

THE INFLUENCE OF GREEK ART ON MODERN ART.

Master's thesis, 1909.

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Influence of Greek Art on Modern.

The natural causes which made Hellas the source of art for all succeeding centuries are the advantages of beautiful surroundings such as a clear atmosphere and scenic mountains, history with its sentimental traditions and myths, the location as a central state, radical derivations, political changes, and environments. Greece owned the Aegean islands and was really part of three continents, so it received the best influences from the oldest countries bordering on the Mediterranean sea, yet it had an individuality of its own. The race elements were strong in their tendency toward art. The aboriginal Greeks were artistic in temperament, also a union of the Dorians and Ionians gave force to the artistic inclination. Influences from every direction came together and found a deep rich nationality and culture within, so study of Greek art is the best means for the cultivation of the artistic taste.

Greece was productive of art in every period of its history, yet there stands out one which is called the "Golden Age": the age of Pericles from 430-330 B.C.

Art reached perfection, the objective forms moulded the lives of the people by keeping before them ideals of beauty and grace. The people had a real love of art and were just critics, for education and art were inseparable, also the aesthetic sense was instinctive with them. This instinct was developed in the gymnasia where music, architecture, sculpture, painting, dancing, rhetoric, and poetry were taught. On every side were beautiful public buildings and monuments erected just as an expression of their inner life. There are three means of instructing mankind of past happenings: plastic art, poetry, history and graphic art.

In this treatise on the influence of Greek art, only that of sculpture and painting will be considered, not that they are more important but the subject must be limited, for there are so many phases of art. A short history of sculpture and painting during the age of highest attainment will give a back-ground for the treatment and a clear insight into the perfection of Greek art which led other nations to imitate. The innate sensitive^{ness} of the Greek mind to beauty made Greek art differ from Egyptian, Oriental, and Roman and in this consisted the unequalled artistic genius of the Greeks.

their art

It was an intellectual quality of an intellectual people, as well (their art was) ^{as} an expression of duty as worship, so consequently deep and much devoted to a perfect idea in mind not a sensuous decoration, a working out of a deeper inner principle-. We feel the truth and the moral power of the Greek conception of beauty.

Pheidias was at the head of the wonderful attainments of plastic arts, especially sculpture. He was educated as a painter but early preferred sculpture. His statue of Athena, about fifty feet high, showed the deification of sacred womanhood and the divinity of Athens. There were many statues of Athens, some of bronze, and some of chryselephantine. He was not only a moulder of single figures, but also a designer of grand groups which made Greece the art center of the world. Some of his metopes record in Parian marble the exploits of Hercules and those of Theseus. The work of the artists was just fragments: the improvements of Acropolis were made during the reign of Pericles. Pheidias lived at Athens, so that city was the pre-eminent center of the art schools of Greece. Sculpture is considered the most characteristic and most perfect

of Attic art, and the art which no one to the present time has ever equaled. Pheidias and Praxiteles tower far above any other of the world's sculptors in their rendering of countenances and character and the details of physical beauty, yet true to nature in the appearance of muscles and veins.

The reason for the taste surviving so long in its keenness, after the limit of loftiness had been reached, was that the subjects portrayed were democratic, also the spirit in which the works were presented, was genial to the whole world. Every concept or group of concepts represented, appealed to both the emotions and the intellect, for they were in accord with the higher grain of human nature. "The gods, the exploits of gods and men, the figures of men and women serving as striking types of health and beauty, these, together with such action as conduced to the display of dignity, majesty, beauty and health, were subjects of sculpture".^{*} Religion is common to all peoples, worship is an instinct, and as Greek art sprung from religion, its influence has lived long after the works have crumbled away.

* 'Life in Ancient Athens' By Tucker.

Another reason for the superiority and long-lasting quality of Hellenic art, consisted in the idea of rivalry for there were a great number of small states each of which had its own local tutelary gods and goddesses, consequently each tried to surpass the others in excellency of the presentation of its divinities.

Painting was also a highly developed art of the highest state of the 'Golden Age'. Up to this time art was going up an incline and afterwards it was proceeding down a decline of perfection. Polyquotus and Zeuxis were the lights during this most flourishing period of painting. All their most significant paintings have been destroyed, yet literature records their accomplishments, so that we can obtain a fair description of their ability as artists and realize their capacity in designing beautiful frescoes with minute and massive pictures as they worked on the porches of the temples especially. It was said that Zeuxis and Parrhasios could depict nature so truly that birds were deceived by their painted objects and they too were misled, Zeuxis' bunch of grapes attracted the birds and Parrhasios veiled one of his paintings with a curtain which appeared so real that Zeuzis tried to draw it aside to see the

the picture. The excellence of their work was due to adherence to the reality, tasteful shading, consistent coloring and accurate proportions. The painting was done on walls, porches, ceilings and vases.

