

FRED S. KLEINER

CHRISTIN J. MAMIYA

GARDNER'S  
ART  
THROUGH THE  
AGES

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TWELFTH EDITION  
VOLUME II

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*Volume II*

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# PREFACE

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We take great pleasure in presenting the Twelfth Edition of *Gardner's Art through the Ages*, the most widely read introduction to the history of art in the English language. When Helen Gardner published the first edition of her classic global survey of art and architecture in 1926, she could not have imagined that eight decades later instructors all over the world would still be using her textbook in their classrooms. She would no doubt have been especially proud that the Eleventh Edition of *Art through the Ages* was awarded both the 2001 Texty and McGuffey Book Prizes of the Text and Academic Authors Association as the best college textbook in the humanities and social sciences—the first art history book to win either award and the only title ever to win both prizes in the same year.

The fundamental belief that guided Helen Gardner—that the history of art is essential to a liberal education—is one that we also embrace. The study of art history has as its aim the appreciation and understanding of works of high aesthetic quality and historical significance produced throughout the world and across thousands of years of human history. We think, as she did, that the most effective way to tell the story of art through the ages, especially for those who are studying art history for the first time, is to organize the vast array of artistic monuments according to the civilizations that produced them and to consider each work in roughly chronological order. This approach has not only stood the test of time; it is the most appropriate for narrating the *history* of art. We believe that the enormous variation in the form and meaning of paintings, sculptures, buildings, and other artworks is largely the result of the constantly changing historical, social, economic, religious, and cultural context in which artists and architects worked. A historically based narrative is therefore best suited for a global history of art.

Yet, in other ways, Helen Gardner would not recognize the Twelfth Edition of *Art through the Ages* as her book. Most obvious, perhaps, Pablo Picasso and Arthur B. Davies are no longer treated in a chapter entitled “Contemporary Art in Europe and America.” More significantly, however, the discipline of art history has changed markedly in recent decades, and so too has this book. The Twelfth Edition fully reflects the latest art historical research emphases, while maintaining the traditional strengths that have made all the previous editions of *Art through the Ages* so successful. While sustaining attention to style, chronology, iconography, and technique, we pay greater attention than ever before to function and context. We consider artworks with a view toward their purpose and meaning in the society that produced them at the time at which they were produced. We also address the very important role of patronage in the production of art and examine the role of

the individuals or groups who paid the artists and influenced the shape the monuments took. We devote more space to the role of women and women artists in societies worldwide over time. Throughout, we have aimed to integrate the historical, political, and social context of art and architecture with the artistic and intellectual aspects. Consequently, we often treat painting, sculpture, architecture, and the so-called minor arts together, highlighting how they all reflect the conventions and aspirations of a common culture, rather than treating them as separate and distinct media. And we feature many works that until recently art historians would not have considered to be “art” at all. In every chapter, we have tried in our choice of artworks and buildings to reflect the increasingly wide range of interests of scholars today, while not rejecting the traditional list of “great” works or the very notion of a “canon.” The selection of works encompasses every artistic medium and almost every era and culture.

The changes we have made even with respect to the Eleventh Edition are notable and will be immediately apparent to anyone who examines the Eleventh and Twelfth Editions side by side. Both editions feature more than 1400 photographs, plans, and drawings, but in the new edition nearly every photograph is in color. The only exceptions are works that were created in black-and-white, such as prints or photographs, and a small number of other monuments of which we were unable to obtain a color view that met our very high standards for reproduction.

Every edition of *Art through the Ages* has gone through a rigorous process of review, and the Twelfth Edition is no exception. Each of its 34 chapters has been read by experts in the respective fields. Some chapters were reviewed by as many as six scholars in order to ensure that the text lived up to the Gardner reputation for accuracy as well as readability. Every chapter has been revised. Some have been rewritten almost in their entirety. All feature superb new color illustrations, including a full-page, chapter-opening image reproducing a characteristic work of each period.

The rich illustration program is not, however, confined to the printed page. Every copy of the Twelfth Edition of *Art through the Ages* comes with a complimentary copy of *ArtStudy 2.0*, a CD-ROM that contains hundreds of high-quality digital images of the works discussed in the text. To facilitate the coordinated use of the CD-ROM and the book itself, every monument illustrated on the CD-ROM has an identifying icon appended to the caption of the corresponding figure in the text.

In response to student requests, every chapter of the new edition of *Art through the Ages* now ends with a short Conclusion summarizing the major themes discussed. These summaries face a full-page Chronological Overview of the material presented in



the chapter, organized as a vertical timeline, with four “thumbnail” illustrations of characteristic works in a variety of media, generally including at least one painting, sculpture, and building. Each thumbnail is numbered; the corresponding number appears on the time rule to the left so that the chronological sequence of production is clear.

The most popular features of previous editions of *Art through the Ages* have, of course, been retained. Especially noteworthy are the boxed essays that we introduced in the Eleventh Edition and which were so enthusiastically received by students and instructors alike. As before, these essays are presented in six broad categories.

*Architectural Basics* provide students with a sound foundation for the understanding of architecture. These discussions are concise primers, with drawings and diagrams of the major aspects of design and construction. The information included is essential to an understanding of architectural technology and terminology. The boxes address questions of how and why various forms developed, the problems architects confronted, and the solutions they used to resolve them. Topics discussed include how the Egyptians built the pyramids, the orders of classical architecture, Roman concrete construction, and the design and terminology of mosques, stupas, and Gothic cathedrals.

*Materials and Techniques* essays explain the various media artists employed from prehistoric to modern times. Since materials and techniques often influence the character of works of art, these discussions also contain essential information on why many monuments look the way they do. Hollow-casting bronze statues, fresco painting, Chinese silk, Andean weaving, Islamic tilework, embroidery and tapestry, woodblock prints, and perspective are among the many subjects treated.

*Written Sources* present and discuss key historical documents illuminating important monuments of art and architecture and the careers of some of the world’s leading artists, architects, and patrons. The passages we quote permit voices from the past to speak directly to the reader, providing vivid and unique insights into the creation of artworks in all media. Examples include Bernard of Clairvaux’s treatise on sculpture in medieval churches, Sinan the Great’s commentary on the mosque he built for Selim II, Jean François Marmontel’s account of 18th-century salon culture, as well as texts that bring the past to life, such as eyewitness accounts of the volcanic eruption that buried Roman Pompeii and of the fire that destroyed Canterbury Cathedral in medieval England.

*Religion and Mythology* boxes introduce students to the principal elements of the world’s great religions, past and present, and to the representation of religious and mythological themes in painting and sculpture of all periods and places. These discussions of belief systems and iconography give readers a richer understanding of some of the greatest artworks ever created. The topics include the gods and goddesses of Egypt, Mesopotamia, Greece, and Rome; the life of Jesus in art; Buddha and Buddhism; Muhammad and Islam; and Aztec religion.

*Art and Society* essays treat the historical, social, political, cultural, and religious context of art and architecture. In some instances, specific monuments are the basis for a discussion of broader themes, as when we use the Hegeso stele to serve as the springboard for an exploration of the role of women in ancient Greek society. In other cases, we discuss how people’s evaluation today of artworks can differ from those of the society that produced them, as when we examine the problems created by the contemporary market for undocumented archaeological finds. Other subjects include Egyptian mummification, the art of freed Roman slaves, the Mesoamerican ball game, the shifting fortunes

of Vincent van Gogh, Japanese court culture, and Native American artists.

*Art in the News* boxes present accounts of the latest archaeological finds and discussions of current controversies in the history of art. Among the discoveries and issues we highlight are the excavation of the tomb of the sons of the pharaoh Ramses and the restoration of Michelangelo’s frescoes in the Sistine Chapel.

