

THE NEW CAXTON ENCYCLOPEDIA

VOLUME SIXTEEN

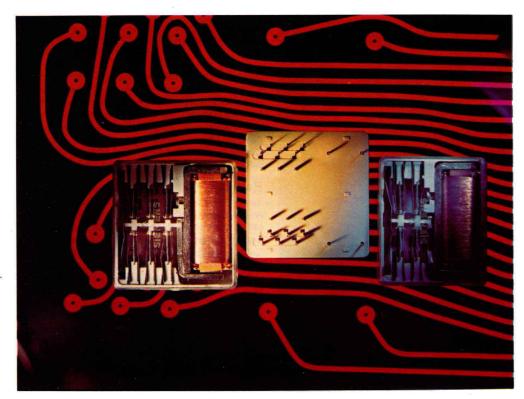
KEY TO PRONUNCIATION

Symbol	As in:	Symbol	As in:	Symbol	As in:
a	above	Ī	high	oor	gourd
ă	cat	īr	fire	ow	now
ā	date	j	jacket	ow(r)	flour
ār	bare	k	cat	p	put
ah	past	kh	Īoch	r	rat, beer
ah(r)	car	ks	exclaim	s	sit, city
aw	author	kw	queen	sh	shine
aw(r)	war	1	live, battle	t	time
b	bad	m	man	th	thin
ch	chase	n	nail	th	this
d	dad	ng	singer	u	mud
e	bet	(ng)	French 'bon'	ur	slur
ē	deed	ng g	finger	\bar{u}	tune
ēr	dear	ngk	think	ūr	pure
er	better	0	bomb	V	love
f	fog _	Ō	bone	W	wave
\boldsymbol{g}	game	oi	boy	y .	young
h	hear -	ŏo	book, put	z	ĥaze
i	h <u>i</u> m	<u></u>	loom	zh	vision

The accent (') follows the stressed syllable or syllables.

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Modern circuit fabrication techniques have resulted in the evolution of components towards a standardized compact layout and external dimensions. An example of this trend is the flat-pack relay which has its pins laid out on the standard 2·5 mm matrix, and has a height of 10·2 mm above the printed circuit boards so that boards can be stacked at 15 mm intervals. Shown is a selection of flat-pack relays which are capable of handling 250 volts with four and six changeover contacts.



An electrical device that utilizes changes of electric current in one circuit (control circuit) to control the operation of another electric circuit. Such a device was first used in 1837 in the development of electric telegraphy. In general, a relay consists of an electromagnet and a moving armature which is attracted towards the magnet when the relay is energized by a current. In moving, the armature causes the opening or closing of one or more contacts which form part of the electric circuit to be controlled. The contact generally takes place between a fixed metal spring and a moving spring mechanically fastened to the armature. A normally open contact (a 'make' contact) is closed by the action of the relay; a normally closed contact ('break' contact) opens when the relay is energized. Various combinations of the two types of contact give rise to change-over contacts, transfer contacts, multiple contacts, etc.

Apart from electromagnetic relays, there are also thermal relays. These consist of a resistor, through which the control current flows, and of a special bi-metal strip that bends under the action of the heat generated by the resistor and can thus close or open suitable electrical contacts. When the current through the resistor is turned off, the strip cools down and returns to its normal position, opening or closing the contacts formerly operated.

Relays find use in several fields of engineering such as protection or control elements for electrical apparatus, for avoiding the damaging effects of over-voltages, over-currents, or excessively high temperatures.

As switching elements to control the turning on or turning off of electric devices or circuits relays are widely used in automatic telephone exchanges, digital computers, etc.

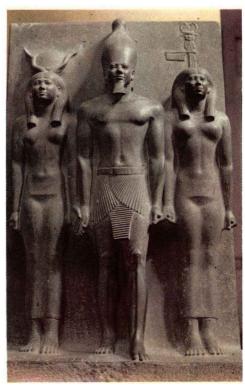
In recent years increasing use has been made of electronic relays which have no mechanical

moving parts. These require much less maintenance than electromechanical relays and are virtually immune to the dusty and corrosive atmospheres which can seriously affect the performance of conventional relays. Improvements in the design of electromechanical relays, particularly in high-speed and miniature types, has meant that their use has continued to increase despite the impact of electronic relays. In modern electronic telephone exchanges, for example, a few key functions are still performed by electromechanical types. The moving contacts are permanently sealed in a glass tube. By excluding the atmosphere in this way its deleterious effects are avoided and most of the disadvantages of conventional contacts are overcome.

religion

A set of rulings and beliefs, regarded as instituted in some manner by a supreme authority beyond the challenge of man. The practical pursuits involved in obeying a religion are often organized through institutions and rites. The basic principles of a religion may be observed merely as part of a ritual routine, or they may be specifically expressed as a declaration of faith. In tribal religion the practitioner need not have any specific knowledge, a matter often left to priests or medicine men. But in founded religions announced by a prophet or master, where faith is expressed, a conscious commitment is required; in its subtler forms this involves a definite belief concerning the ultimate nature of things, the authorship and destiny of the world. In this way a dogmatic account of the religion or theology ('knowledge of God') is produced, from which any systematic deviation, or 'heresy', leads to the formation of a separate sect.

The supreme agency may be conceived either as a general principle, or, more commonly, as some supernatural person or god. Various religions



In ancient Egypt the relation between man and the superhuman, which figures in all religions, was personified by the king. This relief in the National Museum in Cairo shows the Pharaoh Menkure of the IVth dynasty standing between two goddesses.

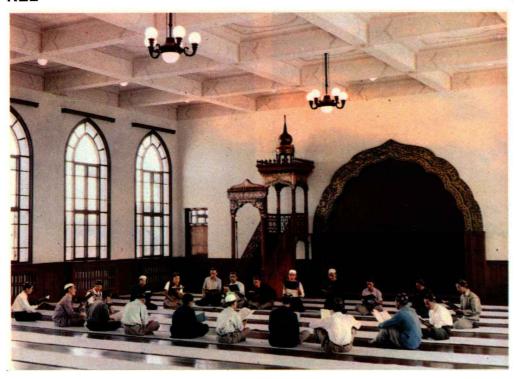
conceive their gods differently. For instance in Sumerian times the god who made the world thereafter retired, taking no further interest in human affairs. In contrast, Christianity has traditionally regarded God as watching over and concerned with the ways of men. In polytheistic religions the whole field of human interests and concerns is divided into a number of departments, each of which is attended to by a special god with its own cult. This conception survived to some extent even in Christianity in the form of patron saints for various activities. In the earlier mythical forms of tribal religion, gods symbolized certain fundamental forces of nature and certain stages in human history. Thus there were creators and destroyers, hero figures functioning as protective symbols at some critical stage in past history or as the originators of cultural development, father figures (like the supreme gods of Indo-Aryan religions), and mother figures (like the earth goddess of pre-Greek Mediterranean religions, a symbol of fertility).

Most religions are practised through certain formal rites carried out by priests in special holy places or shrines.

By enjoining certain forms of behaviour on men, religion constitutes a primitive force making for social cohesion. Basic injunctions of many religions such as those that forbid killing, stealing, and lying are in fact preconditions for any viable human society.

