

ART AND ARCHITECTURE IN THE SECOND HALF OF THE NINETEENTH CENTURY

Week 1

Art in the nineteenth century: *the birth of “-isms”*

For Western civilization, the 19th century was an age of chaos and disorder. The church lost its power, monarchies collapsed, and new democracies suffered from growing pains. In short, the tradition was out and the future was open to any development.

Unfamiliar forces like industrialization and urbanization made cities be full with masses of dissatisfied poor people. The fact pace of scientific progress, and the ills of unrestrained capitalism caused more confusion.

The art world of the 1800s covers several “-isms,” each overreacting to the other. Instead one style dominating for centuries, —as Renaissance and Baroque did — one movement is followed by its countermovement in rather short sequences.

We should know that:

- Each “-ism” represented a trend in art, we may call it as “style”.

For most of the 19th century, three major styles competed with each other, in the first half Neoclassicism, Romanticism, which were your subject in the last semester) and in the second half of the century Realism- that we will evaluate in depth today.

Toward the end of the century, a blur of schools —Impressionism, Post impressionism, Art Nouveau, and Symbolism— came and went in quick succession .

NEOCLASSICISM

VALUES:

Order, solemnity

INSPIRATION:

Greek and Roman art

TOPE:

Calm, rational

SUBJECTS:

Greek and Roman history, mythology

TECHNIQUE:

Stressed drawing with lines, not color;
no trace of brushstrokes

ROLE OF ART:

Morally Uplifting, inspirational

HALLMARK:

Severe, precisely drawn figures, which appeared
in the foreground, without an illusion of depth.
Paintings as if polished, simple compositions.

ARTISTS:

Jacques-Louis David (founder), Ingres, Copley, Stuart,



Oath of the Horatii,
1784, Louvre, Paris.

David's "Oath of the Horatii" is the painting that marked the death of Rococo, and birth of Neoclassical art, which should, David said, "contribute forcefully to the education of the public." It shows the neoclassical art style, and employs various techniques that were typical for it:

- The background is deemphasized, while the figures in the foreground are emphasized to show their importance.
- The use of dull colors is to show the importance of the story behind the painting over the painting itself.
- The picture is clearly organized, depicting the symbolism of the number three and of the moment itself.
- The focus on clear, hard details and the lack of use of the more wispy brushstrokes preferred by Rococo art.
- The brushstrokes are invisible, to show that the painting is more important compared to the artist.
- The men are all depicted with straight lines mirroring the columns in the background signifying their rigidity and strength while the women are all curved like the arches which are held up by the columns.
- The use of straight lines to depict strength is also demonstrated in the swords, two of which are curved while one is straight foreshadowing that only one brother would survive the encounter.
- The brother closest to the viewer (presumably destined to be the sole survivor) is dressed in colors matching that of the father while the garb of the other brothers is obscured but seems to mimic the colors being worn by the women.
- The frozen quality of the painting is also intended to emphasize rationality, unlike the Rococo style.
- The only emotion shown is from the women, who were allowed to feel, while it was for the men to do their duty with heroic determination.
- The fact that it also depicts a morally complex or disturbing story lends to its classification as a neoclassical work.

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ROMANTICISM

VALUES:

Intuition, Emotion, Imagination

INSPIRATION:

Medieval and Baroque eras, Middle and Far East

TOPE:

Subjective, spontaneous, non-conformist

COLOR:

Unrestrained; deep rich shades

SUBJECTS:

Legends, exotica, nature and violence;
Revived interest in medieval tales called romances.

GENRES:

Narratives of heroic struggle, landscapes with wild animals

TECHNIQUE :

Quick brushstrokes, strong light-and-shade contrasts.

COMPOSITION:

Use of diagonal

ARTISTS:

Delacroix, Constable, Turner, Cole, Bierstadt, Bingham



The Raft of the Medusa, 1818-19, Théodore Géricault, Louvre, Paris.

The Raft of the Medusa is an oil painting of 1818–1819 by the French Romantic painter and lithographer Théodore Géricault (1791–1824). The artist completed this painting when he was just 27. Géricault inaugurated Romanticism with this canvas contrasting images of extreme hope and despair. The work has become an icon of French Romanticism. It is in monumental scale: 491 cm × 716 cm. The story that it depicts is from a contemporary event that caused a political scandal. A government ship, the *Méduse*, carrying French colonists to Senegal sank off the west coast of Africa due to the incompetence of the captain, a political appointee. The captain and crew were first to evacuate and took over the lifeboats, and leave 149 passengers behind. They drifted for twelve days without food or water, and due to the hot weather and equatorial sun, starvation, and madness, only 15 of the immigrants survived, while the rest died. The event became an international scandal, in part because its cause was widely attributed to the incompetence of the French captain acting under the authority of the recently restored French monarchy. In choosing the tragedy as subject matter for his first major work—a depiction of an event from recent history—Géricault consciously selected a well-known incident that would generate great public interest and help launch his career. The event fascinated the young artist, and before he began work on the final painting, he undertook extensive research and produced many preparatory sketches. As the artist had anticipated, the painting proved highly controversial at its first appearance in the 1819 Paris Salon, attracting passionate praise and condemnation in equal measure. However, it established his international reputation, and today is widely seen as seminal in the early history of the Romantic movement in French painting.

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REALISM

VALUES:

Real, Fair,

INSPIRATION:

The Machine Age, Marx and Engel's Communist Manifesto,
Photography, Renaissance art

TO NE:

Calm, rational

SUBJECTS:

Facts of the modern world, as the artist experienced them;
Peasants and the urban working class; landscape;
Serious scenes from ordinary life.

TECHNIQUE:

Varies, but the final product depicts the story as close as
to its real appearance.

HALLMARK:

Precise imitations of visual perception without alteration; no
idealization, or sensationalization.

ARTISTS:

Courbet (founder), Daumier, Rousseau, Corot

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Realism (1830-1870)

After the 1848 Revolution, Realism emerged as a cultural movement in France.

It first appeared as a reaction to Romanticism and Neo-Classicism. As you remember, those were specific art movements that tried to idealize the subject matters. Realism in the visual arts, on the contrary, was signified as the opposite act of such Idealisation. Realism is the accurate and objective depiction of the ordinary, visible world. As Realists prefer an observation of physical appearance over imagination, subjects are represented in a straightforward manner without embellishment and without the formal rules of artistic practice.

Realism is an approach to art in which subjects are depicted in a manner as straightforward as possible, without idealizing them and without following rules of formal artistic theory.

Artists discarded the formulas of Neoclassicism and the theatrical drama of Romanticism to paint familiar scenes and events as they actually looked.

They were strongly opposed to Romantic subjectivism and exaggerated emotionalism.

The Realists **believed in the ideology of objective reality**. Their **aim** was **to promote truth and accuracy through their art**. This was a notion based on **Positivist thinking**. And this thinking prompted further artistic developments:

- the use of realism in Academic art,
- the emphasis on the optical illusions of light, and
- the development of photography as a key source.

Shortly after the introduction of photography, the emphasis on creating works that were "objectively real" became stronger and the application of new technologies in art making became a major trend.

Realists saw the practices and ideas of **Neoclassicism** and **Romanticism** as artificial, and rejected their style and subject selection.

With the lives and activities of everyday people considered worthy subjects, the Realists attempted to portray these people exactly how they saw them, highlighting the often ugly appearances, problems and customs of the middle and lower classes. In doing so, they became linked to demands for social and political reform and expressed a taste for democracy.

Up until that point, the attitudes, conditions and settings of contemporary society were ignored for stiff, conventional images.

Advocates of the Realist style commonly rejected the strict teachings of the notable Salons, Academies and other institutions.

GROUPS OF REALIST ARTISTS ACCORDING TO GEOGRAPY:

- **BARBIZON SCHOOL** in France: Instigating their own approaches to art making, the Barbizon School of landscape painting emerged in France as the closest Realist group. Headed by Camille Corot and Jean-Francois Millet this group of artists attempted to create faithful depictions of nature and had strong interests in visible reality. They were named the "Barbizon School" after the Forest of Fontebiau near the village of Barbizon where they escaped from revolutionary Paris to produce their art.
- **PRE-RAPHAELITE BROTHERHOOD** in England: Similarly, the Pre-Raphaelite Brotherhood formed in England in 1848 as a group of painters, poets and critics committed to rejecting practices of contemporary academic British art. Long considered to be the first avant-garde movement in art, they faithfully followed the Realist ideals of imitating nature, condemned idealization, paid close attention to the accuracy of detail, colour and light, and advocated a moral approach to art making. While landscape painting characterised the first phase of the movement, the second was highlighted by the stories, mythology and nature of the Medieval times. Significant artists involved the Pre-Raphaelite Brotherhood included; Sir Lawrence Alma Tadema, John William Waterhouse, Dante Gabriel Rossetti, John Everett Millais and Arthur Hughes.
- Other artists who best epitomise the Realist style include: Marie Rosalie Bonheur, John Singleton Copley, Gustave Courbet, Honore Daumier, Hilaire Germain Edgar Degas and Edouard Manet.

As the name implies, this is a style of painting that depicts the subject matter as it appears in **reality, without distortion or stylization.**

Realism, also known as the Realist school, was a mid-nineteenth century art movement and style in which artists discarded the formulas of Neoclassicism and the theatrical drama of Romanticism to paint familiar scenes and events as they actually looked.

Typically it involved some sort of **social or moral message**, in **the depiction of ugly or commonplace subjects.** Honore Daumier, Jean-Francois Millet, Gustave Courbet, James McNeill Whistler and John Singer Sargeant were all realists.

Courbet, Gustave (1819-77). French painter Courbet is the founder of Realism. Upto that day, art critics and the public were accustomed to pretty pictures that made life look better than it was. Courbet was against such idealization, and pretification . He preferred to portray ordinary places and people truthfully .



Self-portrait with black dog, 1842

- He was a painter of figurative compositions, landscapes, seascapes, and still-lives.
- He courted controversy by addressing social issues in his work, and by painting subjects that were considered vulgar: the rural bourgeoisie and peasantry, and the working conditions of the poor.
- He believed that the only possible source for a living art is the artist's own experience, not any scene from history.
- His work, along with the work of Honore Daumier and Jean-François Millet, became known as *Realism*. For Courbet:

***Realism dealt not with the perfection of line and form, but entailed **spontaneous and rough handling of paint**, suggesting direct observation by the artist while **portraying the irregularities in nature**. He depicted the **harshness in life**, and in so doing, challenged contemporary academic ideas of art.