As in the past, the Twelfth Edition of *Art through the Ages* is published in a single hardcover version and as two paperbound volumes. Because many students taking the second half of a year-long introductory art history survey course will only have the second volume of the paperbound edition, we have again provided a feature not found in any other textbook currently available: a special set of Volume II boxes on religion, mythology, and architecture entitled *Before 1300*. These discussions immediately follow the Preface to Volume II and provide concise primers on religion and mythology and on architectural terminology and construction methods in the ancient and medieval worlds—information that is essential for understanding the history of art after 1300, both in the West and the East. The subjects of these special boxes are The Gods and Goddesses of Mount Olympus; Buddhism and Hinduism; The Life of Jesus in Art; Greco-Roman Temple Design and the Classical Orders; Arches and Vaults; The Basilican Church; and The Central-Plan Church.

Full-color maps also remain an important element of every chapter of *Art through the Ages*. As in previous editions, we have taken great care to make sure that every site discussed in the text appears on our maps. These maps vary widely in both geographical and chronological scope. Some focus on a small region or even a single city, while others encompass a vast territory and occasionally bridge two or more continents. Several maps plot the art-producing sites of a given area over hundreds, even thousands, of years. In every instance, our aim has been to provide readers with maps that will easily allow them to locate the places where works of art originated or were found and where buildings were erected. To this end we have regularly placed the names of modern nations on maps of the territories of past civilizations. The maps, therefore, are pedagogical tools and do not constitute a historical atlas.

In addition, in order to aid our readers in mastering the vocabulary of art history, we have italicized and defined all art historical terms and other unfamiliar words at their first occurrence in the text—and at later occurrences too, whenever the term has not been used again for several chapters. Definitions of all terms introduced in the text appear once more in the Glossary at the back of the book, which includes pronunciations, a feature introduced in the Eleventh Edition. *Art through the Ages* also has a comprehensive bibliography of books in English, including both general works and a chapter-by-chapter list of more focused studies.

The captions to our more than 1400 illustrations contain a wealth of information, including the name of the artist or architect, if known; the formal title (printed in italics), if assigned, description of the work, or name of the building; the findspot or place of production of the object or location of the building; the date; the material or materials used; the size; and the present location if the work is in a museum or private collection. We urge readers to pay attention to the scales provided on all plans and to all dimensions given in the captions. The objects we illustrate vary enormously in size, from colossal sculptures carved into mountain cliffs and paintings that cover entire walls or ceilings to tiny figurines, coins, and jewelry that one can hold in the hand. Note too the location of the monuments discussed. Although many buildings and museums may be in cities or countries that a



reader may never visit, others are likely to be close to home. Nothing can substitute for walking through a building, standing in the presence of a statue, or inspecting the brushwork of a painting close up. Consequently, we have made a special effort to illustrate artworks in geographically wide-ranging public collections.

A work as extensive as a global history of art could not be undertaken or completed without the counsel of experts in all areas of world art. We are especially grateful to Herbert Cole of the University of California, Santa Barbara, for contributing the two chapters on African art, reprising a role he played in the Tenth Edition of *Art through the Ages*. And we remain grateful to Robert L. Brown (University of California, Los Angeles), George Corbin (Lehman College of the City University of New York), Virginia E. Miller (University of Illinois, Chicago), and Quitman Eugene Phillips (University of Wisconsin, Madison) for their contributions to the Eleventh Edition on India and Southeast Asia; Africa and Oceania; the native arts of the Americas; and China, Korea, and Japan, respectively, which laid the foundation for much of the treatment of non-Western art in the Twelfth Edition.

For contributions in the form of extended critiques of the Eleventh Edition or of the penultimate drafts of the Twelfth Edition chapters, as well as other assistance of various sorts, we wish to thank Stanley K. Abe, Duke University; C. Edson Armi, University of California, Santa Barbara; Frederick M. Asher, University of Minnesota; Cynthia Atherton, Middlebury College; Paul G. Bahn, Hull, England; Janis Bergman-Carton, Southern Methodist University; Janet Berlo, University of Rochester; Anne Bertrand, Bard College; Jonathan M. Bloom, Boston College; Kendall H. Brown, California State University, Long Beach; Andrew L. Cohen, University of Central Arkansas; Harry A. Cooper, Fogg Art Museum, Harvard University; Roger J. Crum, University of Dayton; LouAnn Faris Culley, Kansas State University; Thomas E. A. Dale, University of Wisconsin, Madison; Anne D'Alleva, University of Connecticut; Eve D'Ambra, Vassar College; Cindy Bailey Damschroder, University of Cincinnati; Abraham A. Davidson, Temple University; Carolyn Dean, University of California, Santa Cruz; William Diebold, Reed College; Erika Doss, University of Colorado; Daniel Ehnborn, University of Virginia; David Ehrenpreis, James Madison University; Jerome Feldman, Hawaii Pacific University; Peter Fergusson, Wellesley College; Barbara Frank, State University of New York, Stony Brook; Rita E. Freed, Museum of Fine Arts, Boston; Eric G. Garbersen, Virginia Commonwealth University; Clive F. Getty, Miami University; Paula Girshick, Indiana University; Carma R. Gorman, Southern Illinois University, Carbondale; Elizabeth ten Grotenhuis, Boston University; Melinda K. Hartwig, Georgia State University; Marsha Haufler, University of Kansas; Mary Beth Heston, College of Charleston; Hannah Higgins, University of Illinois, Chicago; Charlotte Houghton, The Pennsylvania State University; Aldona Jonaitis, University of Alaska Museum; Adrienne Kaeppler, Smithsonian Institution; Padma Kaimal, Colgate University; Stacy L. Kamehiro, University of Redlands; Thomas DaCosta Kaufmann, Princeton University; Dale Kinney, Bryn Mawr College; Sandy Kita, University of Maryland, College Park; Cecelia F. Klein, University of California, Los Angeles; James Kornwolf, College of William and Mary; Andrew Ladis, University of Georgia, Athens; Ellen Johnston Laing, University of Michigan; Joseph Lamb, Ohio University; Dana Leibsohn, Smith College; Janice Leoshko, University of Texas at Austin; Henry Maguire, Johns Hopkins University; Joan Marter, Rutgers University; Michael Meister, University of Pennsylvania; Samuel C. Morse, Amherst College; Susan E. Nelson, Indiana University; Irene Nero, Southeastern Louisiana University; Esther Pasztory, Columbia

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Among those at Thomson Wadsworth who worked with us to make the new edition of *Art through the Ages* the best ever are the CEO and president, Susan Badger; senior vice president, editorial, Sean Wakely; vice president and editor-in-chief, Marcus Boggs; publisher, Clark Baxter; executive editor, David Tatom; acquisitions editor, John Swanson; technology project manager, Melinda Newfarmer; our development editors, Helen Triller and Stacey Sims; assistant editor, Amy McGaughey; and editorial assistants, Rebecca Jackson and Brianna Brinkley. This edition of *Art through the Ages* is the most ambitious ever, and the production schedule was the tightest ever. We therefore want to acknowledge the extraordinary efforts of our editorial production manager, Kathryn Stewart, and her team of dedicated professionals: Joan Keyes of Dovetail Publishing Services, our production service; our copy editors, Michele Jones and Gail Nelson-Bonebrake; interior designer, John Walker; cover designer, Brian Salisbury; and photo researchers Carrie Ward, Lili Weiner, and Image Select International. We are also grateful to the marketing staff for their dedication to making this edition a success: senior vice president, marketing, Jonathan Hulbert; director of marketing, Elana Dolberg; executive marketing manager, Diane Wenckebach; executive director of advertising and marketing communications, Margaret Parks; senior channel manager, school, Wadsworth Group, Pat Murphree; marketing manager, Mark Orr; and marketing assistant, Annabelle Yang. Recognition and thanks are also due to our proofreaders, Katherine Hyde and Pete Shanks, and our indexer, Nancy Ball.

We also owe a deep debt of gratitude to our colleagues at Boston University and the University of Nebraska, Lincoln, and to the thousands of students and the scores of teaching fellows in our art history courses over many years in Boston and Lincoln, and at the University of Virginia and Yale University. From them we have learned much that has helped determine the form and content of *Art through the Ages*.