Religious doctrines have been instrumental in moulding and directing civilizations and the course of history. Doctrines like the Christian belief in the Fatherhood of God and hence the brotherhood of all men have brought from time to time notable advance in ideals of equity for depressed classes and races.

Most religions, however, with the notable exception of Buddhism and various Chinese cults, have a terrible record of provoking intolerance,



The chapel of the Islamic Institute in Peking. Islam is one of the world's great religions, and has been able to gain followers even in a country like China which has a strong and distinctive culture of its own.

violence, and war between neighbouring peoples of differing religions, though the religious convictions of either side have often provided an umbrella rationalization for incompatible racial and social history and customs, as in the Hindu-Moslem massacres that accompanied the partition of India after the Second World War, and the continuing struggle between the recreated Jewish state of Israel and its Moslem (and Arab) neighbours. Christian intolerance of other religions has chiefly been seen in Charlemagne's massacres in eastern Europe in the 9th

century, in the Crusades against the Moslems, and in the Spanish conquests in Latin America. Christianity has also achieved an extraordinary record for intolerance among its own sects, which in the Wars of Religion destroyed European cohesion in the 16th-century particularly, and which still has its local manifestations in the late 20th century as in Northern Ireland.

The specific ends that a religion holds out to the believer who obeys its code vary greatly. Thus in Buddhism the ultimate salvation after a series of re-incarnations lies in a release from being, a Against her foes Religion well defends Her sacred truths, but often fears her friends. George Crabbe (1754-1832)

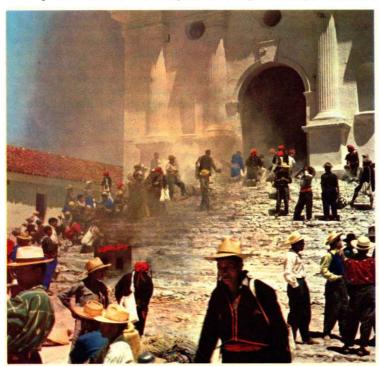
dreamless state like nothing we now know as existence. Christianity proclaims eternal life after death, in which punishment for ill-doing on Earth is severance from God. Hinduism generally accepts that a man can condemn himself by conduct in this life to an inferior form in another life in an eternal cycle of transmigration of souls, or alternatively can win promotion to a higher level.

Religion, Wars of

The intermittent and bitter civil wars in France and Germany in the 16th century have often been called the Wars of Religion. The title is misleading, since the fighting of Lutheran or Calvinist against Catholic often masked many other sources of tension. Yet there was in fact much more bitter and widespread fighting in the century after 1530 than in the century before that date. The Lutheran Reform had started after the initial protest in 1517, and John Calvin in 1536 began to reform Geneva where Protestantism, recently introduced, was on the point of failing. Other cities, such as Strasbourg, Berne, and Zürich, also became centres of revolt against Catholic orthodoxy. It is also true that both lay and ecclesiastical rulers had no thought of religious toleration and that heresy, or wrong belief, was regarded as worse than treason.

Undoubtedly the Reformation was directly responsible for much of the grinding opposition that led to conflict in Germany between Charles V and the Schmalkaldic League (founded in 1530). The conflict was only temporarily resolved by the Augsburg formula of 1555: cuius regio, eius religio, that the subject followed the religious persuasion of his prince. That formula was part of a treaty concluded only between Catholics and Lutherans, and it took no account of the Calvinists. Many of the unresolved difficulties remained until the Thirty Years War (1618-1648) and in part did much to instigate that protracted conflict.

A religion may spread by becoming adapted to another culture, as when a less developed culture adopts a foreign religion as a civilizing force, usually by merging it with local traditions. Below left: Christianized Amerindians in Guatemala at the feast of St Thomas, there merged with an indigenous culture hero. Below right: A demon figure of Mongolian Lamaism, not part of the originally imported Buddhist religion.





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'Religion . . . is the opium of the people.' Karl Marx (1818-1883)

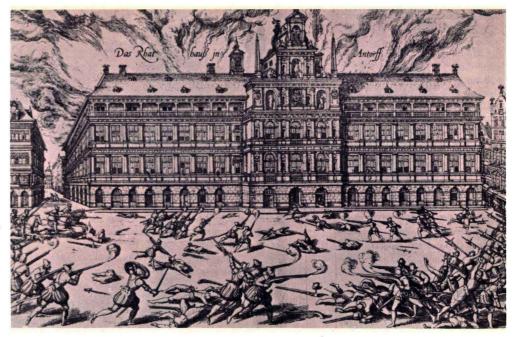
Undoubtedly the refusal of either side to consider toleration also brought on war between the Catholics and the Huguenots in France, in which the well led minority was able to fight its way through, survive the St Bartholomew's Day Massacre in 1572, and gain political security and religious freedom by the Edict of Nantes in 1598. In France the conflict broke out on eight separate occasions between 1562 and 1598. These wars ended in stalemate and compromise: the Huguenots formed perhaps one-tenth of France's population, but their leaders (notably Henry of Navarre, king of France as Henry IV from 1589 to 1610) were men of ability and they were able to exploit a period of weak monarchy and aristocratic faction. The guarantees of 1598 were political as well as religious, but under Cardinal Richelieu's government the Huguenots lost the last of their strongholds at La Rochelle in 1628 and thenceforth their right to practise Protestant rites depended on the goodwill of the crown. The Edict of Nantes was revoked by Louis XIV in 1685, which led to a migration of skilled workmen to more tolerant countries.

In the light of these various and interlocking causes of unrest, provoking both civil and international war, the conflict of Protestant against Catholic can be seen to be one issue among several. It was an important one none the less, because it gave men an ideal and a cause and, as in all ideological conflicts, the struggle became much more bitter on that account. Historians used to argue that Protestantism encouraged trade and industrial activity and supporting examples can certainly be given - as with the fall of Antwerp and the rise of Amsterdam or the later arrival of Huguenot weavers in England. It is, however, equally true that voluntary or forced migration brought about by religious conflict offered gains to many of the Catholic states of Europe.

Similar religious problems led the Low Countries to revolt against Spanish rule in the 16th century: riots began in 1566, more serious outbreaks occurred from 1572, and in 1581 the Northern Provinces (later the Netherlands) renounced their loyalty to Philip II of Spain. There the war continued until the Treaty of Westphalia in 1648 (with an interval of truce from 1609 to 1621). The conflict between Catholic and Protestant contributed to civil war in Scotland after 1560, trouble for the English government in Ireland under Elizabeth I and the Stuarts, and of course dramatic incidents such as the Spanish Armada in 1588.

Not one of these conflicts was a straight religious war. Modern historians have tended to see the century from about 1550 to 1650 as one of multiple conflict and readjustment, in which religious differences were only one factor. Other factors included the opening up of the world which gave Spain a century-long preponderance in wealth, the great inflation of prices and incomes of the 16th century, and radical changes in land tenure and in industrial and agricultural techniques. There was also a dramatic change in the general pattern of trade. At the same time it was an age of unusually great fear and superstition in the matter of witchcraft or the black arts and this also caused social insecurity.

