










# CONTENTS

---

## 1 From the Origins to the Gothic Style

|   |    |  |    |
|---|----|--|----|
| <b>UNIT 1</b> Animals in ancient art        | 3  | <b>UNIT 6</b> Leaders  | 41 |
| Friends or foes? 🗣️                         | 3  | The emperor as god   | 41 |
| The Caves at Lascaux                        | 6  | Caesar Augustus  | 42 |
| Hunting at the Court of Ashurnasirpal II 🗣️ | 7  | Constantine the Great 🗣️   | 43 |
| Bull-jumping in Minoan art                  | 9  | Justinian, the Christian Emperor 🗣️  | 45 |
| <b>UNIT 2</b> Sports                        | 12 | <b>UNIT 7</b> Images of eternity   | 49 |
| Etruscan athletes and performers 🗣️         | 12 | Christian art 🗣️   | 49 |
| Olympians and Olympics                      | 14 | Roman nostalgia 🗣️   | 52 |
| Discus throwing                             | 15 | Christ as Pantocrator  | 53 |
| After the race 🗣️                           | 16 | Master Wiligelmo   | 55 |
| <b>UNIT 3</b> Entertainment in ancient Rome | 19 | <b>UNIT 8</b> Mothers  | 58 |
| Leisure architecture                        | 19 | Early Gothic sculpture and painting 🗣️                                       | 58 |
| The temple of chariot races 🗣️              | 20 | Great art historians: Ernst Gombrich on the <i>Nativity</i> by Nicola Pisano | 59 |
| A fondness for blood 🗣️                     | 21 | A Sieneese masterpiece   | 61 |
| Exercising and socializing 🗣️               | 23 | Great art historians: Ernst Gombrich on Giotto in Padua                      | 63 |
| <b>UNIT 4</b> Gods, centaurs and heroes     | 26 | <b>UNIT 9</b> Places of redemption   | 67 |
| From Classical to Hellenistic sculpture     | 26 | Gothic cathedrals 🗣️   | 67 |
| Mythological creatures: the Elgin Marbles   | 27 | A French Gothic cathedral  | 70 |
| Mythological creatures: the Pergamon Altar  | 29 | More than just a church: the Basilica of St. Francis in Assisi 🗣️            | 72 |
| Mosaic of the Battle of Issus 🗣️            | 30 | Arnolfo di Cambio and the Church of Santa Croce                              | 74 |
| <b>UNIT 5</b> Pagan worship                 | 34 |  |    |
| A voyage into the afterlife                 | 34 |  |    |
| The cult of the dead 🗣️                     | 35 |  |    |
| The cult of the virgin goddess              | 37 |  |    |
| The Dome of Heaven 🗣️                       | 39 |  |    |