Stone-Breakers, 1849

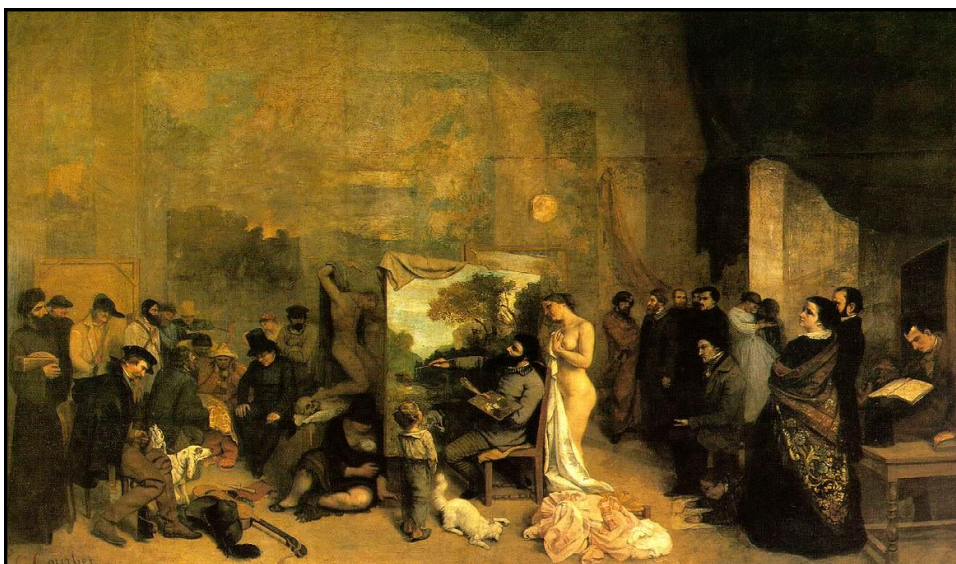
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Gustave Courbet, *A Burial at Ornans*, 1849-1850, oil on canvas, 314 x 663 cm., Musée d'Orsay, Paris. Exhibition at the 1850-1851 Paris Salon created an "explosive reaction" and brought Courbet instant fame.

The *Burial*, one of Courbet's most important works, records an event—the funeral of his grand uncle—which he witnessed in September 1848. People who had attended the funeral were used as models for the painting. Previously, models had been used as actors in historical narratives; here Courbet said that the people he painted was all familiar. They were "all the townspeople". The result is a realistic presentation of them, and of life, in Ornans. The painting depicts an ordinary ritual. The scale of the painting, however, was oversized and resembled to those which previously would have been reserved for a religious or royal subject. It is therefore taken as a thrust into the grand tradition of history painting. And, the painting lacks the sentimental rhetoric that was expected in a genre work: Courbet's mourners make no theatrical gestures of grief, no sign of misery, and their faces seemed more caricatured than ennobled. The critics accused Courbet because of **his deliberate pursuit of ugliness**. Eventually the public grew more interested in the new Realist approach, and Romanticism lost popularity. The artist well understood the importance of this painting; as Courbet said: "*The Burial at Ornans was in reality the burial of Romanticism.*"



The Painter's Studio; A Real Allegory
1855; Oil on canvas, 361 x 598 cm; Musée d'Orsay, Paris

The painting itself was recognized as a masterpiece by Delacroix, and the famous philosopher Baudelaire. It is an allegory of Courbet's life as a painter, seen as an heroic venture, in which he is flanked by friends and admirers on the right, and challenges and opposition to the left. Friends on the right include the art critics Champfleury, and Charles Baudelaire, and art collector Alfred Bruyas. On the left are figures (a priest, a prostitute, a grave digger, a merchant, and others) who represent what Courbet described in a letter to Champfleury as "the other world of trivial life, the people, misery, poverty, wealth, the exploited and the exploiters, the people who live off death."

The Meeting, or Bonjour, Monsieur Courbet, 1854

Oil on canvas; 132 x 150.5 cm., Musée Fabre, Montpellier



The insertion of the artist into the canvas, as a real player of the moment--- photography (remember Las Meninas of Velasquez- but it was a mirror effect, a reflection. Here, on the contrary, Courbet inserted himself into a fictional story and depict that very moment as if real. There is an irony for modern life: because the man he met was his patron, Courbet used the Wandering Jew as a model as if trying to show that his patron have the power to condemn him to wander for eternity, but he is able to resist this power --> symbolizing his marginal position among others.

Gustave Courbet,
Wandering artist for to
find eternity

Man servant Calas

Patron Bruyas

Patron's dog Breton

stagecoach

This painting is traditionally seen as representing an **imaginary roadside encounter between the artist and his patron**. It seems like Courbet had just arrived to Montpellier via the stagecoach departing in the distance and met his patron Bruyas, who is accompanied by his manservant Calas and his dog Breton. This depiction was imaginary, that makes us to interrogate the paintings style. As mentioned realism was the depiction of real personal experiences, but unlike the fake story told by this painting, Courbet traveled to Montpellier via railway rather than a stagecoach.

What was modeled here by Courbet was the composition on popular printed images of the Wandering Jew. The **Wandering Jew** was a legendary figure from medieval Christian mythology and was often used in Romanticism. The original legend concerns a Jew shoemaker who laughed at Jesus on the way to the Crucifixion (fixed to Cross) and was then cursed to walk the earth until the Second Coming. In the painting, Courbet identified himself likewise, as a wandering artist with that of the legendary shoemaker, condemned to wander for eternity.



The Wandering Jew by Gustave Doré.



Sleep (1866)

During the 1860s, Courbet painted a series of increasingly erotic works. *Sleep* (1866), featuring two women in bed is one of them. The depiction of a lesbian relationship was weird for that time, but a revolutionary attempt in terms of non-idealized subject selection. The painting became the subject of a police report when it was exhibited by a picture dealer in 1872. but for Courbet, art should be free and uncensored, it might either picture an unusual erotic scene or picture a political action, resisting the Government.

- By the 1870s, Courbet had become well established as one of the leading artists in France. On 14 April 1870, he established a "**Federation of Artists**" (Fédération des artistes) for the free and uncensored expansion of art.
- The group's members included:
 - Gustave Courbet,
 - André Gill,
 - Honoré Daumier,
 - Jean-Baptiste Camille Corot,
 - Eugène Pottier,
 - Jules Dalou, and
 - Édouard Manet.

Honoré Daumier (February 26, 1808 – February 10, 1879) was a French printmaker, caricaturist, painter, and sculptor, whose many works offer commentary on social and political life in France in the 19th century.

A prolific draftsman who produced over 4000 lithographs, he was perhaps best known for his caricatures of political figures and satires on the behavior of his countrymen. He provoked anti-governmental views with his caricatures. He was a Republican, therefore sentenced to six-months imprisonment in his thirties.

- His paintings were like the documents of contemporary life. He mostly pictured the daily manners with satirical overtones.

- The canvas becomes a medium of political insubordination against the government.

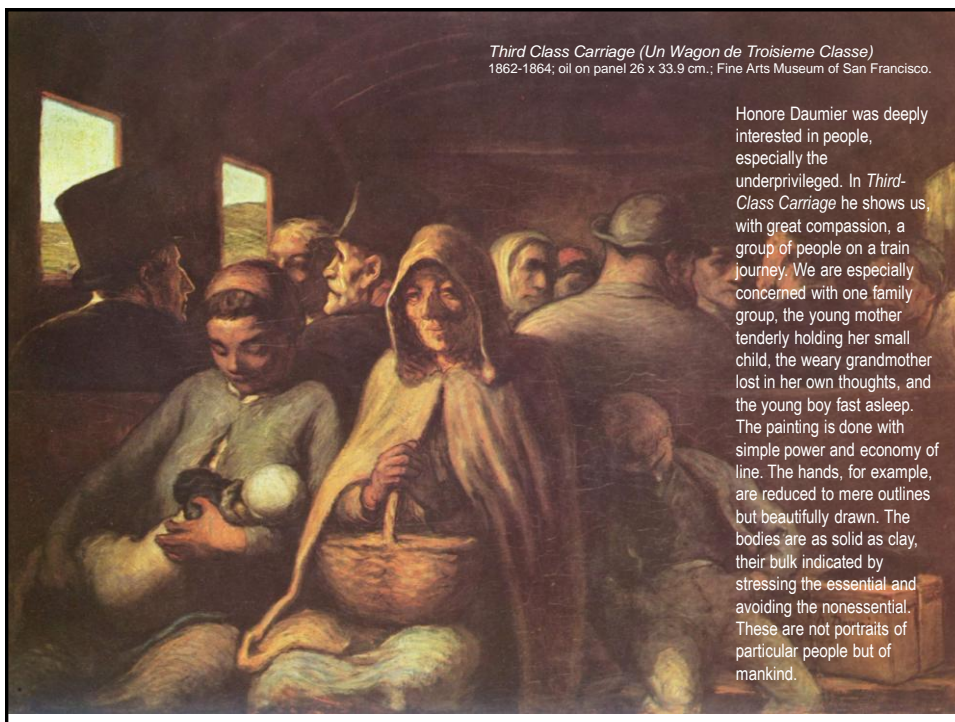
- The representation of poverty, the images of revolution, all were representing political views of the artist.

- He depicts the current social life in a way that lacks any sentimentality.

- *Uprising* is the picture of a protestor.



The Uprising, c. 1860;
Oil on canvas, 87.6 x 113 cm;
The Phillips Collection,
Washington, D.C.



Jean-Baptiste Camille Corot (July 17, 1796 – February 22, 1875) was a French landscape painter and printmaker in etching. Corot was the leading painter of the **Barbizon school** of France in the mid-nineteenth century. He is a pivotal figure in landscape painting and his vast output simultaneously references the Neo-Classical tradition and anticipates the *plein-air* (open-air) innovations of Impressionism.