At the political level perhaps the most constant factor was the struggle by France (under the Valois and Bourbons) against encirclement by the Habsburgs in Spain, the Netherlands, the Empire,



The long and ultimately successful revolt of the Dutch against the rule of Philip II of Spain was partly inspired by religious differences. The Spanish Fury, or the sacking of Antwerp by mutinous Spanish soldiers in 1576, was one of the more appalling episodes of the war and one which hastened the decline of the city. A contemporary etching, from the Bertarelli Civic Collection, Milan.

and Italy. That problem was not settled until Spain went into decline about 1640 and peace was finally made between the two countries in 1659. Even the Thirty Years War (1618-1648), which involved almost every state in Europe and which is sometimes called the last of the religious wars, was only noticeably so in its earlier stages. From 1635 onwards the war was a straight fight between France and the Empire.

Remarque, Erich Maria

[remahrk'] German novelist (1898-1970). While serving in the German army during the First World War Remarque was five times wounded. After the war he did a succession of jobs until in 1929 he published one of the most famous and successful war-books ever written, Im Westen nichts Neues (translated as 'All Quiet on the Western Front'). Within 18 months 2½ million copies had been sold in German and 24 other languages. In 1930 it was made (by Lewis Milestone) into a film that became a classic. The story concerns a group of young men who joined up full of courage and patriotism, and were all subsequently killed or mutilated. It was a bitter denunciation of war, recounted in a crude style that strikingly suited its traumatic material. Hated by the Nazis, Remarque left Germany for Switzerland in 1929, and in 1939 went to the United States, becoming an American citizen in 1947. He brought out many more books, but most of them to some extent repeated the message of the first, without achieving its intensity of feeling. He was a writer in whom artistic considerations took very much second place to what he had to say.

Rembrandt

[rem' brahnt] Rembrandt Harmensz van Rijn, Dutch painter and graphic artist (1606-1669). By far the greatest painter of the Dutch school, Rembrandt also outshone his contemporaries in 17th-century Europe and is ranked with painters like Michelangelo and Raphael as one of the Olympians. His painting is somewhat more comprehensible to many than that of the great southerners because of its straightforward

subject-matter, the complete absence of rhetoric, and Rembrandt's rejection of any exalted theory of art. His genius lay in the directness of his approach to a portrait or figure study or landscape, the unrivalled way in which he seized on the bones of a subject without embroidery, and his ability in his portraits to show a deep understanding of the sitter.

The first official reference to Rembrandt dates from 1620 when the 14-year-old child was entered for the university in Leyden, his native town. From other sources it is known that his father was a miller who died in 1630, and that the artist was the youngest but one in a family of about seven children. Taking to painting in his own time and using his family as models Rembrandt decided to make his living thereby. After about three years under a local painter his parents sent him off to

Scholar at Work. This pen drawing, made in 1640, is in the Museum of Fine Arts in Budapest.



REM

Amsterdam in 1624 to study under Pieter Lastman, one of a group of Dutch artists who had worked in Italy and been influenced particularly by Tintoretto and Elsheimer. Rembrandt avidly accepted everything that Lastman had to offer, and until the early 1630s many of his paintings showed the influence of Lastman's style. The period of formal training lasted only a year and in 1625 Rembrandt was back in Leyden, intent on making his living locally. There he became associated with Jan Lievens, a precocious and flashy contemporary, who also had the same idea. It is possible that the two artists shared a studio and some pictures of those years could be by either hafid. Rembrandt was soon recognized in Leyden as a good painter, and he began to take pupils. He met Constantijn Huygens, the diplomat and courtier, in 1629 and this helped towards obtaining further commissions. The characteristic interplay of light and dark in his work was already present, as in Judas Returning the Thirty Pieces of Silver (1629), in the Lady Normanby collection in London.

In 1631 Rembrandt went to Amsterdam and the following year completed *The Anatomy Lesson of Dr Tulp*, a group portrait of the Amsterdam Guild of Surgeons (now in the Mauritshuis at The

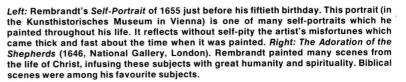
Hague). Apart from the macabre subject, the painting was a fine composition of lights and darks, with the spectators' interest playing over the expressions on the faces. Rembrandt decided to settle in the busy commercial city of Amsterdam and remained there for the rest of his life. Two years after settling there he married Saskia van Uijlenburgh, the daughter of a man who ran a genteel drawing school and dealt in art as a sideline, and she brought a considerable dowry. Saskia appears in dozens of Rembrandt's paintings and drawings, including the Self-Portrait with Saskia (c. 1634) which has an unusually carefree and buoyant atmosphere.

During the 1630s Rembrandt became widely known as a painter and had a stream of commissions for portraits; he was particularly successful among the professional classes of wealthy Amsterdam. Among such portraits was a penetrating oil painting of the frame-maker Herman Doomer (1640, now in the Metropolitan Museum of Art in New York). Another important aspect of Rembrandt's work was religious painting, such as Descent from the Cross (1633) and Resurrection (1639) which were two of five painted for Prince Frederick Henry of Orange (now in the Pinakothek in Munich).

Throughout his life Rembrandt went on painting self-portraits. These are one of the best sources of biographical information, since all he left otherwise was seven formal business letters.

Rembrandt's pencil, pen, and pen-and-wash sketches, which poured out in profusion in his middle years, were very often miracles of economic statement. Etching was a field in which Rembrandt is generally considered to be the peer of all artists except Albrecht Dürer; his work varied from slight essays, such as the one of Saskia in the year of her death (1642), to the long series of religious subjects, portraits, and landscapes. Many of the landscapes of the flat countryside about Amsterdam, such as View of the River Amstel (c. 1655), gave a freer interpretation of forms than was to be met again until the end of the 18th century.

The picture for which Rembrandt is most famous is *The Parade of the Civic Guard under Captain F. Banning Cocq.* in the Rijksmuseum in Amsterdam. (This picture was given the title *Night Watch* in 1801, apparently because it was then so discoloured with varnish that it was thought to be a night scene.) The stripping of the varnish after the Second World War enhanced Rembrandt's success in subordinating the individual to the action of the group. This massive and busy canvas was









Old Woman Reading (1655). From the 1640s onwards Rembrandt's handling of paint became broader and he began to develop a form of impressionism wherein the forms only make perfect sense when seen from a certain distance. This picture is in the collection of the Duke of Buccleuch. The subject is one of the painter's close acquaintances, some scholars believe his sister-in-law. The same woman is featured in a painting by Rembrandt hanging in the Hermitage, Leningrad.



Rembrandt's portrait of his son Titus was painted around 1648. The very free character of the lower half of the painting has led some critics to suggest a much later date, but this rests on a misunderstanding of the picture's appearance; although doubtless complete, the portrait is not, strictly speaking, finished. Below the child's chin is an area of paint which may be the top of a shirt, but the garment was carried no farther and only the rough outline of the body has been indicated.



Stormy Landscape by Rembrandt. This detail from an oil painting in the Herzog Anton Ulrich Museum in Brunswick was painted about 1638 and forms part of a series of fantastic and imaginary landscapes done by Rembrandt. As in so many of his paintings, Rembrandt here used intense contrasts of light and shade to emphasize the dramatic elements of the scene. Rembrandt's landscape paintings are spontaneous in technique.

commissioned in 1642 by the militia company whose headquarters was a few doors away from where Rembrandt was then living.

