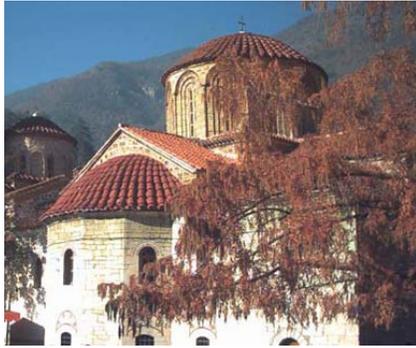
The history of Austria's fine arts is rich and varied largely due to its geographical location, situated between German, Eastern European and Mediterranean lands. Like most other European countries most Austrian art produced in the medieval period revolved around the church. Illuminated manuscripts remain the only surviving artefacts of artistic work from the previous Carolingian period. The most significant of these is a richly illuminated copy of the four Gospels called Cutbercht Evangeliar. The 11th and 12th centuries witnessed the peak of the Romanesque style in Austria. Buildings dating from the early part of this period include churches at Ossiach, Millstatt (1060-1088) and Göß.

## **Bulgaria**

The capturing of Bulgaria, one of Europe's oldest countries, by the Byzantines in 1018 marked the end of the first Bulgarian State. The domination which followed lasted for 170 years. The implications of this on Byzantine architecture is best seen at the monastery of 'St. Mother of God Petrichka' founded during the later half of the century by a prominent Georgian statesman and military commander in the Byzantine service.

The Ossuary of the monastery is the oldest surviving architectural and artistic object created in Bulgaria during this period, and as such is an important monument of Byzantine architecture, surviving the monastery itself which was destroyed and then rebuilt in the 15th century. The Ossuary is one of only 10 similar monuments of that time, when monks had to be taken outside of the monastery to be buried. It contains frescoes painted in the Byzantine-Komnin style with conventional images, hollow cheeked faces, static postures and conventional backgrounds. All of the images are didactic, spiritual and transcendental in subject.

The artist, according to researchers, is Ioan Iveropulec or Iveropolis, most probably of Georgian origin who received excellent education and training in mural art. Consequently the monastery and frescoes are an important combination of Byzantine, Georgian and Bulgarian culture.



*The Bachkovo Monastery*

## **The Baltic Regions: Estonia, Latvia and Lithuania**

The 11th century Baltic region remained largely pagan in its beliefs and culture. The art from this period continued the same as that of centuries before it. During the Middle Ages the Baltic Countries fended off the various attempts of the Christian world to enforce Christianity until the Crusades late in the 12th century. Christianity was not as needed in the Baltic Countries as it was in Western Europe. The harsh conditions of the Baltic Regions meant life concentrated on physical rather than cultural survival and until this political move became a necessity Christianity was rejected. The arts of these regions likewise remained tribal, pagan and purposeful. For example, aside from various pagan artefacts, Latvian art of this time was largely functional such as domestic objects often decorated with geometrical decorations depicting essential natural things such as the sun, the moon and fertility symbols. Jewellery also made an appearance at this time.

## **France**

The Romanesque sculptures and ecclesiastical architecture of 11th century France placed her at the head of the artistic nations. The most important example of French Romanesque architecture during this period was the Benedictine Monastery at Cluny in Burgundy. Created around 1085-1088 during the height of Cluniac influence, the church became the epitome of the Romanesque style and the model for Benedictine churches throughout France. This monastery was the biggest church in the west and the most prestigious and richest institution in Europe at this time. As a consequence of the destruction of the monastery during the French Revolution the best example of the French Romanesque today can be seen in the Cathedral of Saint-Sernin in the southern city of Toulouse. A further important example of the French Romanesque is Angoulême Cathedral (Cathédrale Saint-Pierre d'Angoulême) with its façade containing over 70 sculptures. This demonstrates the evolution and mingling of the Romanesque with Byzantine styles. It was France's location as the centre of various pilgrimage routes which led to the erection so many churches at this time and it was in these pilgrim churches that Romanesque sculpture developed. The sculpture is characterised by its highly stylised depictions of natural forms adorning columns, capitals, cloisters, crypts and most prominently the tympanum over the main west door leading to the central aisle of the church. The most common depictions were themes appropriate for pilgrims such as scenes from the life of Christ. An example of this can be seen in the carved tympanum at the church of Saint Pierre in Moissac.

## Germany

The union of Germany and Northern Italy under a German Emperor became known as the Holy Roman Empire. Both Germany and Northern Italy were energetic patrons of the arts and so alongside the enthusiasm for the idea of Empire developed a new energy for artistic and cultural development. The 120 year period of the German Pre-Romanesque (from 936 to 1056 A.D.) has become known as Ottonian art, after the succession of Emperors named Otto (Otto I, Otto II, and Otto III) who ruled the Holy Roman Empire from 936 to 1001 A.D. It was the dynasty's desire to establish a visual link to the Christian rulers of Late Antiquity and thus strengthen their status. Consequently the Ottonian arts combined styles of Late Antique, Carolingian, and Byzantine origin. The church of St. Michael of Hildesheim in Germany marks this revival of building activities in the Ottonian Empire that began at the beginning of the 11<sup>th</sup> century. The church was built around 1010 to 1022 A.D, in the time of Bishop Bernward, who was the educator of Emperor Otto III. St. Michael's Church is one of the most important churches in Ottonian (Early-Romanesque) style and belongs amongst the most important clerical buildings in Germany.



## Greece

From 330 until 1453 Greece was under Byzantine rule. Although Byzantine art had grown from the art of Ancient Greece it has very distinguishable features: The humanistic ethic found in Greek art was replaced with a religious ethos as the glorification of man was replaced with the glorification of God. The most important form of Byzantine art was that of the icon. Under the rule of the Byzantine Empire Greece experienced a dramatic turn of economic growth. This increase in wealth resulted in a great period of urbanisation in Greece as well as a greater demand for art. The 11th and 12th centuries were a golden age for Byzantine art in Greece. Schools of Architecture sprang up in the provinces producing most of the important Greek Byzantine monasteries and churches. These included the monasteries at Hosios Lukas and at the Daphni Monastery near Athens (ca. 1050) whose lavish decorations of carving, gold and silver plate, murals, mosaics, icons, chandeliers, silk curtains, and altar cloths was renowned all over the Byzantine Empire.

## Hungary

Hungarian art developed in close connection to European art and demonstrates both European and Byzantine influences. As elsewhere in Europe, Hungarian painting of this time was mainly

created on the walls of religious buildings. Over 550 buildings were decorated with medieval and early Renaissance frescoes, most of which were destroyed along with Romanesque churches during Ottoman rule. Due to this the richest source of frescoes are found in the villages of Hungary that escaped the destruction such as the church of Hidegség. The earliest surviving frescoes from the Romanesque period, found at the Lower Church of Feldebrő, show influences from Italian and Byzantine painting. Differences in styles and content of frescoes are mostly found in the Carpathian Basin but there are also discernable differences in local styles and iconographic approaches. Byzantine influence is also found in Hungarian architecture of this century and in particular the ground plans and carvings in churches founded at this time. Examples of this can be found at Feldebrő and Szekszárd. There appears to have been a great boom of Hungarian architecture towards the end of the century.

## Italy

For Italy the 11th century brought the end of the darkest period in the Middle Ages. Trade slowly picked up, especially on the seas, and the four Italian cities of Amalfi, Pisa, Genoa and Venice became major powers. The Papacy regained its authority, and started a long struggle with the Empire over both ecclesiastical and secular matters. An important example of Italian architecture during this period is the Cathedral of Modena, which sits comfortably between the Byzantine art and architecture in Italy and that of the Romanesque. It is considered a masterpiece because it demonstrates the structural and spatial characteristics of the current dominant styles, creating a bridge between Byzantine and Gothic. Work on the Cathedral began in 1099 A.D., under the direction of the master builder Lanfranco. It started over the site of the sepulchre of Saint Geminianus, Modena's patron saint.



*The Cathedral of Modena*

## The Netherlands

By the 11th century The Netherlands was divided into two distinct regions, the Northern region which is usually referred to as the Netherlands, comprised of today's Belgium, Netherlands and Luxembourg and the Southern region including Flanders and Belgium the art of which is generally called Flemish. However the term 'Flemish' when applied to this period is often also used to include the Northern regions. This is due to the reliance of the Northern regions upon

the densely populated and productive south which produced most of the art and culture from the medieval period. Flemish architecture in the medieval period generally followed the mainstream Christian, Carolingian and Romanesque European styles. Romanesque architecture developed into four distinct regional forms in the provinces of Scheldt, Utrecht and in the regions of Groningen and Friesland. Each of these forms displays influences from the surrounding countries. Meuseland, the name given to the form which developed in the province of Scheldt, is characterised by the appearance of the Carolingian Basilica Plan. Examples of this are found at St. Servatius at Maastricht; and a number of churches at Nivelles including Saint-Denis, Saint-Barthélemy, Saint-Jean, and Sainte-Gertrude. This style would also develop Rhenish tendencies towards the end of the following century. The Meuseland style is also found in the districts of Groningen and Friesland where it is combined with the styles of Northern France. Similarly the architecture of Utrecht infuses Rhenish and Meuseland along with Ottonian, as seen at St. Peter's at Utrecht, Grote Kerk at Deventer, and St. Martin at Emmerich.

## Poland

11th century Poland saw the new 'Kingdom of Poland' become Christianized under the Piast dynasty. This period witnessed the Slavic mythology-based culture of Poland replaced with by Christianity. Churches appeared all over Poland forming part of an ecclesiastical network which had spread by the twelfth century to include eight dioceses and about one thousand parishes. As in the rest of Europe the new architecture for these holy buildings was constructed in the Romanesque style. Over 100 Romanesque churches have survived including the Round Building of Cieszyn, one of the oldest and most precious monuments of this period and representative of a wide synthesis of art of the 11th century. Another important surviving building is the Church of Mogilng which, although rebuilt in later centuries, retains many Romanesque parts and features such as pillars, parts of walls in the nave, and a particularly well preserved apse and two crypts.



*Round Building of Cieszyn*

## Portugal

11th century Portugal had been under Moorish Islamic rule since the year 711. Art and architecture of this period is strongly influenced by this Moorish presence. This was especially found in the art produced in Southern Portugal where the recapturing of Portuguese territory under Christian rule, the Reconquista, wasn't completed until 1249. Unlike in Spain few Moorish

structures have survived in Portugal to modern day. The Islamic style remains apparent in both the lasting street layout and the simple white façades of the houses and neighbourhoods of many villages and cities such as Lisbon. Many of the buildings are constructed in the adobe techniques reminiscent of villages in Northern Africa which saw houses of sand, clay, water and natural binding materials left to dry in the sun and then whitewashed. During the Reconquista Christian art was restricted to a small amount of paintings in religious buildings and palaces. By the end of the 11th century, as the Reconquista regained parts of Northern Portugal, the Romanesque was introduced and several influential structures began construction. For example as the Bishopric of Braga was restored around 1071 work began on restoring the Braga Cathedral which had fallen into decline during Islamic rule. The Monastery of Rates was likewise restored towards the end of the century (around 1096) under Count Henry, of the Condado Portucalense. This monastery still stands as one of the oldest Romanesque monasteries in Portugal. The work executed at Braga and Rates remained influential in Portuguese architecture through the following centuries.

## **Romania**

By the 11th century Romania was divided into three distinct regions, these can be seen as modern day Transylvania, Walachia and Moldavia. Large parts of this were under the Hungarian rule of King Stephen I whose control was largely established over the region of Transylvania. Due to the persistence of various foreign rulers the mediaeval fine arts and architecture of Romania shows traceable influences of Western trends combined with both local and Byzantine traditions. In architecture in particular such influences are stronger in Transylvania than in Moldavia and even less frequent in Wallachia. The first truly Romanesque churches would not be built until the 12th century.

## **The Scandinavian Countries**

The Scandinavian countries, Denmark, Sweden, Finland and Norway are often grouped together in history as they have an interwoven past sharing many of the same features. The early 11th century falls under the era known as the Viking period which lasted from 800-1050 A.D. Viking art, also known as Norse art, bears a similarity to other Northern European trends most notably those of the Insular art of the British Isles. The six identifiable styles of Norse art are Oseberg, Borre, Jellinge, Mammen, Ringerike and the Urnes style. Animal forms and sophisticated geometric design are prominent characteristics of most of these forms. The Christianisation of the Scandinavian countries that dominated Scandinavian culture by the middle of the century inevitably introduced Christian art forms. The most prominent of these was the building of churches. A style of wooden mediaeval church building developed called stavkirke, or stave church, which was unique to the Scandinavian region. Characteristics of the stavkirke are picturesque steep roofs and elaborate carved decoration. Almost all of the remaining examples of these churches are found in Norway where they had been built in the largest numbers. As Christianity grew in its dominance churches also became the focus for other art forms such as wall hangings and carvings.

## **Spain**

By the 11th century Spain had been ruled by various invaders. After 800 years the northern territories of Islamic Spain (al-Andalus) were gradually losing some of their power to the unifying Christian forces. However Spain would remain under Islamic rule until the mid 16th century.

Nevertheless this was a time of peace when Christians, Muslims and Jews generally lived together amicably. It is often considered that due to both its political isolation and the recent loss of lands to the Christian world that the art produced in Islamic Spain in this period is less creative and energetic than that of other parts of Europe. Instead it looked backwards to masterpieces created during the golden age of Islamic rule, drawing on traditional methods, materials and forms. This is particularly seen in the areas of architectural decoration, calligraphy and the decorative arts. Despite these criticisms al-Andalus was to become a great cultural centre, a hub for the arts, as well as universities, teaching, philosophy and sciences that remained unknown to Christendom. Islamic architecture constructed in Spain during this period is called Moorish and the most important examples of this period include the Great Mosque of Cordoba and the city of Medina Azahara. The end of the century saw new influences of the Magrhebi within the artworks produced. Distinctive features specifically in the manufacture of objects included a taste for painted and sculptured woodwork and the extensive use of ivory for the manufacture of boxes.

## UK

England in the 11th century witnessed the defeat of the Anglo-Saxons by means of the Norman invasion. The most useful and celebrated artwork of England from the 11th century celebrates this; the Bayeux Tapestry is the story of the Norman invasion of England in 1066 A.D. Embroidered on a scroll of linen 70 metres long and half a metre wide, it provides an important pictorial image of the 11th century. The tapestry is thought to have been commissioned by William of Normandy's half-brother, Bishop Odo in 1070 A.D. as a piece of propaganda designed to celebrate the Norman victory but there is dispute over the origins of the creation of the tapestry. Although there are theories that it was created by William the Conqueror's wife Queen Matilda there is evidence to suggest that the tapestry was actually created in Canterbury, Kent, a known centre for tapestry and embroidery of this type. This theory gains credibility with close examination of the tapestry. It is stitched rather than woven creating a large embroidery comprised of coloured wools hand-worked into pieces of linen, a style characteristic of English art of the time and unusual outside England. There is also dispute over the historical accuracy of the tapestry, made worse by the fact it was created as a piece of propaganda several years after the event. Despite these issues the Bayeux Tapestry remains not only the largest pieces of English needlework of this type but continues to be a useful source depicting insights into the everyday life and development of Anglo Saxon Britain. It displays a record of the way 11<sup>th</sup> century people reflected on their world and it continues a tradition of narrative artworks which were to become a distinguishing trait in England throughout future centuries.



*Bayeux Tapestry, detail*

# The Twelfth Century 1100 - 1200

The 12th century was a time in which secular art came into its own in Europe. This was due to a number of reasons including increased trade, an established money-based economy, a growing bourgeois class with an enhanced literacy level and a growing number of university-bred patrons with both money and a desire to commission artworks. As a result there was a proliferation of paintings and illuminated manuscripts in Europe.

The beginning of the century saw the style of the Romanesque become the first style to impact the whole of Catholic Europe. This style was spread by way of pilgrimage and war through the Christian Crusades such as those of the Knights of Templar. As a result cathedrals and monasteries appeared in abundance throughout Catholic Europe. To help represent the Christian power the general impression of Romanesque architecture is one of strength and solidarity. Other features of this style include different forms and shapes of towers, an interest in rebuilding or enlarging the basilica to accommodate the increased number of celebrants viewing relics, arcading and stone sculpture as exterior decoration and geometric decorations on the interior, and importantly an acceptance of regional differences in the implications of the style.

In parts of Europe the 12th century also saw the last golden age of the Byzantine period. Within the Palaeologan Period, so called after the Palaeologan Dynasty of the time, a new art aesthetic arose. The previous austere attempts to mimic reality in artworks were replaced with more symbolic images almost abstract in character. Likewise less austere icons were being produced displaying a new appreciation for the purely decorative qualities of artwork. Further to this the cultural exchange with, and influence of Italian artists, resulted in a refocus of subject matter on the pastoral and landscape, again less religious in its nature.

The middle of the century saw the development of changes, first in architecture and then 50 years later in artworks, known as the Gothic style. This new style grew from the Romanesque and was heavily influenced by the Normans. During the 12th century the Gothic, which became the first French style to dominate Europe, was known as 'The French Style' since it began in Paris. The distinguishing features of the new architecture were its use of pointed spires, and opening up of large, light and spacious interiors. This was made possible with the use of flying buttresses, thinner columns and, in order to support the great size of the structures, ribbed vaults capable of spanning large areas. The distinguishing feature of the Gothic image was its narrative quality, an abundance of which elaborately adorned the exterior and some interiors of the architecture. Within these elaborate decorations Gothic sculptors moved away from their Romanesque predecessors by creating independent freestanding statues rather than reliefs.

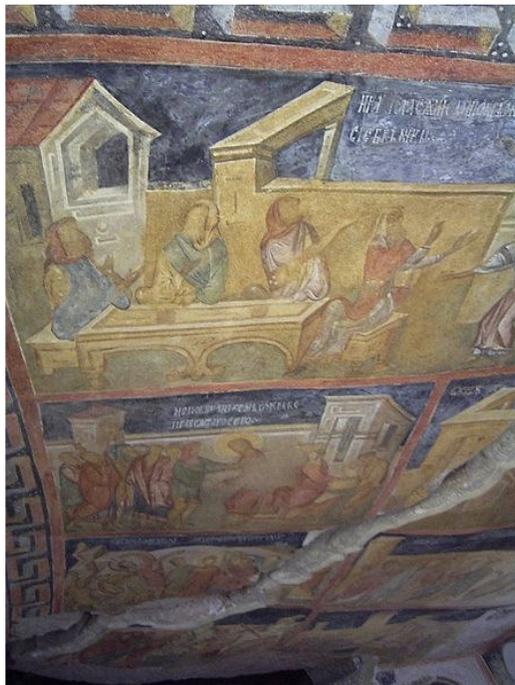
The Gothic style became popular throughout Europe due to its promotion by the Cistercians, a monastic order founded by St. Bernard of Clairvaux who had a dislike of the Romanesque. As might be expected, and as it was with the Romanesque, the development of the Gothic within each region was heavily affected by local influence creating variations within different areas of Europe. While The Crusaders helped spread the style through Eastern Europe the style in the West was developing rapidly. Good French and English political relations meant the Gothic quickly took root in England and the style was quickly spread to the Iberian Peninsula. The style had a similarly great impact in Germany, which was to become the centre of Gothic architecture. Italy remained the only western European country where the French Gothic maintained less hold, instead developing its own very unique architectural interpretation of the style.

## Austria

The 12th century saw the height of the Romanesque style in Austria. Important treasures of this time include the Admont Bible (created around 1140) and the work of the goldsmith Nicolas de Verdun, his most notable creation being the enamel work of the pulpit at Klosterneuburg Abbey. Vienna had become an important city for German civilisation by the mid 12th century. The most important religious building in Vienna, St Stephen's Cathedral, was built to reflect Vienna's urban growth and importance. The original Romanesque structure was built in this period with Gothic expansions occurring over the following centuries.

## Bulgaria

The frescoes at the Ivanovo Rock-Hewn Churches in God's Gorge demonstrate the continuing dominance of both Byzantine control and culture in Bulgaria in the 12th century. The images were created at the beginning of the religious community in the area, and were created by monks and hermits under a vow of silence. The images are an example of the Palaeologan style. Features include the appearance of three-dimensional images which are very spatial in their environment, figures which are more proportionate to their surroundings, attempts at presenting the anatomy of the figure, images containing an element of narrative through the use of motion and changes in the style of decoration. Importantly there is also a degree of variation in Bulgarian style and interpretation found in the images. The anonymity of the artists during this period was common in Bulgaria.



*Frescoes at the Ivanovo Rock-Hewn Churches*

## The Baltic Regions

By the 12th century the Baltic countries were more integrated into European society although Christianity continued to be rejected until the Christian Crusades of the late century. During this time wooden castles were constructed throughout Lithuania, none of which have survived today. From the middle of the century the capitals of Latvia and Estonia, Riga and Tallinn were growing in their importance as centres for trade. By the end of the century Pope Celestine III had called for an end to paganism in Europe which brought both the Crusaders and Christianity to the Baltic regions. From this point on the art of the Baltic regions would conform to that of mainstream Christian Europe.

## The Czech Lands

The Romanesque style played the most significant role in Czech art and culture from the 12th until the 13th century. A well preserved example of this can be found in the windows of the Bishop's Palace at Olomouc, most likely the work of stonemasons from Italy. Another example can be found at the triptych of St. George's cloister at Prague Castle. As in the rest of Europe Czech Romanesque churches were decorated with frescoes. Those of St. Catherine's rotunda in Znojmo, are the oldest and most significant of these. Similarly, illuminated manuscripts enjoyed great popularity in the Czech lands during this century. An exquisite example of this is the Vyšehrad Codex. This illuminated manuscript Gospel book was created to honour the coronation of the Czech King Vratislav.

## France

12th century France was the source of the style that was to dominate artistic Europe for the next 200 years. 'The French style' known as the Gothic developed in Paris in the mid 12th century and soon became the dominant style throughout Europe. The style prevailed in France itself until 1500 and progressed through several different style developments: Early Gothic, High Gothic or Rayonnant and the Late Gothic or Flamboyant style. The 12th century saw the development of the Early Gothic from the Romanesque around 1140. The main characteristic of this style was the adoption of the pointed arch. The first building which brought together all the various elements of the Gothic can be seen at the choir of the Basilique Saint-Denis north of Paris, built by the Abbot Suger constructed between 1140 and 1144. Most notable features of this cathedral are the first use of large areas of glass combined with a thoughtful organisation of space as well as the birth of Gothic sculptures on the walls of the abbey. The successes of Saint Denis can be seen in its immediate influence in other Gothic buildings such as Sens Cathedral, Notre-Dame of Laon, The West facade of Chartres Cathedral, Lyon Cathedral and Toul Cathedral. The 12th century also saw the early construction of the Gothic's most famous structures, The Notre Dame de Paris which began in 1163.

## Germany

12<sup>th</sup> century German art and architecture was dominated by the Romanesque style, and towards the end of the century the French Gothic. The Brunswick Lion is an important example of Romanesque sculpture and metalwork. It was the first bronze hollow-casting and the first

freestanding figural monument since Antiquity. It is most likely the artists moulding the lion had been inspired by Roman statuary. Since its creation in 1166 A.D. it has been the city of Brunswick's landmark. The lion was created to stand in Castle Square (Burgplatz) in the centre of the city of Brunswick to fit with the Romanesque ideas of sculptural decoration as a symbol of Henry the Lion's power, royalty and stateliness. The Brunswick Lion differs from other lions used for such purposes in its unaggressive and submissive nature, paying respect to Henry the Lion's authority. Other important artworks of this period include the bronze effigy of King Rudolf of Swabia in the Merseburg-Cathedrals, the earliest example of a life sized funerary figure, and the reliquary shrine of the Holy Three Kings at Cologne Cathedral which was created by Nicholas of Verdun in about 1200 and has become one of the best-known examples of medieval metalwork.



*The Brunswick Lion*

## Greece

12th century Greece continued to be heavily dominated by Byzantine art. Mosaic art in particular was revived in the Byzantine period. Mosaic art became more realistic and vivid often depicting the landscape with particular emphasis on wild animals and hunting. Byzantine art in this period was also the main source of inspiration for the West. This is seen in the building plans and decorative forms of the Romanesque, the Mosaics of St. Mark's at Venice, in the cathedral at Torcello, and throughout Hispano-Moorish art and architecture. A common type of the mid-Byzantine architecture was the cross-in-the-square church. The most prominent features of this is the central dome over a square area, from which radiated four equal arms of a cross. An example of this is the Church of the Holy Apostles in Athens, which has survived intact since its foundation, and was the first significant church of the middle Byzantine period in Athens. The church marks the beginning of the "Athenian type", which combines the simple four-pier with the cross-in-square forms.