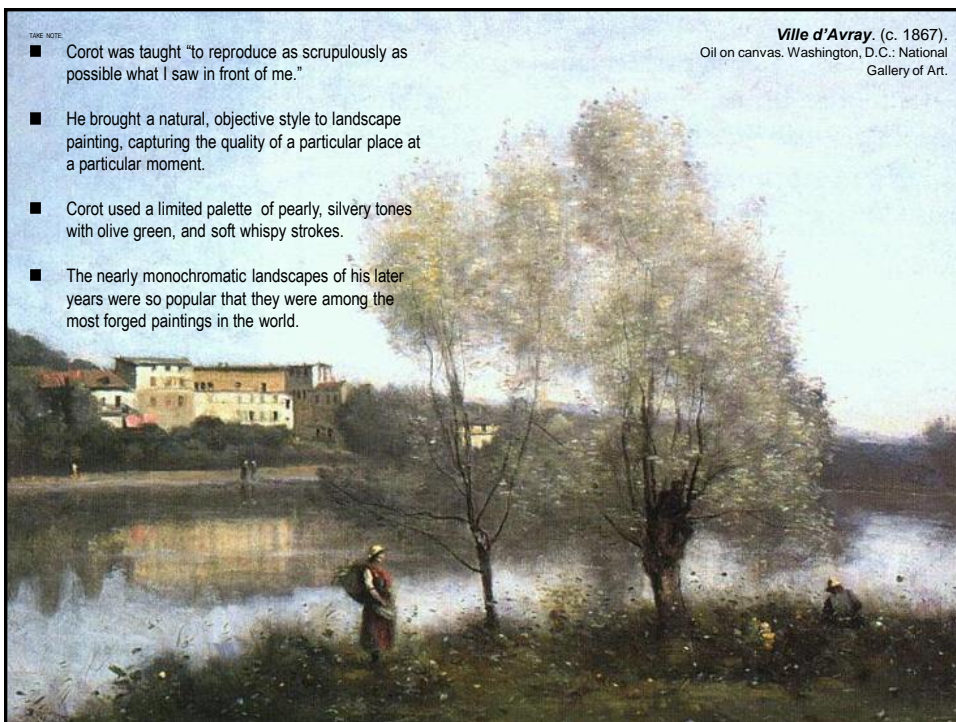
Characteristics:

- **Nature** becomes the subject of the paintings.
- **En plein air** (is a French expression which means "in the open air", and is particularly used to describe the act of painting outdoors.)
- **Effets de soir** (also called **effets desoir** or **effets de soir et de matin**) are the effects of light caused by the sunset, twilight, or darkness of the early evening or matins.

Orpheus Leading Eurydice from the Underworld, 1861;
Oil on canvas, 112.3 x 137.1 cm;
Museum of Fine Arts, Houston, Texas



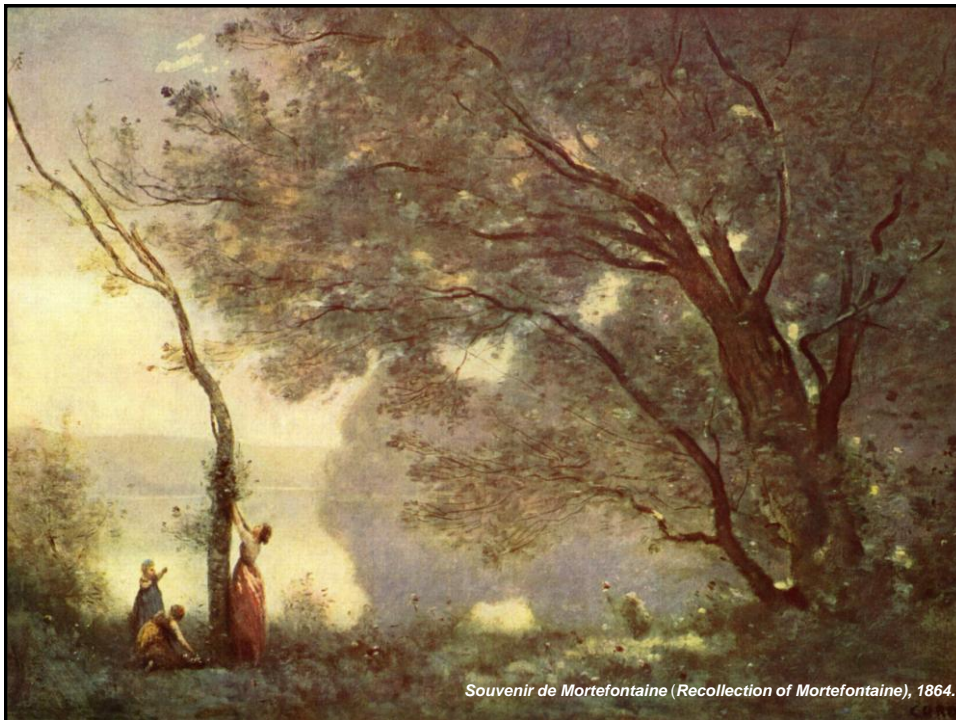
The Bridge at Narni (Le pont de Narni)
1826; Oil on paper mounted on canvas, 34 cm × 48 cm; Musée du Louvre, Paris.



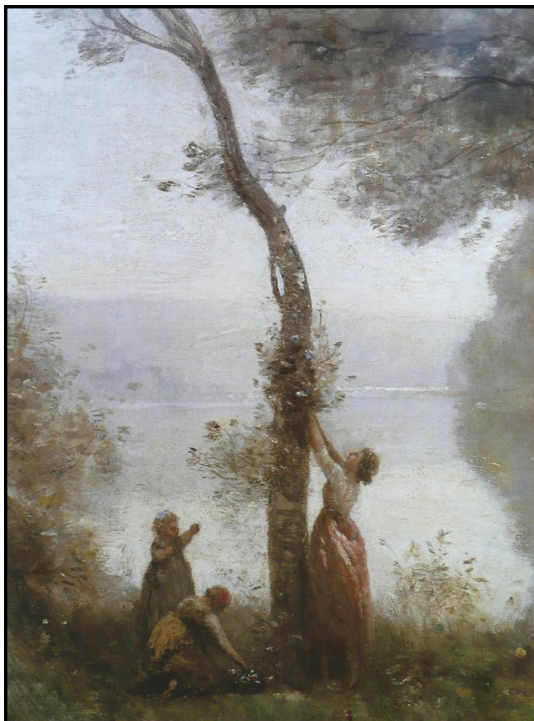
TAKE NOTE:

- Corot was taught "to reproduce as scrupulously as possible what I saw in front of me."
- He brought a natural, objective style to landscape painting, capturing the quality of a particular place at a particular moment.
- Corot used a limited palette of pearly, silvery tones with olive green, and soft wispy strokes.
- The nearly monochromatic landscapes of his later years were so popular that they were among the most forged paintings in the world.

Ville d'Avray. (c. 1867).
Oil on canvas. Washington, D.C.: National Gallery of Art.



Souvenir de Mortefontaine (Recollection of Mortefontaine), 1864.



Souvenir de Mortefontaine (Recollection of Mortefontaine) is a 1864 oil-on-canvas painting by French artist Jean-Baptiste-Camille Corot.

- It is a scene of tranquillity: a woman and children quietly enjoying themselves by a glass-flat, tree-flanked lake.
- The painting is generally acknowledged as one of Corot's masterpieces. It is among the most successful of Corot's later, more poetic works.
- The painting captures **an idealized scene while still drawing from the real world.**
- Corot's early painting showed Realist leanings, but as his career progressed he began to combine more Romantic elements, and his works are often viewed as a **bridge between Realism and the evolving Impressionist movement.**

THE SIGNIFICANCE OF WORK:

- The brushwork is precise as in Realist painting and the painting has a more muted palette than the bright colours favoured by the Impressionists.
- BUT:** Because of **the lake and landscape captured by broad rather than detailed strokes** and Corot's careful attention to **the play of light within the scene**, *Souvenir de Mortefontaine* is considered as a **threshold between Realism and Impressionism.**
- SO:** **Corot's broad brushstrokes is important, because it was revolutionary and did not belong to Realist teachings.**
- **The play of light with brushstrokes and the use of color is important, because it was an marginal style, which later became one of the hallmarks of Impressionism.**

Jean-François Millet (October 4, 1814 – January 20, 1875) was a French painter and one of the founders of the Barbizon school in rural France. He extended the idea from landscape to figures — peasant figures, scenes of peasant life, and work in the fields. Millet is noted for his scenes of peasant farmers; he can be categorized as part of the **naturalism** and **realism** movements. The naturalist point of view believes to represent the nature the same as it is. In *The Gleaners* (1857), Millet portrays three peasant women working at the harvest. There is no drama and no story told, merely three peasant women in a field.

Millet first unveiled *The Gleaners* at the Salon in 1857. It immediately drew negative criticism from the middle and upper classes, who viewed the topic with suspicion: one art critic, speaking for other Parisians, perceived in it an alarming intimation of "the scaffolds of 1793." Having recently come out of the French Revolution of 1848, these prosperous classes saw the painting as glorifying the lower-class worker. To them, it was a reminder that French society was built upon the labor of the working masses, and landowners linked this working class with the growing movement of Socialism and the dangerous voices of Karl Marx and Émile Zola.



A warm golden light suggests something sacred and eternal in this daily scene where the struggle to survive takes place. During his years of preparatory studies Millet contemplated how to best convey the sense of repetition and fatigue in the peasant's daily lives. Lines traced over each woman's back lead to the ground and then back up in a repetitive motion identical to their unending, backbreaking labor. Along the horizon, the setting sun silhouettes the farm with its abundant stacks of grain, in contrast to the large shadowy figures in the foreground. The dark homespun dresses of the gleaners cut robust forms against the golden field, giving each woman a noble, monumental strength.



The Angelus, 1857–59. Musée d'Orsay, Paris.

The painting was commissioned by a wealthy American, Thomas G. Appleton, and it was completed during the summer of 1857. But, when the purchaser failed to take possession in 1859, Millet added a steeple and changed the initial title of the work, *Prayer for the Potato Crop* to *The Angelus*.



The *Angelus* was reproduced frequently in the 19th and 20th centuries. Salvador Dali was fascinated by this work, and wrote an analysis of it, *The Tragic Myth of The Angelus of Millet*. Rather than seeing it as a work of spiritual peace, Dali believed it held messages of repressed sexual aggression. Dali was also of the opinion that the two figures were praying over their buried child, rather than to the Angelus. Dali was so insistent on this fact that eventually an X-ray was done of the canvas, confirming his suspicions: the painting contains a painted-over geometric shape strikingly similar to a coffin. However, it is unclear whether Millet changed his mind on the meaning of the painting, or even if the shape actually is a coffin.

Pierre Étienne Théodore Rousseau (April 15, 1812 - December 22, 1867), French painter of the Barbizon school, was born in Paris, of a bourgeois family which included one or two artists. Early in his life, Rousseau developed an appreciation for the French countryside, and after a brief employment at sawmill, he began painting landscapes. His influence came from naturalist painters, such as Ruisdael and Constable. Rousseau's work became well known and sought after in the 1850's. However, he preferred to remain in his cottage in Barbizon, where he died in 1867.



Les chênes d'Apremont, 1852.
Oil on Canvas, 63,5 x 99,5 cm,
Musée d'Orsay, Paris.



Landscape with a Plowman , Early 1860s, France.
Oil on panel. 38x51.5 cm ; Gatchina Palace Museum (formerly in the collection of Alexander III). 1930, Hermitage.