About then, however, the artist's fortunes began to decline. Night Watch was criticized by those who paid for it, Saskia died, and soon the artist was near to bankruptcy. He also got into trouble with the authorities over his housekeeper and mistress Hendrijke Stoffels. His work was less in demand but he continued to paint, often using his son Titus as a model. Some of the great nudes come from this time, such as Bathsheba at her Toilet (1654, Louvre), and misfortune gave an added depth to his portraits, whether of himself or of others. Among many examples were Self-Portrait at the Age of Forty-Six (Vienna), and Aristotle Contemplating the Bust of Homer (1653, Metropolitan Museum of Art in New York). In 1656 he was again commissioned by the medical profession, and painted The Anatomy Lesson of

The odd costumes in which Rembrandt dressed himself and his sitters (and of which he had a considerable collection) were a personal idiosyncrasy, probably in much the same vein as the excitement that Turkish costume afforded the Venetians or, later, North African dress delighted Eugène Delacroix.

Dr Deyman, with its large corpse whose toes point outwards from the canvas. It is a much grimmer and less theatrical study than the earlier canvas which it went to join. (It is now in the Rijksmuseum.) The same year the artist went bankrupt, having failed to curb his extravagances which included the extensive buying of works of art. One of the last great paintings of the closing years was again a group study, The Syndics of the Clothmakers' Guild (1662, Rijksmuseum).

Rembrandt's output was enormous. He left about 300 etchings, more than 2,000 drawings, and some 600 or 700 paintings. Equally impressive was the range. For the tastes of the 20th century his small and lively yet simple sketches have probably had more appeal than his more finished work. Behind his occasional extravagances no other painter has ever managed to explore the human mind and emotions with anything approaching Rembrandt's honesty or subtlety.

Remington, Frederic Sackrider

[rem' ing ton] American painter, sculptor, and writer (1861-1909). Though he received formal training at the Yale Art School and the Art Students League, New York, it was Remington's zest for adventure and love of the old West that led him to become the foremost documentary artist of the

American frontier. He provided illustrations for a great many magazine articles, among them a series written by Theodore Roosevelt for the Century Magazine. Usually, however, his own text accompanied his paintings and drawings, and he eventually became as prolific an author of fact and fiction as he was an illustrator, producing works like Pony Tracks (1895) and his first novel, John Ermine of the Yellowstone (1902). His style was that of the reporter—detailed, factual, and immediate; perhaps a legacy of his days as a correspondent in the Spanish-American War.

Remington also produced a number of sculptures, among them *The Bronco Buster*, admired, like his writing and illustrating, as a realistic portrayal of the energy and action of the Western scene.

Remizov, Aleksei Mikhailovich

[ryā' myizawf] Russian writer (1877-1957). Remizov studied natural sciences, philosophy, and economics at Moscow university before he became a writer. Exiled in 1897 for political reasons, he took no further part in politics. From 1917 to 1921 he was employed by the Soviet authorities, but then went abroad again and from 1923 lived in Paris. Though he had soaked up the religious spirit of Old Russia, he regarded the Revolution as inevitable and yet disastrous, as in his Lament for the Ruin of the Land of Russia (1921).

Between 1907 and 1920 he published over 30 books of novels, stories, legends, and fables, and in so doing had a considerable influence on the development of Russian literature. He applied the most various concepts of art to the realist tradition in fiction, and his prose, often lyrical in style, was constructed out of juxtapositions and allusions and echoes, using the most refined literary language side by side with that of slang and popular poetry. Among his most important works were *The Pond* (1906), *Sisters of the Cross* (1910), *The Fifth Pestilence* (1912), and a play, *Tsar Maximilian* (1920).

remora

Any of eight species of remarkable small marine fishes of the genus Echeneis, also called sharksuckers, in the mackerel family (Scombridae). The typical species (R. remora) has a large oval sucker, derived from the modified dorsal fin, on the top of its head. By means of this the fish attaches itself to larger fishes, such as sharks, and occasionally to turtles, whales, and even ships. It is not a parasite, but utilizes this form of transport for ranging to new feeding grounds, and also for partaking of the food caught by its larger companion. The remora inhabits most warm or temperate seas. It is about 8 inches long, though the larger Echeneis naucrates of Atlantic waters may grow to 3 feet. Its back is a pale grey but its belly dark chocolate, a reversal of the usual distribution of light and shade. This makes it less conspicuous against the dark body of the larger fish. It is not a good food fish, for its flesh has a disagreeable flavour, but in East Africa and Central and South America it is employed to catch other marine animals. For this purpose a light line is attached to its tail and the remora is let loose in water where large fishes or turtles have been seen. The remora attaches itself to one of these and both can be hauled in.

Renan, Joseph Ernest

[renah(ng)] French writer (1823-1892). Renan was educated in various seminaries, but his reading in Biblical criticism, together with the influence of German Romanticism, led him to renounce the

Catholic faith. In 1862 he was professor of Hebrew at the Collège de France, but when it was realized that he did not believe in the divinity of Christ he lost his post. He regained it in 1870. He began increasingly to preach the future of science, and his work L'Avenir de la science, though not published until 1890, was drafted in the early 1860s. He studied deeply in science and philology, publishing De l'Origine du langage in 1858. Much of his energy as a thinker went into demonstrating the relativity of religion, and at the same time into destroying the Voltairian brand of anti-clerical spirit. Besides writing philosophical plays of little merit, Renan summed up parts of his vast learning in Histoire du peuple d'Israël (1887-1893). The famous Vie de Jésus (1863) was a fragment of a larger work on the origins of Christianity which created a scandal on its appearance because of the bold and unusual way in which Renan regarded Jesus, as 'the incomparable man' and treated other Biblical characters.

Renascence

An historical label, derived from the Latin meaning 'born again'. This notion of an age of rebirth is most commonly applied to the social, artistic, economic, and political changes that took place in Italy during the 14th and 15th centuries. By the end of the 15th century parts of northern Europe were also affected and in the 16th century more widespread changes were occurring there in the arts and in scholarship. The character of this later movement differed considerably from what had taken place in Italy, so that historians normally distinguish between the two and talk about an Italian and a Northern Renascence, even when the cross-currents confuse the neatness of the distinction.

A brief comparison of any of the arts shows beyond any possible doubt that vast changes in style and attitude occurred in Italy in the course of the 14th and 15th centuries, and were more profound than at any previous time. Gothic buildings gave way to those of strict classical or Roman proportions, vernacular literature came into its own, painting showed the conquest of volume and perspective. It is much more difficult to say why these changes should have occurred when they did and what relationship they had, either to the historical past of classical antiquity or to contemporary social and economic life. Latin as a living language had been kept alive by the Church and universities; learning and scholarship were well advanced in the Middle Ages and were not the prerogative of the humanists of the new age. At the same time it must be recognized that the new Latin style was modelled on Cicero and his contemporaries, while the subject-matter became more varied. Scholarship was no longer confined to Church and university and in Italy few humanist scholars in fact worked in the universities. Pure literature was studied in preference to law or theology. In many respects Italy had only been lightly touched by Gothic forms; the literary traditions of the past as well as its physical remains were a constant reminder of other ages and styles. Furthermore, the decline in imperial power after the mid-13th century gave the urban communes every incentive to develop their own intensive civic life. The great trading republics of Venice and Genoa and Florence had amassed wealth which could be invested in art and scholarship. The decline in the fortunes of the papacy, first with residence at Avignon and then with the Schism, certainly slackened the controls over secular learning and intellectual speculation, although the Church as a corporation



Above: San Andrea in Mantua built by Alberti, Italian humanist architect and principal founder of Renascence art theory. Alberti's thesis De re aedificatoria (1452) provided the Renascence with an original programme of architectural design using musical harmony and mathematics to produce perfect proportions. In his buildings Alberti restored the monumentality of ancient architecture while maintaining a balanced and correct perspective. Below: The 16th-century facade of the college of San Ildefonso at Alcalá de Henares near Madrid shows clearly the way in which Renascence forms and ornament were applied in Spain and Portugal. The rich and exotic decoration gave rise to a variant of Renascence architecture known as the Plateresque style.