## Hungary

The art and artwork of 12th century Hungary was influenced first by the French Early Gothic and then later by the Czech and German forms of this style. The main form of painting in the 12th century continued to be the creation of frescoes such as those that demonstrate the Gothic in Kakaslomnic, Szepesség and in the sanctuary of the Premonstrant provostal church of Ócsa. An early example of French Gothic architecture can be seen in the chapel of the royal castle of Esztergom, built at the turn of the century.

## Italy

Cefalu Cathedral stands as a powerful signifier of the Norman presence in Sicily. Dating from 1131 A.D, the Cathedral is one of numerous churches built in Sicily under 12th century Norman rule. The building sits powerfully overlooking a mediaeval town on the coast with a facade of two characteristically Norman square towers. As a natural midpoint between the Eastern and the Western Mediterranean regions, Sicily, after successive occupations, can be seen as a melting pot of different cultures and races. The Normans, known to have accepted local characteristics, often produced an idiosyncratic mixture of styles, and the Cathedral of Cefalu demonstrates such synthesis of cultures. While the Romanesque exterior of the Cathedral is characteristic of Sicilian architecture of the period, the interior contains the oldest Byzantine mosaics in Sicily, an influence of Byzantine control of Sicily from the 6th to the 9th century. The Cloister with its binal columns surmounted by pointed arches dates from about 1162-70 A.D, and is the first of its kind in Sicily

## The Netherlands

In the 12<sup>th</sup> century, Flemish architecture echoed the artistic developments of mediaeval mainstream Europe. The style of the Romanesque persisted throughout most of the century gradually developing into the Gothic. An important example of the Late Romanesque and Early Gothic which began construction in the 12<sup>th</sup> century is the cathedral at Touriai. The cathedral demonstrates the transition of Romanesque to Gothic. The Cathedral has a Romanesque nave (built during the first third of the century), an Early Gothic transept (added mid century) and a distinctly Gothic choir which replaced the Romanesque choir in the 13<sup>th</sup> century. The church displays several unique features which would later become adopted in the French Gothic churches such as the 4 storey elevation of the 'viaduct' structure in the nave and its five bell towers. In other crafts, metal and enamelwork was developing with the work of Rainer of Huy, Godefroid de Claire, and Nicholas of Verdun.

## Poland

The elaborately decorated bronze Gniezno Doors which sit in Gniezno Cathedral in Poland provide evidence of the importance of the continuing dominance of religion in 12th century Europe. The beginning of the 12th century saw Poland as a fractured state following the death of Boleslaw Chrobry.

The Christianisation of Poland and introduction of Latin ensured the acceptance of Poland into the Western Christian family and helped heal any divisions. Christianity therefore was as

dominant in Poland as in the rest of Europe. The illustration on the Gniezo Doors shows the importance of St. Adalbert as a moral guide for the people in the capital of Poland.

The significance of the doors is its representation of the concentration of religious notions and morals throughout European society, a feature of Christian art of the time. The embossed images on the door fit within the Romanesque style. Of equal importance in Polish architecture at this time is the Prokop church in Strzelno.

Today it remains the biggest Roman church in Poland and contains recently discovered unique Roman columns with figural bas-relief. Columns of this nature have only been found in the Cathedral of Jacob in Santiago de Compostella or in Cathedral of St Marco in Venice.



## Portugal

The 12th century saw the Reconquista gradually edge through Portugal from north to south, ushering the Romanesque style of building cathedrals and castles across the country. The constructions at Braga and Rates remained influential architectural models in Northern Portugal and notable Romanesque monastic churches arose at Manhente, Rio Mau, Travanca, Paço de Sousa, Bravães and Pombeiro.

The Romanesque style followed the course of the Reconquista through to Southern Portugal. Notable progression was made during the reign of Afonso Henriques who endorsed one of the most important monastic foundations of the time, the Santa Cruz Monastery. Afonso Henriques also supported Romanesque constructions at Oporto, Coimbra, Viseu, Lamego and Lisbon. Of all these buildings it is only the Cathedral of Coimbra which remains unmodified in its original Romanesque style.

The troubled times of the Reconquista resulted in the fortress-like characteristics of Portuguese cathedrals, in particular distinctive crenellations and an absence of decoration other than those over portals and windows. A unique example of this style is the Round Church constructed by the Knights of Templar in the Castle of Tomar.

## Romania

Building activity in Romania during the Middle Ages was limited to wooden churches and monasteries, as well as princely seats or boyar mansions. Unfortunately, most of the old lay edifices have not made it to present day having been destroyed by time, wars, earthquakes and fires.

## The Scandinavian Countries

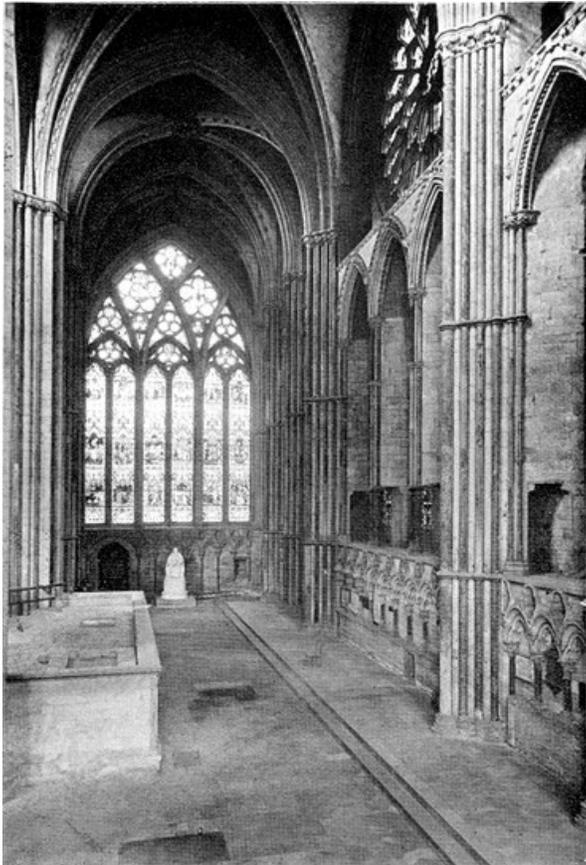
By the 12th century the gradual Christianisation of Scandinavia was complete. Christianity had been permanently established in all the Nordic lands and had brought with it a tradition of large-scale architecture. Lund in Sweden gained the first Archbishop of the region in 1103. Lund also became home to the most impressive of the Nordic Romanesque cathedrals, a style which dominated from around 1150 to 1250. The rich decoration shows influence of both Lombardy in Italy and the Rhein region in Germany and demonstrates the developing Scandinavian connection with mainstream European arts. In Norway the most significant Cathedral built during this period was the Nidaros Cathedral (Nidarosdomen) at Trondheim. The construction of the Cathedral, beginning in 1070 and spanning the following centuries, is an early example of how the Gothic would replace the Romanesque. Other examples of this shift can be seen in the cathedrals of Linköping and Skara.

## Spain

12th century Spain remained under Islamic rule but witnessed the loss of more territory to the combined armies of the Christian kingdoms. Spain became fragmented into small principalities, vulnerable to future invasion. The art produced during this time reflects the influences of the coexistence of Muslim, Christian and Jewish cultures. This is demonstrated in the Mudéjar Style of architecture and decoration that developed on the Iberian Peninsular during the 12th century and would last until the 16th. Western cultural styles became reinterpreted through Islamic influences, in particular the geometry dominant in Islamic art was reworked into tiles, woodcarvings, brickwork and ornamental metals, bringing walls and floors alive with design. Distinctive characteristics of this style were its use of brick and complicated tiling patterns, unsurpassable in sophistication. Many of these styles continued to be present in Spanish architecture. Northern Spain also produced some of the most splendid Romanesque wall paintings: Spanish artists favoured formal symmetrical and hieratic compositions and strong, barely-modulated colours and the human form with its drapery became more idealised and abstracted than in other European painting of the time. In the 11<sup>th</sup> and 12th centuries many of the forms developed by the Romanesque schools of the south of France were adopted for Spanish churches on the pilgrimage route from France to Santiago de Compostela: The barrel vault was generally used over the nave, and groined vaults covered the side aisles. Typical examples include the collegiate Church of San Isidoro at León (11th cent.), the Old Cathedral at Salamanca (begun c. 1140), and the Cathedral at Santiago de Compostela (c. 1075–1128), one of the most popular pilgrimage churches of the period and the most grandiose of the Spanish Romanesque buildings. Subsequent remodelling has obscured its original appearance.

## UK

Durham Cathedral combines some of the features of leading Norman architecture of this time. These include pointed arches, flying buttresses, large windows and a stone ribbed vault, the first in England of its kind. However, despite these Gothic features, Durham Cathedral is a Romanesque building built before Gothic architecture took root in England and developed along with a number of Norman buildings to replace the Saxon built structures and strengthen the new Norman presence after its conquest of England in 1066 A.D. Similar architecture includes the rebuilding of both Cathedrals of Canterbury and Ripon, and the repair of York Minster. The significance of Durham Cathedral is its innovative roof design and its stone ribbed vault that solved the problem of spanning a large roof space with stone rather than timber, thus creating a large, powerful and spiritual interior. The use of such solutions makes the architectural style of Durham Cathedral a precursor to the development of the Gothic within England. Durham Cathedral also contains some of the most dynamic geometric decorations of any of the Romanesque interiors. The defensive position of the large dominant structure represents both the new authority of the Normans and the increasing dominance of the Christian Church in Europe.



*Durham Cathedral*

## The Thirteenth Century 1200 – 1300

13th century Europe, situated in the middle of the mediaeval period, saw the dominance of the Gothic style in architecture, sculpture, paintings and illuminated manuscripts. The 13th century was also a time when the production of manuscripts fluctuated and paper, although does not in any way replace parchment, became more commonly used.

From the 13th century the number of illustrated secular texts began to increase and flourish. Illuminated manuscripts, named from the Latin word 'illumine,' to 'light up' or 'enlighten', comprise three main types of illustration, miniatures or small pictures (not necessarily illustrative of the text), and decorated or historiated initial letters and borders. The illustrations, often full of birds, plants and mythical beasts, reflect a refocus by artists on the study of nature over the dominance of religion. While many monumental Gothic artworks have gone missing, a great number of illuminated manuscripts have survived helping to fill in the Gothic record. One of the most distinct features of the Gothic image was the proliferation of the narrative. This is especially prevalent in secular works and Gothic illuminations.

Secular art came into its own during this period. Trade continued to increase along with the bourgeoisie, and art was commissioned for reasons other than religion. The increase in literacy and the spread of universities meant there was a growing body of secular, vernacular literature which in turn encouraged secular themes in art. The formation of trade guilds and the requirement of artists to be part of them have resulted in a good record of artist production from this century.

### Austria

The 13th century saw the rise of the Gothic mode of architecture in Austria. The predominant influences at this time were from the French Gothic. Many Romanesque buildings were expanded with new Gothic features. An example of this can be seen at Ruprechtskirche, the oldest known church in Vienna where a new Gothic choir was added.

One of the first churches built entirely in the (French) Gothic style is the Minoritenkirche in the Altstadt, the first district of Vienna.

### Bulgaria

The frescoes of the Boyana Church in Bulgaria represent the diminishing Byzantine influence in Europe and are the only monument from the time of Latin domination. The frescoes are unique in their innovative interpretation of the Canon. The frescoes were created by an unknown group of artists collectively known as the Boyana Masters who came from the Turnovo school of art which although is based on Byzantine art has distinctly non-Byzantine characteristics. The frescoes represent a time of diminishing Byzantine influence on Bulgarian art and the beginning of an individual direction of development.

## The Baltic Regions

The 13th century saw the complete Christianisation of the Baltic Countries. The Crusaders introduced the art modes and forms of mainstream Europe which at this time was the Romanesque and the Gothic. In Estonia for example most of the building work of the period was carried out by the Crusaders. Riga and Tallin became incorporated into the alliance of trading and military cities that made up the Hanseatic League. Two important churches were built in these cities at this time, St. Peter's Church in Riga and St. Olav's Church in Tallin which had the tallest tower of mediaeval Europe. Riga became the first Baltic city to develop Gothic architecture shown in the churches of St. Peter's and St. James as well as Riga Cathedral. The Hanseatic League introduced the Brick Gothic, common in Northern Europe due to the lack of natural stone resources. The late entry of these countries into Christian art and architecture meant the Romanesque somewhat missed the Baltic countries and is only really evident in features of the Early Gothic churches. The Danes were responsible for the important castles built during this period such as Hermann Castle (founded 1256) and Toompea Castle, while church building was largely carried out by the Teutonic Knights. The result of this was the creation of comparatively large churches with the double purpose of acting as fortifications.

Not all local culture was lost under Christianisation and Baltic art can be seen to mix many of the ethnic characteristics of its pagan culture with the new Christian styles. In Latvia for example traditional stone and wood sculpture developed dramatically during the 13<sup>th</sup> century, mainly through the patronage of the church. The ridged and roughly carved attempts of the Romanesque period became gracefully refined as the Gothic progressed in the following centuries.

## France

The 13th century was the time of the High Gothic in France. Early Gothic architectural styles had matured to create light yet majestic structures that surged to extraordinary and unparalleled heights. Changes were made to wall and window design, and they became enlarged to incorporate the extensive use of stained glass. Likewise the flying buttresses had matured into an ornamental and dramatic functional feature that provided support for the high walls. The Notre Dame de Chartres (1194-1260) was the first to demonstrate the new features and other High Gothic cathedrals quickly followed at Amiens, Bourges, Reims and Beauvais. By mid century the style entered a new phase named the Rayonnant style and further changes were made to wall surfaces to create graceful screens of stone tracery and glass. Almost entire walls of glass were created in the Sainte-Chapelle in Paris and the Church of St. Urban in Troyes.

## Germany

Gothic architecture could be seen to dominate the German style throughout the 13th century. During the Gothic period, chimera or grotesque figures although 'invented' in Antiquity to scare away demons, became much more prevalent and common. The job of these figures was to guard the celestial city – as represented by the cathedral. Gargoyles, specifically, were designed to remove water from the roof of the building and the delicate structure of Gothic stone masonry made the use of such devices important. The frequent appearance of gargoyles in 13th century architecture is representative of the superstitious nature of Middle Age Europe.

Cologne Cathedral provides an impressive array of gargoyles with over 108 created in the 13<sup>th</sup> century and over the following 800 years. Another important artwork constructed in this period includes the Saint-Elisabeth-Church at Marburg one of the very first hall-churches built in Europe.



*Cathedral Gargoyl*

## **Greece**

The 13th century is seen as the late Byzantine period of rule in Greece, and the weakening of rule after the sacking of Constantinople. It is usually referred to as the Palaeologeian era. The Palaeologan Dynasty, beginning with Michael VIII Palaeologus in 1259 was a last golden age of Byzantine art. The continuation of the prosperity of arts and culture was largely due to the increased cultural exchange with Italian artists. Crete, which had been under Venetian rule since 1211, played a significant role in importing and exporting style and work between Greece and Western Europe. This influence can be seen in the new interest in landscapes and pastoral scenes, and a replacement of traditional mosaic-work with detailed cycles of narrative frescoes. An example of this can be seen in a large group of frescos at the Mystras Church. The most important aspect of the Cretan School was it's creation of icons, which demonstrate the less austere attitude and new appreciation for purely the decorative qualities of painting.

## **Hungary**

In the 13th century it was largely the French Gothic which continued to influence Hungarian artwork. Romanesque churches were expanded to include features of the Gothic such as in the Gothic Protestant Church of Avas. In more rural areas folk characteristics appeared in Romanesque frescoes such as those of small villages. Examples of this can be seen in the churches at Szalonna and Sűvété.

## **Italy**

Giovanni Pisano (1248-1314 approx) worked as a sculptor during the height of mediaeval Italy's prosperity. His role in the revival of the Gothic in Tuscany means he is often regarded as the most important sculptor and influential artist of the 13th century. Developing away from the apprenticeship of his father, Pisano's work shows a mixture of the Gothic French style and

Classical modern sculpture. One of his early works, *Madonna with Child* clearly demonstrates this development: The painting portrays a new familiarity between mother and child, a feature synonymous with the Gothic style. Similarly the designs for the facade of the cathedral in Sienna demonstrate a blend of Classical Roman art with the expressiveness of the Gothic.

## The Netherlands

By the Late Middle Ages the prosperous merchant and weaving trade of the Netherlands had produced thriving cities such as Bruges, Antwerp, Louvain, Brussels, Ghent, Ypres, Courtrai, and Oudenarde in Belgium and Amsterdam, Utrecht, Delft, Haarlem, and Dordrecht in Holland. Like the rest of 13th century Europe the main architectural style of construction in these cities was predominantly Gothic. Towers, spires, belfries, and stepped gables are characteristic of the Flemish Gothic and particularly those found in Belgium. The wealth of these towns is reflected in their richly detailed public buildings such as the large guild houses and town halls. Bruges provides an example of this, gaining many of its most famous landmarks during this period such as the belfry in the main town square.

## Poland

The 13th century saw Gothic architecture explode all over Poland. The influx of orders of monks each brought with them the desire for a cathedral, monastery or church. Important Gothic buildings include, the Chapel of St Jadwiga which provides the first classical Gothic building (done in the French style) and the City Town Hall of Turun (1274). The town hall is a unique example of secular Gothic architecture that has become one of the most monumental town halls in central Europe, surviving both world wars to remain in its original state today.



*Chapel of St. Jadwiga In Trzebnica*

## Portugal

By mid 13th Century the final southerly region of Portugal was re-conquered and the city of Lisbon became the capital. The transition to the Gothic style is best displayed in the

construction of Portuguese cathedrals. Many of these remained mainly Romanesque, retaining their fortress-like appearance but gaining Gothic features. At Évora Cathedral for example the floor plan of the cathedral is modelled on the Romanesque Lisbon Cathedral but the arches, windows and vaults are distinctly Gothic. The Cistercian Order hurried in this Gothic style and completed the first fully Gothic building in Portugal, The Monastery of Alcobaça, in 1252. The Cathedral displays the simple forms preferred by the Cistercians. Churches of the Mendicant Orders (those dependable on the charity of the people) also sprang up in the 13th and 14th century such as the São Francisco Church at Orporto and the Monastery of Santa Clara-a-Velha at Coimbra. These buildings were simple, undecorated and towerless, to be in keeping with the Mendicant Gothic taste.

## Romania

The 13th century saw the introduction of Germanic Saxon colonists to Transylvania by the Kings of Hungary and the introduction of fortified architecture and Saxon villages. Fortifications of various sizes were a necessity in a region constantly under the threat of the Ottoman Empire. While the most important towns were fully fortified, the smaller Saxon villages were typically organised around a fortified church often with a defensive tower and storehouse. The churches were by this time characteristically Gothic or Gothic adaptations of the Romanesque. Examples can be found at Homoród and Nagydisznód. The oldest city in Romania is founded during this century at Curtea de Argeş.

## The Scandinavian Countries

The Gothic style began to replace the Romanesque in Scandinavian ecclesiastical architecture in the 13th century. Examples of this is are the Uppsala Cathedral in Sweden (founded c. 1270) which demonstrates strong influences of the French Gothic, and the Gothic cathedral at Trondheim in Norway which bears resemblance to the English Gothic cathedral at Lincoln. Brick came to replace wood in much of the buildings of the Nordic region (an influence from Germany), and this occurred particularly in Denmark and Finland. This can be seen in the five towers of the Church of Our Lady in Kalundborg, Denmark (1200) and in the only large mediaeval church in Finland, Turku Cathedral (1300s). The greatest quantities of Gothic and Romanesque sculptural and architectural masterpieces created during this period were produced on the island of Gotland, Sweden. Here the 94 mediaeval churches have been fully restored and are in active use today.

## Spain

13th century Spain saw a rapid decline of Islamic rule and the loss of more territory in the south. Despite this the Mudéjar style continued to bring new western aspects to the country, for example the fusion of the Gothic with Muslim styles. One of the clearest and most important examples of this can be seen in the numerous imposing Mudéjar towers which were erected in the city of Teruel. These towers include the 16<sup>th</sup> century tower of the Church of La Merced, the tower of San Martín (1315), the tower of the Church of San Pedro (14th C.), the tower of the Church of El Salvador (12th-13th C.), and the towers of the Teruel Cathedral. The square towers clearly display the characteristic glazed-brick architecture and the decorative green and black azulejos (ceramic tile-work) of the Mudéjar Style. In the Christian dominated north of Spain, and particularly in the region of Cataluña, the spread of the Romanesque style was

bringing Spain into more mainstream European development. This is most dynamically expressed in the great number of colourful church frescos. Similarly the French influence of the Early Gothic becomes evident in the growth of an important school of manuscript illuminators at the Court of Alfonso X of Castile (1252-82).

## UK

The work of historian, chronicler and illuminated manuscript artist Matthew Paris provides some of the most detailed and useful primary sources for England during the mediaeval period. His career as chronicler began in the first half of the century at St Alban's Abbey, where he would observe the mediaeval world and collect stories from passers-by. The growth of his career and fame even led to visits from Henry III. His style of writing, although not always reliable, was narrative and full of useful descriptions of mediaeval life. Although Paris' style of artwork remained traditional when compared to that of his contemporaries he created inventive compositions and had a stylish layout. Much of his work was filled with full-page miniatures which were often seemingly randomly placed at the beginning of his manuscripts.



## The Fourteenth Century 1300 – 1400

14th century Europe witnessed both the peak of the now long prevailing style of Gothic art, and the birth of its successor, as early creations of the Renaissance were being produced in Florence. The religious tensions and warfare, plague and natural disasters that spread across Europe during this century help to explain national inconsistencies in development between the styles of the Middle Ages and the Renaissance from country to country.

Prior to the disasters which mid-century Europe encountered, the continent had seen rapid economic industrial and intellectual expansion, with the Italian states in particular, growing

wealthy on their market based economy and their prosperous location. Jutting out into the Mediterranean between Europe and the Byzantine Empire, Italy was being rapidly exposed to international cultures both intellectually and economically. Further to this, because Italy retained its market economy rather than the barter-based economy seen in the rest of Europe, it retained freedom from feudal society. Such freedoms, by mid-century, had encouraged the writings of intellectuals such as Francesco Petrarch to criticise the Middle Ages as a time of lost wisdom and backward thinking, and as such helped begin a new way of thinking in the Italian Renaissance. The crowning of Petrarch himself as Poet Laureate upon the Capitol of Rome in 1347 A.D. is often cited by historians as the official beginning of this Renaissance.

The Gothic meanwhile remained the predominant style of art works through most of Europe. Gothic art had evolved during the previous century into a more secular and natural form known as the International Gothic. The painted Gothic style that had first appeared in the 13th century was now the common mode. Features of this include pictorial figures that were animated in pose and arranged more freely in space, for the first time appearing smaller in relation to their background. Gothic imagery, by this point, could be found in four common types of media, frescoes, stained glass windows, manuscript illumination and panel painting, the latter of which quickly became the dominant Italian style.