Just after the greatest period of art in Greece, the interest began to spread, because the deepest concentration had passed, so necessarily the field widened. As the political power grew and reached into other peoples and continents, so the aesthetic influence accompanied it. The Greek rule covered many colonies and conquered tribes in Asia Minor, Africa, the Aegean Islands and Greece itself. The Greek artists traveled about and founded schools of art. Zeuxis and Parrhasios moved about, during their work here and there throughout the Kingdom. Apelles, the most famous of Greek painters of the fourth century before Christ, lived at Ephesus.

During the reign of Alexander, Athens and other centers of art lost significance and new ones were created in the East. After a time, Rhodes and Pergamum changed their spirit of art from religious to secular representations which were demanded to ornament palaces and private houses. Although there was an increase in variety yet not in elevation of spirit. The work at Rhodes is attested by literary

sources and by artists' inscriptions there. The Selen-
cidae* who possessed a kingdom east of Asia Minor and
north of Syria, took the Greek art to Asia, where it
flourished in a new field. A Greek school of art
flashed up in Syria but soon died out when the Greek
influence was removed.

The Greek supremacy over the several
countries gave a moderate opportunity for the spread
of the art influence, for there was constant dealings
and associations between the colonies and Greece proper.
The Athenian empire in the middle of the third century
before Christ provided an impetus for extending the
aesthetic wave still further even to Byzantine and
all the lands around the Propontis, also over Macedon.
No definite instances of art schools founded in different
sections of the empire at this time, yet there was with-
out doubt, ^a subtle permeation of the aesthetic atmosphere
from Greece as a center, or really Athens, the master of
the world in art. Pericles at the head of the Maritime
Empire-454-431 B.C. colonized much and peace reigned
both among the allies and citizens. Never before or
afterwards was there equal opportunity for commerce or
for quiet country life. The political and social con-

* History of Ancient Art. By Winckelmann.

ditions of the peoples determined the advantages of guiding the outer colonies in any intellectual or emotional work.

In the rise of Macedon 338 B.C., Alexander its king founded an immense empire, covering Greece, Egypt, Asia Minor, Syria and a vast field into Asia proper. The point of interest for our subject is concerning Egypt during the Macedon^{ian} rule. Alexandria* became the chief center of Greek sculpture and painting. Greek and Greek civilization became established in the interior of the country. The Egyptians had before this a distinct art of their own, however they incorporated the new ideas of perfecting art productions and thoroughly assimilated them for practical purposes, so that the art of the two countries bore similarities thereafter. Greece finally flourished again and in abundance, statues and pictures were everywhere, after Alexandria had played her role as the Athens of Africa.

A world empire, the Romans, came into existence and carried culture, of course including art, to all parts of the wide-spread country. In 146 B.C. Greece and Macedon became as Roman province, and the Kingdom of Pergamium in 133 B.C. all of which established

* A History of Greek Art. By Tarbell

important schools after the model. Those political ~~changes~~ changes made no difference in the cause of art. Greek art went on, only transferring its chief seat to Rome. So what is called Roman sculpture is Greece sculpture under Roman rule. At first necessarily,* Rome did not appreciate Greek's aesthetic productions, soon the intense sense of beauty of the Parian sculpture reached the heart of the people. Finally the superior esteem in the Greek painters were held by the Roman indicates the influence of the art of the conquered over the minds of the conquerors. From the beginning, the tone of Roman sculpture was affected by Grecian as well as by Etruscan art, which was supposed to be an imitation of very antique Grecian forms. The temples of Diana in its sculpture and decorations was built by Servius Tullius after the manner of the temple of Artemis of Massalia. In 493 B.C. two Greeks of lower Italy, Gorgasos and Damophilos, decorated the temple of Ceres with figures of terracotta. In the earliest times the former employed the latter or the conqueror employed the conquered even in small towns, for instance, at Ardea, not far from Rome, was a temple of Juno decorated by the pencil of Marcus Lidius a Greek of Aetolia.

* History of Ancient Art. By Winckelmann.
' Influence of Greece on Roman Art. Reber.

The most admirable works in Rome belonged to the Greek patterns in form, proportion and grace. The Roman art is not to be distinguished from the Grecian, for the former did not found distinct schools, but were merely followers of Hellas which possessed different styles ~~of art~~ of art in the different periods of its history. Schools outside sprung up and adopted one of ~~the~~ more of styles at a time. The Etruscan artists were teachers at first then came the Greeks themselves as instructors.