Revision: Barbizon School

- Artists limited themselves to facts of the modern world as they personally experienced them. Only what they could see or touch was considered real. Gods, goddesses, heroes of antiquity were out. Peasants and the urban working class were in. In everything, from color to subject matter, Realism brought a sense of muted sobriety to art.
- A group of young artists led by Théodore Rousseau began to work in the open air in the hamlet of Barbizon not far from Paris. Each of the members of the so-called Barbizon school possesses his own pictorial manner, but they were all united by their love of French countryside. Rousseau liked painting gnarled trees, gentle hills, while some others preferred to draw fleeting states of sky or convey special lighting effects at different times of the day.
- As a rule: the Barbizon painters worked outside in natural conditions, often selecting the most ordinary landscape motifs. Only their large canvases intended for exhibition at the Salon were finished in the studio.
- Corot was "attracted by everyday town life, casual passersby, fleeting moments. Many of Corot's landscapes possess a lyricism engendered by his direct perception, his sensitive response to what he saw. The artist preferred changing states, dying sunsets, sudden gusts of wind, stormy weather, skies clearing after the rain, but, unlike the Romantics, he chose secluded corners of nature, surrounded with trees with rustling foliage and outlines that melt in a misty haze. The human figure in his landscapes serves as a kind of barometer for determining the mood of the landscape image."

Manet, Edouard (b. Jan. 23, 1832, Paris, France--d. April 30, 1883, Paris)

French painter and printmaker who in his own work accomplished the transition from the realism of Gustave Courbet to Impressionism. Manet broke new ground in choosing subjects from the events and appearances of his own time and in stressing the definition of painting as the arrangement of paint areas on a canvas over and above its function as representation. Exhibited in 1863 at the Salon des Refusés, his *Le Déjeuner sur l'herbe* ("Luncheon on the Grass") aroused the hostility of the critics and the enthusiasm of a group of young painters who later formed the nucleus of the Impressionists.



The painting was regarded as a scandal, because of the nude woman, sitting between two clothed men. That has never been seen. It is not a realist painting as the social and political paintings of Daumier, but it is regarded in the same category due to the artist's individual freedom in selecting the subject. The brush strokes are not hidden

Le Déjeuner sur l'herbe 1863;
Luncheon on the Grass;
Musée d'Orsay, Oil on canvas,
81 x 101 cm

- Manet did not hide the brushstrokes: the painting looks unfinished in some parts.
- The togetherness of the naked woman with the clothed man is a theme from history, therefore this painting is regarded as a Manet's reinterpretation of the old masters, which included his impressions.
- The controversies were perfectly configured by Manet both in vertical and in horizontal axis: the nude woman/clothed man opposition in horizontal axis, and the clothed woman and nude woman contrast in the vertical axis.
- The shock value of a nude woman casually lunching with two fully dressed men in a rural setting, which was an affront to the propriety of the time, was accentuated by the familiarity of the figures.



The roughly painted background lacks depth — giving the viewer the impression that the scene is not taking place outdoors, but in a studio. This impression is reinforced by the use of broad "photographic" light, which casts almost no shadows: in fact, the lighting of the scene is inconsistent and unnatural. The man on the right wears a flat hat with a tassel, of a kind normally worn indoors.

Detail, Le Déjeuner sur l'herbe 1863;
Luncheon on the Grass;
Musée d'Orsay, Oil on canvas, 81 x 101 cm



Olympia, 1863;
Oil on canvas, 130.5 x 190 cm, Musee d'Orsay, Paris



Giorgione, The Sleeping Venus, 1510



Titian, Venus of Urbino, 1538



Ingres, Le Grande Odalisque, 1814



Goya, The Naked Maja, 1800



Manet, Olympia, 1863

- In this famous painting, Manet showed a different aspect of realism from that envisaged by Courbet: his intention being **to translate an Old Master theme, the reclining nude** of Giorgione and Titian, into contemporary terms. It is possible also to find a strong reminiscence of the classicism of Ingres in the beautiful precision with which the figure is drawn, though if he sought to placate public and critical opinion by these **references to tradition**, the storm of anger the work provoked at the Salon of 1865 was sufficient disillusionment.

- There is a subtlety of modelling in the figure and a delicacy of distinction between the light flesh tones and the white draperies of the couch that his assailants were incapable of seeing. **The sharpness of contrast also between model and foreground items and dark background**, which added a modern vivacity to the Venetian-type subject, was regarded with obtuse suspicion as an intended parody.

- The **new life of paint and method of treatment** in this and the other works by Manet that aroused the fury of his contemporaries had a stimulus to give to the young artists who were eventually to be known as Impressionists. In a more general sense, they rallied to his support as one heroically opposed to ignorant prejudice and their own ideas took shape in the heat of the controversy.



The Balcony, Musée d'Orsay, 1868-1869



- Manet's paintings of cafe scenes are observations of social life in nineteenth century Paris.
 - People are depicted drinking beer, listening to music, flirting, reading, or waiting.
 - Many of these paintings were based on sketches executed on the spot.
 - He often visited the Brasserie Reichshoffen on boulevard de Rochechouart, upon which he based *At the Cafe* in 1878.
 - Several people are at the bar, and one woman confronts the viewer while others wait to be served.
 - Such depictions represent the painted journal of a **flâneur**.
 - These are painted in a style which is loose, referencing Hals and Velázquez, yet they capture the mood and feeling of Parisian night life.
 - They are painted snapshots of **bohemianism, urban working people, as well as some of the bourgeoisie**.
- In *Corner of a Cafe Concert*, a man smokes while behind him a waitress serves drinks.
 - In *The Beer Drinkers* a woman enjoys her beer in the company of a friend.
 - In *The Cafe Concert*, shown at right, a sophisticated gentleman sits at a bar while a waitress stands resolutely in the background, sipping her drink.



Racing at Longchamp, 1864

In *Racing at Longchamp*, an **unusual perspective** is employed to **underscore the furious energy of racehorses** as they rush toward the viewer. The brushstrokes are accentuated to emphasize the **speed**.



A Bar at the Folies-Bergère (Le Bar aux Folies-Bergère), 1882



The painting is filled with contemporaneous details specific to the Folies-Bergère:

- The distant pair of green feet in the upper left-hand corner belong to a trapeze artist, who is performing above the restaurant's patrons.
- The beer which is depicted, Bass Pale Ale (noted by the red triangle on the label), would have catered not to the tastes of Parisians, but to those of English tourists, suggesting a British clientèle.
- Manet has signed his name on the label of the bottle at the bottom left, combining the centuries-old practice of self-promotion in art with something more modern, bordering on the product placement concept of the late twentieth century.

•But for all its specificity to time and place, it is worth noting that, should **the background of this painting indeed be a reflection in a mirror on the wall behind the bar** as suggested by some critics, the woman in the reflection would appear directly behind the image of the woman facing forward. Neither are the bottles reflected accurately or in like quantity for it to be a reflection. These details were criticized in the French press when the painting was shown. The assumption is faulty when one considers that the postures of the two women, however, are quite different and the presence of the man to whom the second woman speaks marks the depth of the subject area. Indeed many critics view the faults in the reflection to be fundamental to the painting as they show a double reality and meaning to the work.

•The increased use of the new technology of photography began to free artists such as Manet to do more than merely imitate life. At any rate, Manet was confident enough to take liberties with literal transcription for the sake of composition.

•The painting has been interpreted as a modern paraphrasing of **Las Meninas** by **Diego Velázquez**.

Architecture in the nineteenth century:

Déjà vu all over again

Near the turn of century, architecture branched out into several directions:

- the Neo-Classical tradition continued to dominate public buildings like banks, libraries and city halls: **Classical Revival (from Greek to Roman)**

- At the same time, there was new materials, new technology and new needs. New functions required new building forms, like factories railroad stations, department stores. New Materials like cast and wrought iron, plate glass, rivets, steel and reinforced concrete became available: **Cast Iron Age**

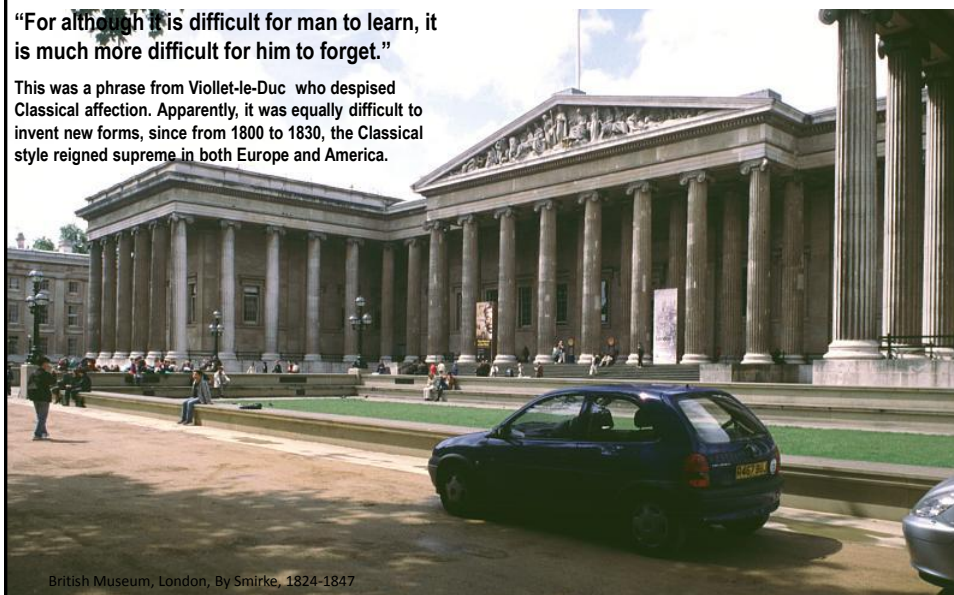
Eclecticism

- However, instead of welcoming the possibilities of a new age, and devising forms appropriate to the present, **architects retreated to tradition**. Only around the end of century, in the upstart city of Chicago, where there was no tradition, did architects produce innovative structures, without referring to the past.
- Classical Revival from Greek to Roman: civic buildings
- Gothic Revival : Church, university and domestic architecture
- In this age, the major thrusts of **historicism and eclecticism** caused **the lack of any originality.**

England's Neo-classic Revival (1800-1830): Rememberance of Things Past

“For although it is difficult for man to learn, it is much more difficult for him to forget.”

This was a phrase from Viollet-le-Duc who despised Classical affection. Apparently, it was equally difficult to invent new forms, since from 1800 to 1830, the Classical style reigned supreme in both Europe and America.



British Museum, London, By Smirke, 1824-1847

English building is flaunted familiar elements:

- *columns,
- *rounded arches,
- *temple fronts,
- *domes, and
- *flanking wings.

Yet, the combinations often were not purely Greek or Roman, but a generic mishmash called:

Neoclassic Revival.

Sir Robert Smirke who designed British Museum is a leading Neoclassic architect.