FRED S. KLEINER  
CHRISTIN J. MAMIYA



### *The Gods and Goddesses of Mount Olympus*

**T**he names of scores of Greek gods and goddesses were recorded as early as the eighth century BCE in Homer's epic tales of the war against Troy (*Iliad*) and of the adventures of the Greek hero Odysseus on his long and tortuous journey home (*Odyssey*). Even more are enumerated in the poems of Hesiod, especially his *Theogony* (*Genealogy of the Gods*) composed around 700 BCE.

The Greek deities most often represented in art are all ultimately the offspring of the two key elements of the Greek universe, Earth (*Gaia/Ge*; we give the names in Greek/Latin form) and Heaven (*Ouranos/Uranus*). Earth and Heaven mated to produce 12 Titans, including Ocean (*Okeanos/Oceanus*) and his youngest brother *Kronos* (*Saturn*). Kronos castrated his father in order to rule in his place, married his sister *Rhea*, and then swallowed all his children as they were born, lest one of them seek in turn to usurp him. When *Zeus* (*Jupiter*) was born, Rhea deceived Kronos by feeding him a stone wrapped in clothes in place of the infant. After growing to manhood, Zeus forced Kronos to vomit up Zeus's siblings. Together they overthrew their father and the other Titans and ruled the world from their home on Mount Olympus, Greece's highest peak.

This cruel and bloody tale of the origin of the Greek gods has parallels in Near Eastern mythology and is clearly pre-Greek in origin, one of many Greek borrowings from the East. The Greek version of the creation myth, however, appears infrequently in painting and sculpture. Instead, the later 12 Olympian gods and goddesses, the chief deities of Greece, figure most prominently in art—not only in Greek, Etruscan, and Roman times but also in the Middle Ages, the Renaissance, and up to the present.

#### THE OLYMPIAN GODS (AND THEIR ROMAN EQUIVALENTS)

**ZEUS (JUPITER)** King of the gods, Zeus ruled the sky and allotted the sea to his brother Poseidon and the Underworld to his other brother Hades. His weapon was the thunderbolt, and with it he led the other gods to victory over the Giants, who had challenged the Olympians for control of the world.

**HERA (JUNO)** Wife and sister of Zeus, Hera was the goddess of marriage, and Zeus's many love affairs often angered her. Her favorite cities were Mycenae, Sparta, and Argos, and she aided the Greeks in their war against the Trojans.

**POSEIDON (NEPTUNE)** Poseidon was one of the three sons of Kronos and Rhea and was lord of the sea. He controlled waves, storms, and earthquakes with his three-pronged pitchfork (trident).

**HESTIA (VESTA)** Daughter of Kronos and Rhea and sister of Zeus, Poseidon, and Hera, Hestia was goddess of the hearth. In Rome, Vesta had an ancient shrine with a sacred fire in the Roman Forum. Her six Vestal Virgins were the most important priestesses of the state, drawn only from aristocratic families.

**DEMETER (CERES)** Third sister of Zeus, Demeter was the goddess of grain and agriculture. She taught humans how to sow and plow. The English word *cereal* derives from Ceres.

**ARES (MARS)** God of war, Ares was the son of Zeus and Hera and the lover of Aphrodite. In the *Iliad* he took the side of the Trojans. Mars, father of the twin founders of Rome, *Romulus* and *Remus*, looms much larger in Roman mythology and religion than Ares does in Greek.

**ATHENA (MINERVA)** Goddess of wisdom and warfare, Athena was a virgin (*parthenos* in Greek), born not from a woman's womb but from the head of her father, Zeus. Her city was Athens, and her greatest temple was the Parthenon.

**HEPHAISTOS (VULCAN)** God of fire and of metalworking, Hephaistos fashioned the armor Achilles wore in battle against Troy. He also provided Zeus his scepter and Poseidon his trident, and was the "surgeon" who split open Zeus's head when Athena was born. In some accounts, Hephaistos is the son of Hera without a male partner. In others, he is the son of Hera and Zeus. He was born lame and, uncharacteristically for a god, ugly. His wife Aphrodite was unfaithful to him.

**APOLLO (APOLLO)** God of light and music, and a great archer, Apollo was the son of Zeus with *Leto/Latona*, daughter of one of the Titans. His epithet *Phoibos* means "radiant," and the young, beautiful Apollo is sometimes identified with the sun (*Helios/Sol*).

**ARTEMIS (DIANA)** Sister of Apollo, Artemis was goddess of the hunt and of wild animals. As Apollo's twin, she was occasionally regarded as the moon (*Selene/Luna*).

**APHRODITE (VENUS)** Daughter of Zeus and *Dione* (daughter of Okeanos and one of the *nymphs*—the goddesses of springs, caves, and woods), Aphrodite was the goddess of love and beauty. In one version of her myth, she was born from the foam (*aphros* in Greek) of the sea. She was the mother of Eros by Ares and of the Trojan hero *Aeneas* by *Anchises*. Julius Caesar and Augustus traced their lineage to Venus through Aeneas.

**HERMES (MERCURY)** Son of Zeus and another nymph, Hermes was the fleet-footed messenger of the gods and possessed winged sandals. He was also the guide of travelers, including the dead journeying to the Underworld. He carried the *caduceus*, a magical herald's rod, and wore a traveler's hat, often also shown with wings.

Equal in stature to the Olympians was *Hades* (*Pluto*), one of the children of Kronos who fought with his brothers against the Titans but who never resided on Mount Olympus. Hades was the lord of the Underworld and god of the dead.

Other important Greek gods and goddesses were *Dionysos* (*Bacchus*), the god of wine and the son of Zeus and a mortal woman; *Eros* (*Amor* or *Cupid*), the winged child god of love and the son of Aphrodite and Ares; and *Asklepios* (*Aesculapius*), son of Apollo and a mortal woman, the Greek god of healing, whose serpent-entwined staff is the emblem of modern medicine.



## Buddhism and Hinduism

## THE BUDDHA AND THE EIGHTFOLD PATH

The Buddha (Enlightened One) was born around 563 BCE as Prince Siddhartha Gautama, the eldest son of the king of the Shakya Clan. A prophecy foretold that he would grow up to be either a world conqueror or a great religious leader. His father preferred the secular role for young Siddhartha and groomed him for kingship by shielding the boy from the hardships of the world. When he was 29, however, the prince rode out of the palace, abandoned his wife and family, and encountered firsthand the pain of old age, sickness, and death. Siddhartha responded to the suffering he witnessed by renouncing his opulent life and becoming a wandering ascetic searching for knowledge through meditation. Six years later, he achieved complete enlightenment, or buddhahood, while meditating beneath a pipal tree (the Bodhi tree) at Bodh Gaya ("place of enlightenment") in eastern India. Known from that day on as Shakyamuni (Wise Man of the Shakya Clan), the Buddha preached his first sermon in the Deer Park at Sarnath. There he set in motion the Wheel (*chakra*) of the Law (*dharma*) and expounded the Four Noble Truths that are the core insights of Buddhism: (1) life is suffering; (2) the cause of suffering is desire; (3) one can overcome and extinguish desire; (4) the way to conquer desire and end suffering is to follow the Buddha's Eightfold Path of right understanding, right thought, right speech, right action, right livelihood, right effort, right mindfulness, and right concentration. The Buddha's path leads to nirvana, the cessation of the endless cycle of painful life,

death, and rebirth. The Buddha continued to preach until his death at 80 at Kushinagara. His disciples carried on his teaching and established monasteries where others could follow the Buddha's path to enlightenment and nirvana.

## THE SPREAD OF BUDDHISM

This earliest form of Buddhism is called *Theravada* (the Path of the Elders) Buddhism. The new religion developed and changed over time as the Buddha's teachings spread from India throughout Asia. The second major school of Buddhist thought, *Mahayana* (Great Path) Buddhism, emerged around the beginning of the Christian era. Mahayana Buddhists refer to Theravada Buddhism as *Hinayana* (Lesser Path) Buddhism and believe in a larger goal than nirvana for an individual—namely, buddhahood for all. Mahayana Buddhists also revere *bodhisattvas* ("Buddhas-to-be"), exemplars of compassion who, holding back at the threshold of nirvana, aid others in earning merit and achieving buddhahood. Theravada Buddhism became the dominant sect in southern India, Sri Lanka, and mainland Southeast Asia, whereas Mahayana Buddhism took root in northern India and spread to China, Korea, Japan, and Nepal.