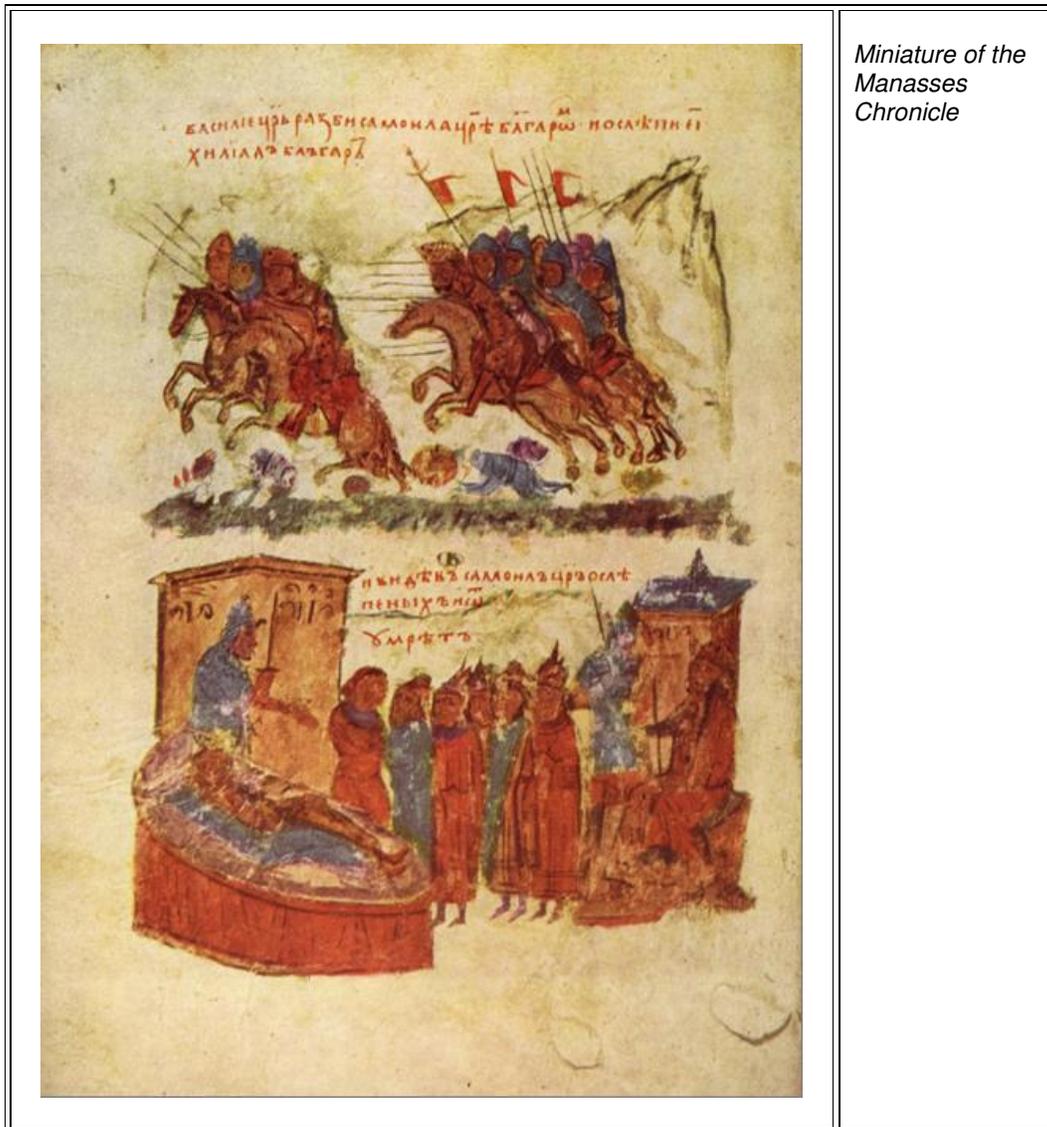
## **Austria**

By the 14th century the Gothic style was in full swing in Austria. The French Gothic was joined by influences from Italy. The Austrian Gothic is best seen through its architecture although there were some interesting sculptures produced in the *Zachbrüchiger Stil* (zigzag style). A later Gothic style was influenced by Bohemian works and is characterised by elongated, exaggerated and graceful figures. The most popular material at this time was wood, which was decorated in vivid colours. The most notable of these works include *The Enthroned Madonna of Klosterneuburg* and *The Servant's Madonna of St. Stephan's Cathedral, Vienna*. The mid century saw the beginnings of the late Gothic in Austria known as *Sondergotik* (special Gothic) which would survive in Austria until the mid 16th century. Architectural work of this period was based on the German *Hallenkirche* (Hall Church). As its name suggests the features of this architecture were its huge large hall-like interiors. The earliest of these features can be seen in the choir added to the abbey church of *Heiligenkreuz* in 1295.

## **Bulgaria**

Bulgarian art flourished under the reign of Ivan Alexander. The early years of his reign saw a flexible dynastic policy and a prosperous flourishing of economy and culture and as such a second golden age for Bulgarian art. With the support of the Tsar the literary and art schools at *Turvono* reach their peak in producing work in the traditional Bulgarian manner. It was the peak for production of Bulgarian miniatures and a new branch of the *Turvono* art school was created to fulfil orders from the Court. An important example of this is the Bulgarian transcript of the *Manasses Chronicle* that shows miniature detail of biblical and military events. The transcript also shows the mixed cultural history of Bulgaria with its Byzantine, Russian and Roman roots. Similar art works from Ivan Alexander's reign include the *Tomich Psalter* and the *Tetraevangelica* of Ivan Alexander. Unlike Western Europe, which was immersed in the peak of the Gothic Style, the Bulgarian transcript continues to possess no Gothic characteristics and it is

the Byzantine influence, represented through the achievements of the Turnovo art school, which is still strong in Bulgaria.



*Miniature of the  
Manasses  
Chronicle*

## The Baltic Region

Gothic art and architecture persisted in the Baltic region throughout the 14th century. The most important surviving Gothic monument of the Middle Ages in the Baltic region is the city of Tallin in Estonia. Tallin is the only Hanseatic Baltic city to have preserved the main Gothic elements of its structure. The secular Town Hall, guild houses, an armoury, a chemist's shop, a prison, a workshop and poorhouses as well as Toompea's castles and religious churches and abbeys have been preserved. The most important construction in Latvia during this century was the Turaida Castle. The production of wooden sculpture continued to develop in Latvia during this

period although few have survived to modern day. One of the most outstanding of these early Latvian Gothic wooden sculptures is the Cross of Triumph from the Church of St James (1380). It wasn't until the following century that Lithuania saw the construction of its most productive period of Gothic architecture.

## The Czech Lands

The 14th century saw the beginning of a golden age of Czech arts. In the early 14th century the region was ruled by John of Luxembourg (1310 to 1346). Under King John's rule the territory of the Czech lands was expanded and the city of Prague continued to grow. Important memorials of this period are Castle Area (Hradčany)(1320) and the Old Town Hall (1338) in Prague. By the mid 14th century Charles IV had taken over from his father. Charles was considered a highly educated (he spoke 5 languages) and a good king and diplomat. Under Charles IV Prague was established as one of the most prosperous cities of the time and the cultural centre of Europe. Charles IV, as the King of Bohemia, stood at the head of a super-state comprising what are today Germany, Austria, Switzerland and the Benelux countries, and his influence in the arts spread widely.

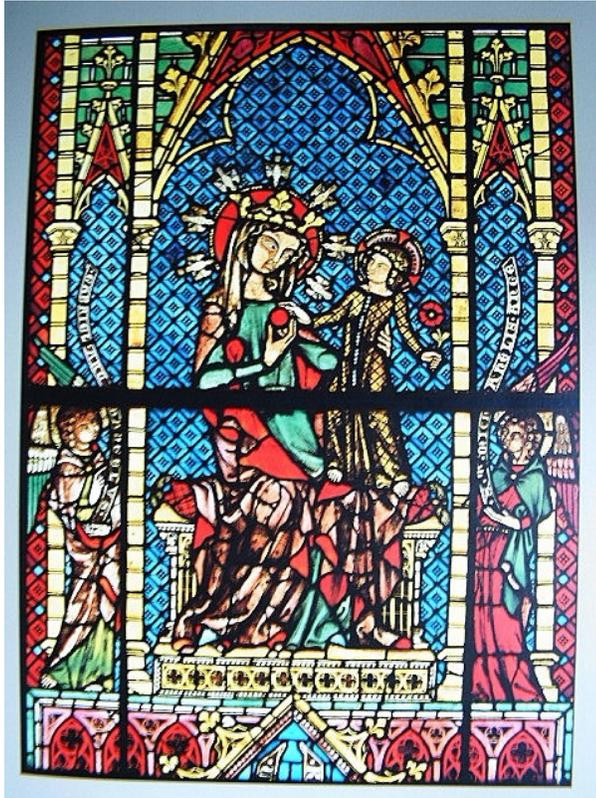
Important building projects which started under Charles' reign included one of the most famous Gothic buildings in Europe, St. Barbara's Church (begun 1388); Karlštejn Castle (built to store the crown jewels and documents), Charles Bridge, St. Vitus Cathedral (1344), and the foundation of Prague's New Town (Nové město) in 1348. These buildings are built in the dominant Gothic style of the time. Important figures in the arts during Charles IV's reign include his court painter Master Theodoricus who decorated the Chapel of the Holy Cross, the most important area of Karlštejn Castle, with over 129 panel paintings depicting martyrs, holy widows and virgins, popes, bishops and abbots. Another important figure is the master creator of the Vyšší Brod Altarpiece. The Prague school of painting (1316-1378) that likewise came into prominence during the reign of Charles IV held international acclaim, especially in Italy. This Bohemian school of painting, the promising activities of which were quelled under Hapsburg rule, greatly influenced the nationalist artistic movement in the works from the Society of the Fine Arts which emerged in the 19th century.

## France

The 14th century saw the continuance of the Gothic architectural style in France. Despite the new large sombre halls of the Franciscans and the Dominicans, such as in the Church of the Jacobins in Toulouse, the elaborate Gothic style remained dominant in France until the 15<sup>th</sup> century and new flamboyant buildings, such as the Church of Saint-Maclou in Rouen, continued to be constructed. Both the Black Death and the economic crisis of the mid 14th century however, largely affected construction, and far less ambitious Gothic structures were built. By the 14th century French Gothic sculpture had matured from the stiff, elongated style reminiscent of the Romanesque into a naturalistic style concerned with mannerisms, facial expressions and pose. Sculpture had also developed into a sophisticated and independent form very separate from Gothic architecture. A refined and delicate example of such sculpture can be found in the Virgin Mary that stands in the south transept of Notre Dame de Paris. The work of Claus Sluter, a Dutch sculptor working in Dijon, by the end of the century embodied both the naturalism and scale of this late era of the Gothic into his sculptures, for example in the Well of Moses (1395-1403).

## Germany

The stained glass windows of the Freiburg Cathedral demonstrate the continued development of the Gothic style in Germany, and its focus on the importance of the 'interior' of buildings. The use of stained glass in cathedrals and churches reached its peak in mediaeval Europe. The glass was often used before print was invented, to illustrate the Bible to the largely illiterate masses. As Gothic architecture developed the windows became larger, controlling the levels and effects of light in the important architectural interior. The purpose of such effects was the creation of a spiritual atmosphere for the interior of the church in order to represent and, in some interpretations, become the entrance to the celestial city. As confidence grew and the style developed towards the end of the Middle Ages the designs and shapes of the windows became more daring. The windows in Freiburg Cathedral reflect this development. The motif on the glass for example, which shows the throne of King Salomon, is one of the first illustrations that uses more than one window section. Another method of encouraging the participation in biblical "stories" of believers can be seen in the form of German devotional-images (Andachtsbilder) that showed, for example, scenes of the crucifixion of Christ or the Virgin Mary. Besides the Central European variant of the Gothic style another, softer form of Gothic interpretation developed in Germany called 'weicher stil' (soft style). One of the representatives of this style can be seen in the Upper Rhenanian Masters such as in the artwork "Paradiesgärtlein."



*Stained glass window of the Freiburg Cathedral*

## Greece

The 14th century saw the gentle diffusion of Byzantine influence out of Greece as it gradually fell under Ottoman control. In art this continued to be an era of icons, churches and architectural sculpture. Some of the most important and rare of these late artworks are the frescoes of the Peribleptos Church (dating between 1348 and 1380). A representative model for architecture of this period can be seen at the Church of Holy Apostles in Thessaloniki. Features of the church include exterior walls that display complex brickwork patterns and glazed ceramics, and a mosaic and painted interior. Other churches from the end of the Byzantine era can be found on Mount Athos and in Mistra. An example of such churches is the Brontocheion Monastery. Religious art and particularly iconography was carried on into the next century by the Last Macedonian School.

## Hungary

By the 14th century, Italian, Austrian, German and Czech Gothic can be seen to influence Hungarian art. Queen Sofia brought masters from the Czech court to Pozsony and The Holy Roman Emperor Sigismund reconstructed the Castle of Buda and Castle of Pozsony by employing wood-cutters from Prague and Southern Germany. Features in keeping with the High Gothic appeared. These included figural decorations, consoles with figures and masks, and delicate leaves. Czech art became particularly influential towards the end of the century. This is evidenced in the figures and soft folds of clothes appearing in the works of Zseliz, Csaroda and Kiszombor. Influences from Austria can also be detected in artwork at the churches in Túrócszentmárton (early 14th century), Somorja (around 1330) and in Homoróddaróc, Gelence and Bögöz, Transylvania. Influence from the Italian trecento can be detected in the images of the church of Magyarfenés. In other places the elegant French style continued to dominate, such as in the frescoes of the parish-church of Almakerék. In architecture the later part of the century sees the construction of two of Hungary's most important Gothic monuments, Matthias Church in Budapest and the Castle of Diósgyőr.

## Italy

The work of Giotto da Bondone is generally considered the first and earliest contribution to the art of the Italian Renaissance. Whereas most work in Italy continued to be influenced by the Byzantine style, Giotto rejected the Byzantine method of drawing and drew instead from life and nature. The most distinguishable feature of this change is his depiction of the face and expression of gesture. Giotto's most celebrated works are the frescoes at the Scrovegni Chapel in Padua painted in 1305 A.D.

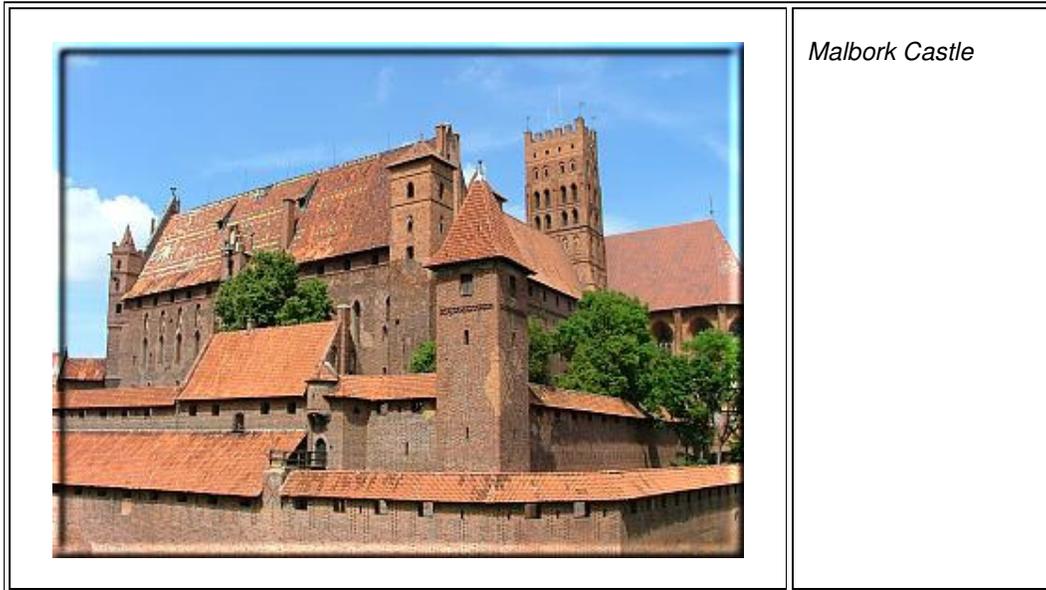
## The Netherlands

The late 14th century saw the real beginnings of the great tradition of Flemish art. The early century saw the continuation of the High Gothic and the influence of Flemish artists in the European style. In Flanders artists emulated the French in their development of a more fragile style of painting and illuminated manuscripts enhanced the style with vigorously realistic depiction of figures. A similar development was made by the introduction of realistic forms of sculpture in the work of Jean de Cambrai, André Beauneveu and Jacques de Baerze. It was

under King Philip's patronage that the great tradition of Flemish art began to develop. Important artists who worked for him included Claus Sluter, the most famous sculptor outside of Italy, and the famous Limbourg brothers, whose illuminated manuscripts such as the Book of Hours, *Très Riches Heures du Duc de Berry* (c. 1413-1416, Musée Condé, Chantilly) provide the greatest demonstration of the International Gothic Style from this region. In Belgium in particular painting, sculpture and tapestry making flourished. The central hub of these activities was Tournai and it was here that the tapestries would burgeon with the booming demand for textiles in the following century. The most impressive examples of Flemish architecture in the 14th century continued to be secular, for example the Ypres Cloth Hall and the city halls of Brussels and Louvain.

## Poland

The castle in Malbork, which sits in modern day Poland, stands as the largest Gothic fortification in Europe, a signifier of the continuing dominance of the Gothic style throughout the continent. Built over 100 years to house the Cross Knights Order, the castle is made up of numerous structures which grew in size and number to accommodate a growing number of Knights over the century. The most impressive building is the Palace of the Grand Master. Although both military and religious purposes influenced its design it has Gothic features, such as high and spacious ceilings and tall windows. A distinguishing feature of the castle is the difference in light created in its two refectories between winter and summer. It is such details that make the Gothic Castle of Malbork distinct from other permanent residencies in Europe.



## Portugal

14th century Portugal saw the first glimpses of the golden age that was to occur in the following centuries. The artistic mode remained predominantly Gothic throughout this period. Many of the Romanesque buildings of the previous centuries continued to gather Gothic features such as the apse at the Cathedral in Lisbon, which had an ambulatory illuminated by a row of high

windows (a clerestory) in a very Gothic manner. Other instances of Gothic features becoming included occurred during the building and reinforcement of castles. The most obvious features of these were higher and more sophisticated towers, rib-vaulted roofing and extra facilities such as fireplaces. One of the greatest examples of this late Gothic architecture is the Mosteiro Santa Maria da Vitória, the Batalha Monastery, which combines an extraordinary mixture of original Portuguese style with the flamboyance of the Gothic and the English Perpendicular. The introduction of English styles and elements was favoured at this time, a result of the good relations between the two countries and the marriage of the Portuguese King to English Phillipa of Lancaster.

## Romania

The 14th century saw the greatest amount of mediaeval building in Romania. The majority of Gothic monuments which survived can be found in Transylvania. The most significant of these is the Black Church in Braşov (14th–15th c.), the biggest Gothic Cathedral in Europe. Other cathedrals in Transylvania include the Bran Castle in Braşov County (14th c.) and the Hunyades Castle in Hunedoara (15th c.). The 14th century also saw the extensive development of fortified towns. These towns were largely functional in design; the usual pattern is a central market place with a church, and narrow streets with sides linked here and there by archways. Examples of these from Transylvania include the cities of Sighişoara, Sibiu and Braşov. Less western influences are present in the architecture of Wallachia. From the 14th century Wallachian architecture took influences from the Byzantine model. Examples of this are the princely Church in Curtea de Arges and the Cozia Monastery, one of the most valuable monuments of mediaeval art and architecture in Romania. Byzantine art was also heavily influential in Wallachia at this time. This is demonstrated by the frescos at Cozia that originate from 1390 and remain well preserved. The most influential wall painting of this time can be seen at the Church of Curtea de Arges, (created 1362-1366) which provided a model for the wall painters throughout Romania.

## The Scandinavian Countries

The 14th Century witnessed little artistic development in the Scandinavian countries. Norway saw a period of artistic decline after the Black Death that hit in 1350, killing half of the population. Finland remained sparsely populated and economically poor at this time. Denmark and Sweden were the only countries to flourish to any notable degree.

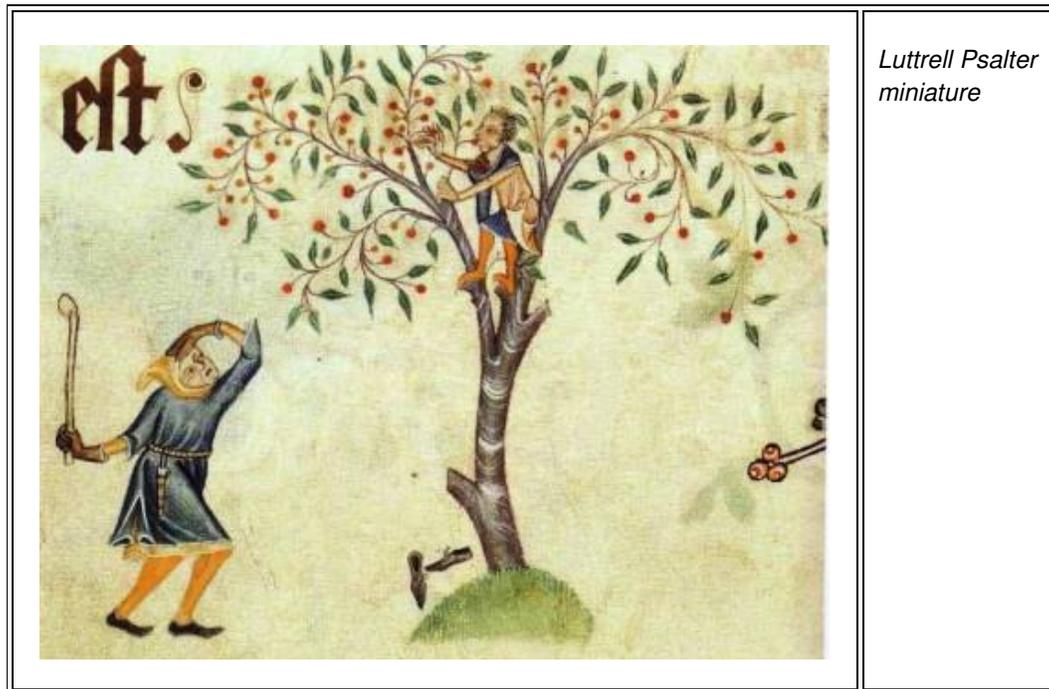
## Spain

The 14th century saw the end of 800 years of Islamic rule in Spain. The peaceful and amicable nature that had existed between the various cultures likewise ended as Jews and Muslims were forced to either convert to Christianity or leave Spain. As a result of this Spain and the Spanish arts were connected to the rest of Christian Europe, and soon the rest of the world, as Columbus set sail to find a new trade route to India, and 'discovered' the new world. The Alhambra Palace which was founded during this period stands as one of the last (and most famous) Islamic monuments erected in Spain. The building, originally conceived as a fortress, served as the palace for the last Islamic ruler on the Iberian peninsula. A refuge for both artists and intellectuals during the last days of Islamic rule the palace is a reflection of the last 800 years of Islamic rule displaying all the typical stylistic qualities that had developed over the

centuries such as the Calliphah horse-shoe arch, the Almohad sebka, as infused with novelties such as stilted arches and the stylised column capitals (muqarnas). Likewise the decorations which covered the palace walls and ceilings were typical of what had developed of the Moorish style including calligraphy and complex geometric patterns (arabesques). Alongside this the Gothic style began to flourish in Spain in the work of Ferrer Bassa who quickly became Spain's first great identifiable painter and who founded the Catalan school of art.

## UK

The Luttrell Psalter demonstrates the continued prevalence of the illuminated manuscript in Europe and especially England through to the end of the Middle Ages. The manuscript was created for Sir Geoffrey Luttrell of Irnham in Lincolnshire in about 1325 using a wide range of unknown artists. Although still written in Latin, despite the national adoption of the English language, its pages are full of a great number of representations of English rural life representing the growing national confidence of England. These important insights into everyday life are rare in other forms of artwork, such as murals and frescoes, making the importance of illuminated manuscripts for our knowledge of this period even greater.



## The Fifteenth Century 1400 - 1500

The 15th century was a time of intellectual fervour within Europe. A richer, more stable Europe began to focus its energies on more than survival and superstition. The Gothic style had evolved into the more intellectually based International Gothic which maintained stylistic similarities throughout Europe. A 'rebirth' of classical ideas and a seeking of such knowledge took root in Renaissance Italy and began to spread throughout Europe to dominate by the end of the century. The century also witnessed the end of Byzantine power in Europe, after the fall

of Constantinople to the Ottomans, and with it the influence of Byzantine art. The most important invention of the century, the Guttenberg Press helped spread these new ideas and styles quickly.

The 15th century witnessed the blossoming of the Italian Renaissance and the filtering of these ideas into the rest of Europe. The features of the Renaissance included a focus on the acquisition of knowledge from classical sources which developed into an intellectual movement known as Renaissance Humanism. This encouraged the exchanging of texts and ideas via the strengthened trade routes with the Arab nations. Another important focus for the Renaissance was established especially in the areas of mathematics and geometry. These new interests, discoveries and philosophies led to the creation of new techniques and styles in art and architecture. It was a study of the world around them that led to some of the masterpieces of Renaissance art. Paintings became more realistic and less religious in focus and this required detailed study of anatomy and geometry. One of the distinguishing features of Renaissance art from the art of the Middle Ages was the development of highly realistic linear perspective and subsequently developments in light and shadow.

The ideas of the Renaissance spread quickly from their birthplace in Florence to the rest of Europe. This was aided by the invention of the printing press which revolutionised European book-making. These printing technologies spread quickly throughout Europe enabling news and ideas to spread much more rapidly around Europe. In this way the introduction of printing helped feed and facilitate the Renaissance.