## 2 From the Renaissance to the Baroque Style

|  |     |  |     |
|--|-----|--|-----|
| <b>UNIT 1 Innovators</b>   | 79  | <b>UNIT 6 Artists at the mirror</b>  | 118 |
| The conquest of reality  | 79  | A new self-awareness   | 118 |
| Leon Battista Alberti<br>and the invention of perspective  | 83  | Leonardo's unknown self-portrait   | 119 |
| Masaccio: painter of a heroic humanity                  | 84  | An intriguing portrait   | 121 |
| Antonello da Messina and the use of oil paint  | 86  | A self-celebration                                        | 122 |
|  |     | The self-portrait as an exploration<br>of the inner self  | 123 |
| <b>UNIT 2 Visions</b>  | 88  | <b>UNIT 7 Triumphs and ecstasies</b>   | 125 |
| Protagonists of the Italian Renaissance (A)  | 88  | The early 17 <sup>th</sup> century in Rome   | 125 |
| Protagonists of the Italian Renaissance (B)  | 89  | The triumph of the gods                                 | 126 |
| A silent revelation  | 90  | The triumph of a pope  | 129 |
| The technique of fresco painting   | 92  | The triumph of faith and illusionism   | 131 |
| Geometry and divine premonitions   | 93  | The triumph of faith and form  | 132 |
| "This is my beloved Son,<br>in whom I am well pleased"  | 95  | <b>UNIT 8 The five senses</b>  | 134 |
| <b>UNIT 3 Courts and patrons</b>   | 97  | The magic of still-life painting   | 134 |
| Early Renaissance patronage  | 97  | Sight  | 136 |
| The Medici Palace in Florence                           | 98  | Touch  | 137 |
| The Ducal Palace in Urbino   | 100 | Taste  | 140 |
| A letter from Federico da Montefeltro  | 102 | Smell   | 141 |
| The Ducal Palace in Mantua   | 102 | Listening to the music   | 143 |
| <b>UNIT 4 Treasures<br/>from the Low Countries</b>   | 105 | <b>UNIT 9 Families</b>   | 144 |
| Flemish painting   | 105 | Caravaggio and the importance of light   | 144 |
| Marriage or betrothal?                                | 106 | The Holy Family  | 145 |
| Painting that challenges sculpture   | 107 | In the carpenter's workshop                           | 146 |
| Painting that rivals the theatre   | 109 | A royal family   | 149 |
| <b>UNIT 5 Wars and battles</b>   | 111 | <b>UNIT 10 Great masters<br/>of Baroque architecture</b>   | 151 |
| Painting wars and battles  | 111 | Baroque architecture in Italy                         | 151 |
| A chivalric tournament   | 112 | Bernini and the experience of dynamic space  | 152 |
| When faith and perspective meet  | 114 | A mathematical illusion  | 154 |
| Commenting on contemporary events  | 116 | A sacred kaleidoscope  | 156 |

## 3 From the Neoclassic Style up today

|                                     |     |   |     |
|-------------------------------------|-----|---|-----|
| <b>UNIT 1 The sea</b>               | 161 | <b>UNIT 2 Neoclassical taste in Europe</b>  | 167 |
| The evolution of landscape painting | 161 | Fashionable habits  | 167 |
| The perfect storm                   | 162 | Italy  | 168 |
| Touching nature                     | 163 | France  | 170 |
| On the banks of the Seine           | 165 | England   | 171 |

|  |     |   |     |
|--|-----|---|-----|
| <b>UNIT 3 Stories in art</b>   | 174 | <b>UNIT 8 Fears and expectations</b>  | 210 |
| Painting literature  | 174 | Looking back  | 210 |
| Painting Shakespeare        | 175 | Waiting for a revelation  | 211 |
| Painting Dante   | 176 | A perfect, silent dimension   | 213 |
| Painting the Bible   | 178 | Post-war nightmares          | 215 |
| <b>UNIT 4 New ways of seeing</b>   | 181 | <b>UNIT 9 Women in the modern age</b>   | 217 |
| They came to be known as Impressionists  | 181 | Parallel worlds   | 217 |
| The birth of Impressionism  | 183 | Between innocence and damnation   | 218 |
| Georges Seurat and Pointillism   | 184 | Mocking the regime  | 220 |
| Paul Cézanne and the geometry of nature  | 186 | Images for mass consumption  | 222 |
| <b>UNIT 5 Journeys</b>   | 189 | <b>UNIT 10 Utopias</b>  | 224 |
| The journey  | 189 | From Spain to the US... and back again  | 224 |
| The charm of the Industrial Revolution   | 190 | Art Nouveau revisited        | 225 |
| A voyage with no return     | 192 | A spiral rising in the modern jungle  | 226 |
| Escape from Western civilization   | 193 | Architecture that enhances the city   | 228 |
| <b>UNIT 6 The machine age</b>  | 195 | <b>UNIT 11 Erasing the subject</b>  | 231 |
| The early 20 <sup>th</sup> century   | 195 | Colour Field Painting   | 231 |
| “All things are rapidly changing”  | 196 | Living colours  | 232 |
| A mechanical race           | 198 | Staging death   | 234 |
| The art of the subconscious  | 200 | A poetry of absence           | 236 |
| <b>UNIT 7 Anti-heroes</b>  | 203 |   |     |
| Painters in the age of anxiety   | 203 |   |     |
| Saltimbanques             | 204 |   |     |
| Lovers   | 206 |   |     |
| Alone in a crowd   | 208 |   |     |