A third important Buddhist sect, especially popular in East Asia, venerates the *Amitabha* Buddha (*Amida* in Japanese), the Buddha of Infinite Light and Life. The devotees of this Buddha hope to be reborn in the Pure Land Paradise of the West, where the Amitabha resides and can grant them salvation. Pure Land teachings maintain that people have no possibility of attaining enlightenment on their own, but can achieve paradise by faith alone.

## THE BUDDHA IN ART

When artists began depicting the Buddha in human form, probably in the first century CE, it was as a robed monk. They distinguished the Enlightened One from monks and bodhisattvas by *lakshanas*, body attributes or characteristics indicating the Buddha's superhuman nature. These distinguishing marks include an *urna*, or curl of hair between the eyebrows, shown as a dot; an *ushnisha*, a cranial bump shown as hair on the earliest images but later as an actual part of the head; and, less frequently, palms of hands and soles of feet imprinted with a wheel. The Buddha is also recognizable by his elongated ears, the result of wearing heavy royal jewelry in his youth, but the enlightened Shakyamuni is rarely bejeweled, as are many bodhisattvas. Sometimes the Buddha appears with a halo, or sun disk, behind his head.

Representations of the Buddha also feature a repertory of *mudras*, or hand gestures, conveying fixed meanings. These include the *dhyana* (meditation) mudra, with hands overlapping in the lap, palms upward; the *bhumisparsha* (earth touching) mudra, right hand down reaching to the ground, calling the earth to witness the Buddha's enlightenment; the *dharmachakra* (Wheel of the Law, or teaching) mudra, a two-handed gesture with right thumb and index finger forming a circle; and the *abhaya* (do not fear) mudra, right hand up, palm outward, a gesture of protection or blessing.

Episodes from the Buddha's life are among the most popular subjects in all Buddhist artistic traditions. No single text provides the complete or authoritative narrative of his life and death. Thus, numerous versions and variations exist, allowing for a rich artistic repertory. Four of the most important events are his birth at



Meditating Buddha, second century CE  
(The National museums of Scotland).



### Buddhism and Hinduism (continued)

Lumbini from the side of his mother, Queen Maya; the achievement of buddhahood while meditating beneath the Bodhi tree at Bodh Gaya; the Buddha's first sermon at Sarnath; and his attainment of nirvana when he died (*parinirvana*) at Kushinagara. Buddhists erected monasteries and monuments at the four sites where these key events occurred. Monks and lay pilgrims from throughout the world continue to visit these places today.

### HINDUISM

Unlike Buddhism (and Christianity, Islam, and other religions), Hinduism recognizes no founder or great prophet. Hinduism also has no simple definition, but means "the religion of the Indians." Both "India" and "Hindu" have a common root in the name of the Indus River. The actual practices and beliefs of Hindus vary tremendously, but the literary origins of Hinduism can be traced to the second half of the second millennium BCE, and some aspects of Hindu practice seem already to have been present in the Indus Civilization of the third millennium BCE. Ritual sacrifice is central to Hinduism. The goal of sacrifice is to please a deity in order to achieve release (*moksha*, liberation) from the endless cycle of birth, death, and rebirth (*samsara*) and become one with the universal spirit.

Not only is Hinduism a religion of many gods, but the Hindu deities have various natures and take many forms. This multiplicity suggests the all-pervasive nature of the Hindu gods. The three most important deities are the gods Shiva and Vishnu and the goddess Devi. Each of the three major sects of Hinduism today considers one of these three to be supreme—Shiva in Shaivism, Vishnu in Vaishnavism, and Devi in Shaktism. (*Shakti* is the female creative force.)

*Shiva* is the Destroyer, but, consistent with the multiplicity of

Hindu belief, he is also a regenerative force and, in the latter role, can be represented in the form of a *linga* (a phallus or cosmic pillar). When Shiva appears in human form in Hindu art, he frequently has multiple limbs and heads, signs of his superhuman nature. He often has matted locks piled on top of his head, crowned by a crescent moon. Sometimes he wears a serpent scarf and has a third eye on his forehead (the emblem of his all-seeing nature). Shiva rides the bull *Nandi* and often carries a trident. His son is the elephant-headed Ganesha.

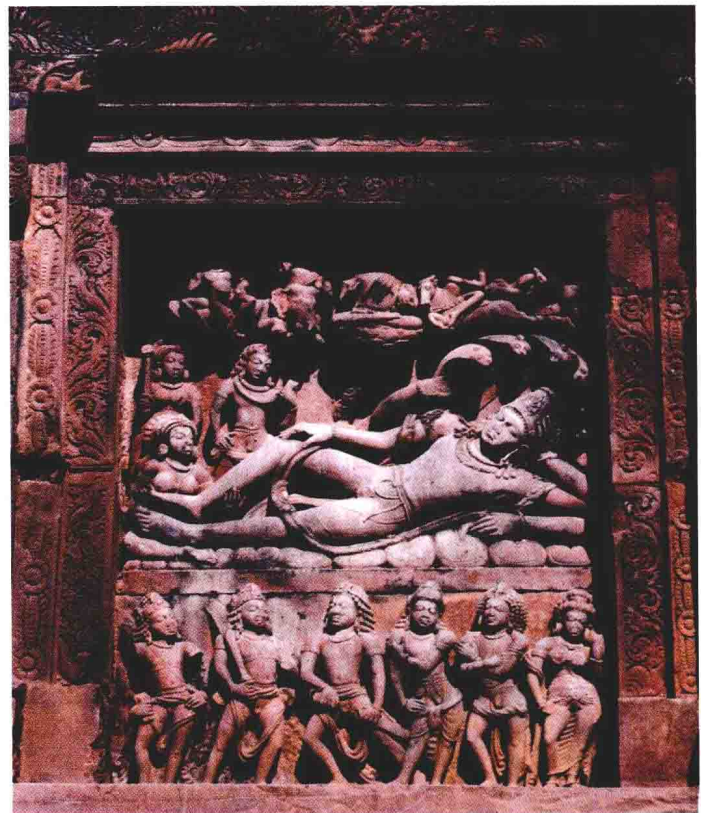
*Vishnu* is the Preserver of the Universe. Artists frequently portray him with four arms holding various attributes, including a conch-shell trumpet and discus. He sometimes reclines on a serpent floating on the waters of the cosmic sea. When the evil forces of the universe become too strong, he descends to earth to restore balance and assumes different forms (*avatars*, or incarnations), including a boar, fish, and tortoise, as well as *Krishna*, the divine lover, and even the Buddha himself.

*Devi* is the Great Goddess who takes many forms and has many names. Hindus worship her alone or as a consort of male gods (*Parvati* or *Uma*, wife of Shiva; *Lakshmi*, wife of Vishnu), as well as *Radha*, lover of Krishna. She has both benign and horrific forms; she both creates and destroys. In one manifestation, she is *Durga*, a multiarmed goddess who rides or is accompanied by a lion.

The stationary images of deities in Hindu temples are often made of stone. Hindus periodically remove portable images of their gods, often of bronze, from the temple, particularly during festivals to enable many worshipers to take *darshan* (seeing the deity and being seen by the deity) at one time. In temples dedicated to Shiva, the stationary form is the *linga*.



Dancing Shiva, ca. 1000 (Naltunai Ishvaram Temple, Punjai)



Vishnu on a serpent, early sixth century (Vishnu Temple, Deogarh)



### *The Life of Jesus in Art*

Christians believe that Jesus of Nazareth is the son of God, the Messiah (Savior, *Christ*) of the Jews prophesied in the Old Testament. His life—his miraculous birth from the womb of a virgin mother, his preaching and miracle working, his execution by the Romans and subsequent ascent to heaven—has been the subject of countless artworks from Roman times through the present day. The primary literary sources for these representations are the Gospels of the New Testament attributed to the Four Evangelists, Saints Matthew, Mark, Luke, and John; later apocryphal works; and commentaries on these texts by medieval theologians.