REN

remained wealthy enough to act as the major patron of artists throughout the Renascence.

Historical investigation can never offer a wholly satisfying explanation of why any major movement took place but shifts in interpretation can be illuminating. By ignoring the older tradition of biography (from Giorgio Vasari onwards) and looking at social and economic problems, modern historians have realized that the Black Death, recurrent outbreaks of the Plague, and a massive recession in the later Middle Ages caused the Renascence to develop in very restricted conditions. It is certainly not possible to say that the Renascence was a reflection of an age of greater prosperity or that Florence, where everything first occurred, was richer or larger than the cities of two centuries before.

If men think they are doing something novel, then it is often the case that they are—even when the novelty is not quite what they imagined. By the 14th century certain Italians were conscious that they were different from men of the past; they saw themselves as men of a new age. In doing so they overlooked their very strong links with the Middle Ages, but in adopting a different frame of mind they contributed to the process of change. Petrarch (1304-1374) and the chronicler Giovanni Villani (c. 1276-1348) in the 14th century were heralds of

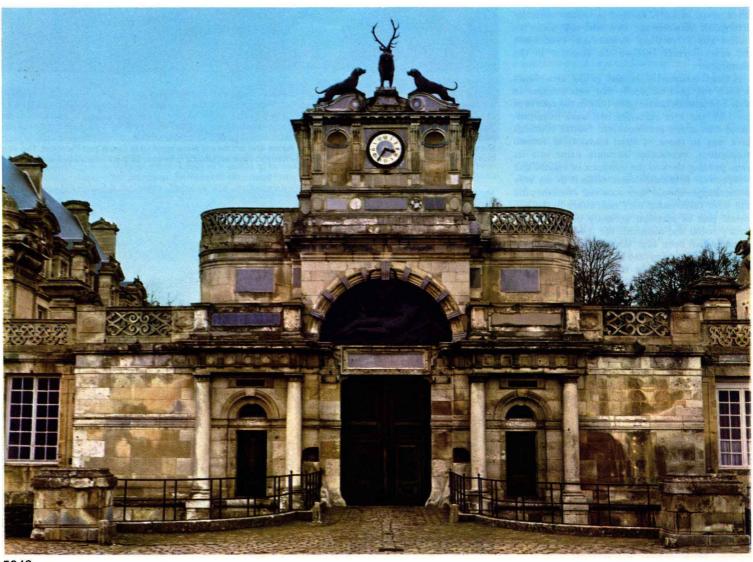
change. They recognized that artists like Giotto (c. 1266-c. 1337) and writers like Dante Alighieri (1265-1321) had something more to say about the many-sidedness of human beings. They were heralds of an age that took a greater interest in man, his attributes and states of mind, and the world he inhabited. Petrarch is credited, for example, with being the first man who climbed a mountain to look at the view and not simply to overcome it as a tedious natural obstacle in the path of easy communications. In Il Comento Giovanni Boccaccio praised Dante as being the man who brought back the Muses to Italy. In other words, Boccaccio (1313-1375) was conscious of a classical past which could be recaptured and which offered a very different field of intellectual discipline and delight from that of the religious or legal scholars of the recent past.

The distant past of Rome was called back as a criterion by which the present was judged and found wanting. This opened the way for the revival of classical Latin, and later Greek, as a result of which far more ancient literature was recovered and studied. By the opening years of the 15th century ancient manuscripts were being recovered from monastic libraries and a scholar like Giovanni Poggio Bracciolini (1380-1459) even went as far as visiting England on this quest, fruitless as it

turned out to be. Greek manuscripts were shipped over by the boatload, long before the fall of Constantinople to the Turks in 1453, an event that made no appreciable impact on artistic evolution. Before long the literary forms and style of classical Latin were both appreciated for their own sake and were copied. This established the basis of modern critical scholarship and textual emendation. Scholars like Lorenzo Valla (1405-1457) applied their linguistic skill to medieval documents such as the *Donation of Constantine* and pronounced them forgeries.

By the late 15th and early 16th century this detailed scholarship, when applied to accepted ecclesiastical claims, sometimes undermined the doctrinal arguments of churchmen or the papacy as based on specific verbal constructions. It is therefore possible to see why Renascence scholarship could be seen as damaging to the claims of Christianity and as an unconscious auxiliary of the Reformation. Even in the 15th century it was argued that scholars were seduced by the rhetoric of Cicero from their true service to the Church. In practice many scholars found appointments in the state or at princely courts, as did Leonardo Bruni (c. 1370-1444) in Florence, and their talents found outlet in civic virtue. It could be argued that a humanist pope of the stamp of Pius II,

A scholarly understanding of the principles of Roman architecture reached France in the 16th century with practitioners such as Philibert Delorme. The main gateway of the Château of Anet (1547-1555) shows the fusion of old and new. Unlike the strict Italian classicists, Delorme used well proportioned details, as in the columns and subsidiary doors, and also gave free rein to his imagination with the piling up of forms over the main door, and he used distinctly northern motifs in details such as the balustrades.



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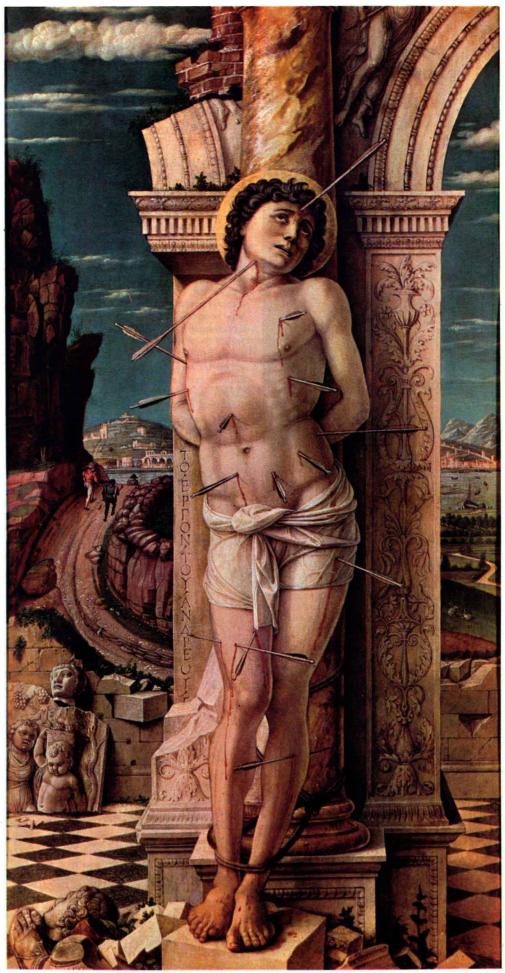
whose *Commentaries* are a fascinating document of 15th-century life and politics, was more a classical scholar than a promoter of Christian interests.