The ideas of the Renaissance, as with the styles before it, were diversified and changed as it became absorbed within each new culture. 20th century scholars have identified regional and national movements such as the Spanish, French, English and the Polish Renaissance, each taking the ideas of the Renaissance in different directions and creating distinguishable regional features.

Early in the century the Gothic style had reached its final stage in the International Gothic. It was initially a style of courtly sophistication and was considered the more intellectual mode of Gothic. In painting and sculpture for example the Gothic reached a dignified elegance, elongated figures and flowing lines and there is a focus on the realistic depiction of such things as plants and care is taken over perspective. In Florence the style was quickly outshone by the breakthrough new styles of the Renaissance, but in the rest of Europe Gothic held sway developing in different directions depending on location.

## **Austria**

By the late 15th century Vienna, as the capital of the Holy Roman Empire, had grown to be the cultural centre of Europe for the arts as well as other things. Concern for political issues which had shaped influences in earlier art trends (such as relations with Paris or Bohemia), was replaced by a concern for keeping up with modern European trends such as those of the Netherlands. This can be seen in the work of the painter known as The Master of Vienna, Schottenstift. The early influences and regional characteristics present in mediaeval art were abandoned in favour of mainstream trends. In architecture the Gothic style scaled down to more modest forms concentrating instead on richly decorated interiors with full rounded or low relief sculptures and tracery added to ceilings and walls.

## Bulgaria

The 15<sup>th</sup> century was a time of Bulgarian political and economic stability when the work of the Turnovo art school started up again after the break in its development at the beginning of Ottoman rule. An important monument of this time is the Church of the Kremikovtsi Monastery, the only surviving part of the Monastery, built under the patronage of the rich Bboyar Radivoj as a memorial to his two children who died in the European epidemic. The church was built in 1493 and the frescoes were completed about the same time. The frescoes have been created in the styles continued from the Middle Ages but the artists introduced the use of a frieze which became traditional in Bulgarian art. The most important part of the mural decoration is the Ktitor portrait. Radivoj presents himself as a man honoured to make contact with God. He is presented with his wife and deceased children and the Sofia Bishop Kalevit. He pays special attention to presenting realism in the secular faces. This is a unique genre painting found in no other church in Bulgaria at this time.



*Church of  
the  
Kremikovtsi  
Monastery*

## The Baltic Region

The 15<sup>th</sup> century saw the creation of the Kingdom of Lithuania by Pope Innocent IV and a following explosion of building in Lithuania. The brick Gothic castles and churches are the oldest surviving buildings in Lithuania. The most important early examples of this are found at the Castle of Trakai founded during the 14<sup>th</sup> century. The late Gothic style is marked in the exceptional Brick Gothic church of St. Anne in Vilnius. Other important Brick Gothic buildings in Vilnius include the churches of St Nicholas, St Francis, Gediminas Tower and Upper Castle. Towards the end of the century the first signs of the Renaissance can be seen in the work of the Estonian Michel Sittow who trained and worked in the Netherlands to become one of the best portrait painters in the Dutch School. Similarly Latvian sculpture in this period developed in its realistic depictions to produce some of the most accomplished Gothic sculptures including

Mark the Evangelist (second half of the 15th century), the Virgin Mary and a sandstone Pieta (early 15th century).

## The Czech Lands

The 15th century saw a break between two periods of golden age in Czech art. The Hussite wars engulfed the country between 1419 to 1437 as a result of the religious conflicts between the Hussites and the Roman Catholic Church. Many monuments and artefacts deteriorated or were destroyed during this period, including Prague Castle. Towards the end of the century, after peace was resumed, early signs of the Renaissance began to creep into Czech architecture. These were some of the first lands of the transalpine area to be influenced by the Italian Renaissance. Examples of this can be seen in the Royal Vladislav Hall at Prague Castle and in the buildings of Moravian aristocracy.

## France

15th century Renaissance France begins with the invasion of Italy in 1494. The Black Death and the Hundred Years War had kept France economically and politically weak until this point. Whilst ideas of absolutism, humanism and exploration were entertaining political France, the art world was busy importing ideas and cultures from Italy. The early artwork of the French Renaissance was largely carried out by Italian and Flemish artists themselves. These included Jean Clouet, François Clouet and the Italians Rosso Fiorentino, Francesco Primaticcio and Niccolò dell'Abbate. The resultant French artwork is heavily influenced by Italian Mannerism. The development of French Architecture was helped along during the period of great urban development in Paris under the rule of Henry IV. Examples of this are the building of the Pont Neuf, the Place des Vosges, the Place Dauphine, and parts of the Louvre Châteaux of the Loire Valley.

## Germany

Albrecht Durer (1471- 1528 A.D.) was one of the most important and first German artists of the German Renaissance. Durer was a promoter of etching and woodcutting, influencing many with his style and helping woodcuts become an important alternative to painting. His refined technique of woodcuts matched those of his etchings and helped raise the status of woodcuts above the role in book illustration. Durer also saw the importance of printing in order to spread his work and generate an income, and he purchased his own publishing house where he printed and published his own work. His interests stretched from theology to medicine and geometry. He was an excellent painter, engraver and craftsman. Notably influenced by Italian Renaissance artists, he travelled to Italy twice in 1494 and 1505. The first trip was to Venice where he studied perspectives and proportions. The period following this is considered his most productive. Throughout his life Durer sought out the apprenticeship of the masters he admired, his purpose in visiting Italy was to learn from the Italian masters, most of all Giovanni Bellini. Printmaking was not only aligned to Dürer and his works. Johannes Gutenberg was the European pioneer of moveable type and the introduction of his mechanical printing press in 1439 marks a change allowing greater the access of both printed material and therefore knowledge to the common man. The 15th century also is the century of the famous 'carvers' such as Tilman Riemenschneider (1460 – 1531) and Veit Stoss (1437/38 – 1533) who both created important examples of German mediaeval monochrome sculptures.

## Greece

The 15th century saw the continuation of Palaeogian art in Greece but a decline in its quality. Mural painting slows in its frequency and progression. Late in the century a refreshing but brief movement emerges created by wandering, anonymous painters called the Last Macedonian School (circa 1480 - 1510). The style of painting produced by the school continued in the realistic anti-classic mode but introduced everyday objects and elements of folk art into the religious paintings. The oldest example of the new School is found at the Old Nave of the Great Meteoron Monastery (Metamorfosis), built in 1483. Themes from this icon appear to have transferred to Moldavia and influenced the great Moldavian painting tradition of the 16th century. Painting during this period was largely financed by monasteries, clergymen and Orthodox Christian feudal lords.

By the 15th century Crete, under Venetian rule, became the chief supplier of icons in both Greece and Europe creating them in mass production. Late in the century the Cretans had developed a distinct icon-painting style. Characteristics of this included precise and sharp outlines and slim silhouettes. Rhodes had a similar group of artists but it was Crete that had become the centre of Greek art with artists migrating there even before the fall of Constantinople. The most famous artist of this period was Andreas Ritzos (c. 1421-1492), whose son Nicholas was also well known.

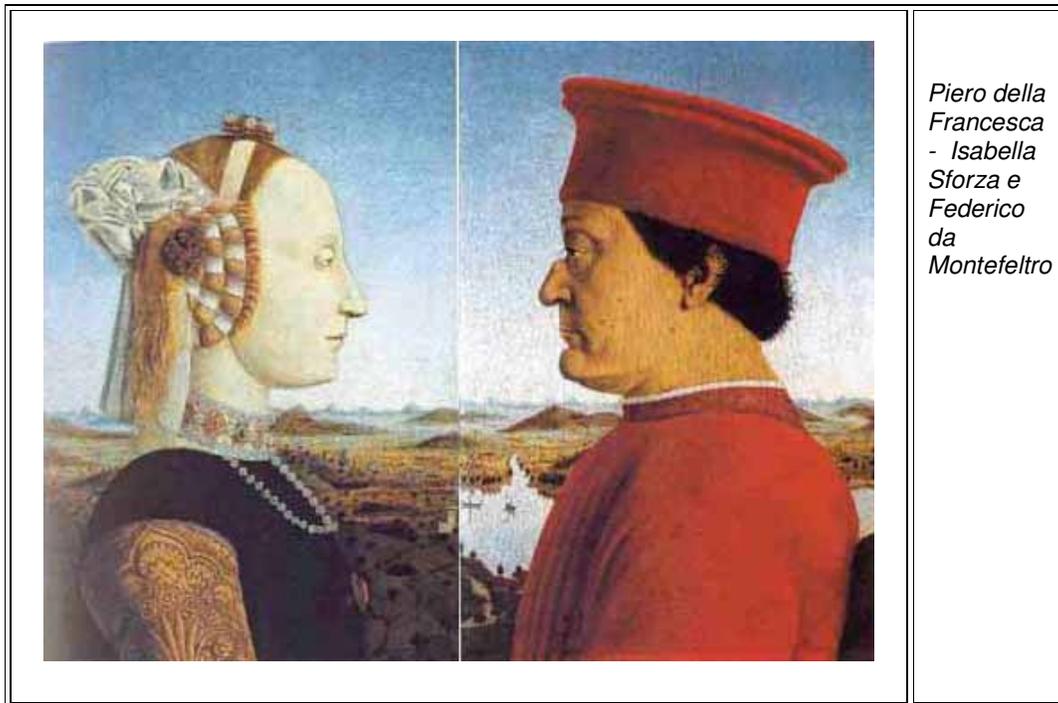
## Hungary

The early 15th century saw some of Hungary's most impressive architectural constructions in the late Gothic style such as the monastery at Nyírbátor, built between 1488 and 1511. Influences from southern Germany encouraged the development of a strong realism in artworks of the early 15th century. An example of this can be found in the powerful statues in the Black Church in Brassó, (modern day Braşov, Romania) and in a statue of St. Anthony the Hermit (1440-50) found in Transdanubia. The early arrival of the Renaissance in Hungary was encouraged by a strong cultural, commercial and dynastic relationship with Italy. The Renaissance was ushered in by the Italian-educated King Matthias (1458-90) and his reconstruction of the Hungarian State which included the arts and culture. He encouraged European painters to his court, such as the Italian Galeotto Marzio, and patrons of the arts to ecclesiastical positions of power, such as Janus Pannonius, a humanist bishop. The early arrival of the Renaissance meant it began whilst the Gothic mode of architecture was still predominant, creating a unique synthesis of the two forms. Late Gothic Churches for example were often decorated with Renaissance ornaments. Two of the greatest examples of the Early Renaissance are the Cathedral in Nyitra and the red marble fountain at Visegrád.

## Italy

The work of Piero Della Francesca (1412-1492 A.D.) is some of the most original work of the Early Renaissance bringing together his two passions, art and geometry. Francesca's work has a strong geometric structure, creating a sense of order and clarity absent in the work of his predecessors. His work was based on solid geometry and perspective and his conception of the human figure was of a volume in space. 'The Flagellation' in particular is notable for its use of mathematical unity in the composition. His work is also characterised by its serene humanism,

a feature of Renaissance portraiture. An example of this is the 'Madonna Del Parto' which portrays a pregnant Madonna, a serene humanistic image of a woman with a hand against her side to support her pregnant form.



## The Netherlands

Under the reign of Philip the Good (1419-1467) the first part of the 15th century continued to witness a golden age for Flemish arts. Brussels in particular became a new centre for the arts. The continuing prosperity of the Netherlands helped finance the creation of one of the most important schools of painting outside Italy. A style of naturalism developed in the work of the Flemish painters. The mastery of oil paint enabled rich and subtle colours and textures. One of the most prominent of these artists was Jan Van Eck who is credited as one of the earliest of famous Flemish painters, mastering the oil painting technique. Other important painters of this century include Robert Campin, the leading painter in Tournai and his pupil Rogier van der Weyden whose work, alongside Van Eck's, became the only Flemish art of this time to gain credibility in Italy. Although some impressive Gothic cathedrals were constructed during the century it was secular architecture that continued to produce the most spectacular buildings. Examples of this can be seen in Brussel's ornate and dominating town hall and the market hall in Bruges with its enormous tower.

## Poland

The work of Wit Stwos (1440s-1593 A.D.) is demonstrative of the last era of dominance of the Gothic style in Poland. The Altar of St. Mary's Church remains his most celebrated masterpiece. The realistically sculpted figures are up to 2.7 m tall and help to make this the largest altar of this time and the largest Gothic altarpiece in the world. His attention to the detail of clothing,

anatomy and the naturalism of manners of the figures have made Wit Stross one of the first Northern European artists to be compared with the artists of the Renaissance. The 14th and 15th centuries saw a rapid growth and development of Polish cities including the capital Cracow which had the most important university in the state. Polish citizens were becoming wealthier and commissioning a greater number of artworks. Such a growth of demand resulted in the appearance of secular artists and architects which in turn prompted the appearance of Guilds. The cost of the altar, (over two thousand Gulden) was raised by these citizens of Cracow; a reflection of the level of social class in Cracow towards the end of the Middle Ages.

## Portugal

During the 15th century Portugal rose to become both a major European power and ruler of a world empire. Within its new national boundaries and in the age of its discoveries, the Portuguese fine arts began to develop. Portuguese art remained predominantly Gothic throughout the century. A simpler and less intellectual Gothic than that of the rest of Europe, the Portuguese style was closer to the more vernacular artwork of the Cistercians. Although during the reign of John I royal painters began to be introduced to the courts and the Portuguese style was becoming recognised throughout Europe, a large proportion of Portuguese artwork remained anonymous. Portuguese art produced during the mediaeval period was considered an artisan trade.

By the end of the century the Late Gothic developed under King Manuel I (1495-1521) in the sumptuous Manueline style. In architecture this style acted as a bridge to the Renaissance marrying Spanish, Italian, Flemish and Islamic traditions. The effects of the European Renaissance were similarly felt in other art forms. Portuguese fine art styles, notably the Gothic, became heavily influenced by imported Flemish artwork. Significant evolutions in the style included more humanistic depictions, and the adoption of the traditions of religious painting and portraiture.

One of the most outstanding examples of this time is 'The Adoration of St. Anthony' by Nuno Gonçalves, a group of panels which demonstrates exquisite portraiture and realistic detail. The arrival of Flemish tile makers in Portugal greatly enhanced the development of Portuguese tile production which gained further influence from the various artistic patterns displayed in Italian artworks.

## Romania

In the 15th century architecture greatly developed in Moldavia. Stephen the Great (1457–1504) ordered the construction and reconstruction of numerous fortresses such as those at Suceava, Neamț, Hotin, Soroca. A unique Moldovian style of the Gothic developed at this time, synthesizing Gothic elements with the Byzantine structure common in Moldovian churches. The church of the Neamț Monastery served as a model for this Moldovian style for more than a century, and continued throughout the rule of Petru Rareș (1527–1538, 1541–1546). The innovative characteristics of this style were the porch and the exterior paintings that contained elegant shapes able to be viewed from afar. The most famous of these churches are found at the Voroneț, Sucevița and Moldovița monasteries. Transylvania continued to develop fortified towns throughout this period such as Sighisoara with its nine towers, narrow passageways and cobbled streets.



## The Scandinavian Countries

The predominant style of Scandinavian painting during this period continued to be church murals. A couple of the named artists active in Scandinavia include two of German origin, Johannes Rosenrod, who created murals in Tensta Church (1437), and the most famous of late mediaeval wall painters, Albert the Painter (Albertus Pictor) who painted numerous churches in central and southern Sweden such as Harkeberga Church (c. 1485). One of the greatest works of Nordic Medieval sculpture was also produced during this century; a commemorative and dramatic wooden statue of Saint George and the Dragon (1489) found in the church of Storkyrka, Stokholm, by German sculptor Bernt Notke.

## Spain

The 15<sup>th</sup> century witnessed a unified Spain settle into its new Christian form and the increase of western influences in Spanish art. The most recognised of these influences was that of the Netherlands resulting in a Hispano-Flemish style that flourished throughout the century. The Gothic style was present in eastern Spain until the middle of the century. This is demonstrated in the works of Bernatt Martorell and the Master of Arguis as well as the work of Luis Dalmau. Meanwhile in Castile the taste for northern art was spreading as Flemish art was imported by the court and works were sold at the fairs of Medina del Campo. Local workshops adapted to this influx as is demonstrated in the works of Jorge Inglés (active 1450) and later Fernando Gallego (Salamanca). Influences of the Mudéjar style continued to creep into a small number of artistic works. A good example of this is in Martorell's 'The Annunciation' which displays the distinct geometric-patterned ceiling and floor characteristic in Mudéjar architecture.

## UK

The introduction of printing and the printing press enabled William Caxton to print the first book in England. The unstable political situation in England at this time, disturbed by the Wars of the Roses, had resulted in the destruction of a large amount of art in religious buildings. This meant that easily transportable artworks such as books gained more value. The texts in Caxton's time had moved away from the purely religious to both the secular and the narrative. Caxton gained fame for his development of the plainer typeface, his creation of simple 'Black Letter Type' which tried to emulate the more austere handwriting of the Haarlem monks. Caxton was unique in his ability to create both woodcuts and prints alone, usually a task for more than one craftsman. Caxton's first book was printed in 1477 A.D. and the first version of Chaucer's 'Canterbury Tales' was printed in the same year. Caxton's woodcuts which were used in five later editions of Canterbury Tales provided the first illustrations for the work of Geoffrey Chaucer.

## The Sixteenth Century 1500 - 1600

The 16th century was the age of the social and intellectual change that transformed European culture. The ideas which had begun in Italy had taken root throughout Europe spurring English, French, Spanish and Polish Renaissances. Italy itself remained influential in both the intellectual and art worlds developing further into a period of creation known as the High Renaissance.

The late 15th and early 16th century witnessed the peak of the Italian Renaissance, known as the High Renaissance. The patronage of Pope Julius II meant that the centre of the Renaissance by this time had been re-sited in Rome. The beginning of this period is generally seen to begin with the creation of Leonardo's 'Last Supper' in Milan, and the highest point of the style is seen in the paintings of Michelangelo and Raphael. High Renaissance sculpture is characterised by a balance between the static and movement, as seen in Michelangelo's 'David'. The High Renaissance was a culmination of the developments of the works of the earlier Renaissance and is often considered an explosion of creative genius.

The period known as Mannerism developed from the Italian High Renaissance in about 1520 A.D. and lasted until late in the century when it was replaced by the Baroque. The style is influenced by, as well as reacting to, the harmonious ideals and restrained naturalism of the early Renaissance artists. There is debate among historians as to whether Mannerism is a style, a movement or a period. It is a term that has been coined throughout the centuries to try to categorise the art of the 16th century which was no longer perceived as exhibiting the harmonious and rational approach associated with the High Renaissance. The artists who had matured under the Renaissance appeared to be creating exaggerations of it. The style spread out of Italy largely due to the fleeing of many artists after the Sack of Rome in 1527 A.D. influenced by the artists Caravaggio and Carracci, Mannerism was adopted in other parts of Europe, and carried into the 17th century.

Changes of rule in south-eastern Europe led to significant changes in the artwork produced. The 15th century saw the Byzantine Empire fall under the Ottoman invasion and the newly established Islamic Ottoman Empire take its place. The Athonite monks tried to maintain good relations with the Ottoman Sultans, a move that led to the guaranteed independence of the Athonite monasteries. As a result of this the Athonite communities experienced a long period of peace through the 15th and 16th centuries and consequently a relative period of prosperity for

the monasteries. In turn this resulted in the cultivation of many artworks. Sultan Selim was a substantial benefactor of the Xiropotamou monastery, financing the construction of the dining area and the underground section of the Abbey as well as the renovation of the wall paintings in the central church (1533-1541).

## Austria

The Gothic style continued until mid 16th century where it was superseded by the Baroque. A distinctive feature of Vienna is its lack of Renaissance buildings. This is due to the periodical besiegement by the Turks (1529-1680) which focussed construction on the fortification of the city. Early Baroque builders, of mainly Italian origin, concentrated on the small country churches and civil buildings of less threatened regions of Austria such as Tyrol, Carinthia and Styria. Painting similarly struggled to keep up with Renaissance trends during this century. One exception of this was the Danube school who were among the first pure landscape painters. Their highly expressive figures display the influence of Matthias Grünewald, and border on Expressionism, a style distinctively different to the polish of Northern Renaissance painting.

## Bulgaria

Thanks to the favourable conditions for the monasteries in south-eastern Europe Orthodox arts continued to blossom at Mount Athos, and Bulgarian artists continued to obtain skills and training there. For the most part Bulgarian churches of this period provide a typical example of the monumental-decorative Orthodox art of the 16th century that was being ideologically and philosophically dictated by Athens. However the frescoes of The Saint Stephan Church in Nessebar display a distinct connection to real life, which sharply distinguishes them from the Athos images. Almost all the scenes are related to the Mother of God. The murals are an example of how the Bulgarian painters were able to connect the Gospel stories with the natural, historic and economic characteristics of the place they worked in, an artistic and localised interpretation of the Canon. The frescoes contain elements of Realism which are early for this period in Bulgaria.



*The Saint Stephan Church in  
Nessebar- interior*

## The Baltic Region

The period of warfare which enveloped the Baltic countries in the 16th and 17th centuries meant the Renaissance was somewhat delayed in its development. It wasn't until the end of the century that Lithuania was affected by the Northern Renaissance and Mannerist styles. Many Lithuanian artists came back from abroad to a culturally active Lithuania. During the 16th Century Lithuanian cities began construction according to a town plan and structure, and Italian architecture was introduced.

Likewise In the city of Tallin in Estonia, the Renaissance and the change to secular art did not erupt instantaneously, despite the early works of Michel Sittow and the revolutionary break away from church art. The atmosphere of conflict meant that ancient buildings became modernised to accommodate the military and fortress-like architecture became highly regarded. Sacral art was replaced with images of classical mythology and allegorical virtues. When, eventually, the subjects of Renaissance works were adopted, the Estonian artists were yet to develop the skills of the Italian Renaissance artists to present them. An example of this can be seen in the sculpture of *The Fall* where the sculptor clearly had difficulty in depicting anatomically correct human bodies.

## The Czech Lands

The influence of Italy and the Netherlands was prevalent in the Czech lands in the 16th century. The second Holy Roman Emperor to rule Prague encouraged a second golden age in Czech arts. Rudolf II was an enthusiastic patron of the Northern Mannerist style and surrounded himself with German and Dutch artists, most of who were trained in Italy. Three artists in particular were important figures, Bartholomeus Spranger, Hans van Aachen and the sculptor Adrian de Vries. One of the most well known works of this time is the painting of *Rudolf as Vertumnus* (1590-1) formed from flowers and fruit created by his court painter Giuseppe Arcimboldo (1532-1593). Rudolf possessed the greatest art collection in Europe during this period and his collection of Northern Mannerist art is the greatest ever assembled.

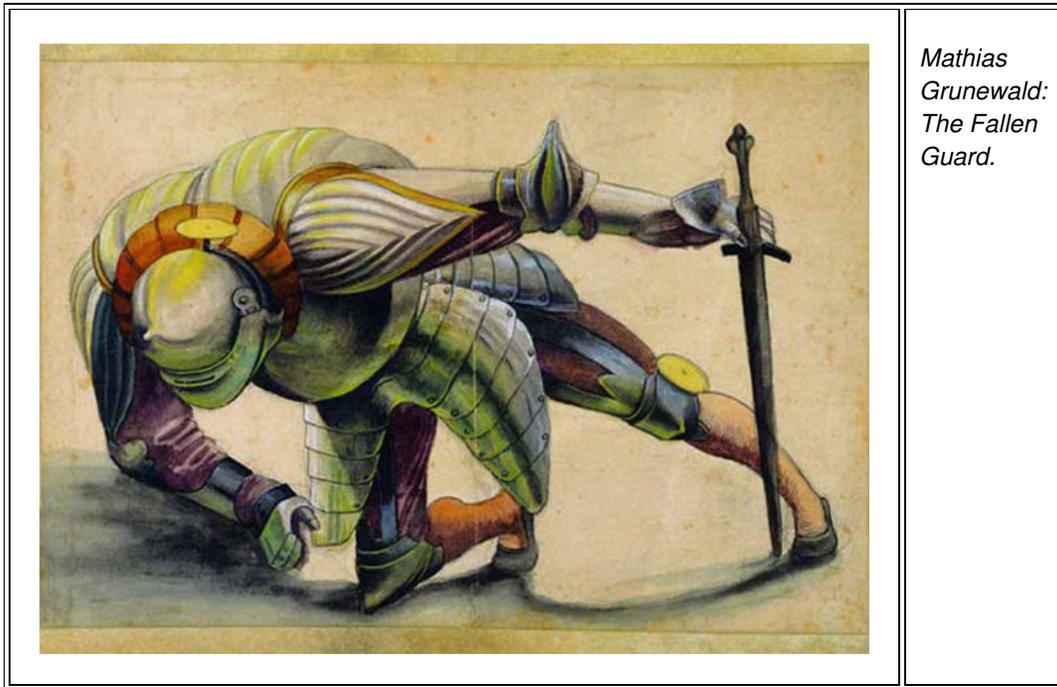
## France

The 16<sup>th</sup> century witnessed the peak of the Renaissance in France as well as the development of Late Mannerism and the growth of the Early Baroque movement. The most important factor in the development of French Mannerism was the work of the school of Fontainebleau (Ecole de Fontainebleau), which centered on the royal Château de Fontainebleau. A number of Florentine artists were hired to decorate the palace with the help of some French assistants. The consequence of this direct injection of Italian influence was the development of a distinctly French style of Mannerism. This style was displayed by French artists including Jean Cousin the Elder in his painting *Eva Prima Pandora*; and the work of his son Jean Cousin the Younger, whose work displays the elongated figures and mythological content typical of Mannerism. Antoine Caron used an exaggerated version of the Mannerist style in his paintings of the French Wars of Religion. The French Wars of Religion (1562-98) stifled the progression of art that wasn't of a political or religious nature for 30 years.