The life of Jesus dominated the subject matter of Christian art to a far greater extent than Greco-Roman religion and mythology ever did classical art. Whereas images of athletes, portraits of statesmen and philosophers, narratives of war and peace, genre scenes, and other secular subjects were staples of the classical tradition, Christian iconography held a near monopoly in the art of the Western world in the Middle Ages.

Although many of the events of Jesus' life were rarely or never depicted during certain periods, the cycle as a whole has been one of the most frequent subjects of Western art, even after the revival of classical and secular themes in the Renaissance. We describe the events as they usually appear in the artworks.

#### INCARNATION AND CHILDHOOD

The first "cycle" of the life of Jesus consists of the events of his conception, birth, infancy, and childhood.

**ANNUNCIATION TO MARY** The archangel Gabriel announces to the Virgin Mary that she will miraculously conceive and give birth to God's son Jesus. God's presence at the *Incarnation* is sometimes indicated by a dove, the symbol of the Holy Spirit, the third "person" of the Trinity with God the Father and Jesus.

**VISITATION** The pregnant Mary visits Elizabeth, her older cousin, who is pregnant with the future Saint John the Baptist. Elizabeth is the first to recognize that the baby Mary is bearing is the Son of God, and they rejoice.

**NATIVITY, ANNUNCIATION TO THE SHEPHERDS, AND ADORATION OF THE SHEPHERDS** Jesus is born at night in Bethlehem and placed in a basket. Mary and her husband Joseph marvel at the newborn in a stable or, in Byzantine art, in a cave. An angel announces the birth of the Savior to shepherds in the field, who rush to Bethlehem to adore the child.

**ADORATION OF THE MAGI** A bright star alerts three wise men (*magi*) in the East that the King of the Jews has been born. They travel 12 days to find the Holy Family and present precious gifts to the infant Jesus.

**PRESENTATION IN THE TEMPLE** In accordance with Jewish tradition, Mary and Joseph bring their firstborn son to the temple in

Jerusalem, where the aged Simeon, whom God said would not die until he had seen the Messiah, recognizes Jesus as the prophesied Savior of humankind.

**MASSACRE OF THE INNOCENTS AND FLIGHT INTO EGYPT** King Herod, fearful that a rival king has been born, orders the massacre of all infants in Bethlehem, but an angel warns the Holy Family, and they escape to Egypt.

**DISPUTE IN THE TEMPLE** Joseph and Mary travel to Jerusalem for the feast of Passover (the celebration of the release of the Jews from bondage to the pharaohs of Egypt). Jesus, only 12 years old at the time, engages in learned debate with astonished Jewish scholars in the temple, foretelling his ministry.

#### PUBLIC MINISTRY

The public ministry cycle comprises the teachings of Jesus and the miracles he performed.

**BAPTISM** The beginning of Jesus' public ministry is marked by his baptism at age 30 by John the Baptist in the Jordan River, where the dove of the Holy Spirit appears and God's voice is heard proclaiming Jesus as his son.

**CALLING OF MATTHEW** Jesus summons Matthew, a tax collector, to follow him, and Matthew becomes one of his 12 disciples, or *apostles* (from the Greek for "messenger"), and later the author of one of the four Gospels.

**MIRACLES** In the course of his teaching and travels, Jesus performs many miracles, revealing his divine nature. These include acts of healing and the raising of the dead, the turning of water into wine, walking on water and calming storms, and the creation of wondrous quantities of food. In the miracle of loaves and fishes, for example, Jesus transforms a few loaves of bread and a handful of fishes into enough food to feed several thousand people.

**DELIVERY OF THE KEYS TO PETER** The fisherman Peter was one of the first Jesus summoned as a disciple. Jesus chooses Peter (whose name means "rock") as his successor. He declares that Peter is the rock on which his church will be built, and symbolically delivers to Peter the keys to the kingdom of heaven.

**TRANSFIGURATION** Jesus scales a high mountain and, in the presence of Peter and two other disciples, James and John the Evangelist, is transformed into radiant light. God, speaking from a cloud, discloses that Jesus is his son.

**CLEANSING OF THE TEMPLE** Jesus returns to Jerusalem, where he finds money changers and merchants conducting business in



### *The Life of Jesus in Art (continued)*

the temple. He rebukes them and drives them out of the sacred precinct.

#### PASSION

The Passion (from Latin *passio*, “suffering”) cycle includes the episodes leading to Jesus’ death, Resurrection, and ascent to heaven.

**ENTRY INTO JERUSALEM** On the Sunday before his Crucifixion (Palm Sunday), Jesus rides triumphantly into Jerusalem on a donkey, accompanied by disciples. Crowds of people enthusiastically greet Jesus and place palm fronds in his path.

**LAST SUPPER AND WASHING OF THE DISCIPLES’ FEET** In Jerusalem, Jesus celebrates Passover with his disciples. During this Last Supper, Jesus foretells his imminent betrayal, arrest, and death and invites the disciples to remember him when they eat bread (symbol of his body) and drink wine (his blood). This ritual became the celebration of Mass (*Eucharist*) in the Christian Church. At the same meal, Jesus sets an example of humility for his apostles by washing their feet.

**AGONY IN THE GARDEN** Jesus goes to the Mount of Olives in the Garden of Gethsemane, where he struggles to overcome his human fear of death by praying for divine strength. The apostles who accompanied him there fall asleep despite his request that they stay awake with him while he prays.

**BETRAYAL AND ARREST** One of the disciples, Judas Iscariot, agrees to betray Jesus to the Jewish authorities in return for 30 pieces of silver. Judas identifies Jesus to the soldiers by kissing him, and Jesus is arrested. Later, a remorseful Judas hangs himself from a tree.

**TRIALS OF JESUS AND DENIAL OF PETER** Jesus is brought before Caiaphas, the Jewish high priest, and is interrogated about his claim to be the Messiah. Meanwhile, the disciple Peter thrice denies knowing Jesus, as Jesus predicted he would. Jesus is then brought before the Roman governor of Judaea, Pontius Pilate, on the charge of treason because he had proclaimed himself as King of the Jews. Pilate asks the crowd to choose between freeing Jesus or Barabbas, a murderer. The people choose Barabbas, and the judge condemns Jesus to death. Pilate washes his hands, symbolically relieving himself of responsibility for the mob’s decision.

**FLAGELLATION AND MOCKING** The Roman soldiers who hold Jesus captive whip (flagellate) him and mock him by dressing him as King of the Jews and placing a crown of thorns on his head.

**CARRYING OF THE CROSS, RAISING OF THE CROSS, AND CRUCIFIXION** The Romans force Jesus to carry the cross on

which he will be crucified from Jerusalem to Mount Calvary (Golgotha, the “place of the skull,” where Adam was buried). He falls three times and gets stripped along the way. Soldiers erect the cross and nail his hands and feet to it. Jesus’ mother, John the Evangelist, and Mary Magdalene mourn at the foot of the cross, while soldiers torment Jesus. One of them (the centurion Longinus) stabs his side with a spear. After suffering great pain, Jesus dies. The Crucifixion occurred on a Friday, and Christians celebrate the day each year as Good Friday.

**DEPOSITION, LAMENTATION, AND ENTOMBMENT** Two disciples, Joseph of Arimathea and Nicodemus, remove Jesus’ body from the cross (the Deposition); sometimes those present at the Crucifixion look on. They take Jesus to the tomb Joseph had purchased for himself, and Joseph, Nicodemus, the Virgin Mary, Saint John the Evangelist, and Mary Magdalene mourn over the dead Jesus (the Lamentation). (When in art the isolated figure of the Virgin Mary cradles her dead son in her lap, it is called a *Pietà* [Italian for “pity”]). In portrayals of the Entombment, his followers lower Jesus into a sarcophagus in the tomb.