British Museum, London, By Smirke, 1824-1847

This Greek Revival building has **two projecting wings flanking a central portico unified by a screen of Ionic columns.**



The Reading room of British Museum, A **dome**, London, by Robert Smirke, 1824-1847

**THE CONFUSING MIX OF
HISTORICISM AND ECLECTICISM...**



Taylorian Institution, Ashmolean Museum, Oxford, by Cockerell, 1839-45

**Taylorian Institution, Ashmolean Museum, 1839-45,
designed by Cockerell:**

Cockerell made important archeological discoveries during his grand tour of Greek ruins. He combined elements from classical prototypes of all periods, like a survey course in Classical inspiration. Here, he joined giant ionic columns from Greece, with a baroque broken entablature, and roman arches. The statues atop columns recall Adamesque design, while the Rusticated base suggests Mannerist palazzos of the Renaissance.

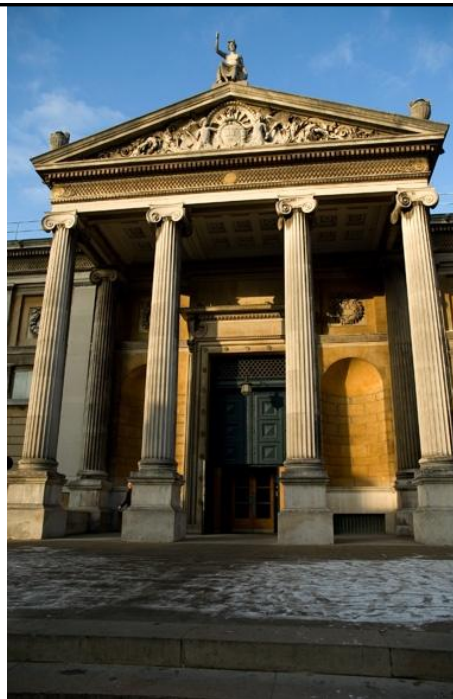
Neither greek nor roman, it seems to have been constructed by committee, with a dip of this and a dash of that.

Neoclassicism fizzled fast. By the end of the 1830s , English taste shifted toward Gothic.

Aerial view of Ashmolean Museum, Oxford, by Cockerell, 1839-45



Model of Ashmolean Museum, Oxford, by Cockerell, 1839-45



Entrance of Ashmolean Museum, Oxford, by Cockerell, 1839-45

England's Gothic Revival (1830-1850): Faith and Fashion

For A.W.N. Pugin and John Ruskin, Gothic architecture was equal to an ethical society. It was not a style but a principle, for Pugin. It had rational structural principles, which could be adopted to industrial age construction.



Houses of Parliament, London, eclecticism (Neo Gothic), 1839-52, Charles Barry&Pugin

When Houses of Parliament was built along the Thames River, Pugin clothed the plan by Charles Barry in Gothic detail. Although the facade along the river is symmetrical, the silhouette is completely asymmetrical. Pugin was aware of the contrast between Barry's clear layout and his veneer of medieval ornament. Nonetheless, the whole ensemble from stone carvings, wall paper, umbrella stands, to inkwells and hat racks were designed by Pugin in Gothic style. The Gothic look of this building was so well received that it legitimized the style, which spread throughout England during the first 50 years of Victoria's reign (1837- 1887).



House of Lords, interior, Houses of Parliament, London, eclecticism (Neo Gothic), 1839-52, Charles Barry&Pugin

Pugin designed this interior modeled on Perpendicular Gothic. Although roof trusses are framed in new material of iron, mediaeval touches like murals, stained glass, mosaics, gilded (gold) panels, carved wood, and statuary lend a medieval air.





Madeleine church, 1806-1842, eclecticism(Greek Revival)

The **Madeleine Church** or simply "**La Madeleine**" is an imponent Roman catholic **church** that looks like a Roman temple. The Madeleine is built in the Neo-Classical style and was inspired by the Maison Carrée at Nîmes, one of the best-preserved of all **Roman temples**.

- Its fifty-two Corinthian columns, each 20 metres high, are carried around the entire building.
- The pediment sculpture of the Last Judgement is by Lemaire, and
- The church's bronze doors bear reliefs representing the Ten Commandments.

Corinthian column



Maison Carrée at Nîmes



Madeleine Church, Interior



The Opera Building of Paris, 1862, Neo-Baroque, Charles Garnier

The Palais Garnier, Opera, Paris, (1825-1898). This masterpiece of Beaux-Arts or Second Empire style has a Baroque exterior: maximum effect through sculpted mass, rhythm of solids and voids, and diverse but unified texture and forms.

The interiors are, for Garnier, **a social stage for operagoers**. He **enlarged lobbies, and corridors** to accommodate crowds. "The sparkling light, the resplendent clothes, the smiling, animated faces, the encounters which occur, the greetings exchanged," he said were all part of the show. **The main display case was the soaring flights of stairs**, where patrons could regally ascend toward the auditorium → **Garnier's greatest achievement is creating this setting for social ceremony.**

The Beaux-Arts Opera House was the epitome of a reactionary style modern architects rejected. With its paired Corinthian columns, profusion of sculpture, and ostentatious ornament, it was the biggest and showiest theater in the world.



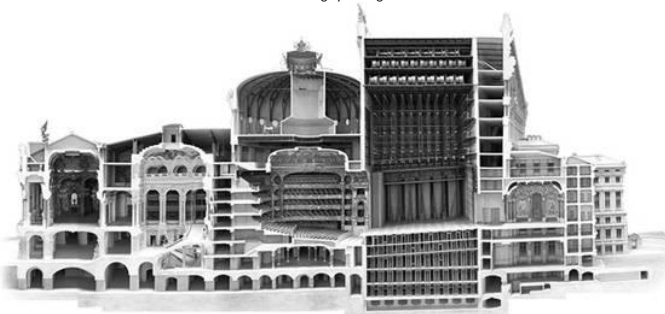
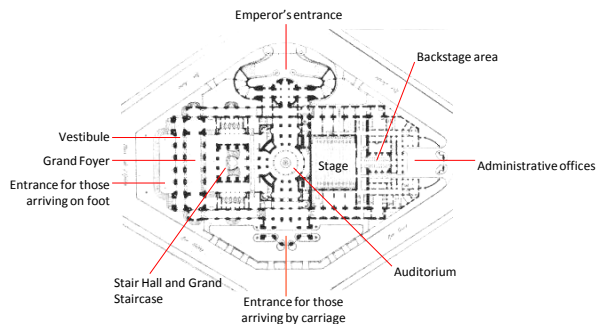
The Grand Stairway, interior of Opera Building, Paris

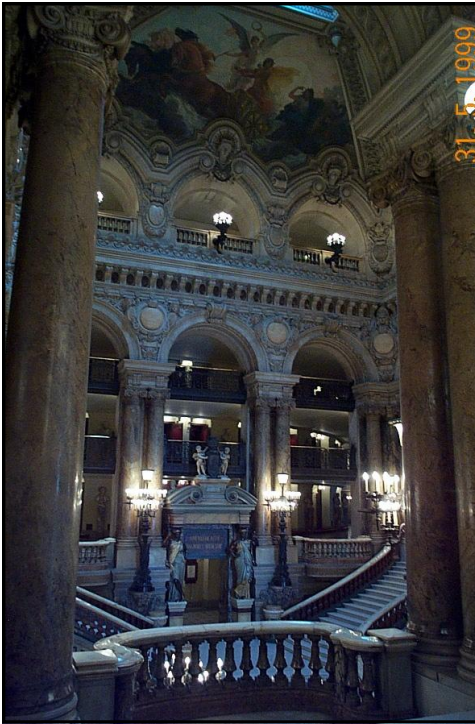
Plan, Opéra:

The École des Beaux-Arts, where Garnier studied architecture, stressed **clear circulation patterns, and the gradual unfolding of aesthetic experience of a building.**

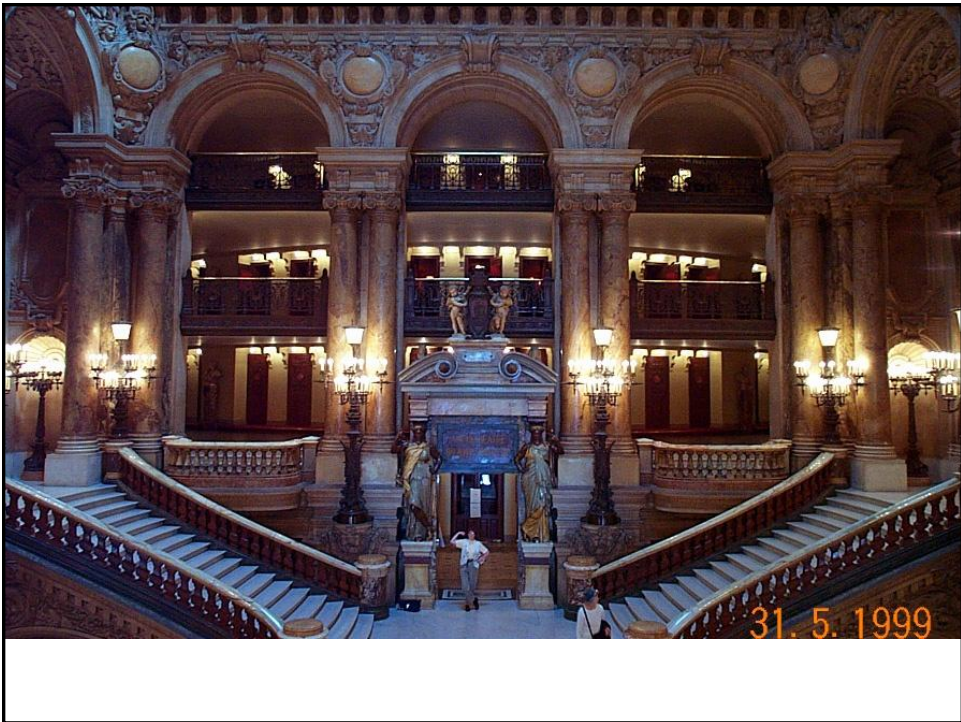
Garnier accomplished the latter through **a series of low-ceilinged paths approaching the grand stairs**, giving way to the vast space of the stair hall, where the social pageant was at its most intense.

His ingenious plan, on a diamond shaped lot, includes **different entrances for assorted operagoers**, whether arriving on foot or by carriage, with facilities for season-ticket holders and those purchasing at the box office.





Lined with painted ceilings, colorful marble columns, gilded statuary, and sumptuous chandeliers, the stairway drips with gilt and relief carving. One critic described it as "looking like an overloaded sideboard." To Garnier, the stairway was the climax of a total theatrical experience orchestrated by the building.