## Germany

The work of Mathias Grunewald demonstrates the transition from Gothic art to that of the Renaissance in Germany. He can be seen to ignore Renaissance Classicism and secular art and instead continue the intense style of Central European art that focused on religion. Although there is not much known about his life, his small surviving body of work is enough to secure him the reputation of the last of the important Gothic artists. Grunewald can be seen to have had similar artistic aims to his contemporary Albrecht Durer. Grunewald's colourful, powerful and expressive works demonstrate the new Renaissance ideas seeping over the Alps to Germany.

Another remarkable German painter of this century is Hans Holbein the Younger (1497/98 – 1543). The altarpiece he painted for Mayor Jakob Meyer follows the traditional iconography of the Virgin of Mercy and is an expression of the lessons of the High Renaissance.



## Greece

Art production did not flourish in Greece during Ottoman rule, instead the centre of Greek art had moved to Crete. The blending of the Eastern and the Western traditions produced the 'Cretan Renaissance' during the 16th century. This was a golden period for the arts on the island and painting flourished. Two styles were apparent in painting, the Maniera Greca (alla greca, in line with the Byzantine idiom), and the Maniera Latina (alla Latina, in accordance with Western techniques). Sometimes both styles could be found in the same icon. Characteristic features of the style included a monumental erect figure, standing alone against a neutral dark background with richly coloured garments. The fame of the most prominent Cretan painters spread throughout Greece, the Mediterranean and Europe. In Greece Cretan artists were preferred by the Church, their popularity almost making it the official orthodox art.

Many Cretan artists were requested to paint churches and monasteries. The first of these artists was Theophanis Strelitzas, also known as Bathas, who was requested to paint the Saint Nicolaus Anapafsas monastery at Meteora in 1527. Other famous painters of this century, include El Greco, who produced most of his work from Venice, Michael Damaskenos and Georgios Klontzas. During the second half of the 16th century, mainland Greek monasteries sought after the renowned painters of Crete. At the same time, the Cretan painters developed a complete set of themes for the decoration of the churches, starting from the technique of portable icons. Cretan art spread to Macedonia, Moldavia, Wallachia, and Georgia, where it merged with older schools and local traditions. Gradually, around the end of the 16th century, Cretan wall painting started to repeat itself and lost its originality and creativity.

In north-western Greece a different school developed, continuing from the Last Macedonian School and financed by local Lords. These paintings were more lively, colourful and full of movement. The influences of the School of North-western Greece spread to the iconographers in Greece and the Balkans throughout the 16th century. This can be seen at St. Georges at Baniani near Scopje and St. Zaccharias at Kastoria. The impact of this school is often combined with the influence of the Cretan School and in many cases both schools would coexist in the same composition.

## Hungary

Red marble became popular throughout Hungary during this Renaissance period as evidenced in Siklós, Mezőkeszi, Nyirbátor, and Gyulafehérvár. One of the greatest of these works is the *Báthory Madonna* created in 1526. The most beautiful Renaissance relic of Hungary which imitates Tuscan architecture is the Bakócz Chapel in Esztergom built by Bakócz Tamás in 1507. This chapel displays all the features of the Cinquecento with its clean harmony and solemnity and its grandiose forms and noble proportions. The Bakócz Chapel strongly affected national architecture, greatly influencing later works such as Szathmári György's Tabernacle in Pécs. The flowering of the Hungarian Renaissance was brought to a halt with the start of the 150 year rule of the Ottoman Empire and the destruction of relics.

## Italy

The works of Leonardo Da Vinci (1452 A.D.), Michelangelo Buonarroti (1475 A.D.) and Raffaello Sanzio (1483 A.D.) comprise the great works of the Italian Renaissance and the artists can be seen as the most representational and influential of the High Renaissance period. The majority of the important artists at this time were trained in Rome, Florence and Northern Italy. Their influence spread through France, Germany and Spain distributing the ideas of Humanism and the Renaissance style throughout Europe. Da Vinci is often described as the archetype of the Renaissance man, his diverse talents included invention and painting as well mathematics, engineering, botany and anatomy. Educated in the workshop of Verrocchio in Florence, Leonardo was at the centre of intellectual movements in Italy and would have been exposed to a vast range of technical skills and important contemporary artists such as Botticelli. The qualities of Da Vinci's paintings, many of which are considered the greatest ever painted, included his detailed knowledge of light, geometry, botany and geology and the way in which humans register emotion and gesture. Michelangelo likewise expressed many talents in painting, poetry, sculpture and engineering. His most famous works are the sculptures of *David* and *Pieta* and two of the most influential works in fresco of the western world, the *Last*

*Judgement* and *Scenes from Genesis* in the Sistine Chapel in Rome. These all display the quality most admired by his contemporaries, that of the 'terribilita', awe-inspiring grandeur. It was the attempts to imitate such grandeur that led Italian artists into the next phase of development after High Renaissance art, that of Mannerism. The work of Raffaello demonstrates influences from both Leonardo Da Vinci and Michelangelo. His skill lay in enhancing and elaborating their works with his own style. All three artists were present at the Vatican towards the end of the century when it was the work of the Italian artists that was the most influential in Europe. It is not surprising that they should be influenced by each other's work.



*Raffaello:  
The  
Entombment*

## **The Netherlands**

By the 15th century the cultural centre of art in Flanders had moved from Bruges to Antwerp, one of the most important centres for trade in Europe. The new cultural centre attracted hundreds of Flemish painters and by 1600 around 700 painters had registered with the Guild of St Luke. Heavy influence in this period comes from the Italian Renaissance, demonstrated in the works of Quentin Massys, Marinus van Reymerswaele, Jan Gossaert, who is attributed with introducing the nude and mythological subjects into Flemish works, and Joachim Patinir who became a pioneer of the painted landscape as an independent subject. The Renaissance did not influence the work of all Flemish painters. Brussels-based painter Pieter Bruegel maintained a distinctly Flemish style despite visiting Italy and temporarily living in Antwerp in this period. The genre and landscape paintings of Bruegel had a lasting impact on Flemish art. The Dutch

Wars of Independence at the end of the century, which greatly depleted the population of Antwerp, resulted in a temporary break in its role as cultural hub, a position it would regain in the following century.

## Poland

Renaissance architecture was in full bloom in Poland during the 15th and 16th centuries. Poland was a very strong country at this time and the Jagiellon dynasty supported the development of sacral and secular architecture. There are many great examples of the Renaissance style constructed by Polish as well as Italian and Netherlandish architects. Stanislaw Samostrzelnik was the first recognised Renaissance painter in Poland, gaining recognition for his ornamental miniatures. Humanism blossomed in Poland during this period and satisfaction gained from the celebration of oneself and one's own ideas. Samostrzelnik's characters were drawn with an appreciation of this and often express self-consciousness.

## Portugal

Early 16th century Portugal witnessed the height of the exuberant Manueline style, which in the early part of the century remained largely architectural and Gothic. In architecture the style, financed by the lucrative spice trade in India and Africa, incorporated both the maritime elements and the discoveries of the voyages of Vasco da Gama and Pedro Álvares Cabral. Under the patronage of King Manuel I there were several important architects of the period including Pedro de Trillo, Diogo de Arruda and Francisco de Arruda who were responsible for the Evora Royal Palace (1525) and the Castle of Évoramonte (1531) as well as the Manueline monument, the Convent of the Order of Christ at Tomar. Characteristics of this style are the complex ornamentation of windows, portals, columns and arcades. It wasn't until the end of the century that Portuguese architecture abandoned the Gothic style in favor of the first 'pure' Renaissance constructions as seen in the Chapel of Nossa Senhora da Conceição in Tomar (1532-40), the Porta Especiosa of Coimbra Cathedral and the Graça Church at Évora (c. 1530-1540). The Manueline style spilled over into the other arts, and a school of painting called the Northern School was established. The style of painting is characterised by its sense of realism, expressive detail and brilliant colours. Vasco Fernandes (Grão Vasco) is the most renowned Manueline painter. His most notable works are the altarpieces at Viseu Cathedral. A different group of painters developed under the Lisbon School including Gaspar Vaz, Jorge Afonso, Cristóvão de Figueiredo, Garcia Fernandes and one of the best known artists of the 16th century, Gregório Lopes. The influence of the Manueline style was carried through the Portuguese Empire and remains evident in North Africa, Southern Spain and the Canaries, as well as further afield in Brazil, Goa in India, Peru and Mexico.

## Romania

In the 16th century Romania was under the direct control of Ottoman rule. At the end of the 16th century, a Walachian voivode (a military commander), Michael the Brave, led a revolt against the Ottomans and succeeded in bringing Walachia, Moldavia, and Transylvania under his rule briefly at the end of the century. Michael is the national hero of Romania for his part in this uprising and for being the first to combine the three territories that were to form Romania. In the 16th century the Renaissance, Humanism and Reformation brought new influences to Transylvanian culture. However, apart from the humanist development from Italian influence

around bishop seats, the Transylvanian cities remained closely connected to the German culture, which at this time was concerned with the International Gothic. Sculpture holds a modest place outside of the Catholic provinces of Romania. The lavish Caucasian and Arabic style decoration of sculpture of the Episcopal Church of Curtea de Arges provides a rare example of decorated Byzantine sculpture, which was usually devoid of carved decorations.

## The Scandinavian Countries

The Reformation saw monastic powers replace the Church as patron of the Scandinavian arts. This change limited ecclesiastical construction in Scandinavia and refocused it on palaces, castles and manor houses. Similarly, in painting, portraiture replaced church murals as the predominant form. Important castle building occurred in Sweden and Denmark such as those at Kronborg (c.1570–1590) and Fredriksborg (c.1560–1620) castles and Stockholm (1690–1708; 1727–53). The first signs of the Renaissance accompanied the Reformation in a diluted form. Unlike the rest of Europe the new Classical mixed with the already present Gothic rather than immediately replacing it. This can be seen in the Kronborg Castle at Helsingør mentioned above. It was the German style of Renaissance that most heavily influenced Scandinavia at this time, most prominently seen in the castles at Gripsholm, Vadstena, and Kalmar.

## Spain

By the 16th century Spain had begun to emerge as a dominant European power. Like the rest of Europe Spain witnessed a flowering of culture during the Renaissance. This was a golden age or Siglo de Oro, particularly in Spanish painting and sculpture, many of which were produced for the ever-strengthening Church. Pre-eminent painters of this period include the first national character of Spanish art, Luis de Morales. Dubbed 'the Divine Morales' due to both the spirituality and realism found in his work his predominantly religious works were influenced by Italian painters such as Raphael and Leonardo. Towards the end of the century El Greco's dramatic and expressive Mannerist paintings combined Western styles with Byzantine traditions. A Greek who was trained in Italy, El Greco settled in Toledo in 1577 where his works were highly regarded. Outside Toledo El Greco's works fell under criticism during and in the years after his lifetime, and it is only in the 20th century they have become fully appreciated.



*Luis de Morales - Pietà*

# UK

The work of Nicholas Hilliard (1547-1619 A.D.) is representative of the Mannerism movement which reached its peak in England during the 16th century. English art at this time was distinctly provincial and far from the early Baroque of Italian artists of the same era. Originally trained as a jeweller Hilliard was appointed Court Miniaturist around 1570 A.D.

. His work with its flat, linear, two-dimensional style has similarities to the previous decorative traditions of British manuscript and textile arts. Technically he was very conservative by European standards but his paintings retained a freshness and charm which exemplified the visual image of Elizabethan England. The work of Hilliard, although not necessarily the most influential of his age, is certainly highly representative of the Elizabethan period.

## The Seventeenth Century 1600 - 1700

The 17th century is seen as the beginning of the Early Modern Period in Europe. It is a time of power shifts and civil war. In the arts it is the time of the Late Renaissance and Mannerist styles which bridged the way to the Baroque style that was to dominate the century.

The period witnessed a tremendous shift in the tide of political, social and artistic life in the British Isles. By the end of the Elizabethan Age England became a major economic power, and London was the bustling central hub of this.

While the British Isles remained home to many of the great literary minds of the age, it was foreign masters, mostly those of Flemish origin, who dominated the visual arts and architecture at the turn of the 17th century.

The Puritan-led Commonwealth of 1649-60, an outbreak of plague and the Great Fire of 1666 virtually stopped the artistic production. In the wake of these catastrophic events however a generation of native-born artists planted the seeds of a distinctly British style of painting and architecture.

The northern regions of Italy continued to be a flourishing artistic centre, despite the declining political and economic structure of the country over the next two centuries.

Venice was still the cultural capital of Europe and it helped cultivate the new theatrical form of the Opera.

Genoa flourished as the centre of mercantilism and artistic production.

The Grand Tour linked all of the major cities of artistic production in Europe. This facilitated the exposure of artists to investors who were attracted to Northern Italy and brought about commissions from prosperous aristocratic families.

The 17th century was the era of the Baroque style in art and architecture. Developing in Rome at the beginning of the century the Baroque is exemplified by its grandeur in the arts, literature, paintings, music and dance.

The origins of the Baroque are linked to the insistence of the Catholic Church in Rome in the mid 16th century that the images of the Church should speak to the illiterate population. This resulted in a refocus away from the intellectual Mannerist art of the preceding century to a more simplified and obvious iconography based on the dramatic and the awe-inspiring.

The success of the Baroque is in part due to this support from the Roman Catholic Church. Catholic courts in the Baroque style contained grand staircases and large reception rooms placing emphasis on volume and void, light and dark, colonnades and domes. Similarly music and paintings contained elements of strength, power and dynamism. Baroque sculpture sees the importance of groups of figures and the movement and energy of human forms interacting with each other and the space surrounding them, often reaching, bending and spiralling around one another or a central vortex.

Bernini, the most important sculptor of the period created sculptures which combined the physical with the spiritual, and his work was in high demand during his lifetime. Bernini's *St Theresa in Ecstasy* is an attempt to portray the religious experience as an intensely physical one. Similar intensity is found in Baroque paintings, in particular in the observational detail such as the rendering of cloth and skin textures.

There were highly diverse trends in Baroque art in the works of Bernini, Carravaggio and Cortona who approached the problem of creative vigour in different manners and with different styles. It is the combination of painting, sculpture and architecture which created the dynamism of the Baroque style. This can be seen in the Cornaro Chapel in Saint Maria della Vittoria which displays Bernini's *St Theresa in Ecstasy* in a Baroque setting of architecture and sculpture. The production of opera in this period is seen as an exemplification of the Baroque ideal of unity among the arts, encouraging collaboration between poets, writers, musicians, painters and architects.

The largely peaceful relationships between the Ottoman Empire and the Greek Orthodox Church in south-eastern Europe meant that the Orthodox Church structure was left intact, albeit under close control. Until Sultan Abdülaziz established the Bulgarian Exarchate in 1870 and reinstated the autonomy of the Bulgarian Church, the Greek Orthodox Patriarchate maintained religious authority. Under these conditions the arts in Bulgaria continued to develop following the Greek Orthodox art and the schooling of Athos.

## Austria

The 17th century saw the flowering of the Baroque in Austria. This era saw the emergence of Austria's own architects including Johann Bernhard Fischer von Erlach (1656-1723) who adapted the Italianate Baroque in a Viennese fashion. Examples of his work include Karlskirche, built in 1713, the Hofbibliothek (National Library) on Josefsplatz and the Hofstallungen.

The work of Johann Bernhard Fischer von Erlach influenced those who followed him including Johann Lukas von Hildebrandt (1668-1745). This influence is evident in the cube structure and mansard-style roof of Belvedere Palace.

Vienna continued to struggle to keep up with modern trends in painting through the 17th century resulting in the commissioning of Italian artists to decorate the Baroque churches and palaces. An example of this is Andrea Pozzo (1642-1709) who's *Apotheosis of Hercules* adorns the ceiling of the Liechtenstein Palace. Johann Rottmayr (1654-1730) was the first Austrian Baroque painter and was entrusted with decorating the buildings of both von Hildebrandt and Fischer von Erlach. Other Baroque painters include Daniel Gran who painted the frescoes of the Hofbibliothek and in the following century landscape painter Bernard Bellotto (1720-80) from Italy.



*Apotheosis of  
Hercules*

## **Bulgaria**

17th century Bulgaria was a period of Ottoman rule and Turkish feudalism, where the training of amateur artists happened either at the Athos monasteries or under the influence of Orthodox art. This period saw the development of the Arbanassi School of Art in Bulgaria, a predecessor to the Tryavna Art School that was heavily influenced by the Turnovo School.

The artforms produced during this century were influenced by the style of the monks of the Athos monasteries, although the work often demonstrates a degree of national self-awareness. The frescoes '*Christ Great Archangel*' and '*Saint Nicholas*' demonstrate the features of the Arbanassi School.

During this period Arbanassi was going through economic and spiritual upheaval and many wealthy tradesmen connected with Athos lived there. Their artistic tastes most likely encouraged visits from the best travelling artists in Bulgaria.

The frescoes at St. Nicholas were completed by an anonymous but a well trained artist who was well acquainted with the Gospel topics.

## The Baltic Regions

By the 17th century the Renaissance was well underway in all the Baltic countries. The greatest examples of the effects of Mannerism in the Baltic Regions are found in church interiors, in particular in organ decoration and altars, commemorative statues and the facades of houses. Most of these continued to be carved in wood and display remarkable filigree detail and a mystical ambience which reflects the conflict and suffering of the times. In Latvia sculptural figures gained curved and elongated bodies in a style typical of Mannerism known as 'figura seperntinata'. Other features of the Mannerist style are shown in a woodcarving from Zlēkas Church dating from 1652. In Estonia, in the early years of the century, the architecture of Arent Passer demonstrated influence from the Netherlandish Mannerists. This is best illustrated in the façade of the Blackhead Brotherhood's house built in 1597 at Tallinn. In Lithuania the Mannerist style can be seen in the paintings of Bartholomeus Spranger, such as *St Ursula with Martyrs*.

## The Czech Lands

The 17th century saw a political decline in the power of the Kingdom of Bohemia, reducing its influence to that of a province. Despite this Bohemia had been re-Catholicised and, out of all the counties in Europe, it was in the Kingdom of Bohemia that the most dynamic style of Italian Baroque caught on most quickly. Important Baroque buildings in Prague include St. Clara's Monastery Church in Cheb and the Benedictine St. Marketa's Monastery Church. The leading architects of the period include Kilián Ignác Dientzenhofer who designed Prague's St. Nicholas' Church, an archetypal church of High Baroque style. Under the influence of the abbots of the clerical orders Bohemia produced a unique synthesis of the Gothic and Baroque styles through an original Baroque transformation of Gothic details. This is seen in the work of Jan Blažej Santini-Aichel (1677–1723) at the monastery church in Kladruba and the Pilgrimage Church of St. John of Nepomuk in Žďár nad Sázavou. In painting and sculpture the focus of the Czech artists was on depicting the state of mind of the protagonist, with the aim of bringing them closer to the viewer. This is demonstrated in the work of one of the masters of the period, Petr Brandl (1668-1735). The biblical characters in his many large altarpieces are often shown in extreme emotional situations. Similarly the portraits of Jan Kupeck ý(1667-1740) concentrate on portraying realistic character traits. In sculpture the work of two very different sculpting workshops competed for commissions in Prague, the calm monumental statues of Ferdinand Maxmilián Brokoff (1688-1731) and the more unsettling work of Matthias Bernard Braun (1684-1738). Characteristics of the latter are tense theatrical gestures and rich folds of garments. Both artists produced sculptures for the Charles Bridge. The most famous of these is Brokoff's statuary of the Saints John of Matha and Felix of Valois and Ivan.

## France

The Baroque style dominated both art and architecture produced in France during the early parts of the 17th century followed in the later half of the century by the development of Classicism. Both Late Mannerist and Early Baroque tendencies were found in the Royal Courts of Marie de Medici and Louis XIII. There was influence from both Baroque Flemish painters such as Peter Paul Rubens (with voluptuous lines and colours) and the Roman artists of the Counter-Reformation such as French-born but Rome-based Nicholas Poussin, whose paintings were about rational control and proportion, and Roman Classicism. Other Italian painters were likewise highly influential, Caravaggio and his dramatically lit paintings can be seen to influence

George's de la Tour and his similarly dramatic candle-lit paintings. The Italian style of Baroque was not incorporated into French architecture in the same way. French Baroque architecture evolved under Louis XIV in a more sober and classical manner. Architect Salomon de Brosse and the construction of the Palais du Luxembourg (1615-20) demonstrated the merging of the Baroque with French elements. Likewise, in his designs for Château de Maisons (1642), the architect François Mansart succeeded in reconciling the new academic and Baroque approaches with the Gothic French tradition. Mansart is regarded as introducing the full Baroque to France. During this period artisan control was under the King's minister Jean-Baptiste Colbert. The result of this was the creation of an academy of painting and sculpture which maintained a hierarchy of genres of painting and a ruling that France would no longer purchase foreign luxury goods and would instead produce them herself.

## Germany

In Germany the explorations and detailed still-life paintings of Maria Sibylla Meria demonstrate the beginning of German independence in the arts as well as research and entrepreneurship. This presented a distinct change from the previous dependence of patronage. As with other descendants of the Renaissance and Baroque world, Maria Sibylla Merian helped connect the worlds of art and science through a detailed exploration of the surrounding world and a carefully detailed visual representation of it. She became one of the first artists who made systematic observational paintings of insects. Such methods of discovery by exploration were new to the Baroque world. Natural elements such as animals and plants had lost their religious significance by the 17th century and became a form of still-life which was to become an important element in art. Still-life became a common genre of painting during this century, especially for women where it provided a safe way for their participation in the art world.

## Greece

The industry of Cretan Icon painting continued to flourish until the middle of the 17th century, when the island finally fell under Ottoman control. The most prominent painters at this time included Father Emmanuel Tzanes (1610-1690), Emmanuel Lambardos and Theodoros Poulakis (1622-1692). The occupation of the Ottomons forced many Cretan artists to move to Western Europe and pushed the centre of Greek painting to the Ionian Islands, where it remained until the Independence of Greece in 1830. This school remained heavily influenced by Western European artistic trends.



*Emmanuel Tzanes:  
St. George killing the dragon*

## Hungary

By the 17th century the importance of painting, sculpture and decoration in Hungary grew in both ecclesiastical and secular architecture. Portraiture became popular, and in particular having a 'gallery of ancestors.' These would have been present at both the Batthyány Castle in Rohonc and in the court of the Princes of Transylvania. This can also be seen in a set of prints (a form which had become very popular by 17th century) called '*Mausoleum*', published by Ferenc Nádasdy in 1664, which depicted kings. Besides portraits, still-lives and battles became the subjects of paintings used for the interior decoration of buildings. Battle pictures generally showed fight scenes of Kuruts and Turks, or Kuruts and Labants. Painters found it hard to make a living in Hungary during this era and often moved abroad. Some well known Hungarian painters working abroad included Jakab Bogdány of Eperjes, Jan Kupeczky (1667-1740) whose well-known picture portraying a Kuruts soldier secured him a high ranking place in Hungarian painting.