**DESCENT INTO LIMBO** During the three days he spends in the tomb, Jesus (after death, Christ) descends into Hell, or Limbo, and triumphantly frees the souls of the righteous, including Adam, Eve, Moses, David, Solomon, and John the Baptist. In Byzantine art, this episode is often labeled *Anastasis* (Greek, “resurrection”), although it refers to events preceding Christ’s emergence from the tomb and reappearance on earth.

**RESURRECTION AND THREE MARYS AT THE TOMB** On the third day (Easter Sunday), Christ rises from the dead and leaves the tomb while the guards outside are sleeping. The Virgin Mary, Mary Magdalene, and Mary, the mother of James, visit the tomb, find it empty, and learn from an angel that Christ has been resurrected.

**NOLI ME TANGERE, SUPPER AT EMMAUS, AND DOUBTING OF THOMAS** During the 40 days between Christ’s Resurrection and his ascent to heaven, he appears on several occasions to his followers. Christ warns Mary Magdalene, weeping at his tomb, with the words “Don’t touch me” (*Noli me tangere* in Latin), but he tells her to inform the apostles of his return. At Emmaus he eats supper with two of his astonished disciples. Later, Thomas, who cannot believe that Christ has risen, is invited to touch the wound in his side that he received at his Crucifixion.

**ASCENSION** On the 40th day, on the Mount of Olives, with his mother and apostles as witnesses, Christ gloriously ascends to heaven in a cloud.



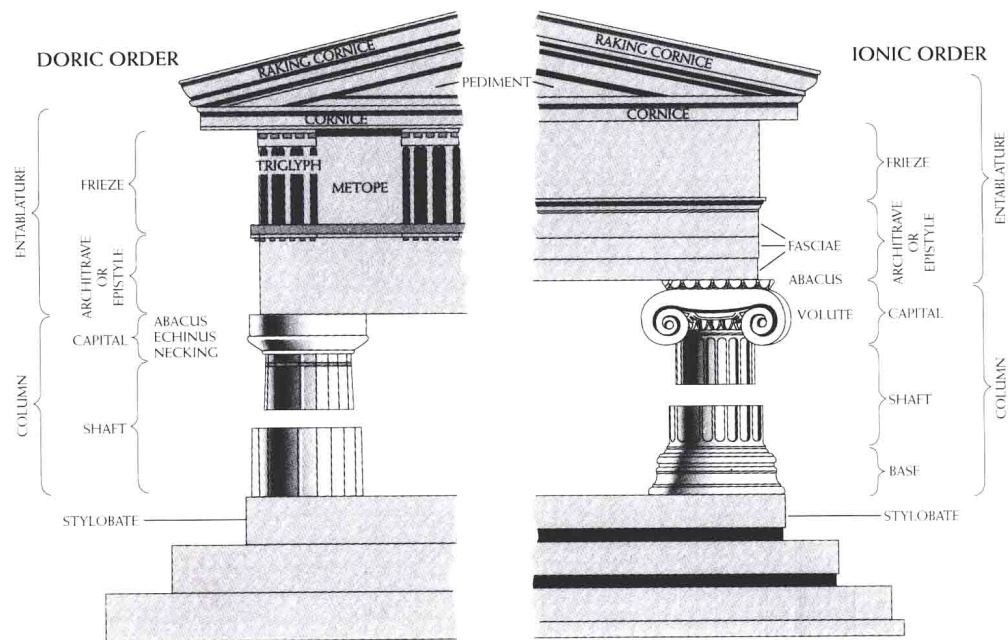
### Greco-Roman Temple Design and the Classical Orders

The gable-roofed columnar stone temples of the Greeks and Romans have had more influence on the later history of architecture in the Western world than any other building type ever devised. Many of the elements of classical temple architecture are present in buildings from the Renaissance to the present day. We outline here the basic design principles of Greek and Roman temples and the most important components of the classical orders.

**TEMPLE DESIGN** The core of a Greco-Roman temple was the *cella*, a room with no windows that usually housed the statue of the god or goddess to whom the shrine was dedicated. Generally, only the priests, priestesses, and chosen few would enter the *cella*.

Worshippers gathered in front of the building, where sacrifices occurred at open-air altars. In most Greek temples, a *colonnade* was erected all around the *cella* to form a *peristyle*. In contrast, Roman temples usually have freestanding columns only in a porch at the front of the building. Sometimes, as in our example, *engaged* (attached) half-columns adorn three sides of the *cella* to give the building the appearance of a *peripteral* temple.

**CLASSICAL ORDERS** The Greeks developed two basic architectural orders, or design systems: the *Doric* and the *Ionic*. The forms of the columns and *entablature* (superstructure) generally differentiate the orders. Classical columns have two or three parts,



Greek Doric temple (Temple of Hera II, Paestum, Italy, ca. 460 BCE)



### *Greco-Roman Temple Design and the Classical Orders (continued)*

depending on the order: the shaft, which is usually marked with vertical channels (*flutes*); the *capital*; and, in the Ionic order, the *base*. The Doric capital consists of a round *echinus* beneath a square abacus block. Spiral *volute*s constitute the distinctive feature of the Ionic capital. Classical entablatures have three parts: the *architrave*, the *frieze*, and the triangular *pediment* of the gabled roof. In the Doric order, the frieze is subdivided into *triglyphs* and *metopes*, whereas in the Ionic, the frieze is left open.

The *Corinthian capital*, a later Greek invention very popular in Roman times, is more ornate than either the Doric or Ionic. It

consists of a double row of acanthus leaves, from which tendrils and flowers emerge. Although this capital often is cited as the distinguishing element of the Corinthian order, strictly speaking no Corinthian order exists. Architects simply substituted the new capital type for the volute capital in the Ionic order.

Sculpture played a major role on the exterior of classical temples, partly to embellish the deity's shrine and partly to tell something about the deity to those gathered outside. Sculptural ornament was concentrated on the upper part of the building, in the pediment and frieze.



Roman Corinthian temple (Maison Carrée, Nîmes, France, ca. 1–10 CE)



Corinthian capital (Tholos, Epidauros, Greece, ca. 350 BCE)

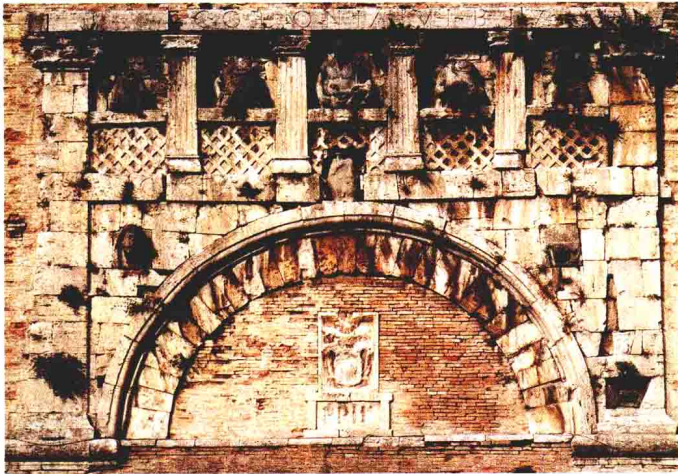
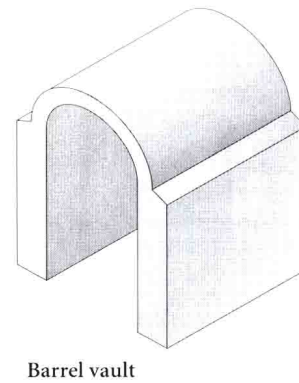
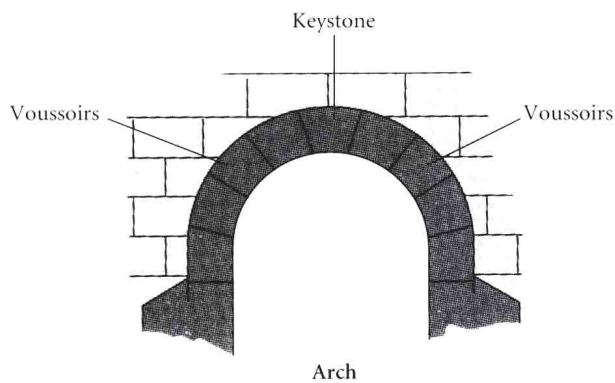
### Arches and Vaults

Although earlier architects used both arches and vaults, the Romans employed them more extensively and effectively than any other ancient civilization. The Roman forms became staples of architectural design from the Middle Ages until today.