In the early part of the 14th century the intensive urban life of Italy responded to a wave of prosperity before the Black Death and the recession of the mid-century. It has been argued that the recession encouraged, for motives not adequately explained, an 'investment in culture' in the urban middle classes. Certainly great bankers of the 15th century like the Medici in Florence spent more of their profits on art than their professional predecessors in the 14th century. This is all the more significant since the capital of the Medici bank was in fact considerably smaller than that of its Florentine predecessors. Somehow, in the interval, it had become a mark of civic pride and smartness to be known as the patron of artists and scholars. Undoubtedly civic pride was a strong element in the formation of Renascence thought and feeling. The citizens of Florence, even at the end of the 14th century, were aware of their cultural mission. By the end of the 15th century and the beginning of the 16th they had proud historians like Niccolò Machiavelli (1469-1527) and Francesco Guicciardini (1483-1540) to record the history and civilizing mission of Florence. Such scholars consciously modelled themselves on Roman authors, particularly Livy, and produced histories that were essentially belles lettres, perfectly formed literary set-pieces rather than historical investigation. The revival of Roman and Greek writings affected history, letter writing, and all forms of prose, besides poetry and rhetoric. A study of old scripts also introduced a new humanist handwriting: the Italic script that was both elegant and legible.

Art needs a market. There is no doubt that the accumulated wealth of the Italian cities encouraged patronage. The Church still remained the greatest single patron, whether it was the papacy and the decoration of the Sistine Chapel or the rebuilding of St Peter's, Rome, or the completion of the cathedral in Florence. But to this source were added the governing bodies of the cities, as in Venice with commissions to decorate the ducal palace, and the private commissions of merchants and bankers like the Medici. This affected the type of work produced. Civic architecture and private houses again became important in the 15th century, while the rise of the portrait may be taken as an indication of secular patronage.

Florence was undoubtedly the forcing house of ideas in the 14th and early 15th centuries. It was there that Leonardo Bruni exemplified the role of the scholar as the servant of the republic; it was there that the parallel with the city-states of Greece could be most clearly drawn; it was there that the bronze doors of Lorenzo Ghiberti (1378-1455) were produced for the Baptistry in the early 15th century. Florence also claims the discovery of the principles of perspective, elaborated by Filippo Brunelleschi (c. 1377-1446) and written up by Leon Battista Alberti (1404-1472), himself one of the first polymaths or 'universal' men who were supposedly the ideal Renascence type. In Florence the tradition of sculpture runs straight from Ghiberti and Donatello (c. 1386-1466) to

Andrea Mantegna, brother-in-law of Giovanni Bellini, and the greatest north Italian fresco painter of the 15th century, was court painter for most of his life at Mantua. His painting was characteristic of Italian Renascence painting in his combination of classical architectural detail with romantic backgrounds, as in San Sebastian, in Vienna.





Giovanni Bellini, the most prolific painter of the Renascence in Venice, developed in style throughout his long life, from the sculptural effect learned from his brother-in-law Andrea Mantegna to the rich High Renascence style of Titian, of whom he was both master and pupil, as seen in the soft fullness of the Alberetti Madonna, in the Accademia in Venice.

Michelangelo (1475-1564), with the progressive mastery of three-dimensional form and the rediscovery of naturalism. It was also in Florence that the art of painting established a formidable reputation, from the conquest of volumetric representation by Masaccio (1401-c.1428), through Fra Filippo Lippi (c. 1406-1469), Sandro Botticelli (c. 1445-1510), and early Michelangelo to the Mannerists of the 16th century.

By the middle of the 15th century the lead had been snatched by Rome and some of the other urban centres such as Venice and princely courts as at Mantua. Technical conquests, like that of illusionism or perspective, were joined by technical advances in the evolution of etching, engraving, and the introduction of oil painting from northern Europe. The range of themes also increased, to include classical subjects such as Botticelli's Birth of Venus, sacre conversazione, the still-life, landscape, and portraits. Meanwhile, the Venetians in the 15th century were beginning to explore the excitement of rich colour and later this was applied to portraits and other subjects by Giorgione (c. 1478-1510) and Titian (c. 1490-1576). Titian's longevity enabled him to reflect the evolution of Italian art through the century. Retrospectively, in the Lives of Giorgio Vasari in 1550, Renascence painters gained an individual identity and a personal and social importance they had not previously been granted.

At the same time it must be remembered that discoveries were taking place which were not directly connected with Italy but which were going to have a profound effect on the 15th and 16th centuries as a whole. The first such discovery was the invention of movable type and the introduction of the printed book. German in origin, the invention was taken up rapidly in Italy, so that classical texts (as in the Aldine editions from Venice) disseminated learning and scholarship more widely and also introduced an age of pamphlet warfare and polemic. The second notable innovation was the opening of the world's horizons, first with the Portuguese opening a sea route to the East and then with the exploitation of the New World in the West.

Curiosity about man and the world he lived in did not give the impetus to physics, medicine, and the sciences that might have been expected. This was largely because the teaching of Aristotle remained accepted dogma and the classical past was respected all the more as Greek and Latin increasingly dominated the field in literature. Ideas, even those of Leonardo da Vinci (1452-1519) in mathematics and engineering, were not tested by serious experiment. Few major contributions were made, since the people interested in the sciences were mainly literary men tied to classical authorities. The principal advances came patchily and never had the mutual interaction and fertility that discoveries in the arts achieved. Lucretius's De Rerum Natura (the text of which was discovered in 1417), dominated speculation, while antique writers like Hippocrates, Cebus, and Theophrastus gained a new public through the printed book. Even Galileo Galilei (1564-1642) wrote up his experiments in the form of classical dialogues. The scientific counterpart of the Renascence came a century or more later, after 1600, with the advances in astronomy, medicine, mathematics, and physics. Here again the north took the lead with scholars of the rank of René Descartes, William Harvey, Isaac Newton, Johannes Kepler, and Nicolaus Copernicus.

The Northern Renascence. Italian writers looked to ancient Rome and their own country, regarding the rest of contemporary Europe as steeped in barbarism. This was not so. Even the Medici were ready to pay more for the products of Burgundian art in the late 15th century than for the work of their own townsmen (according to their inventories). The international Gothic that pervaded Europe was the main inspiration of the Burgundian court and the Flemish artists of the later part of the 15th century, but the concentration of wealth in the Low Countries and the prevalence of courts meant that extensive patronage existed and could be directed towards new forms. Perspective, in the paintings of Hubert and Jan van Eyck in the first half of the 15th century, was mastered in a pragmatic rather than in a mathematical manner. By the late 15th century artists were painting figures 'in the round' but a great deal in the way of typecast faces and sharply defined linear draperies was retained from Gothic art. The north always kept this quality and never fully absorbed the balanced classicism of Italy. It was not until King Francis I encouraged Italian artists to go to France that completely Italianate art made its appearance, in the First School of Fontainebleau in the early 16th century. In general the passion for microscopic precision of detail and sharp

outlines continued to characterize the robust court portraits, as with Hans Holbein the Younger (1497-1543), although nothing could be more secular in content or feeling.