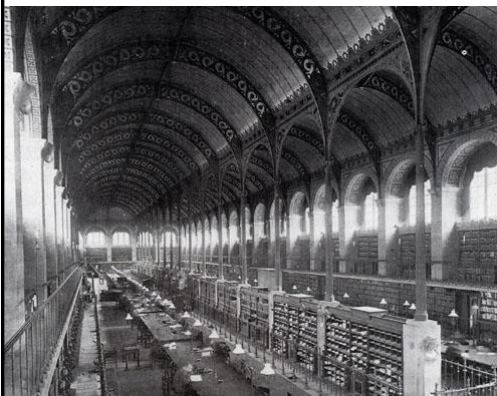




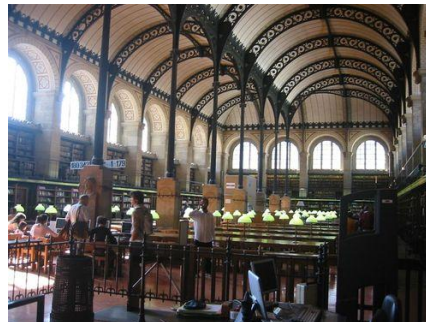
Sainte Genevieve library, steel, 1838-50, Henri Labrouste

This library was the first high style public building to use iron in a visible and prominent fashion. Labrouste believed the century should develop an architecture for contemporary needs and made of modern material.

It was designed in Neo-Renaissance style by the architect Henri Labrouste, although its underlying metal structure relates it to cast iron architecture (examples of which are the Eiffel Tower or The Crystal Palace); it was built between 1843 and 1850.

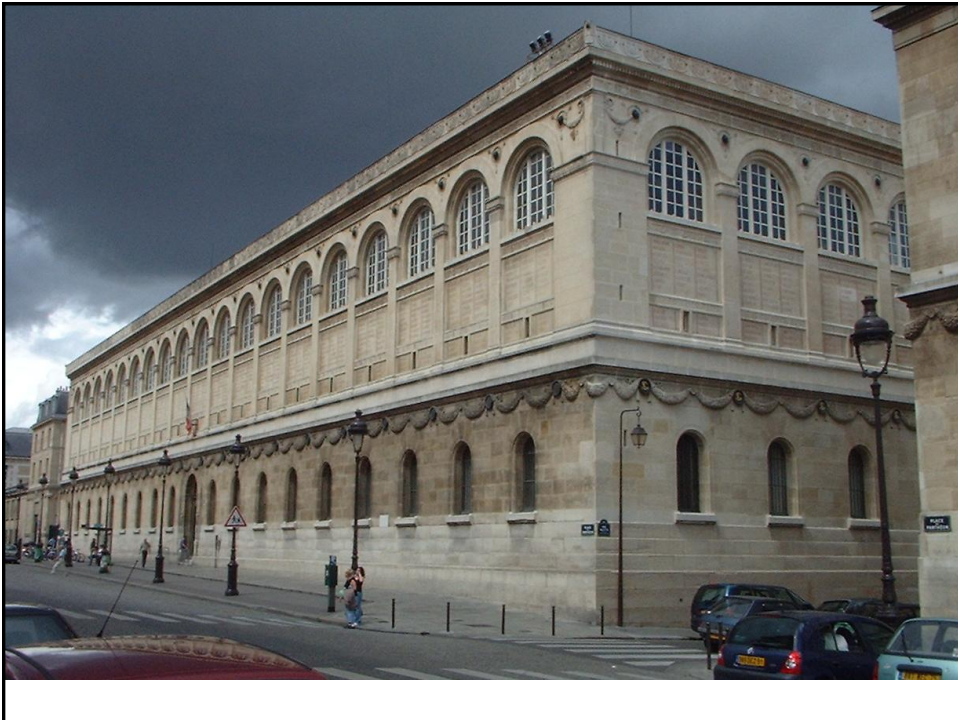


Bibliothèque Sainte-Genevieve, Paris, Reading Room, 1842-50



- Although trained at the famed Ecole des Beaux-Arts, Henri Labrouste was an opponent of the dominant Neoclassic style. He believed that the century should develop an architecture for contemporary needs and made of contemporary materials.
- The radical novelty of Labrouste's design combines a traditional, arcuated, masonry exterior with an interior like none before it.

- The library's plan is simple: a two story rectangle, where the entire upper floor is reading room. 211 barrel vaults are covering the reading room. In the center, there is a row of slender cast-iron columns that divides the room into two naves.
- **Both functional arrangement and circulation are clearly expressed in the structure, using new materials without Classical overlay.**

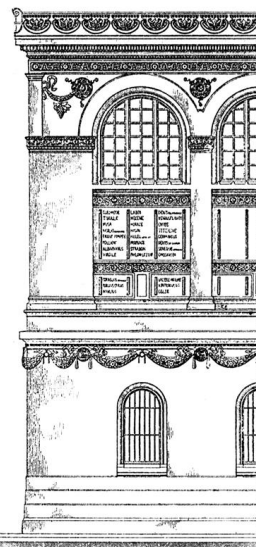


- The Renaissance-style facade contains another innovation: in place of decorative stone columns, Labrouste had the names of 810 authors carved in rows of letters, almost like the columns of newspaper.



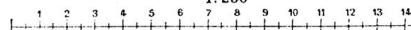
“Facade follows function” is not exactly a rallying cry for modern architects, but Labrouste anticipated Postmodernism by **adorning his building with text to declare its purpose.**

Fig. 83.



Bibliothek Ste.-Geneviève zu Paris 79).

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Façaden-Systeme.


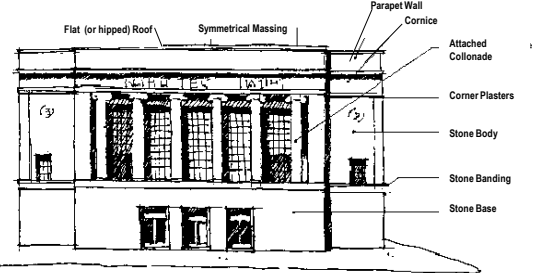
Pennsylvania Station,

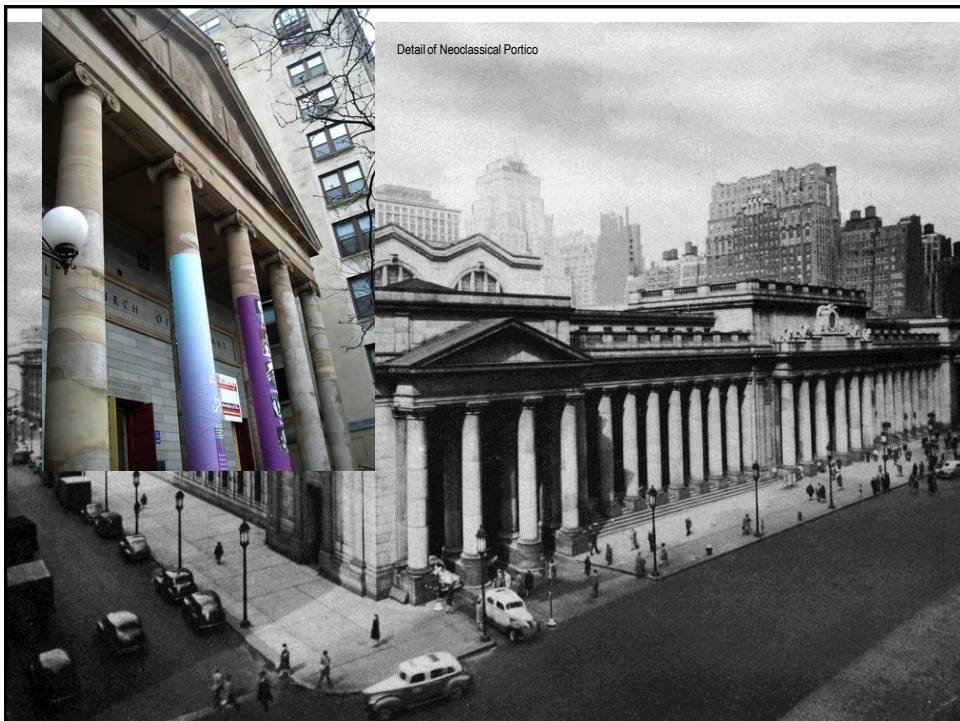
New York, by McKim, Mead & White, 1902-10

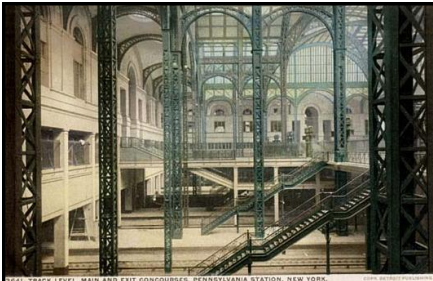
- Penn Station is the project in which McKim, Mead and White combined Neo-Classicism with 20th century.
- Three porticos, connected by wings, were linked by repetitive columns. The waiting room roof can be seen in the background.
- The building was functionally superb, expressing its purpose through modern materials and clear forms.
- The exterior was pure Neo-Classical, covering two city blocks.

The Portico and Facade of an Elaborate Neo-Classical Building
Giovanni Battista Piranesi (1720-1778/Italian)
Pen & ink





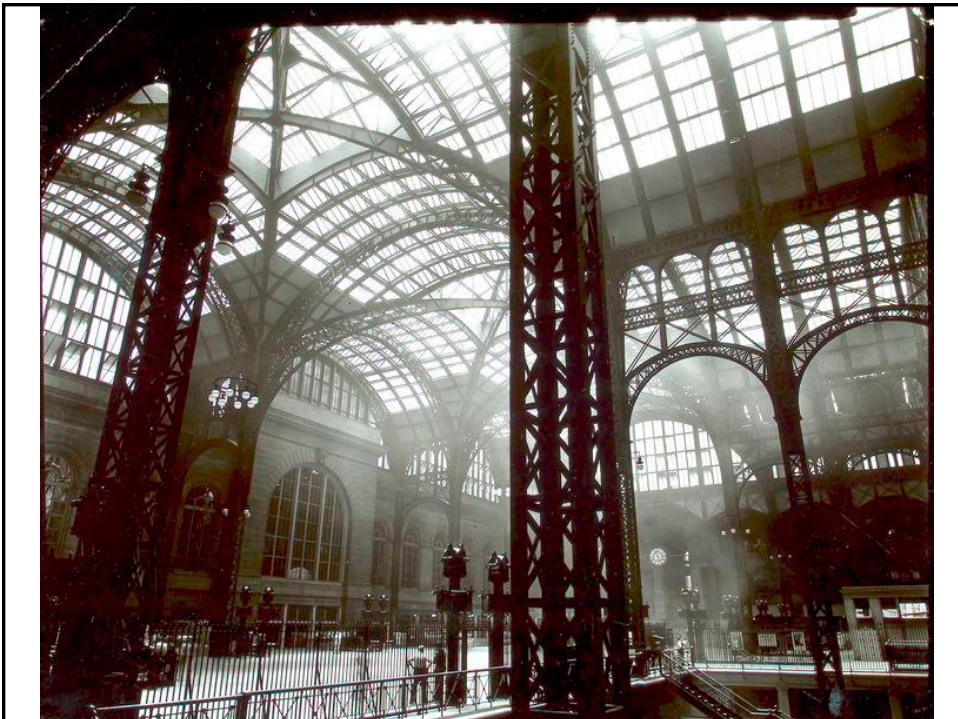


3041 TRACK LEVEL, MAIN AND EXIT CONCOURSES, PENNSYLVANIA STATION, NEW YORK

- At the concourse level, modern engineering reigned.
- Glazed vaults of exposed steel columns, steel arches, and glass were purely utilitarian to cover the tracks.