## Italy

Michelangelo Merisi Da Caravaggio is considered the first great representative of the Baroque style of painting. His personal life echoed the drama of his paintings with numerous tales of brawls, including the killing of a young man that resulted in a price on his head and finally his death a year later. The most distinctive feature of Caravaggio's work was his tenebrism (violent use of light and dark) or dramatic illumination, used to create the image of figures emerging from the dark. This realism brought a new level of emotional intensity, fitting perfectly with the aims of the Baroque. Whereas the dramatic intensity of his work was highly appreciated, the realism of Caravaggio's work, which often featured violent struggles and grotesque decapitations, torture and death, was often seen as unacceptably vulgar. Although Caravaggio's contemporaries were polarized in their opinions of him, he was generally held as a visionary and, despite his short career and life, his influence can be seen in the works of Rubens, Jusepe de Ribera, Bernini and Rembrandt. His influence was such that 'Caravaggism' became the cutting edge for ambitious young painters. However Caravaggio's fame scarcely survived his death: The Baroque took the drama of his lighting (chiaroscuro), without the psychological realism, and forgot the creator who was only rediscovered in Europe by the art critic Roberto Longhi in the 1920s. A further influential Baroque artist working in Rome was architect and stonemason Francesco Borromini whose work is often regarded as iconic of the Baroque period.

## The Netherlands

By the 17th century the social, political and economic effects of war had created a sense of nationalism and pride in the new northern independent state of the Netherlands. This contributed to a flowering of the Dutch arts. As Amsterdam replaced Antwerp as the leading port on the northern seaboard, artists began moving from the southern regions to the northern. The main patrons of the arts became the merchants and traders who were also responsible for the country's wealth. So, unlike the religious and mythological scenes which, financed by the church, dominated the arts of the rest of Europe, Dutch paintings depicted scenes which would tempt the nationalistic middle classes, landscapes, seascapes, townscapes, portraits, still-lives and everyday life scenes. These paintings became almost everyday commodities rather than

specifically commissioned works. Examples of these artists include the portrait artist Frans Hals as well as Jan Vermeer who depicted quiet scenes of middle-class life, and the landscape painter Jacob van Ruisdael. One of the main forms of painting to grow during this era was portraiture as many middle class citizens commissioned works to show their success. The greatest of these portrait artists was Rembrandt. Similarly, landscape painting, influenced by the work of Pieter Bruegel in the previous century, grew to be a dominant mode of art. As the Dutch economy fell into decline towards the end of the century the golden era of painting came to a hasty end. The southern counties, at this time under the influence of Spain, felt the influence of the Baroque. The predominant and most influential Flemish painter of the 17th Century was Peter Paul Rubens known for his Counter-Reformation altarpieces, portraits, landscapes, and historical paintings of mythological and allegorical subjects. Rubens was responsible for many of the church paintings during the rebuilding of Antwerp. Other important Baroque artists include Ruben's student, Anthony van Dyck, and Jacob Jordaens.



*Peter Paul  
Rubens:  
Prometheus  
Bound*

## **Poland**

The Palace of Wilanow is one of the most precious monuments of the Polish Baroque. The palace was built for the Polish King Jan III Sobieski and is characteristic of Baroque suburban residences. The palace grandly merges European art with Polish traditions. The Baroque style

is exemplified in its elevation and palace interiors, designed to glorify the Sobieski family. The exterior of the building exhibits a rich facade and Baroque gardens while the interior boasts a dramatic and exquisite design with well-preserved Baroque paintings that fill the ceilings and walls. The Polish Baroque which had been apparent since the 16th Century coexisted with Sarmatism, a popular cultural trend within the nobility. A mix of oriental influences descending from Ottoman influence and Polish traditions, the focus of the style was on both the historical mission of the Polish people as the 'bastion of Christianity' and the superiority of the nobility to both the King and the nobility of other nations. In the arts this manifested itself as a mixing of western and eastern style especially prevalent in decorations and dress. The decorations in the Queen's sleeping room of the palace sympathise with Sarmatism's approval of the peaceful cheerful country.

## Portugal

Unlike the rest of 17th century Europe the Renaissance arts developed very gradually in Portugal. The first 'pure' Early Renaissance building period (1530-1550) had developed into the late Renaissance style of Mannerism by the 17th century. Portuguese Mannerism is characterised by its simplicity and lack of decoration, and is often referred to as the 'plain style' (Estilo Chão). Two significant buildings in the Mannerist style include São Roque Church (1565-87) and the Monastery of São Vicente de Fora (1582-1629), both of which influenced the mode of religious buildings in Portugal and her colonies over the next century. Mannerist forms continued to be used in construction into the next century even after Portuguese architecture had adopted the Baroque style. In the painted arts, as in the rest of Europe, portrait painting flourished. The most celebrated of these artists was one of the few female artists known in the Baroque era, Josefa de Obidos. Her best known portrait is *Faustino das Neves*, dated c.1670. The 17th century was a golden age for Portuguese tile production. The blue and white azulejos now indigenous to the country had originally been introduced to Portugal from Spain by Gabriel Del Barco but it was the Portuguese interpretation of these designs that received immense popularity in Europe where it was adapted in regional variations as a popular art form. During this period the status of tile maker was elevated to that of artist, and the tiles considered of similar value to artwork. Developments in Italy had led to a new method of painting directly onto the tiles, a technique which would influence various Portuguese artists.

## Romania

The 17th century saw the peak of the pre-modern Romanian civilisation. Outstanding secular constructions were being produced by this period, such as the Boyard Mansions and princely palaces in Moldavia and Wallachia and the lordly castles in Transylvania. Equal advances were made in the expansion of great monasteries which developed into significant cultural centres housing schools, art workshops and printing presses. One example of this is the Church of the Trei Ierarhi Monastery in Iași (constructed between 1635–1639), which is famed for its lavish decorations of carved geometric motifs painted with gold leaf. In Wallachia features of the Baroque were combined with those of the Orient to develop the Brancovan Style. Characteristics of this style include intricate stone carvings, stucco work and lavish decorations. Examples include the lavishly decorated Hurezi Monastery in Oltenia or the Palace of Mogoșoaia.

## The Scandinavian Countries

By the 17th century Sweden was becoming stronger and more influential than the other Scandinavian countries. This was a golden age for Swedish art. Queen Christina, 'the Minerva of the North', (1632-1654) attracted many artists and intellectuals to her court, thus continuing the tradition of foreign influence in Swedish artworks. Two important constructions of this period illustrate this, Drottningholm Castle (begun 1662) which holds both Dutch and French influence, and the Royal Palace in Stockholm (begun 1697) which shows the influence of the famous Italian, Bernini. These buildings were constructed by Sweden's first internationally recognised architects, Nicodemus Tessin the Elder and his son Count Nicodemus Tessin the Younger. In painting and sculpture it was foreign-born artists who dominated the arts scene. In the latter half of the century the most prominent of these artists was German-born David Klöcker Ehrenstrahl, considered the father of Swedish art for his role in introducing Sweden into the mainstream European arts scene. Denmark similarly received strong influences from the Netherlands and France. This is demonstrated in the works of King Christian V's master builder, Lambert van Haven in such Dutch inspired works as the Church of Our Saviour (1682-1696) in Copenhagen.

## Spain

17th century Spain was rife with war, loss of territory and economic crisis throwing its status as a world power into decline. Despite this the Spanish arts continued to flourish and followed the path of mainstream Europe from Mannerism to the Baroque. Although Luis Tristán was the only artist to continue El Greco's style into the 17th century, Spanish artists continued to be influenced by Italy. An example of this is Valencia-based artist Francisco Ribalta (c. 1565-1628) who adapted the Italian style to produce highly Spanish works with a nationalistic quality. A further example of the influence of Italy can be seen in the work of José de Ribera, who was heavily influenced by Caravaggio and remained unique from other Spanish painters in his depiction of mythological scenes. Further Spanish adaptation of the Italian and particularly Caravaggio school of art can be seen in the pious images produced by Francisco de Zurbarán and Bartolomé Esteban Murillo. The most obviously Baroque style work produced in Spain during this period was that of Juan Valdés Leal (1622-1690). His most notable work in this style is the *Allegory of Death*. The Seville school came into its own during this period with the pictorial experiments and expressive violence of Juan de Roelas (1558/60-1625) and his students. Painted wooden statues became popular during this century with the work of Alonso Cano and Montañés (1568–1649) whose works gained popularity due to their expressive and intense religious fervour.



*Allegory of Death Juan Valdés*

## UK

Post Civil War 17th century England saw a development of 'Englishness' in its artwork. This period is often referred to as Jacobean, a phase that is more temperal than stylistic. The Baroque style prevails in England as it does in the rest of Europe but is interpreted with the sense of Englishness. It is portraiture that dominates as the preferred mode of painting. The portraits of William Dobson and John Michael Wright in the 17th Century began a tradition of great English portraiture that would last through the following centuries. The 'Englishness' sought in these paintings was created through a continuation of the eclectic combination of southern and northern European traditions introduced by Holbien 100 years earlier, with a toned-down version of the flamboyance and glamour of Mannerist work. The effect of this was to produce more subtle, intimate and fresh 'English' images. Both Dobson and Wright found importance in the royal courts of Charles I with their lively and perceptive style. The foundations of English portraiture and the influences that affected both artists were influenced by the work of trans-European artists such as Anthony Van Dyck and Peter Lely.

## The Eighteenth Century 1700 - 1800

The 18th century was a time of social and political change in Europe. This period, which is often referred to as 'the Enlightenment' saw a new way of thinking based on reason as the foundation for authority and knowledge. The Enlightenment was to produce ideas that would cause revolution and social change, and instigate the rapid cultural progress of the following century. Although widely adopted throughout Europe. It was the absolutist regime in France that provided the most fertile ground for the growth of the enlightened attitude. Paris at this time led in fashion, art and philosophy producing influential intellectuals such as Jean-Jacques Rousseau. Likewise it was the Parisian style of the Rococo (1720 -1780) that superseded the Baroque in the 1730s as the new European style, where it held dominance for the greater proportion of the century.

The term Rococo is a combination of the French word 'rocaille', meaning shell, and the Italian term 'barocco,' a name suggestive of the main features of the style: shell curves and a focus on the decorative arts. In the courts of Louis XV the rich Baroque style gave way to lighter and more playful, delicate elements such as the use of curves and lots of patterns. These features are reflective of Louis' excessive regime. The Rococo spread quickly to Catholic Germany, Bohemia and Austria where it merged with German Baroque traditions. The architectural style of the Rococo was never completely adopted in England, where it was considered 'the French style.' However, it held considerable influence in the production of porcelain, silk and silverware and gained the support of artists such as Hogarth who considered the 'S' shaped curves prominent in the Rococo style representational of the grace and beauty of nature.

By the 1780s the Rococo had passed out of fashion in France and a new more serious art form had appeared called Neoclassicism (1750-1830). Neoclassicism drew from Western classical art and culture in reaction to the Rococo and Baroque styles. The style was an attempt to return to the perceived 'purity' of the arts of Rome, the Greek arts and Renaissance Classicism. In France this style was representative of a return to 'virtue' and the acceptance of the new ideological demands of the French Revolution. Neoclassicism is characterised by its order, logic, clarity and realism. Although the style was adopted in France, England and Sweden

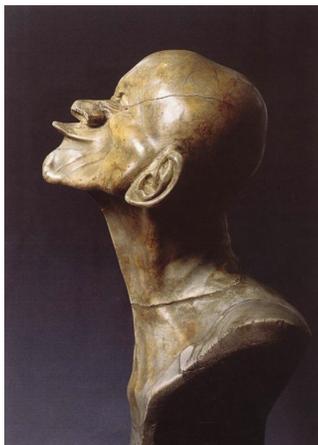
during Louis regime it was the second wave of Neoclassicism that rode through Europe on the back of the Napoleonic Empire.

The new ideologies that spurred political unrest and a new 'enlightened' Europe also gave rise to a new cultural movement by the end of the century known as the Romantic Movement. The philosophies which took root in Central and Western Europe influenced almost every cultural part of the age known as the Enlightenment. The Romantic Movement, as it is known developed as a reaction to the constraints of this Enlightenment. By the end of the century this 'Age of Reason' and scientific discovery was completely rejected in favour of a focus on the senses and emotion, especially within the arts.

As the Ottoman Empire entered a period of stagnation (1699–1827) it began to lose its grasp on Eastern Europe. As the Ottoman Empire began to concede its power to Austria, Britain and France, centralised authority was replaced by varying degrees of autonomy at a local level. This gave rise to a number of different independent art schools throughout Bulgarian lands. These schools all followed the principles of the Bulgarian Turnovo art school and deviated from the Greek Orthodox art dogma.

## Austria

As in the rest of Europe the 18th century saw the introduction of the Rococo style to Austria as well as its subsequent rejection in favour of Classicism. The foremost examples of the Rococo in Austria include the Abbeys of Dürnstein (1731-35) and Melk, both located in Lower Austria. The most prominent supporter of the Rococo in Austria was Maria Theresa who used the style extensively in the refurbishment of Schönbrunn Palace. Maria's court painter Martin van Meytens provided the greatest visual record of Austrian court life. The leading figures in Baroque sculpture at this time were Georg Raphael Donner (1693-1741), responsible for the life-sized bronze statues at the Fountain of Providence in the Nuer Market, Balthasar Permoser (1651-1732), who created the equestrian statues in the courtyard of Belvedere palace, Balthasar Moll (1717-85) who created the famous double sarcophagus for Maria and her husband in the Kapuzinerkirche, and the German-born German Franz Xaver Messerschmidt (1737-83) who is famous for his portrait busts.



*Franz Xaver Messerschmidt: The Beaked*

## Bulgaria

The 18th century saw the beginning of the Bulgarian Revival, it was the time of the Tryavna art school and the Bulgarian Renaissance. It was also the time of Ottoman regime during which the crafts bloomed in the small Balkan cities. The abundance of wood and stone combined with the traditions of the Trunovo art school led to a flourishing of arts and crafts. Distinctive work in this period was created by the Vitan Masters, Papa Vitan the Elder and Papa Vitan Junior. Descendants of the oldest and most famous of Bulgarian families of zografs/painters/and carvers, the work of the Vitans is distinguishable by its professionalism, sense of colour and harmony, human facial expressions and bright interest in the world around them.

## The Baltic Regions

By the late 17th and early 18th century the Baltic countries felt the full effects of the Baroque style. In Latvia the style was much lighter and restrained in character than in the rest of Europe. Local artists began to be employed, especially in sculpture and woodwork, to fulfil the commissions of the Church, the court of the Duchy as well as wealthy individuals. The centre of this activity was Vilnius where numerous woodcarving workshops started up. By mid-century the Rococo style appears in this decorative woodwork, especially in church interiors. One example of this is in the workshop of sculptor Joseph Slawitzekare and his altar sculptures found in the Piltene Church. In Lithuania the religious paintings of the Baroque met the rooted traditions of the Eastern Orthodox Church. The most famous Baroque church in Lithuania is St. Peter and St. Paul's Church in Vilnius. In Estonia the Swedish nobility brought in the most fashionable forms of the Baroque such as Palladianism, which consisted of building a city palace down the whole length of the street. A far more common use of the Baroque was found in refurbishing mediaeval houses with Baroque details and motifs. The grandest example of the Baroque in Estonia is the Kadriorg Palace. Italian architect Niccolo Michetti was commissioned to construct the palace for Peter the Great who wished to create 'a window to Europe.'

## The Czech Lands

By the 18th century the Czech arts witnessed the change from Baroque to Classicism and Rococo. In architecture the Classicist style influenced building in the new district of Karlín, the Smetana Embankment, and Slovanský dům (Slavic House) and swimming pool. The Nostic Theatre (today known as Stavovské divadlo) provides the most important of Prague's Classicist buildings. Other buildings in the Classicist style appear in the large growth of public buildings such as hospitals, schools and office buildings, which grew up to support the burgeoning industrial society.

The most prominent painter of this period was Antonín Mánes (1784-1843) whose paintings evolved from colourful landscapes of ancient temples, to depictions of romantic scenery and realistic landscapes. Mánes was also the first artist to take inspiration from old Jewish cemetery motifs. By the end of the century Czech nationalism began to creep throughout the country and the National Revival group was founded in 1784.

## France

Once again it was a French style that dominated the arts of Europe in the early 18th century. The French Rococo, influenced by Louis XVI's pastel and wood panelled decorations, had spread by the 1730s, from furniture to sculpture and paintings. The style developed, through the work of artists such as Antoine Watteau and François Boucher, to incorporate the complex forms and patterns of the Baroque with various and diverse characteristics. By mid-century the style in France was turning away from the frivolities of the Rococo and to a more classical austerity in Neoclassicism. The most influential painter in this style was Jacques-Louis David, whose use of Greek and Roman forms and iconography can be seen in *The Death of Socrates* (1787). The work of Jacques-Louis David was both typical and highly influential of the Neoclassical Style and was used to extol the virtues of the French Revolution.



## Germany

The work of Johann Balthasar Neumann reflects the height of achievement reached by the end of the Baroque era. The combination of technical and aesthetic knowledge that had been reached by this point allowed Neumann to construct grand halls and staircases as well as wide arches. Among other things he created the impressive Baroque-church "Vierzehnheiligen" (Christ's fourteen-Helpers) which he decorated with exuberant ornaments and innovative painting. Neumann's most famous work was the Würzburg Residence, commissioned by Johann Philipp Franz von Schönborn with Neumann as its principle architect. It is the grand staircase that is considered Neumann's masterpiece. A further important example of the German-Baroque is the so-called 'Zwinger' built by the architect Matthäus Daniel Pöppelmann for the Emperor Frederick Augustus.

## Greece

When Crete fell to the Ottomans in 1669 the Heptanese School based at the Ionian Islands succeeded the Cretan School as the leading school of post Byzantine art in Greece. The Heptanese School was similar to the Cretan school in its successful synthesis of Byzantine traditions with an increasing influence of art movements in Western Europe. Free from Ottoman rule and increasingly absorbed by Italian and Western influence, the Byzantine heritage became second-hand to that of the Italian Baroque and Flemish art. The Heptanese School also witnessed the first significant depiction of secular subjects in Greek artworks; Portraits became more relaxed and less symbolic and there was an increase in artworks depicting genre scenes, landscapes and still-lives. Exemplary examples of the developing style can be seen in the portraits of Nikolaos Koutouzis (1741-1813) and his pupil Nikolaos Kantounis (1767-1834). The last of the Heptanese painters can be seen to have been greatly influenced by more modern European art movements. Examples of these are, Nikolaos Xydias Typaldos (1826/1828–1909), Spyridon Prosalentis (1830–1895), Haralambos Pahas (1844–1891).

## Hungary

The Order of Jesuits, present in the early 18th century, played an important role bringing mainstream European art development to the attention of Hungarian artists paving the way for Baroque painting in the country. An important example of Jesuit church architecture can be seen in the church at Trencsény, designed by a leading figure of Jesuit architecture, Christoph Tausch (1711-18). Under the tutelage of Andrea Pozzo, Tausch sought to bring out the illusionary elements in architecture. By mid-century the Jesuit control had diminished and large scale Baroque frescos of this period continued to be entrusted to artists from abroad such as Franz Anton Maulbertsch (1724-1796), who created the ceiling fresco for the Cathedral of Győr. Likewise it was the work of the Italian Antonio Galli Bibbiena (1700-1774) who increased the popularity of stage decorations and fresco painting. Secular painting also developed in the 18<sup>th</sup> century. This can be seen in the work of the landscape painter Károly Schallhas (1769-1797), and in the portraits of János Márton Stock (1742-1800).

## Italy

The Venetian painter and printmaker Giovanni Battista Tiepolo (1696-1770) is considered one of the last 'grand manner' fresco painters from the Venetian Republic. His work celebrates the end of the Rococo and the beginning of Neoclassicism. This style was being fuelled in Italy by the recent discoveries of Pompeii and Herculaneum which had prompted a renewed interest in the world of antiquity. Tiepolo gained international acclaim, harbouring an ability to depict glory in frescos that made him particularly treasured by royalty.

## The Netherlands

During the 18th century both Dutch and Flemish art fell into decline and neither region produced artists of equal stature to those of the previous 'golden' centuries. French influence becomes more apparent in Dutch art and architecture; one of the leading architects of the period was French-born Daniel Marot, who designed parts of the Hague. In painting the French influence is seen in the work of Adriaen van der Werff. The most prominent Flemish artists of the period

included Léonard DeFrance who continued the traditions of genre painting of the previous century and A. C. Lens the leading Flemish artist in the Neoclassic Style.



*Adriaen  
van der  
Werff:  
Entombment of  
Christ*

## Poland

By the 18th century Poland experienced a period of great prosperity that enabled a surge of artistic production and building activity. The artist Jan Piotr Norblin is considered one of the most important painters of the Polish Enlightenment. His paintings document some of the most important historical moments of the last years of the Polish Lithuanian Commonwealth. He became particularly famous for witnessing and immortalising the Kosciuszko Uprising, and achieved enormous success in Poland, receiving great commissions from the finest families.

## Portugal

Although by the 18th century Portugal was rapidly losing its status of world power, the final years of the 17th century had witnessed an explosion of wealth by the Portuguese crown. The discovery of gold, gems and diamonds in Brazil resulted in Portugal becoming the richest country in Europe in the early 18th century. King João V, (1706 and 1750) in competition with Louis XIV embarked on a great number of excessive and grand construction projects. A lack of confidence in local experience and talent meant King João V spent money on foreign architects for his constructions. The most spectacular example of the King's lavishness was his building of the opulently decorated St John the Baptist Chapel, designed by the Italian architect and engineer Luigi Vanvitelli. Constructed in Rome with the rarest marbles and stones, the chapel was then transported to Lisbon where it was re-assembled in the S Roque church in 1747. The sole purpose of this was to obtain the blessing of the Pope Benedict XIV.

In Northern Portugal a more energetic Baroque style developed, reminiscent of the Baroque in Central Europe. An example of this can be seen in the cascading Baroque stairway at the sanctuary Bom Jesus do Monte near Braga, built by the architect Carlos Luis Ferreira

Amarante. The Great Lisbon Earthquake of 1755 destroyed centuries of art and architecture, reducing the royal palace and its patriarchal church and library to rubble. The new city was rebuilt in the Pombaline style so named after the chief architect in Lisbon's reconstruction, Sebastião José de Carvalho e Melo, 1st Marquês de Pombal. As a result of practical necessity, low funds and little time the city was re-designed in a restrained form of Neoclassicism. The intelligent architecture proposed the world's first anti-seismic system as well as the first prefabricated plan for construction on a city-large scale. Lisbon became transformed from a mediaeval city to an intelligent modern landscape with large light spaces and good ventilation.

## Romania

Phanariot Rule brought elements of the Orient into the architecture of Wallachia and Moldavia. There was a relative decrease in ecclesiastical building at this time so the style is most prevalent in secular urban civil architecture. In Transylvania both secular and ecclesiastical architecture was dominated by the Baroque. Examples of this are the Roman Catholic churches in Timisoara and Oradea, Banffy Palace in Cluj and Brukenthal Palace in Sibiu. Other important architecture of this period includes the wooden churches of the Maramureş region in Northern Transylvania, built in response to a prohibition against the erection of stone Romanian Orthodox churches. A tall tower above the entrance and an oversized roof are the characteristics of these churches. The church tower found in the Surdeşti village, constructed between 1721–1724, is one of the highest of this kind in Europe.

## The Scandinavian Countries

Despite its political difficulties Sweden's culture and arts continued to flourish throughout the 18th century. A growing aristocracy joined the monastic patrons of Swedish artworks. It was the French Rococo which heavily influenced these arts in the 18<sup>th</sup> century, leaving its traces in important buildings such as the Royal Palace, and in the paintings of important painters, such as those of Alexander Rosin. Neoclassicism became popular toward the end of the century, promoted by King Gustav III, who reigned 1771-1792. This style can be seen in the sculptures of Johan Tobias Sergel. Both Sergel and Rosin became the first Swedish artists to gain international recognition. Despite the growing number of internationally recognised Scandinavian artists, many international artists continued to be employed to execute the fashionable foreign styles. An example of these artists was French born Louis-Jean Desprez, the architect of the Neoclassic Botany Department of Uppsala University (begun 1787).