Meanwhile in Germany the art of Albrecht Dürer (1471-1528) and the German school had shown that the north had a fertility of invention fully equal to that of Italy. In many respects it was influenced by the south, but at the same time the essential flavour remained different: it was more tortured, unidealized, and personal. The extremes of contrast may be seen in the religious and erotic fantasies of Hieronymus Bosch (c. 1450-1516), the favourite painter of Philip II of Spain, where the world of fantasy and horror takes over completely. By contrast the grotesque heads of Leonardo da Vinci and Michelangelo were simply mild extensions of normality.

Much the same is true of architecture, in which Gothic forms survived until well into the 16th century. Long low buildings, intricate roof lines, brick and half-timbered construction also continued. By the time that Italianate details were adopted, Italy itself had passed the meridian of Vitruvian proportion and veered off into Mannerism. The result was that the north by-passed the academic stage and Mannerist details were plastered on to essentially medieval forms, as at Blois and Fontainebleau in France and in the Tudor country houses of England. There was no sense of classical proportion and no understanding of the fundamental principles of Roman architecture.

Perhaps the north's greatest contribution lay in scholarship and learning. At first, the revival of Latin and Greek scholarship was employed in the service of the Church. Johann Reuchlin (1455-1522) in Germany and John Colet (c. 1466-1519) in England gave a new impetus to the understanding of old Biblical or patristic texts. Overtopping everyone, however, was Desiderius Erasmus of Rotterdam (c. 1466-1536) who both criticized the morals and standards of his own day and also made notable contributions to theological scholarship. The result was that in the Reformation he was courted, and in the end rejected, by both sides. John Calvin (1509-1564) was a noted classicist before he made his mark on history as a theologian. The New Learning, as it came to be known, was one of the most vital ingredients of civilization in the north in the 16th century. An ever increasing demand for literacy, either in trade or government, coincided with a shift in emphasis in religion. Gifts to the Church or monastic endowments lost ground to more practical bequests. Almshouses and schools were founded on a massive scale as acts of piety and bribes for salvation in the next world.

Paradoxically, the revival of classical standards of scholarship and the interest in Greek and Latin (as with the foundation of new chairs at Oxford and Cambridge by King Henry VIII) went hand in hand with renewed creativity in vernacular literature. Whereas Italy's contribution in this field was limited, and in poetry largely confined to Lodovico Ariosto (1474-1533) and Toquato Tasso (1544-1595), the north witnessed a huge crop of poetry and prose. In France there were the essays of Montaigne (1533-1592) and a considerable flowering of lyric poetry, while England could boast the whole of the dramatic tradition that built up to William Shakespeare (1564-1616) and the courtly poetry that started feebly enough with John Skelton (c. 1464-1529) and reached its peak with Edmund Spenser (c. 1552-1599). The heroic legend, the national epic, and the traditions of courtly love were much more immediate, vital and

popular in the vernacular literatures of Germany, France, and England. Sir Thomas Malory's *Le Morte Darthur* was one of the most popular books of the 16th century, and one of the first to be printed by William Caxton. Printing indeed played a much greater part in the northern Renascence.

New political horizons. At the same time there was also a considerable outpouring of writing on other topics, such as husbandry, court life, and politics. In both Italy and the north the Renascence had stimulated speculation about the nature of human society and the state. Machiavelli's The Prince in 1523 is often (and wrongly) taken as the detached and cynical view of a 'Renascence man' about political power. At the time its importance lay perhaps more in its detachment, in its comparison with historical prototypes (particularly ancient Rome) and in the host of counterblasts it provoked. The 'Renascence prince' is perhaps as great a historical myth as 'Renascence man' with his supposedly universal tastes after the fashion of Leonardo or Alberti, but there is some justification for regarding politics in the late 15th and 16th centuries as working to a different pattern. Empire and papacy were universals of the past: the nation states had replaced them as the prime movers in politics. It is significant that it was the political intervention of the French in Italy in 1494 that brought the great age of Florence to an end. It is equally significant that modern diplomacy and the diplomatic service really began with the Renascence, and that the discovery of the East and the Americas brought the new Atlantic powers to the fore and altered once and for all the notion of a civilization that was based on the Mediterranean. The anomaly lies, perhaps, in the scholars who persisted in regarding the Mediterranean world of earlier centuries as their ideal, moulding the everexpanding real world to their literary prototype. Painters and architects had at least the excuse that they were working at one remove from the 15th century onwards; they looked to Raphael, Michelangelo, and Renascence Italy as their ideal, so accepting the revival of antiquity in a revised and reconditioned form.

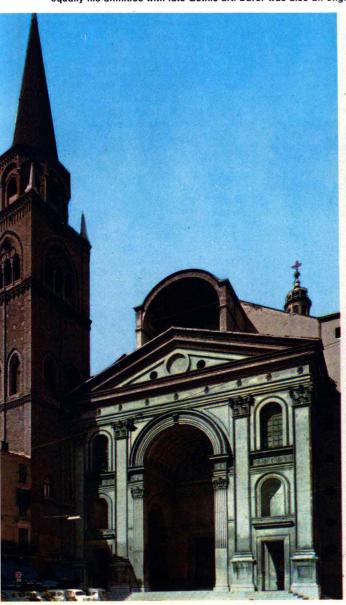
The court of Lorenzo the Magnificent in Florence, with its accomplished and mannered poetry, its excellence of visual taste, and its unflagging curiosity, was the epitome of Renascence life, a cradle for art and science.

Renfrewshire

[renfroo' shīr] Former Scottish county; area 225 sq. miles, pop. 365,000. From 1975 the area was divided into three districts of the Strathclyde region. In the north-west is the Inverclyde district, including Greenock and Port Glasgow; pop. 110,000. In the south-east is Eastwood; pop. 50,000. Between them is the Renfrew district, including Paisley and Renfrew; pop. 205,000.

The south-western half of Renfrewshire consists of flat-topped moorlands, covering horizontal lava flows that rise to 1,713 ft in Hill of Stake on the Ayrshire border. The hills come very close to the west coast and Clyde estuary behind Greenock, where there is only a narrow fringe of flat raised beach to provide sites for large buildings and road

Left: The splendour of the Gonzaga court at Mantua attracted men of the calibre of Leon Battista Alberti, who designed the church of Sant'Andrea in a wholly austere classical style in 1470. Right: Albrecht Dürer was the first great German artist to accept the teachings of the Italian Renascence. This Nativity is the central panel of the Paumgartner altarpiece (1502-1504), now in the Alte Pinakothek in Munich. The landscape and buildings show a mastery of perspective, and yet the sharp angular forms and the totally unnatural variation in the size of the figures in the foreground show equally his affinities with late Gothic art. Dürer was also an engraver and a woodcutter.





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and rail routes. The impermeable lava hills provide good sites for reservoirs and a good run-off of soft water. The lower north-eastern slopes of the hills are covered with boulder clay heaped in long narrow drumlins. The north-eastern third of the county is a wide plain underlaid by alluvium and drained by the river Cart.

Most of the higher land is covered by peat moors, which provide some summer grazing. Less than one-fifth of the county is arable land and most of that is in grass, with oats as the main grain occupying about a quarter. Turnips and potatoes are also grown but the chief source of farm income is from the dairy herds. Most of the farms are small or medium in size.