**ARCH** The arch is an alternate way of spanning a passageway. The Romans preferred it to the *post-and-lintel* (column-and-architrave)

system used in the Greek orders. Arches are constructed using wedge-shaped stone blocks called *voussoirs*. The central voussoir is the arch's *keystone*.

**BARREL VAULT** Also called the *tunnel vault*, the barrel vault is an extension of a simple arch, creating a semicylindrical ceiling over parallel walls.



Etruscan gate (Porta Marzia, Perugia, Italy, second century BCE)



Roman arch (Arch of Titus, Rome, Italy, 81 CE)



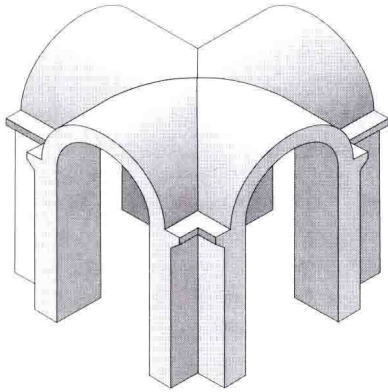
### Arches and Vaults (continued)

**GROIN VAULT** The groin or *cross vault* is formed by the intersection at right angles of two barrel vaults of equal size. When a series of groin vaults covers an interior hall, the open lateral arches of the vaults function as windows admitting light to the building.

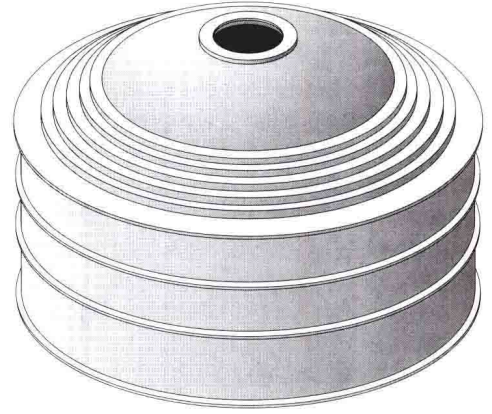
**DOME** The hemispherical dome may be described as a round arch rotated around the full circumference of a circle, usually resting on a cylindrical *drum*. The Romans usually constructed domes using *concrete*, a mix of lime mortar, volcanic sand, water,

and small stones, instead of with large stone blocks. Concrete dries to form a solid mass of great strength, which allowed the Romans to puncture the apex of a concrete dome with an *oculus* (eye), so that much-needed light could reach the often vast spaces beneath.

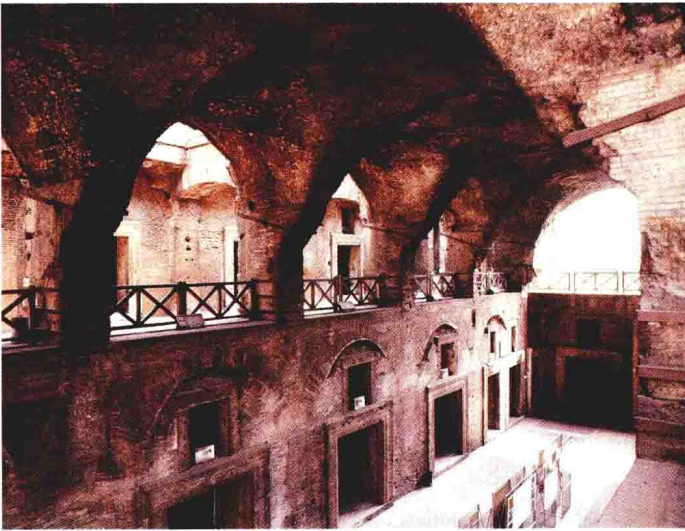
Barrel vaults, as noted, resemble tunnels, and groin vaults are usually found in a series covering a similar *longitudinally* oriented interior space. Domes, in contrast, crown *centrally* planned buildings, so named because the structure's parts are of equal or almost equal dimensions around the center.



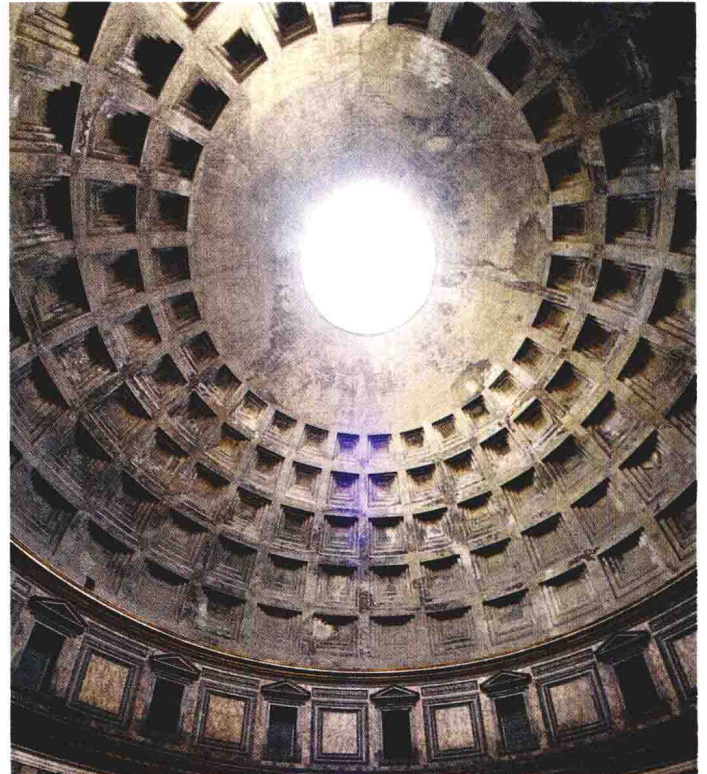
Groin vault



Hemispherical dome with oculus



Roman hall with groin vaults (Markets of Trajan, Rome, Italy, 100–112 CE)



Roman dome with oculus (Pantheon, Rome, Italy, 118–125 CE)

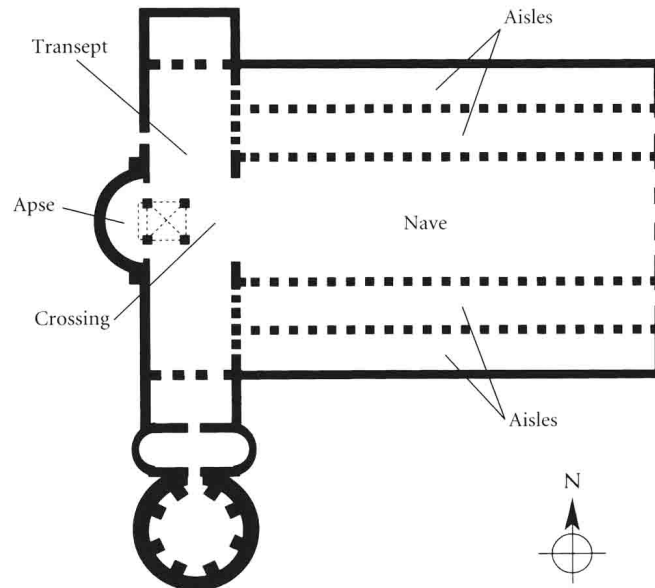
### The Basilican Church

Church design during the Middle Ages set the stage for ecclesiastical architecture from the Renaissance to the present. Both the longitudinal and central-plan building types of antiquity had a long postclassical history.