In the Second Punic War, the republic took on a different form and made an alliance with the Greeks and a love for their art awakened again. Claudius Marcellus was the first to take Grecian statues and works of art to Rome from Syracuse and with them decorated the Capital and the temple near Porta Capena, so also after the capture of Capua the same kind of transportation took place, carrying the art productions away as spoils of war. After the conquest of Macedonia, Lucius Quinctius took to Rome from Greece a large supply of statues in bronze and marble, along with many artistic vases. At the time of Lucius Scipio the Romans introduced the Grecian deities even under Grecian names.

Greek priests were employed and naturally they insisted on images of the divinities to be as similar to their native ones as possible, so Greek artists had a opportunity there to work. In general the paintings and statues of the greatest beauty were secured, gradually, the Romans, with such results of skill in the public buildings, temples and private dwellings everywhere, were inspired to the extent that they determined to have their children educated in Greek art and obtained Greek Artists as instructors.

The most potent agency in promoting the spread of Grecian and Roman culture was the Roman empire which bound the lands far and wide into subjection to one supreme power, Rome. Greece and Italy were close in geographical locations, similar in climate, being in about the same latitude and both peninsulas of the Mediterranean Sea, so naturally their interests were the same, since both had developed the highest state of civilization and art attained its lofty state in both nations and their influence combined swept over the world. Many of the provinces were new, yet they were prepared for the revival of later history. Spain, France, Portugal, Britany, and Germany

of modern nations were included in the great world empire.

The empires and peoples already mentioned as having been affected by the aesthetic temperament and works of the two classic nations were really contemporary with them, so the artistic spirit wrought its share directly in ancient times. Between antiquity and the dawn to the modern age, there was a dark and destructive veil drawn, no historian recorded the deeds and thoughts of humanity; it was a period of chaos. From the remnants of antiquity, sprung a revival of culture, in all of its phases in the twelfth century.

But few fragments of the vast storehouse of sculpture and paintings were left, scattered throughout the once rich centers of art, to inspire the modern nations. In reality, there are two main sources of knowledge and inspiration on the subject of art, the fragments of antique handiwork and literature the record of artists and their accomplishments. Greek literature abounds in references to both great paintings and sculpture and their authors. Although most of the examples of art were lost, yet enough remains in Greece and elsewhere to furnish us a fair idea of the methods of execution, use of color and shading, and some of the subjects depicted and personages carved. To become

familiar with these references we must read the Greek and Latin poets, dramatists and historians, such as Aristotle, Plutarch, Quintilian, Lucian, Cicero and Pausanias, all of whom have animated their descriptions. To see the real fragments it is necessary to visit Greece, Lower Italy and even Egypt to round out knowledge acquired in close study of the collections in the best museums of America and Europe.

Pausanias * tells of the paintings of the Amazons and of the fight between the Centaurs and Lapiths. Pausanias' writings are of peculiar interest to students of Greek art for he tells of the above mentioned paintings on the walls, made by Polygnotos, also the six important events of the Trojan war. Polygnotos' masterpieces are at Delphi in the Assembly room. Literature gives the historical events as facts and imbues the readers with the spirit of the aesthetic objects, as they are described, so both the intellect and the emotions are appealed to.

The tragedians of Greece had a close sympathy with the reality of art productions. Euripides 'who introduced the tragedy in Greece

* Greek Painters' Art. By Weir.
' The Attitude of the
Greek Tragedians Towards Art. Huddilston.

had a taste for Greek art, so the art-spirit pervades his tragedies. He is said to have been an artist before he was a dramatist which might account for his interest in art. His point of view was that of a painter, especially, ~~especially~~ in his fine feelings, for architecture, plastic art and painting. The art of his time is reflected in his plays, in his allusions to temples and embroidered robes worked in rich color. These were depicted in painting too and sometimes it is difficult to decide which has the more influence upon succeeding art, the ~~review~~ of remains or the vivid and picturesque descriptions in words, at least both can be called agents in the distribution of the art spirit.

Aeschules, in his Eumenides especially in the latter part of it, centers his thoughts about the old images of Athena, which the Greeks worshiped very intensely. "The Aeschulean manner was to make the grand, grander; the impressive, more impressive; which faculty showed his interest in art". He also gives testimony of two paintings which were very important in Athenian art. His presentations show a familiarity with the real pictures for his "Eumenides" is in harmony with pictures on vases, in the "Agamemnon" the impressions were

created by contact with paintings, his descriptions of the sacrifice of Iphigeneia and other wall scenes were inspired by actually seeing the works. Many of the other noted and extant writings of the Ancients reflect the temperament of the race even as far as the present century.