In Scotland, Renfrew is second only to Lanarkshire in industrial importance. It was the location of the earliest Scottish textile industry, for which the numerous small rivers provided power. Paisley (pop. 95,000), the county's administrative centre, became famous for its fine woollen shawls and is still an important textile manufacturing centre, notably for sewing thread. It also has cigarette and engineering industries, and in the neighbouring towns sanitary pottery and furniture are manufactured. Small specialized ships are built along the lower Cart at Renfrew. The Hillington industrial estate near Paisley was the first industrial estate in Scotland; there is another large one at Bishopton. All this north-eastern part of the county

is within the Central Clydeside conurbation. The other chief concentration of population and industry is in the Port Glasgow, Greenock, Gourock group of towns strung along the south shore of the Clyde where deep water begins at 'Tail of the Bank'. In Greenock and Port Glasgow shipbuilding and repairing are the dominant industries. Greenock has a sugar refining industry and the engineering products include sugar-mill machinery. There are also modern light industries, including the manufacture of office machinery and electrical components. Wemyss Bay at the end of the railway is a ferry port for Dunoon, Rothesay, and other Clyde resorts.

Glasgow Airport, the most important in Scotland for domestic services, is near Renfrew. In addition to connections with England and Ireland it provides services to the Western Isles.

Reni, Guido

 $[r\bar{a}' n\bar{e}]$ Italian painter (1575-1642). For two centuries after his death Guido Reni of Bologna was rated very highly as representing an ideal fusion of the Carracci and Michelangelo Caravaggio. John Ruskin condemned him for superficiality and mannered vacuity, but art historians have now come back to the view that Reni was among the most considerable Italian painters of the 17th century. Trained in Bologna under Denis Calvaert and in the Carracci academy, he went to Rome early in the 17th century and for a time adopted the style of Caravaggio. This is apparent in the Crucifixion of St Peter (1605, Vatican), where the dramatic realism of Caravaggio was added to the firm classicism of the Carracci. There followed a series of frescos, such as St Andrew led to Martyrdom. In 1611 he produced an important essay in the dramatic, Massacre of the Innocents (Bologna Pinacoteca); where the restrained classicism that stemmed from Raphael reduces the horrifying nature of the subject. His most famous composition was the fresco Aurora (1613-1614) for the Palazzo Rospigliosi in Rome; in this beautifully controlled figure subject the flowing The Empress Catherine of Russia is said to have paid £3,500 in 1779 for Reni's *Immaculate Conception*—an enormous sum at a time when a first-class painting by Rembrandt could be secured for as little as £300 or £400.

draperies and lines of composition carry the eye across the canvas from the chariot of the Sun to the billowing clouds and figure on the right.

Apart from a brief visit to Naples, Reni spent his working life in Rome and above all in his home town, Bologna. Much of the discredit which was later heaped on him refers to the endless series of undistinguished pictures that poured out of his studio in the last 10 years of his life, but these were mainly the work of students.

Renoir, Jean

[renwahr'] French film director (1894-). The son of Pierre Auguste Renoir, the Impressionist painter, Jean Renoir showed promise as a director with his first film, La Fille de l'eau (1924); this was followed in 1926 by Nana, adapted from the novel by Émile Zola, whose concern with social problems he shared. His first great film was La Chienne (1931) which showed an exceptional flair and integrity. In 1934 he made Toni, a tragedy of life in Provence which anticipated neo-realist treatment in film-making. Une Partie de campagne in 1936, adapted from a Guy de Maupassant story, was a romantic idyll in the countryside, in which Jean Renoir reflected the happy abandon to the vitality of nature characteristic of his father's paintings. This was followed in 1937 by La Grande illusion, an anti-war film set in a German prison camp for officers in 1917; it is one of the most significant films in French cinema.

In 1938 Jean Renoir was both director and scriptwriter of *La Marseillaise*, followed in 1939 by *La Règle du jeu* in which he also acted; this satire of the decadence of pre-1939 French aristocracy was a curious mixture of light comedy and bitter farce.

During the Second World War Renoir made *The Southerner* (1944) in the United States, the story of a poor southern family scratching a living from cotton-growing. In *The River* (1951), made

A scene from Le Déjeuner sur l'herbe (1959) in which the director Jean Renoir treated the subtle colours of the scenery of Provence much as his father Pierre Auguste Renoir might have done in his paintings.









Guido Reni's *The Massacre of the Innocents*, in the Bologna Art Gallery. The brutality of the scene is modified by the Raphaelesque control of the composition and the warm, inviting colour.

in India from a novel by Rumer Godden, he was obviously fascinated by the East and the use of colour for the first time; the result was a beautiful film with a very slender romantic story running through it. He returned to France in 1955 and made French Cancan, and then Le Déjeuner sur l'herbe (1959), recalling his youth on his father's estate. Since then he has directed Le Caporal épinglé (1961), C'est la révolution (1967), and Le Petit théâtre de Jean Renoir (1969).

Renoir, Pierre Auguste

French painter (1841-1919). The first 40 years of Auguste Renoir's life were poverty-stricken. The son of a Limoges tailor who decided to try his luck in Paris from 1845, the young Renoir was sent out to work at the age of 13 as an apprentice to a painter in a chinaware factory. There he learned to decorate vases and acquired that deft handling of the brush that was to become so characteristic of his style. Attracted to the Louvre where he studied the

old masters, Renoir saved enough money to go to evening classes and earned a little more by copying 18th-century paintings. In 1862, at the age of 21, he became a member of the studio of M. G. C. Gleyre and made friends with his contemporaries Claude Monet, Alfred Sisley, and Jean Frédéric Bazille. They were all disenchanted with the formal tuition of the studios and soon were working as a group, making regular outings to the forest of Fontainebleau, which brought them into contact with the Barbizon School. Another favoured painting ground was along the banks of the Seine. Much influenced by the landscapes of J. B. C. Corot, Renoir had no luck when he tried for the Salon in 1866, despite the backing of Corot and the Barbizon painter Charles François Daubigny. The heavy impasto and detailed realism of Gustave Courbet also had a profound effect on Renoir's style during these years but the discipline of painting outside (and the example of Monet) modified this tendency, so that some of his early masterpieces, such as La Grenouillère (1869), come more within the Impressionist field. Shortly afterwards the Franco-Prussian War interrupted his artistic progress with military service.

Renoir took up painting again as soon as the fighting stopped but broke out into a very much freer style, and for the next 10 years he was closely associated with the Impressionists. The delicate brush strokes, the light palette, and the subtle inflexions of paint created a highly individual and voluptuous style. In some of these paintings there was scarcely any drawing, simply an interplay of rich colour that establishes the composition, as in Road Climbing through Long Grass (1875), or The Swing (1876), both in the Louvre. Renoir was much more at home with figure subjects and crowded scenes than the other Impressionists, showing the bustling life of Paris in the early years of the Third Republic as in Dancing at the Moulin de la Galette (1876, Louvre). A visit to Italy in 1881 gave him an added interest in drawing (arising partly out of his discovery

Portrait of a Model, in the Jeu de Paume in Paris, is an example of one of the many female heads and Parisian types which Renoir painted with a light, almost caressing touch.

Nat's Photo