## Spain

18th Century Spain was in political and economic decline after the death of Charles II in 1700, and at the end of the golden Hapsburg era. However, increases in the economy and trade had a beneficial impact on the arts. This was especially evident in the decorative arts and printmaking, as well as ceramics, glass and porcelain. Factories were quickly established in Alcora (1727), La Granja (1728), and Buen Retiro (1759). The introduction of foreign artists into the courts of the Bourbon Dynasty led to a waning of regional development in Spanish art. The most apparent effects of this foreign influence can be seen in the French and Italian style ornate Bourbon architecture of Madrid. An example of this can be seen at the Royal Palace, designed by Italian architects Juvarra and Giambattista Sacchetti. Spanish individualism was reawakened in the work of Francisco Goya (1746-1828), who dominated the Spanish arts through the 18th

century. Both a painter and printmaker his work demonstrates the first signs of expressionism. His deeply subjective depictions of internal emotion made him instrumental in the development of future Spanish modern artworks such as those of Picasso.



*Francisco Goya:  
Saturn Devouring His Son*

## UK

William Hogarth is considered the most important British artist of his generation. He was a painter, printer, satirist and cartoonist. His work, which entered a world where artwork was becoming increasingly accessible, aimed to epitomise, observe and criticise his society. Rather than sticking to commissions, Hogarth was distinctive in his interest in choosing the subjects of his work. He invented and then popularised the use of sequential anecdotal pictures to satirise social abuses. His skill in storytelling through his art form is considered uniquely English and the influence of his work can be seen in the development of the political cartoon and caricature that developed towards the end of the century in Britain and France.

## The Nineteenth Century 1800 - 1900

The 19th century was a time of imperial expansion and European consolidation. The Industrial Revolution revolutionised architecture, communication, living and travel in Europe. But despite these positive implications for the arts, it was the negative aspects of the Industrial Revolution which became the subject and inspiration for the art movements at the turn of the century. These movements were focussed on sensuality and emotion. This perception has influenced the way we have viewed the world ever since.

Landscape art became prevalent in Europe during the 19<sup>th</sup> century. Each European country developed its own native tradition of Landscape art, although these paintings rarely achieved the status of portraiture or subjects of a religious nature.

Early 19th century Western Europe was swept up in the wave of the Romantic Movement. This movement which had originally developed as a reaction to the constraints of the Enlightenment was given further impetus by the negative influence of the Industrial Revolution spreading through Europe. The features of the movement included the stressing of emotion as a source of aesthetic experience, and the emphasis of achieving emotions, such as awe and nostalgia, especially when confronted with untamed nature and its sublime and picturesque qualities. In a reaction to the industrial present, Romanticism focussed on the rural and picturesque past. The movement's other concerns included the classical and the mediaeval, with a particular focus on the mythological and the heroic. A further feature of Romanticism was its focus on nationalism, an important feature in a Europe experiencing a time of imperial expansion. From its very beginning Romanticism focussed on developing national languages and folk law. In England, particularly through the Industrial Revolution, the appealing idea of a rural England harking back to the past, helped establish a sense of 'Britishness' distributed around the world in Victorian imperialism.

Despite the influence of Romanticism in Italy and England, Paris remained the capital of the art world in the 19th century. Impressionism grew in reaction to the control of the Academie de Beaux-arts, which continued to dominate the French arts scene until the middle of the century. Historical subjects, religious themes, portraiture (rather than landscape and still life), as well as polished images which mirrored reality in detail, were the accepted form of artwork by the Academie. The Impressionist movement, which began with a group of similarly minded friends whose work was continually rejected by the Academie, grew in reaction to these features, and gained recognition following the production of an independent art show. The Impressionists can thus be viewed as radicals of their time, breaking the rules of academic painting. The idea of Impressionism was to recreate the subject in the eye of the viewer, rather than to create an accurate depiction of the subject itself. The movement derived its name from Claude Monet's '*Impression Soleil Levant*', (Impression Sunrise).

The features of Impressionist painting include visible brushstrokes, open composition, an emphasis on light and the changing qualities of light, movement, ordinary objects and scenes and unusual angles. The Impressionists led a shift from work inside the studio to work being done 'En plein air' (outdoors), and as such created distinct techniques specific to the movement. Although the movement did not receive great acclaim from contemporary art critics, the initial hostile reaction to Impressionism transformed into an appreciation of a 'fresh vision', and its influence would last into the following century in the movements of Post-Impressionism, Fauvism and Cubism.

Post-Impressionism is the name given to art which reconsiders the Impressionist position. The movement generally evolved in French art between 1886 and 1914 A.D and extended the work of Impressionism by rejecting its limits. The main characteristic of Post-Impressionism is the emphasis placed on both geometric shape and the distortion of forms for expressive effect. The aim of Post-Impressionism was to restore a sense of structure to Impressionist painting, but there was disagreement amongst its followers about the methods of achieving this. The work of Georges Seurat was concerned with a systematic use of tiny dots, Paul Cezanne desired to make Impressionism a durable and acceptable art form by reducing the objects to their basic shapes while retaining the bright fresh colours of impressionism, and Vincent van Gogh attempted to convey his thoughts through colour and vibrant swirling brush strokes.

Meanwhile in Eastern Europe the Ottoman Empire was facing its decline after huge losses of territory, and following administrative instability due to the breakdown of centralised government. This is the period when Bulgaria fiercely fought for its independence after the Russo-Turkish War in 1877-78. Fuelled by nationalistic movements the Bulgarian artists entered the period of National Revival and started turning their gaze to secular topics rather than religious ones.

## Austria

The growing Austrian bourgeoisie class was reflected in a more solid and monumental architecture in the 19th century. The architecture of public buildings remained largely Neoclassical, such as the Palace of Provincial Government in Vienna. The most remarkable Austrian architecture in the 19th century was the construction of the Ringstrasse, a circular road surrounding the Innere Stadt district of Vienna. The clamoring of European architects wanting to be involved in the project resulted in an interestingly eclectic mix of French Neo-Gothic (the Votivkirche), Flemish Neo-Gothic (the Rathaus), Greek Revival (Parliament), French Renaissance (Staatsoper) and Tuscan Renaissance (Museum of Applied Arts). In the visual arts a school of Romantic realist painters emerged in rebellion to the 'academic' or 'official' art of previous centuries. A good example of these artists was realist painter Georg Waldmüller (1793-1865), and in particular, his depiction of Viennese Biedermeier society in *Wiener Zimmer* (1837). Other important realist painters included Carl Moll (1861-1945), and Joseph Engelhart (1864-1941).



Georg  
Waldmüller  
realism

# Bulgaria

The work of Zahari Zograf is strongly influenced by the social and artistic events taking place in Bulgaria during the 19<sup>th</sup> century. Zahari Zograf is the most representative figure of the Bulgarian National Revival. Bulgaria at this time was in a period of socio-economic development and national integration of the Bulgarian people under Ottoman rule, often cited as the Bulgarian Renaissance (1760s – 1878). Zahari Zograf is especially noted for his mural paintings and icons, and his inclusion of everyday elements into his work. He is generally regarded as the founder of secular art in Bulgaria.

# The Baltic Regions

In the early 19th century Classicism and Romanticism replaced the Baroque and the Rococo in the Baltic countries. By the end of the 18th century the expertise of the local craftsmen was equal to of other countries. Lithuania developed a strong independent school of architecture producing architects such as Laurynas Gucevicus, who constructed the Cathedral and the City Hall in Vilnius. In Latvia the cultural centres at Rīga and Jelgava held exhibitions for both foreign and local artists. The production of sculptures decreased in this period due to imported sculptures from Russia and Germany. Meanwhile the importance of painting grew as artists received training in top academies in St Petersburg, Dresden and Munich. Both portraiture and landscape painting developed, and themes of rural life became common amongst the first native Latvian painters. Important artists of the century included Johan Heinrich Bauman, and the work of Johan Leberecht Egink and Carl Gotthard Graß, which combined Romanticism and Classicism. By the end of the century the prosperity of Riga, which had grown to become one of the Russian Empire's most influential cities, had led to a growth in the number of educated Latvians, and consequently the number of art institutions. In the air of nationalism societies were formed with the sole purpose of producing a national art. The St Petersburg Academy of Arts, St Petersburg Conservatory and students from the Stiglitz Central School for Technical Drawing who participated in the "Rūķis" (Gnome) study group all played a role in the development of a national Latvian identity. Historical paintings appeared by painters such as Carl Huhn. In Estonia, Johann Köler (1826-99), considered the first Estonian professional painter, promoted the national awakening of Estonian art.

# The Czech Lands

By mid 19th century, under the reign of the Austro-Hungarian Monarchy, the Czech Lands witnessed great economic growth. A surge of nationalism presented itself in Czech culture, including the arts and architecture. A distinctly Bohemian national society for the fine arts was created in Prague in 1848. Buildings that embodied this feeling include the National Theatre in Prague (1868-83) and the Rudolfinum (1885), which provided a home to the artists working at this time. This was known as the 'National Theatre Generation'. Important artists of this movement worked on this building including the sculptors Bohumil Schnirch, Antonín Wagner and Josef Václav Myslbek, and the painters František Ženíšek, Mikoláš Aleš and Vojtěch Hynajs. Romanticism played a leading role in the Czech nationalist zeal. The most prominent of these artists include Josef Navrátil (1798-1865) and the son of the influential Antonin Mánes, Josef Mánes (1820-71). His most celebrated work is the calendar disc of Prague's Astronomical Clock (1866). The other most prominent Bohemian painter of this period is the realist painter Antonín Chittussi (1847-91). His passion was to paint the landscape of South Bohemia and the

Bohemian and Moravian Highlands. His smaller pictures are some of the most treasured in Czech painting.

## France

The French maintained dominance in the European arts scene into the 19th century. The Impressionist movement grew up amongst young artists in reaction to the control of the Académie des Beaux-Arts in Paris. The young group of artists, which included Claude Monet, Pierre-Auguste Renoir, Alfred Sisley, Frédéric Bazille and later Camille Pissarro, Paul Cézanne, and Armand Guillaumin, joined together in the face of rejection by the Academy and its traditional and conservative standards. Although never fully embraced by the public, the movement gained momentum in the art world through the century.

By the 1880's a number of the original Impressionists, such as Degas, rejected the 'purest' impressionism of Monet, Sisley, Morisot, and Pissarro, and chose to concentrate on the primacy of drawing over shape or colour. By the end of the century the Post-Impressionists were rejecting the limitations of Impressionism and extending the ideas, by an emphasis on geometric forms for expressive effect.

The Post-Impressionists, although all dissatisfied with the limits of Impressionism, could not agree on how it should progress. Paul Cezanne tried to find a durable and solid basis for Impressionism by reducing objects in his paintings to their basic forms, whilst Vincent Van Gough concentrated on swirling brush strokes as a form of expression.



*Vincent  
Van  
Gough:  
The Starry  
Night*

## Germany

In Germany it was Casper David Friedrich's *Monk by the Sea* (1774-1840), which marked the changes in German artwork and the introduction of landscape painting in the 19<sup>th</sup> century. The picture, with its colossal sky and dark narrow band of sea, evokes an emptiness and vastness with the monk, a tiny figure placed where the sky meets the sea. His work represents the new position landscape held in painting, rising from a subordinate background, to the focus of the painting. The work is also representative of a focus on emotion and the evocation of nature, two new common themes of German art. The focus on nature in Friedrich's work reflects the Romantic concern with experiencing nature as a means of getting closer to God. Friedrich's influence on the Romantic Movement stretched into the next century, influencing artists such as Barnett Newman (1905-1970). Other great artists in the era of Romanticism include Philipp Otto Runge (1777 – 1810), famed for his work on colour theory and highly interested in the connections between painting of landscape and symbolic expression, and Karl Friedrich Schinkel (1781 – 1841) an architect very interested in Gothic architecture, which he directly incorporated into his practice of the Neo-classical style.

## Greece

Due to Ottoman rule Greek art had been centred on Crete and the Ionian Islands from the 16th to the 19th century. This meant that mainland Greece had not developed with the natural progression of mainstream European art, such as the Renaissance and the movements which followed. The starting point for Greek art in the modern sense coincided with Romanticism. Greek Romanticism combined revolutionary ideals with Greek history and geography. Post-Ottoman rule, the majority of Greek training was still carried out abroad, and The School in Munich was a favourite destination. This gave rise to a bond with Greek artists which led to a Munich School of painting in Greece. Greek Munich School painters placed emphasis on landscape and portraiture painting as well as still-life. This school produced the first painters of 'free Greece', such as Theodoros Vryzakis (1814–1878) and Dionysios Tsokos (1820–1862), and as such much of their work concerned aspects of war and revolution. The main representatives of the school are Nikiphoros Lytras (1832–1904), Nikolaos Gysis (1842–1901) and Georgios Iacovidis. (1853–1907). Despite a number of Greek artists training in Paris, very few abandoned the teachings of the French Academy and followed the Impressionists; the first of those who did was Périclès Pantazis. The departure from academic realism by painters such as Pantazis, was an early indication of the move to replace academism, realism, genre painting, upper middle class portraiture, still-life and landscape painting with that of symbolism, Jugendstil and Art Nouveau which would occur by the end of the century is shown by the acceptance of Expressionist artists teaching at the Athens school of arts.

## Hungary

Hungarian painting reached its peak during the Romantic period of the 19th century. Many Hungarian painters early in the century were forced to leave Hungary to earn a living. These included Károly Markó the Elder (1791-1860), the greatest landscape painter of the period (famous for his painting, *Visegrád*). Miklós Barabás (1810-1896) was the first popular Hungarian portrait and landscape painter and was one of few Hungarian painters who managed to make a living from painting. No other painters of this era equalled Barabás' popularity or his success. A leading figure in Hungarian sculpture at this time was István Ferenczy (1792-1858). His statue

*Shepherdess* is regarded as a reawakening of Hungarian Sculpture. Other important figures in Hungarian sculpture at this time include József Huber and Lőrinc Dunaiszky (1784-1833). Other works such as those by Rudolf Czétkuti-Züllich (1813-1890) and József Engel (1815-1901) are considered more academic but less personal or Hungarian in nature. Nationalism and Romanticism characterised the second half of the 19th century. A significant figure of this change is Bertalan Székely (1835-1910). The most prominent figure in art in the 19th century appeared during this time, Mihály Munkácsy (1844-1900). His landscape paintings, despite being outdated in style, gained recognition in Paris making him the first Hungarian painter of European acclaim. Other important painters included Viktor Madarász, Pál Szinyei Merse, and Mihály Zichy. The art school of Nagybánya (1896) was founded late in the century and would play an important role in Hungarian art for the next 50 years.

## Italy

The artist Giovanni Fattori was one of the leading members of a group of Italian painters from Tuscany, known as the Macchiaioli Group, active during the latter half of the century. The Macchiaioli 'breaking of the rules' style of painting was painted outside in order to capture natural lighting effects and colours and is considered the forerunner of the Impressionists, who had similar aims.

The beliefs of the Macchiaioli Group held that the chief components of a work of art were the light and shadow patches or macchie (patches or spots), a concern that often resulted in a simplified landscape of atmospheric quality and simplified its essential structure. The concerns of the group were not shared by their contemporary critics who deemed them to be 'working outside the rules' of artistic expression of the time.



*Giovanni  
Fattori:  
White Oxes*

## The Netherlands

The defeat of Napoleon (1815) early in the 19th century led to the brief union of the northern and southern regions to form the Kingdom of the Netherlands. This union was divided again when in 1830 the southern regions broke away to form Belgium. The art of Belgium during this time was somewhat revived with the support of the Belgian government, in the spirit of nationalism.

This is seen in the Romantic paintings of Gustav Wappers, one of the most famous Belgian artists of the period. Impressionism and Post-impressionism both passed through Belgium, but it was the work of a Symbolist artist James Ensor who has received the most recognition. His work bears elements of the Surrealism that was to develop in the following century.

Dutch art likewise saw a revival during this century, although nothing on the scale of previous centuries.

The dominant force in the 19th century Dutch artwork was The Hague School, which, influenced by the golden age of the 17th century, largely produced painted seascapes and landscapes, church interiors and street and town scenes.

The main artists include Jozef Israëls, the Maris brothers, Anton Mauve, and Hendrick Willem Mesdag.

The two most famous Dutch artists were Johan Barthold Jongkind and Vincent van Gogh, both of whom lived and worked in France.

## Poland

The political and military paintings of Polish painter Jan Matejko reflect the growth of nationalism in Poland and Europe during this period. Matejko's concern was with promoting history and intensifying the patriotic feelings within the Polish people. This is demonstrated in the publication of his illustrated album *Ubiory w Polsce* (Clothing in Poland). Following the defeats in Poland, Matejko abandoned his religious paintings and focussed solely on the historical subject. Matejko's concern was not with presenting historical fact but with creating a mixture of historical and philosophical ideas with which to promote nationalist emotions. In effect he used history as a present day social function. Despite this it is a testament to the impact of Matejko's vision of Polish history, that the challenge faced by scientists and historians of replacing it in the eyes of the people remains an issue even today.

## Portugal

19th century Portuguese art was influenced by the Romantic, Naturalist, and Realist movements of Paris. Painters like Columbano, Henrique Pousão and Silva Porto brought a fresh approach from the academic art of previous centuries. Predominant themes of the naturalists included rural and marine landscapes, rural customs, urban life and Bourgeois portraiture.

The greatest of this new wave of artists was Columbano Bordalo Pinheiro, a Portuguese realist painter who specialised in portraiture. Although the influence of Courbet, Manet and Degas are

evident in his work, the paintings retain an individual gloomy character. By the early 20th century Columbano had become established as one of Portugal's first modernist painters.

## Romania

The 19th century saw the first Romanian artists educated in the West and the entrance of Romanian painting into mainstream Europe. Most of these artists were schooled in Germany and later France and the Barbizon school.

The first of these trained artists was Theodor Aman (1831-1891) and then Gheorghe Tattarescu (1820-1894), Nicolae Grigorescu (1838-1907), Ioan Andreescu (1850-1882) and Stefan Luchian (1868-1916). Sculpture was also revived during this period and was largely absorbed with folk law. The most significant of these figures were Dimitrie Paciurea (1873-1932) and Constantin Brancusi (1876-1957).

## The Scandinavian Countries

By the 19th century native Scandinavian artists began to gain international recognition. Norway finally re-entered the arts scene, fully recovered from the Black Death, on a par with European art.

Norway produced its best-known artists late in the 19th century, in sculptors Stephan Sinding and A. G. Vigeland and the Protoexpressionist painter, Edward Munch. Finland awoke onto the 19th century arts scene under Russian rule and the guidance of Carl Ludwig Engel to produce some of the most impressive Neoclassical buildings of the Nordic region.

Under the support of Russian Tzar Alexander I, Engel who had previously worked on the buildings of St Petersburg, was responsible for public buildings such as the magnificent domed cathedral (1830-1840). These buildings helped transform the new capital Helsinki into a majestic modern city, and spread the Neoclassic Style through Finland.

In Denmark architects such as Christian Frederik Hansen, held authority over the rebuilding of Copenhagen after the destruction caused during the Napoleonic wars, and were similarly important in spreading the Neoclassic Style. Despite a decline in economic and political power Denmark continued to experience its golden age in arts throughout the 19th century.

The fame of the Academy of Fine Arts in Copenhagen (founded 1754), which had witnessed the blossoming of Danish painting late in the last century with Nicolai Abraham Abilgaard and Jens Juel, was now attracting numerous students from Germany. Likewise Bertel Thorvaldsen, working in the Neoclassic Style, became the first recognised sculptor outside of Denmark.

The struggle in each of the Scandinavian countries for independence from foreign domination resulted in a Romantic and Nationalistic tendency in arts during the 19th century.

This is especially prevalent in Nordic landscape paintings of the later century, such as in the work of Norwegian Landscape painter Johan Christian Dahl and the maritime paintings of the Dane, Christoffer Wilhelm Eckersberg.



*Bertel Thorvaldsen Neoclassic  
Jason*

## Spain

The 19th century was important in Spanish economic, political and social history. Spain was losing its status as a world power suffering defeat in the Spanish American War of 1898 and losing its remaining colonies. Development of fine art systems, free from monastic and religious powers and a new class of patrons, had evolved along with the notion of the production of 'art for arts sake'. In this climate Romanticism and the Industrial Revolution left its mark in Spanish works, and social and material changes created momentous progression in the artistic development of many Spanish regions. Some of the more experimental of these artists, influenced by Goya, led them to produce similar work to that of the Impressionists. The most famous works of this period were created by Joaquín Sorolla y Bastida, whose works of landscapes, and social and historical themes contain elements of Romanticism. Mariano Fortuny (1838-1874) whose pictures held both elements of Romantic interest with Orientalist themes, and brushwork similar to the style that the Impressionists would develop later. By the end of the century the work of sculptor and architect Antoni Gaudi was likewise pushing the boundaries of Spanish art. His almost hallucinogenic structures encouraged a brave new style of Modernism into Spain. As with previous Spanish art Gaudi's work can be seen as a fusion of European influences with those of local traditions, in particular those of the Gothic and traditional Catalan models. It was however the injection of his own unique style into this fusion,

which created buildings such as La Sagrada Família and physically altered the city of Barcelona, endowing it as the centre for modern architecture in Spain.

## UK

In 19<sup>th</sup> century Britain it is the work of John Constable and Joseph Mallord William Turner who demonstrate the changes in Landscape art. Combined, the two artists explored and developed the styles of the Barbizon school and Impressionism which were seeping over from France. Both artists developed a free style of painting which was to greatly influence Landscape art, although it was different in both style and content. Turner's landscapes strove for the atmospheric, while Constable concentrated on creating the physical actuality of his subjects. The works of Turner and Constable were the first Landscape works to create a significant impact in Europe and elevate Landscape art to a new level.

## The Twentieth Century 1900 - 2000

The 20th century was a time of internationalism for Europe. The century began with economic depression, the rise of dictatorships, the Russian Revolution and rise of Communism, all of which preceded two world wars. Post-war Europe emerged a very different place, void of empires and full of revolutionised technologies such as the motorcar and information technology, television, and photography, and towards the end of the century the internet. All of these revolutionised communication, while the invention of the motorcar and the plane created ease and frequency of travel. In short the world became smaller and more in reach of the European artists. 20th Century art can be seen to evolve both in the light of these changes and under the influence of a confidently self-aware society. This can be seen in the rapidly developing and changing art movements of the era.

Early 20th century art is comprised of a rapid progression of symbiotic new art movements. Modern Art, as the group is generally termed, begins with Modernism in the late 19th century which transformed the Impressionism of the earlier century into more abstract and expressionist works. The first 20<sup>th</sup> century art movements evolved directly from the Impressionists of the 19th century in the form of Fauvism in France. The characteristics of this movement were its heightened use of non-representational colour in figurative painting. Abstract or non-representational art developed about the same time and was led by Kandinsky in Munich. While in France the similar movement of Cubism, led by the works of Picasso, introduced the idea of multiple perspectives into one painting. The Dadaist movement, and its most famous advocate Marcel Duchamp, rejected conventional art styles entirely and instead exhibited found objects. Dadaism quickly evolved into Surrealism with the work of Salvador Dali. Meanwhile the Futurists were rejecting the old and looking to the future. As enthusiastic exponents of the success of technology over nature they set about creating innovative images and architecture full of movement and machine age imagery.

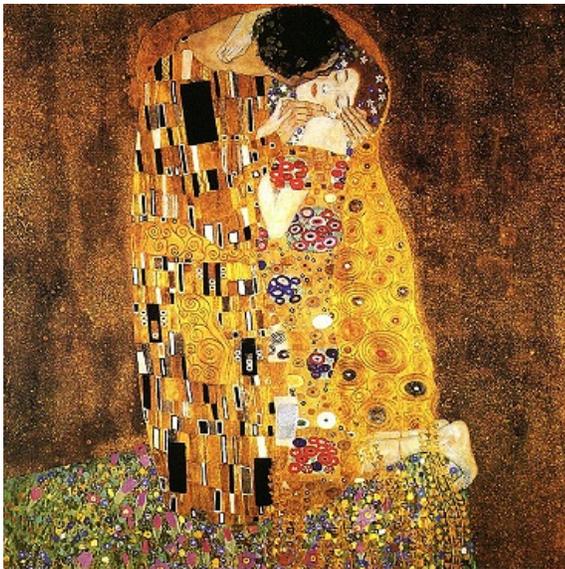
The 1950's saw the focus of European art shift to the West and refocus on America's interpretation of expressionism. An evolving movement of Abstract Expressionism produced some of the most influential artists of 20th century art in Mark Rothko and Jackson Pollock. America was also responsible for the development of Pop Art and artists such as Andy Warhol, whose production of commercial imagery on a massive scale diminished the role of the artist

and introduced the need for assistance and mechanical needs in the production of artworks. Such changes marked a change from Modern to Post-Modern art.