The other source of inspiration is the actual works themselves which has survived through many centuries. The number of the relics of art are increasing through excavations by men competent to judge of the original form and character. The exposures to the wind and rain gradually destroyed works, also the people who did not appreciate art melted the statues and defaced the pictures. However, about Rome and in Herculanean some paintings executed at the time of the Caesars, were found in their ruined palaces and in the baths of Titius. Often it is difficult to determine whether or not the relics are the work of Greek or Roman hands yet no matter which for it is either is directly or indirectly Grecian handiwork. The Parthenon metopes are in the national museum, Athens. Other works are in the museums at Dresden, Bologna, the British, Acropolis and Vatican Museums.* Proxiteles

* A History of Greek Art- By Tarbell.

who moulded an infinite number of statues and bas-reliefs, is now revered on account of only one remaining, the group, "Niobe and Her Children". The Sidon Sarcophagus of Phenicia, sixteen of which were of Greek workmanship with reliefs, are now in Constantinople, a place of great consequence to every student and lover of Greek art. The Ephesian Temple of Artemes, the most extensive and sumptuous columnar edifice ever erected by a Greek architect probably decorated by Scopas or Praxiteles was found through the efforts of the excavators who were working for the British Museum. The most beautiful portrait statue in modern possession is the Lateran Sophocles at Rome. Lysippus who was the last sculptor of importance in Greece, moulded his statues in bronze, so many have been preserved, the statues of Alexander are the most important.

Constantly, restorations and reproductions are made, so that Greek art has expanded to cover an extensive part of the modern development of art. Occasionally, new survivals are discovered, in 1506 at Rome "Laocoon and His Sons" was found, "Apolló of the Belvedere" remains also.

No Greek painting of the highest order

has been preserved, yet the testimony of Greek and Roman writers has achieved remarkable results, for the imagination guided by descriptions and the few relics, has produced much of the modern art. The painted decorations upon the earthen vases though an inferior sort of Greek art, exist, having been found in tombs and sanctuaries of Grecian and Italian sights, recent excavations are bringing to light many new or really very old suggestions or discoveries. The Francois vase, decorated by Clitias, has resemblance to both the archaic reliefs and the paintings on vases. Examples of portrait were found in Egypt, where the climate is such as to prevent rapid destruction of paintings.

Some individuals who have had a deep sympathy with the artists and have felt a loss when the cities which contained some valuable products, were destroyed, have taken action to prevent art from being entirely swept away by the enemy. Lord Elgin,* an English ambassador in 1800, who saw that the Turks were likely to plunder and pulverize the precious relics, asked permission to remove them to his own country at his own expense. Afterwards, the

*"Schools and Masters of Sculpture"-Radcliffe.

British government bought them for thirty-five thousand pounds and retains them in the British museum now.

There was some intention of carrying them back to the Acropolis, but to assure their safety they were kept in the Museum, although the point of view is different in the Museum than in the Acropolis, yet many visit the relics who would not go to Greece to see them, so science and art has gained by the transfer. Still at Athens are many remains of Pedimental sculpture but they are merely ruins compared with the Pristine freshness of such as "The First Sudden Appearance of Athena Among the Olympians", which group showed the goddess in the center in the act of rushing forward with her spear before the other deities. All of these figures were arranged to show complete mastery of the harmonious symmetry as exists in no other phase of ancient art so complete.

We have by this time a solid foundation and a clear comprehension of the existing relics and the literature of the Greeks which were the potential reserve for the great inspiration to modern artists. As in literature, there were revivals in art in the

different nations. The Early Renaissance * began in the fifteenth century and it has, in reality, not yet passed away, but it is still continuing in sculpture and painting for the relation can be definitely traced out with some research. This renaissance relates to Italy and to the influence of Italy on foreign countries. It only revived a few phases of the general art. Not every traveler had access to the paintings of Raphael and the statues of Michael Angelo, yet casts, copies, and photographs have been scattered throughout the civilized world. This gives Italy the reputation as a specialist in art, other nations, as Spain, France, England and America and Germany profited by its advance and finally took her place. There were two divisions of the Renaissance period, one the development and the other the spread of the spirit. Reynolds and Gainsborough in England; Washington Allston, Copley, Gilbert Stuart and Rembrandt Peale of America; are the continuation and survival of that of "Old Masters".