Interior view from the concourse level



To convey the dignity of a major portal to New York City, its waiting room was modeled on Roman baths, increased 20 percent in size.



The Waiting Room

OLD AND NEW COLLIDE...

The two faces of New York's Pennsylvania Station show extremes of style as architecture approached to a turning point. The waiting room, an inspiring public space, is modeled on **the Roman Baths**, while the soaring concourse **reinterprets ancient arches and columns in modern materials and engineering.**

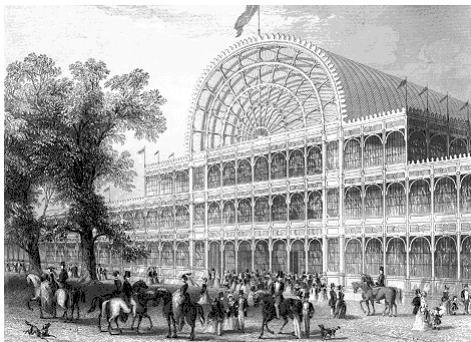


Concourse



The Cast-Iron Age

- The second direction that architecture branched out near the turn of century was due to industrial structures. They were not considered as “architecture,” but they heralded a future era of metal frame, rather than masonry, support — the shape of things to come.
- Throughout the nineteenth century, the most progressive buildings were for transport and industry, created by engineers in a simple, functional style, out of iron and glass.
- If the challenge of the century was to develop a contemporary style: then London’s Crystal Palace showed the way.
 - This exposition hall was created to display the wonders of Victorian technology.
 - It was an oversized greenhouse, devoid of historical ornament. The building showed the aesthetic possibilities of a cast-iron framework.
 - Its designer, Sir Joseph Paxton was not an architect, but a builder of greenhouses. When Prince Albert decided to house the first World’s Fair in London for show off, there was a limited time for construction, and it was impossible to build one with ordinary building techniques. Only a prefabricated shell could be built in this short period and Paxton is the perfect figure for the task.



Joseph Paxton, The London Crystal Palace, 1854

- In six months, identical modular cast iron columns and beams were manufactured.
- They were shipped to Hyde Park, and mounted with standardized panes.





Joseph Paxton
The London Crystal Palace after its reconstruction in Sydenham, 1854
Interior view

- The iron and glass structure was designed as a huge conservatory, covering 21 acres, and enclosing all the trees already on site.
- For the first time, the volume enclosed surpassed the mass of the building—more a bubble, than a box.
- Interior space, flooded with light, seemed infinite, the structure itself almost weightless.



Crystal-palace interior, 1825, Joseph Paxton

- Revivalist architects harshly criticized Crystal Palace. For them "such a building of untraditional materials, without historical details or mass, was not a real building but a lattice sheathed in glass, more like a railroad shed or bridge.
- That is why, the revolutionary construction did not influence orthodox buildings of the day.
- But, it certainly is a forerunner for 20th century glass, curtain-wall skyscrapers.

Paris World Fair, 1825



Plan and section
The individual pavilions are linked via covered streets.



Industrial-Age Architecture

The structure that proved what a steel skeleton could accomplish was the Eiffel tower. The tower was designed by Gustave Eiffel, a bridge engineer.

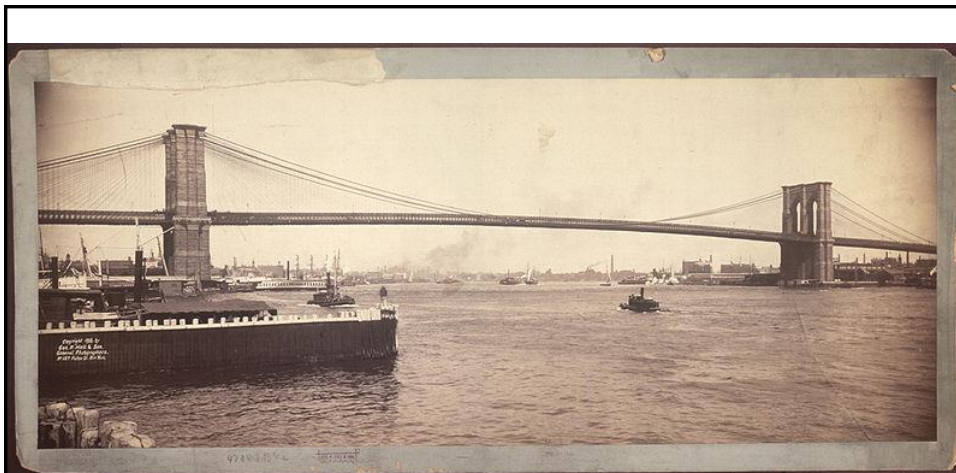
Tower's silhouette is a direct expression of its structure.

Four wide footed piers are stabilized by two platforms.

The only non-structural element is the grillwork arches linking the bases, added by Eiffel, to give the appearance of buttresses and reassure visitors that the novel structure was safe.

The tower is still considered as a triumph of modern engineering. The Eiffel tower flaunted its iron-and-steel skeleton, devoid of allusions to past architectural styles.

Eiffel Tower, 1887-1889, Eiffel



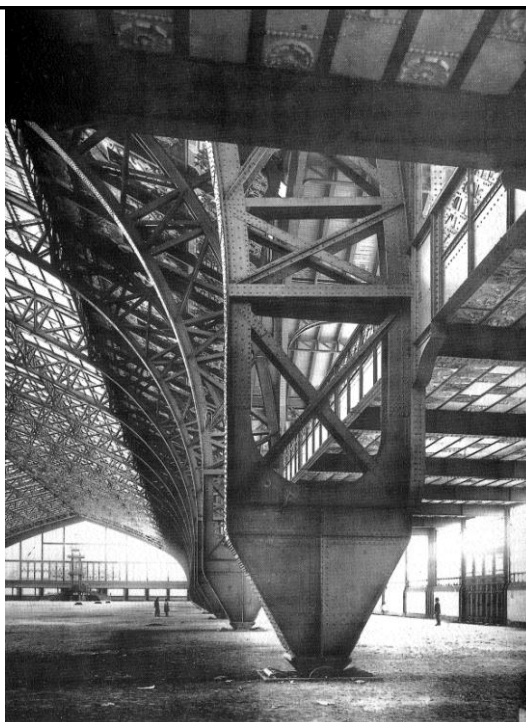
The Brooklyn Bridge (1883) introduced a heroic new scale to the urban world.

- Triumph of engineering for that day.
- The first wire suspension bridge, it was the longer bridge in the world when completed.
- The granite towers designed with pointed arches, like in Gothic style and the pure structure of bridge together represented a unity of old and new.



- An significant building constructed for the fair was the **Galerie des machines (1889)**, designed by architect Ferdinand Dutert and engineer Victor Contamin.
- It was reused at the exposition of 1900 and then destroyed in 1910.
- At 111 meters, the *Galerie* (or "Machinery Hall") spanned the longest interior space in the world at the time, using a system of hinged arches (like a series of bridge spans placed not end-to-end but parallel) made of steel or iron.
- The choice of construction material is controversial; the building was designed to be built with steel but was actually constructed in iron.

Galerie des Machines, cast-iron(makine teshir salonu)
1889, François Dutert



Galerie des Machines, cast-iron(makine teshir salonu) 1889,
François Dutert

Chicago School (1880-1890)

Chicago's architecture is famous throughout the world and one style is referred to as the **Chicago School**.

The style is also known as **Commercial style**.

In the history of architecture, the Chicago School was a school of architects active in Chicago at the turn of the 20th century. They were among :

- the first to **promote the new technologies of steel-frame construction in commercial buildings**, and
- they developed a **spatial aesthetic** which co-evolved with, and then came to **influence**, parallel developments in **European Modernism**.

Some of the distinguishing features of the Chicago School are **the use of steel-frame buildings with masonry cladding (usually terra cotta), allowing large plate-glass window areas and the use of limited amounts of exterior ornament**. Sometimes elements of Neoclassical architecture are used in Chicago School skyscrapers. Many Chicago School skyscrapers contain the three parts of a classical column.

- The first floor functions as the base,
- The middle stories, usually with little ornamental detail, act as the shaft of the column, and
- The last floor or so represent the capital, with more ornamental detail and capped with a cornice.



Chicago School window grid

The "Chicago window" originated in this school. It is a three-part window consisting of a large fixed center panel flanked by two smaller double-hung sash windows. The arrangement of windows on the facade typically creates a grid pattern, with some projecting out from the facade forming bay windows. The Chicago window combined the functions of light-gathering and natural ventilation; a single central pane was usually fixed, while the two surrounding panes were operable.

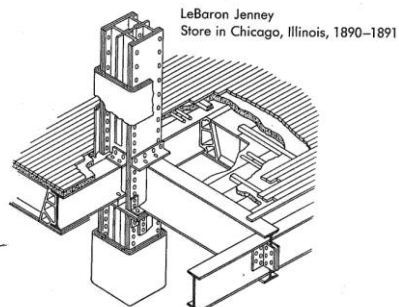


Home-insurance, 1885,
(high building with steel)
William Le Baron Jenney (engineer)

First skyscraper in the world.

Cost: 1/3 of a stone building

Jenney is best known for designing the ten-story Home Insurance Building in Chicago. The building was the first fully metal-frame skyscraper, and is considered the first American skyscraper. It was built from 1884 to 1885, enlarged in 1891, and demolished in 1931.



LeBaron Jenney
Store in Chicago, Illinois, 1890-1891

- In his designs, Jenney used metal columns and beams, instead of stone and brick to support the building's upper levels.
- The steel needed to support the Home Insurance Building weighed only one-third as much as a ten-story building made of heavy masonry.
- Using this method, the weight of the building was reduced, thus allowing the possibility to construct even taller structures.
- Later, he solved the problem of fireproof construction for tall buildings by using masonry, iron, and terra cotta flooring and partitions.
- He displayed his system in the Second Leiter Building, also built in Chicago between the years 1889 and 1891.