The end of the 20th century saw both the evolution of Minimalism, which rejected American Expressionism and concentrated on stripping artwork down to its most fundamental features, and the introduction of Conceptual art, which placed importance on the idea rather than the object of art. The final decades of the century witnessed a fusion of earlier ideas. This is demonstrated by Damien Hirst's exhibition of formaldehyde-encased animals, which infuses Pop Art, Dadaism and Conceptual ideas.

## Austria

In Austria the 20th century saw a localised version of the European Art Nouveau. The rejection of the 'pompous' and 'artificial' academic arts accumulated in the Secessionist Movement (Secessionstil) at the turn of the century, largely made up of the students of Vienna's Academy of Fine Arts. The most famous of these Avant-garde artists was Gustav Klimt (1862-1918) with his creation of an enormous 33m long gem-encrusted frieze (1902), dedicated to Beethoven. A similar reaction was occurring in architecture at this point, where there was a search for more natural and functional forms. A leading figure in the foundations of this movement was Otto Wagner (1841-1918) who designed Kirche am Steinhof and the Postsparkasse (Post Office Savings Bank) in Vienna. New technology and building materials were exploited during this period by artists such as Joseph Hoffman (1870-1955) and Adolf Loos (1870-1933), who used glass, newly developed steel alloys, and aluminium and rejected heavy ornamentation in architecture such as the Michaelerplatz Building. Post war Vienna did not just restore her old historic buildings but transformed them in a streamline and functional Modernist fashion. The 50s and 60s saw the development of a more socially conscious Austrian art. Viennese Actionists included Hermann Nitsch, Otto Muehl and Guenther Brus all of whose work placed an emphasis on social change. Contemporary Austrian artists include Anzinger, Schmalix, Bohatsch and Klinkan, and contemporary architects include Haas Haus, Friedensreich Hundertwasser and Hermann Czech.



*Gustav Klimt:  
The kiss*

## Bulgaria

Vladimir Dimitrov is considered the most representational and remarkable painter and stylist in Bulgaria in the post-Russo-Turkish War era. His work has been likened to that of the Fauvist artists working at the same time in Western Europe. During the wars, influenced by Tolstoyism, he remained apart from the developing atmosphere of jingoist exaltation to which many Bulgarian intellectuals were leaning and instead portrayed the tragedy of the events. His work demonstrates a shift after the wars and a refocus on native art, a feature synonymous with a refocus throughout both Europe and Bulgaria on finding a 'national art.' This meant a search for something specifically Bulgarian. Vladimir Dimitrov became a master of this return to native values, beginning early in the century with his production of a series of pictures that revealed elements of a new plastic syntax capable of expressing the national spirit of art. Realism reigned as the principle style of Bulgaria at this time and, despite the symbolic quality of Vladimir Dimitrov's work, he fits within this style.

## The Baltic Regions

By the turn of the century Latvian artists, fully aware of the European art scene were embroiled in Impressionism and Expressionism. Latvian art was lifted to the level of European art by the likes of Jānis Rozentāls, Vilhelms Purvītis and Jānis Valters. As in Germany, graphic art became important in Latvia at this time merging Art Nouveau with Symbolism and Realism. Modernism throughout the war years developed under artists such as Jāzeps Grosvalds, Jēkabs Kazaks and the Rīga Art Group. In Estonia the progression of modern art was hindered due to the fact that there was a developing awareness of imported art from abroad. As a result of this Estonian artists were cultivating and intertwining different art trends at the same time, Impressionism (which developed as late as the 1930s), Divisionism, Post-impressionism, Art Nouveau, Symbolism, Expressionism and National Romanticism developed simultaneously and not one of these styles appeared in Estonia in their pure European form. This can be seen in the work of the first Estonian Modernists Konrad Mägi, Jaan Koort, Nikolai Triik and Aleksander Tassa.

## The Czech Lands

By the later half of the 19th century the National Theatre generation was supplanted in the 1890s by the Mánes Association of artists. The Manes was significant for its encouragement and interaction with international art movements, most specifically the Avant-garde. Early into their development this group of artists split and the group fragmented. Several small movements evolved, particularly in the fine arts. Expressionism was developed by Antonín Slavíček (1870-1910) whose paintings demonstrate the beginning of modern Czech landscape painting and continued in the works of Emil Filla, Bohumil Kubišta and Antonín Procházka. The first traces of Symbolism came in the sculptures of František Bílek (1872-1941), Jan Preisler (1872-1918), who demonstrated both symbolism and impressionist in his work such as *Černé jezero* (Black lake) and *Pohádka* (Fairytale). Symbolism developed into Sursm which was led by some of the biggest figures in Czech art such as Jan Zrzavý and Josef Váchal (1884-1969). Graphic designer Max Švábinský (1873-1962) created the School of Graphic Arts, the first professor of a special graphic arts section at the Academy in Prague; Significant figures of Czech cubism included Emil Filla, Bohumil Kubišta, Antonín Procházka, Josef Čapek (1887-

1945) and Otto Gutfreund (1889-1927). Abstract painting in this period was led by Vojtěch Preissig (1873-1944) and František Foltýn (1891-1976) and the group most associated with Surrealism was the Ra Group led by Jindřich Štyrský (1899-1942) and Toyen (1902-1980). The post war years gave birth to a generation influenced by the Avant-garde. Three distinct groups formed during this period, Skupina 42, Skupina Ra and Sedm v říjnu (Seven in October), which included internationally renowned artists such as Václav Hejna, Josef Liesler and František Jirousek. Two contemporary artists who continue in the spirit of Postmodernism include David Černý (1967) and Jaroslav Rona (1957).

## France

Early 20th century France saw experimentation which would greatly impact on the world arts scene. The Impressionists and Post-Impressionists had unleashed a plethora of experimentation and restlessness throughout the French arts scene. Fauvism, headed by Henri Matisse was a short lived development of the Impressionist movement which favoured the painterly qualities rather than the representative values of a painting. Meanwhile there were new influences entering the arts scene from closer contact with the Far East and Africa, demonstrated in work such as Pablo Picasso's *Demaiselles d'Avignon* of 1907. The first strong movement to arise from such experimentation was Cubism pioneered by Pablo Picasso and Georges Braque, a style which remained highly influential early in the century in France. Cubism taught the deconstruction, analysis and reconstruction of objects as well as exploring an object from many perspectives. During the war years it was Dadaism that was wildly embraced by artists already captivated with the works of Sigmund Freud. Conceptual experimentation turned to an exploration of the subconscious and the mind, as well as the physical exploration of new techniques such as collage and decalcomania. Dreamscapes were produced as Surrealism swept across the French arts scene. Experimentation continued in France after the war and areas such as Tachism, Fluxus and New Realism were investigated, but the dominance of France on the world art scene diminished as The United States in particular began to take a more pivotal role.



*Henri Matisse*  
*Blue nude*

## Germany

The scope of German art in the 20th century is marked by the development of artist associations like the Brücke (1905), the Deutscher Werkbund (1907) and the Blaue Reiter (1911). These associations gathered different kinds of artists, architects, musicians, painters, craftsmen.. The Neue Sachlichkeit (1925) and the Bauhaus (1926) are further vanguard art movements that still have influence on arts, architecture and painting, despite being suppressed and forbidden during the Nazi-regime in Germany and branded as “abnormal” art.

Jorg Immendorff (1945-2007 A.D.) is one of Germany's best-known 20th century painters among Gerhard Richter, Sigmar Polke and Anselm Kiefer. His most important work is both political and historical in subject and holds elements of Abstract Expressionism, Surrealism and Dadaism. His style of Abstract Expressionism is not unusual for the period in Germany and was clearly influenced by the earlier work of Markus Lupertz and Georg Baselitz. His historical paintings show influence from Anselm Kiefer. From early in his work Immendorff had political and neo-Dadaistic tendencies, which helped lead to an exclusion from the Art Academy Dusseldorf in 1969.

The political tendencies of his work increased throughout the 1970's and he stayed close to politicians such as Gerhard Schroder of whom he painted a large portrait. It is the prediction of the reunification of East and West Germany in his series entitled *Cafe Deutschland* produced throughout the 1970's and 80's, which makes his work important as representative of Germany during this period. It is Immendorff's portrayal of the reunification of Germany, one of the most important parts of late century German history, which make his work distinctively important.

## Greece

By the 20th century Greek artists felt the influence of the Impressionists, and attention turned from the Munich schools to those of Paris. Greek landscapes became the main focus of study, with a particular emphasis on the light and colours of Greece. Significant representatives of this period are Konstantinos Parthenis, Konstantinos Maleas, Nikiphoros Lytras and Georgios Bouzianis.

The period of the 1930's saw an attempt by Greek painters to associate European trends to Greek culture and tradition. This can be seen in the work of Yiannis Tsarouchis, Yiannis Moralis, Nikos Hadjikyriakos-Ghikas, Spyros Vassileiou, Alekos Kontopoulos.

Spyros Papaloukas and Alekos Kontopoulos in particular, are credited with introducing the abstract into Greek works. The second half of the century produced numerous Greek artists of international acclaim including Constantine Andreou, the sculptor Thodoros Papadimitriou, the founder of Metaphysical art, Giorgio de Chirico, a pioneer of the Arte Povera movement Jannis Kounellis and abstract artist Theodoros Stamos.



*Alekos Kontopoulos, sketch*

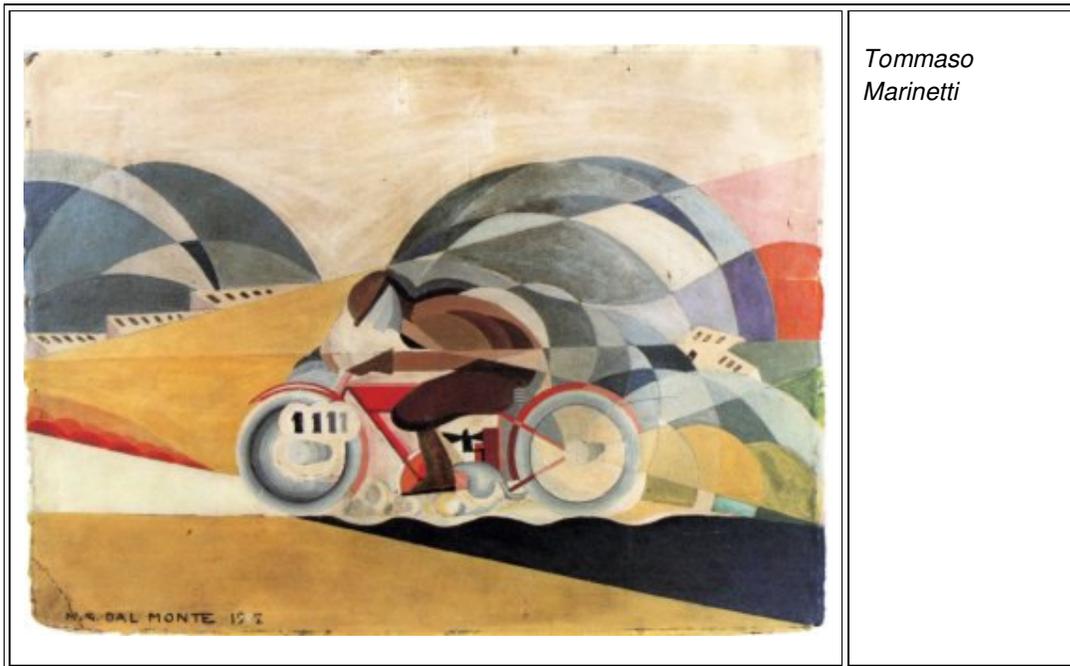
## Hungary

At the beginning of the 20th century it was the Nagybánya School who nurtured the seeds of modernism in Hungarian artists. The most influential artist and teacher of this school was Károly Ferenczy. A Postmodernist group known as 'The Eight' also grew up during this period. The complex style of The Eights incorporated the composition of cubism with the decorativity of the Fauves and contain influences of German Expressionism. Examples of this can be seen in *Riders on the Shore* (1910) and the tableau of Bertalan Pór, *The Family* (1909). By the end of the war years the work of The Eight was developing in a radical direction under the influence of a group called Activism. Significant representatives of this group are József Nemes Lampérth and Béla Uitz.

One of the most internationally recognised Hungarian artists of this period is abstract artist László Moholy-Nagy. In architecture Hungarian Art Nouveau became based on the national architectural characteristics often taking the inspiration for the eastern origins of the Hungarians as well as from Indian and Syrian architecture. An example of this is the work of Ödön Lechner (1845–1914), the most important figure in Hungarian Art Nouveau. In the post war years Szentendre Artist's Colony, founded in 1928 was the heart of the Avant-garde movement in Hungary. Important artists of this school include Jenő Barcsay and the wild and colourful pictures of Béla Czóbel such as *Young Girl with Ribbon*, c. 1930 and *Still Life with Jug*. Surrealism was developed in Hungary by Lajos Vajda and Dezső Korniss.

## Italy

The work of Italian painter and sculptor Umberto Boccioni is representative of the 20th century Futurist movement. Boccioni was schooled in Impressionist and Post Impressionist art in Paris during 1906, and has been clearly influenced by the Cubist notion of creating the excessive static, but it was meeting fellow Futurist Filippo Tommaso Marinetti that shifted the direction of his work and inspired his writings on Futurism. Boccioni soon became the main theorist of the movement. *The Manifest*, which he co-authored, stated that the goal of the modern artist was to get rid of the models and the figurative traditions of the past and to concentrate on the evolution of the lively, contemporary and modern world and its technology. Like other Futurists Boccioni's work is concerned with movement, speed and technology. Boccioni enthused how it was the dynamic feeling of the sciences that was being represented, and not the physicality of the objects themselves. It was the intention to illustrate the interaction of an object in motion with its surrounding space. The work of Umberto Boccioni is important in demonstrating both the transition of art ideas into the 20<sup>th</sup> century and their transformation into the new technological world.



## The Netherlands

Of all the 20th century movements in Belgium, it was Surrealism that held the greatest significance for the progression of Modernism, namely the work of René Magritte and Paul Delvaux. In the early post-war years a group of artists named *Jeune Peinture Belge* were supporters of Abstract Expressionism. These included Pierre Alechinsky and sculptor Pol Bury. Important figures in early 20th century Dutch art were supporters of the Abstract, Piet Mondrian and the group called *De Stijl* ('The Style'). Their influence was mainly in architecture and design, most notably on the Bauhaus in Germany. After the wars a different group of Abstract artists in The Cobra Group were important in the development of Dutch modern art, seeking a less

conventional and more expressionistic style of painting. The most significant of these artists was Karel Appel the most prominent post war Dutch artist. The rebuilding of the city of Rotterdam included new architectural achievements such as the Lijnbaan shopping centre (1953-1955) by Johannes van den Broek and Jakob Bakema. More contemporary well known Dutch architects include Rem Koolhaas and Jo Coenen.



*Pol Bury -  
"George  
Washington  
Bridge"*

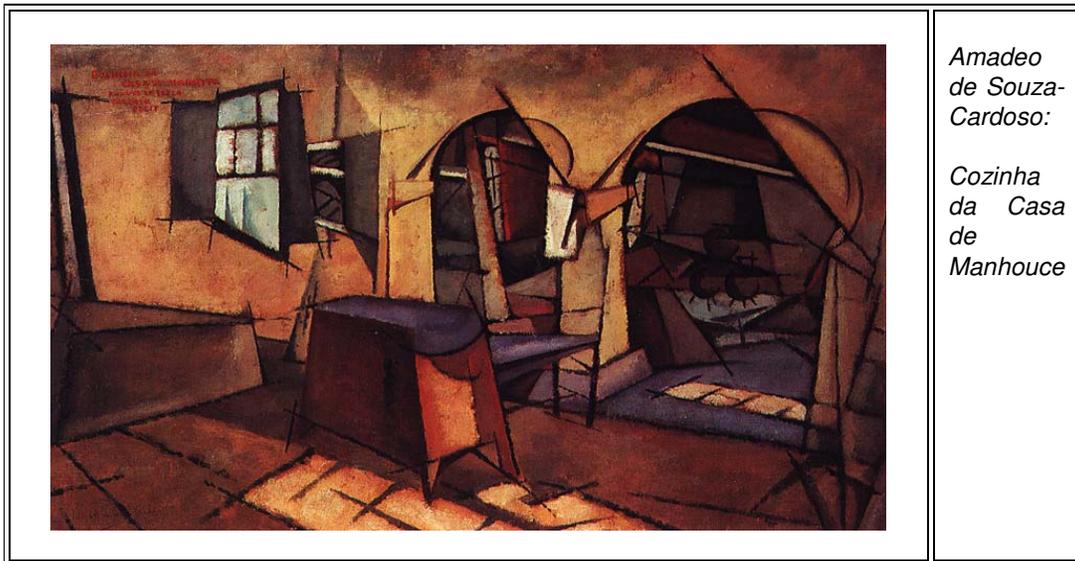
## Poland

Polish sculptor Magdalena Abakanowicz is regarded as one of the most influential female artists of the 20th century. The 1960's saw the production of Abakanowicz's most important works, gigantic 3D fibre works called *Abakans*. Each Abakan is created from woven material and often reach sizes of up to thirteen feet.

The metamorphic language of this and later work fits within the new conceptual form of art being produced throughout the century. Such a form of sculpture caused a revolution in the use of artistic fabric and confirms Abakanowicz's importance in 20th century art.

## Portugal

The Portuguese artists based in Paris during the turn of the century drew inspiration from the growing Avant-garde. These ideas combined with the Republican Revolution in 1910 to help conceive the Portuguese Modernist movement. A notable Portuguese artist living in Paris and contributing to the international Avant-garde scene was Amadeo de Souza-Cardoso. However it wasn't until the 1930s that Portugal itself experienced the creation of Modern art. The artist Almada Negreiros has become one of Portugal's most noted 20th century Modernists who, despite calling himself a Futurist artist, crossed the boundaries of Modernist styles, incorporating both Cubism and Surrealism into his work. Maria Helena Vieira da Silva (1908–1992), an Abstractist producing internationally acclaimed works by the 1950s, demonstrated the continuance of the Portuguese-French relationship. Contemporary artists in Portugal include Paula Rego, Pedro Cabrita Reis, and Julião Sarmento. In architecture the work of Fernando Távora, Tomás Taveira, Eduardo Souto de Moura and, especially, Álvaro Siza have become widely renowned.



*Amadeo  
de Souza-  
Cardoso:*

*Cozinha  
da Casa  
de  
Manhouce*

## Romania

The first half of the 20th century is considered a golden age for Romanian culture. In the arts it is the sculptor Constantin Brâncuși (1876-1957) who has achieved the most international recognition for Romanian art. His pioneering abstraction sculptures, which draw inspiration from folk art, have made him a central figure of the Modern movement in both Romania and Europe. In painting, the postwar years absorbed the Impressionist experience and other modern trends. Important artists of this time include Nicolae Tonitza (1886-1940), Francisc Sirato (1877-1953), Camil Ressu (1880-1962) and Lucian Grigorescu (1894-1965).

The communist period brought about a censorship in the arts. However this did not limit the development of various 20th century styles seeping into Romania such as Oneirism and Symbolism. This is demonstrated in the works of Ion Tuculescu (1910-1962), the chromatic synthesis in the work of Alexandru Ciucurencu (1903-1977), and the dramatic Realism of Corneliu Baba (1906-1998).

## The Scandinavian Countries

Each Scandinavian country strived for and subsequently achieved independence during the early 20th century. The Scandinavian arts turned to the mainstream movements of Europe.

Important artists of this early period include Swedish painter Carl Larsson and sculptors Carl Milles and J.T. Sergel. Early in the century the influence of the Norwegian-born but German-based Expressionist Edward Munch is seen in the work of Henrik Sørensen and sculptor Gustav Vigeland. The attraction of Paris did not escape the Nordic artists at the beginning of the century: Artists such as Isaac Grünewald of Sweden and the Norwegian Axel Revold, who studied under leading French artists such as Henri Matisse, helped the flow of ideas of modern art into Scandinavia.

The results of this influence can be seen in the Abstract films of Viking Eggeling in the 1920s, and Asger Jorn, one of the leaders of post-war Abstract Expressionism. Contemporary Scandinavian artists include Olafur Eliasson whose art concentrates on the use of space. In the 20th century it is the fields of architecture and design that the Scandinavian countries have gained the most international credit.

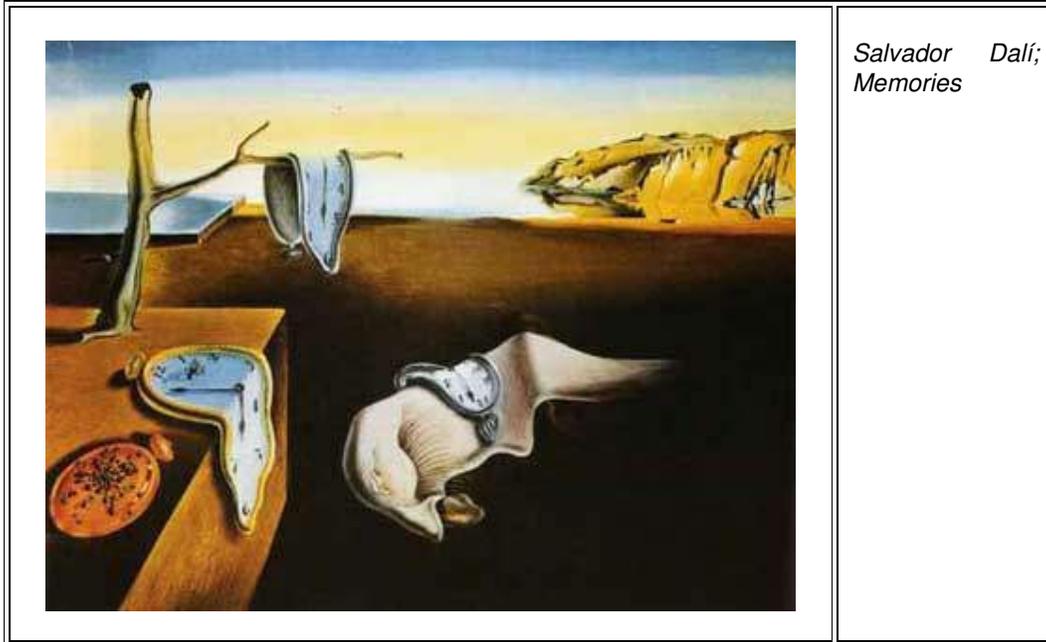
The pure, sleek and simple design of furniture and the applied arts including ceramics, woodwork, glasswork and metalwork, have been imitated widely. Two of the most important Scandinavian architects are Alvar Aalto from Finland and Gunnar Asplund from Sweden. Grace, elegance and dignity are characteristics of their building style. In Denmark excellence has been achieved in industrial and furniture design such as the silverware of Georg Jensen and Arne Jacobsen and the sleek electronics designed by Bang & Olufsen.

## Spain

The Spanish Civil War and the oppressive dictatorship which followed meant that early 20th century Spain suffered a long period of political and economic isolation. Spanish artwork on the other hand was becoming an important force in European art, producing some of the most important figures of the century, namely the Cubists Pablo Picasso and Juan Gris and the Surrealists Joan Miró and Salvador Dalí.

Dividing his time between Barcelona and Paris in the first half of the century Picasso became one of the most well known representatives of Modern art. Best known for his role in the development of the Cubist movement, the influence and evolution of which can be seen in both the other leading figures of Spanish 20th century art, Miró and Dalí. Salvador Dalí, who joined his fellow countrymen Picasso and Miró in late 1920s Paris, had passed through many phases of Cubism, Futurism and the metaphysical to become one of the leading figures of Surrealist painting.

Based on the unconscious, one of the most common features of Dalí's work was melting watches and burning giraffes. The latter half of the century saw an explosion of abstract expressionism in Spain predominantly led by Antoni Tàpies and Modesto Cuizart.



*Salvador Dalí;  
Memories*

## UK

Two important English sculptors gained international fame during this period, Henry Moore and Barbara Hepworth. During 1933 Moore and Hepworth formed a group called 'Unit 1' which became the centre for British Abstract art. Moore and Hepworth were influenced after meeting Pablo Picasso and other Avant-garde artists in Europe, and found similar abstract forms in the study of Pre-Columbian, Egyptian and African sculpture. The distinctive characteristic of the work of Moore and Hepworth is the organic nature of their work, which combined abstract geometric forms with natural materials. In its combination and research of European and African arts their work also reflects the opening up of the world to the artists of the 20th century. Their Abstract work gained international fame by the middle of the century and inspired a generation of British sculptors.