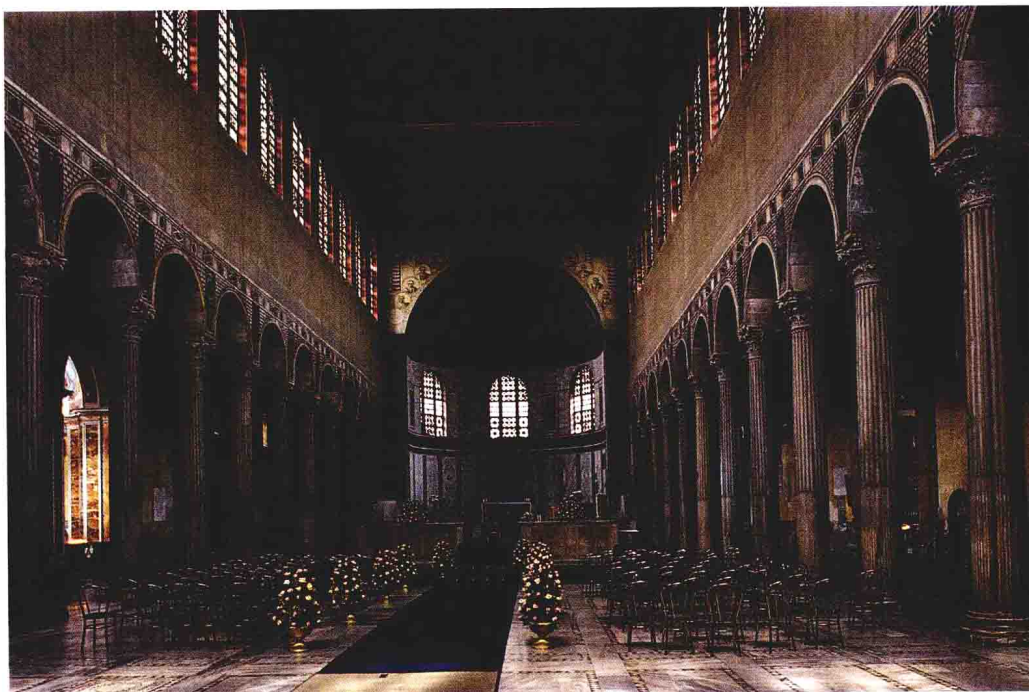
In Western Christendom, the typical church had a *basilican* plan, which evolved from the Roman columnar hall, or *basilica*. One of the earliest and most famous of these churches was Saint Peter's in Rome, begun ca. 320. It was typical of Early Christian church design. Covered by a simple timber roof, the basilican church had a wide central columnar *nave* flanked by *aisles* (four

in the case of Saint Peter's) and ending in an apse. Saint Peter's also had a *transept*, an area perpendicular to the nave. The nave and transept intersect at the *crossing*.

The original Saint Peter's was entirely rebuilt beginning in the 15th century, but one can get some idea of its character from our photograph of the interior of the more modestly proportioned fifth-century church of Santa Sabina, which has a nave and two aisles. Light entered the church through *clerestory* windows situated between the timber roof and the columnar *nave* arcade.



Old Saint Peter's, Rome, Italy, begun ca. 320



Santa Sabina, Rome, Italy, 422–432

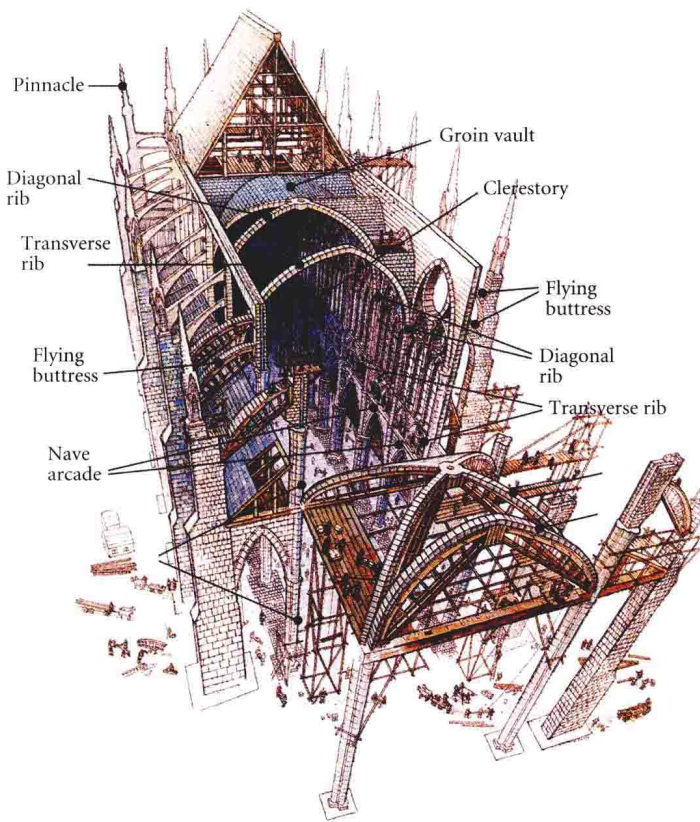


### The Basilican Church (continued)

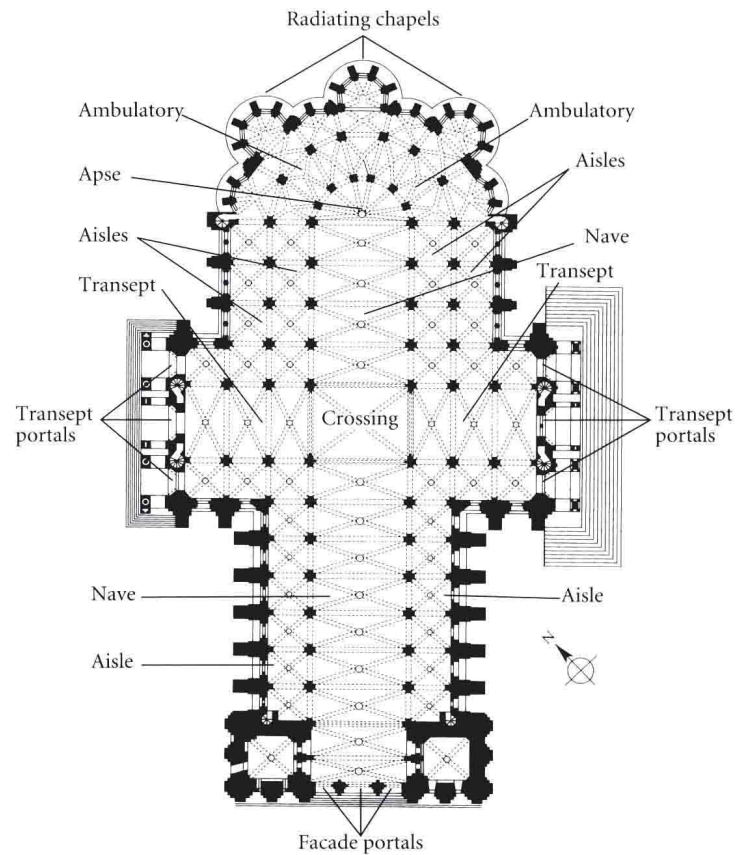
The basilican church underwent many changes during the millennium following the construction of Old Saint Peter's, but its essential form endured. The great European cathedrals of the Gothic age, which were the immediate predecessors of the churches of the Renaissance and Baroque eras, shared many elements of the Early Christian basilica, including the nave, aisles, apse, transept, and crossing, but also had many new features. To illustrate the key components of Gothic design, we illustrate an "exploded" view of a typical Gothic cathedral and the plan of Chartres Cathedral.

In late medieval basilican churches, architects frequently extended the aisles around the apse to form an *ambulatory*, onto

which opened *radiating chapels* housing sacred relics. Groin vaults formed the ceiling of the nave, aisles, ambulatory, and transept alike. These vaults rested on *diagonal* and *transverse ribs* in the form of pointed arches. On the exterior, *flying buttresses* held the nave vaults in place. These masonry struts transferred the thrust of the nave vaults across the roofs of the aisles to tall piers frequently capped by pointed ornamental *pinnacles*. This structural system made it possible to open up the walls above the nave arcade more fully than ever before, with huge *stained-glass* clerestory windows beneath the nave vaults.



Typical Gothic cathedral



Chartres Cathedral, Chartres, France, rebuilt after 1194