This was the first time a metal frame supported both walls and upper stories. It meant walls could be much thinner, pierced by ample windows. Buildings could be taller with more interior space. With the addition of the electric elevator in the 1880s, buildings grew from five to twenty stories.



LeBaron Jenney
Building in Chicago, Illinois, 1879

- The Chicago School of twentieth century commercial architecture launched a whole new building type:

utilitarian, functional, effective, multistorey buildings that **express externally their skeletal frame and emphasize verticality.**

- There was a saying:

“All other things being equal, a building that sits is more pleasing than a building that stands.”

- This was the challenge of Chicago School:

They tried to built “standing,” but at the same time aesthetically “pleasing,” buildings.



Reliance Building, Chicago, Illinois,
by Daniel Burnham and John Root, 1890-95

The firm of Burnham and Root showed the way. Their 14-storey masterpiece the Reliance Building (1890-95), has a pure curtain wall facade supported by a steel frame. The gridlike exterior reflects the inner structure, and it almost has more glass than terracotta. Designing facades in which void is more than solid was a new architectural territory for that time.

Aware that he had entered a new architectural territory, John Root wrote:

"All that has been done up to the present comes for nothing," and "Whatever is to be spoken in a commercial building must be strongly and directly said." He discarded Classical frills and let the building speak for itself, in the new language of modern engineering.

It was Burnham and Root who devised a scheme to unify the new tall structures. They divided a building's stories into three parts:

- A two-story base to provide a solid foundation;
- A tall central portion with alternating strips of flat windows and continuous vertical piers to express the steel frame and emphasize height; and
- A top treated as a separate unit with a prominent cornice.

Many have compared the proportions of the three-part structure to that of a classical column. (base, fluted shaft and capital)

LOUIS SULLIVAN: Father of Modern Architecture

Sullivan and his partner, Dankmar Adler, were preeminent among Chicago School. Their buildings were not only functional examples of metal frame technology, but successful artistically in unifying a skyscraper's repetitious components.

The Wainwright Building (1890) is a ten-story, steel-skeleton structure that emphasizes verticality with, for the first time, an aesthetically effective shell. Prominent corner columns, and seven-story piers, like fluting — between rows of windows, reinforce the "dominant chord," as Sullivan said, of "loftiness."

A major landmark in American architectural history, the Wainwright building was hailed by Frank Lloyd Wright, as the first structure with "height triumphant."

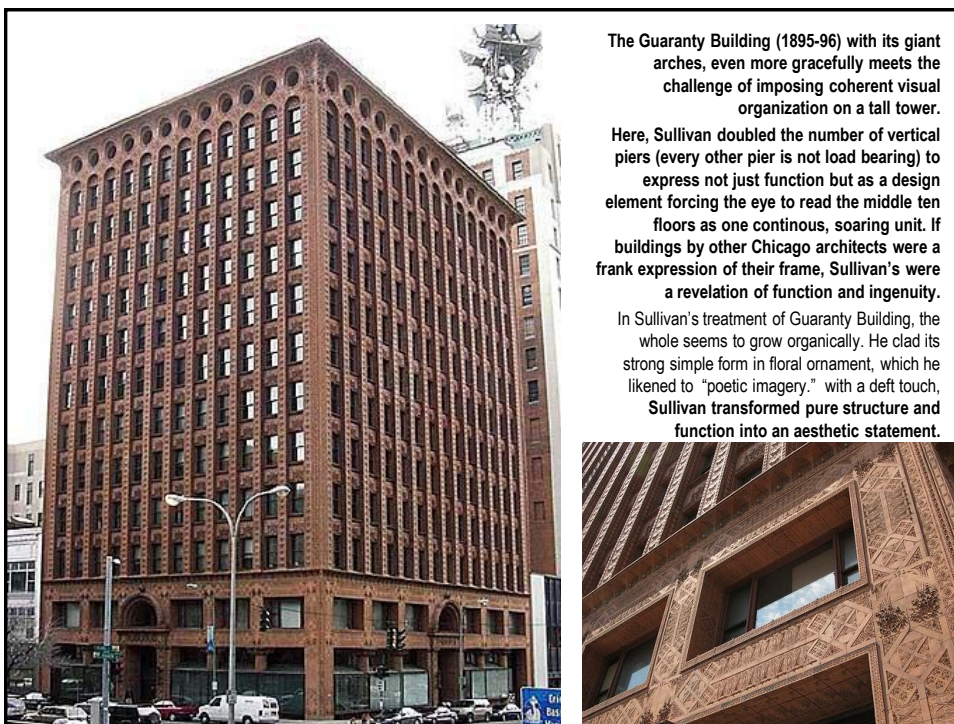
Sullivan influenced a generation of architects by designing the modern skyscraper as an organic whole. "Form ever follows function" was his credo. "Whatever is beautiful rests on the foundation of the necessary." he delineated three major visible sections:

- A strong base with broad windows for shops,
- A middle section for offices with vertical elements to dramatize height, and
- A capping cornice housing mechanical equipment.

The tripartite division corresponds to practical requirements.

The Wainwright Building (1890)

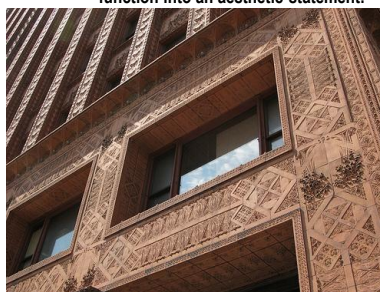




The Guaranty Building (1895-96) with its giant arches, even more gracefully meets the challenge of imposing coherent visual organization on a tall tower.

Here, Sullivan doubled the number of vertical piers (every other pier is not load bearing) to express not just function but as a design element forcing the eye to read the middle ten floors as one continuous, soaring unit. If buildings by other Chicago architects were a frank expression of their frame, Sullivan's were a revelation of function and ingenuity.

In Sullivan's treatment of Guaranty Building, the whole seems to grow organically. He clad its strong simple form in floral ornament, which he likened to "poetic imagery." with a deft touch, Sullivan transformed pure structure and function into an aesthetic statement.



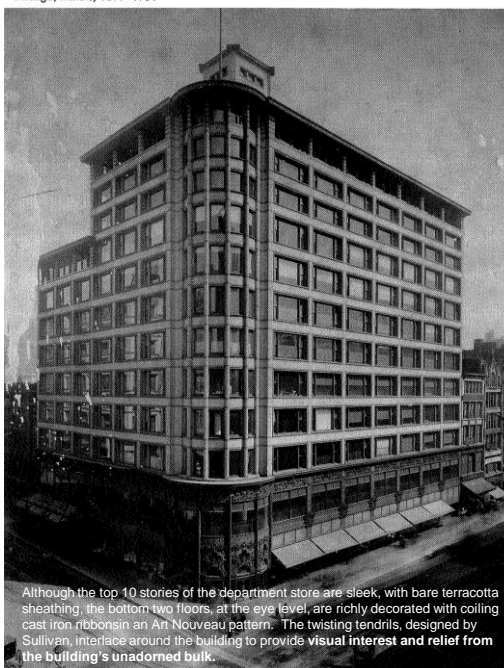
Although Sullivan studied at the famous Ecole des Beaux-Arts in Paris, he was believing in the necessity to create a national architecture. For him, for an American architecture, new forms should be invented, and new ornaments should be found that does not refer to any past period. Sullivan called for "a Democratic vista," incorporating "the undreamed of, a versatility, a virtuosity, a plasticity as yet unknown!"

To create this bold new architecture, Sullivan drew on both the beauty of nature, and the dynamism of the new metropolis. Unlike his peers, he consciously avoided of European influence.

"If American architecture ever succeeds in meaning anything, it will mean American life" he wrote.

He aspired to endow the tall commercial building with "sensibility and culture".

Louis H. Sullivan
Schlesinger & Mayer Department Store
Chicago, Illinois, 1899-1904



Although the top 10 stories of the department store are sleek, with bare terracotta sheathing, the bottom two floors, at the eye level, are richly decorated with coiling cast iron ribbons in an Art Nouveau pattern. The twisting tendrils, designed by Sullivan, interlace around the building to provide visual interest and relief from the building's unadorned bulk.

Characteristics of Chicago Style:

- Use of new material, new building techniques
- Elimination of historical ornaments
- Inventive and fresh surface decoration
- Expression of structure
- Abundance of antique styles
- Expression of building's commercial purpose: **FUNCTION**

Revision: LOUIS SULLIVAN (1856-1924)

Sullivan is considered as the father of American Modern architecture. He saw that the new vertical towers demanded wholly a new aesthetic. He was one of the earliest to use the steel frame, and he insisted on the the necessity to express and recognize the inner grid, made of steel, through the form of exterior facade.

Therefore, the exteriors of his designs echoed: not only the building's function, but its interior skeleton.

He rejected antique styles, but did not avoid using ornamentation.

"Ornament, when creative, spontaneous, is a perfume," he wrote.

Louis Sullivan's famous Credo :

"Form follows function"

WORLD HISTORY	ART HISTORY	ARCHITECTURAL HISTORY
Marx and Engels issue <i>Communist Manifesto</i> , Gold discovered in California	1848	Smirke finished British Museum
	1849 ——— <i>The Stone Broker</i> , Courbet	
	1850	Bibliothèque Sainte-Genevieve (Neo- Renaissance)
	1852 ——— <i>The Third Class Carriage</i> by Daumier	Houses of Parliament , London (Neo-Gothic)
	1854	Crystal Palace , First cast-iron and glass structure
	1855 ——— Courbet's Pavillion of Realism	
Flaubert writes <i>Madame Bovary</i>	1856-1857	
Mendel begins genetic experiments	1857	
First oil well drilled,	1859-60	Red House by Philip Webb (Arts & Crafts)
Darwin publishes <i>Origin of Species</i>		
Steel developed	1860 ——— Snapshot photography developed	
U.S. Civil War breaks out	1861 ——— Corot Painted <i>Orpheus Leading Eurydice</i>	
	1862	Garnier built Paris Opera (Neo-Baroque)
Lincoln abolishes slavery	1863 ——— Manet painted <i>Luncheon on the Grass</i>	
Suez Canal built	1869	
Prussians besiege Paris	1871	
	1873 ——— First color photos appear	
	1874 ——— Impressionists hold first group show	
Custer defeated at Little Big Horn,	1876	
Bell patents telephone		
Edison invents electric light	1879	
	1880 ——— VanGogh begins painting career	
Population of Paris hits 2,200,000	1881	
	1882 ——— Manet painted <i>A Bar at the Folies-Bergère</i>	
	1883 ——— Monet settles at Giverny	
First motorcar built	1885	First Chicago Skyscraper built
	1886 ——— Impressionists hold last group show	
	1888 ——— Portable Kodak camera perfected	
Hitler born	1889	Eiffel Tower built