The Catholic Church may have preserved many of the paintings and sculptures which had a religious significance for to this day from its establishment it has had its idols of worship. It was a

* Renaissance and Modern Art. Goodyear.

persistent institution even through the latter part of ~~h~~
 the middle ages. Michael Angelo was the most famous of
 sculptors of the Italian Renaissance and made his
 reputation in connection with the cathedral of Saint
 Peter. Raphael painted decorations for the Vatican,
 the school of Athens, Plato and Aristotle, Apollo,
 Madonna in the Meadow, Betrothal of Mary and Joseph
 and the Transfiguration so we see a number of his
 works were for the cathedrals, as Michael Angelo's
 Last Judgment was for the decoration of the Sistine
 Chapel. Debinci who lived near Florence in the fifteenth
 also caused his name to last through his Last Supper,
 Virgin and St. Anne, and La Groconda. These three who
 represent one school were in some respects more excellent
 than the Ancients, at least they were unrivaled by any
 modern artists, so preference has been given to them in
 the treatise, although there was a school previous to
 the one they represented.

Masaccio must precede a Raphael; a Thiberti
 and a Donatello must introduce a Michael Angelo. These
 predecessors discovered that art is reality. The great
 creative genius to bring ^{painting} ~~art~~ up to the revival period
 was Masaccio. In the Branacci Chapel of the church of
 Santa Maria del Carmine in Florence where Masacci

Painted his twelve frescoes, which are the highest expression of his genius, imperfect and bold-outlined, we find the cradle of modern painting. Botticelli, Lorenzo de' Credi, Leonardo da Vinci, Perugino, Michael Angelo, Fra Bartolommeo, and Raphael went there to reverently study. In Masaccio's important works, there was a simple power and grandeur never before seen in painting. By a study of ancient masters or by the same intuition which moved them to noble deeds, he restored the ideal beauty of the human form, and by copying the body itself, as the Greeks did, drawing it with correctness and putting the appearance of animation in the figures attained to perfection in art. "The expression of his heads is so true that he painted souls as well as bodies". For the first time, too, in painting the landscape began to assume some significance and there are in Masaccio's frescoes touches of natural scenery and a sense of aerial perspective is developed.

While Masaccio was the leader of the Florentine school in painting, Donatello and Ghiberti rivalled each other in sculpture.* The bronze doors

* The Early Renaissance- By Hoppin.

of the Baptistery in Florence begun in 1425 are their greatest work and the best monuments of art of the modern character. Donatello worked more with glazed terra cotta slightly colored, than the others did. His spirit of beauty, excellent in the refined loveliness of female heads and joyous grace of his youthful figures proves itself in the exhibition of the marble frieze in the Florentine cathedral. Luca della Robbia's sweet countenances of the Madonna was not even surpassed by Raphael. One of his most famous works was the ornamentation of the bronze doors of another Florentine cathedral. This is one of the best types of the early renaissance, its innocence, joyfulness and freedom, when it united a reverent spirit with a lofty enthusiasm of antiquity and a new awakened love for nature. These schools found the clue to the secret of beautiful art alone through the study of the ancient artists, who possessed and guarded it, at least in plastic art.

"If the genius of the ancients had possessed itself of true art principles, had showed the road to what is perfect, then the impulse of the Early Renaissance was in the right direction in following the antique which led back to the original sources of art and nature."

Although the antique art was bound by blind worship of an oppressive form, the art of the Renaissance was loosened in the spirit of Christian ideas which placed the ancient art as an emblem of idolatry. Finally art, as one of the absolute, necessary manifestations of the human mind and of natural genius, was again recognized, so the attention was turned toward the once flourishing nation, but then to some of its surviving specimens which were produced by an arbitrary and dogmatic spirit which allowed no freedom. Nature once more asserted itself by the help of the antique and art came back to life. Painting really continued from antiquity to the present time without a break, for the mosaic formed the intermediate step during the middle ages, and the Old Greeks practised with success and on account of its permanent nature much was extant, yet painting took on a new life and a fervor as a result of the renaissance and it germinated from a few live coals, found in the remnants of Greek art. The early renaissance of ancient art made a preparation for perfect art in new life, skill of execution, accurate drawing and rich coloring. It found nature with delightful simplicity through the concentration of attention on antiquity which went to

nature as an exhaustless spring of knowledge and inspiration. Greek aesthetics was simply delight in nature, for their mind had a keen sensitiveness to the perception of beauty in nature. Doubtless they copied what they saw in the public games, Pheidias was a free citizen among citizens, so the same with all these artists, their models were from real life, which revealed the hidden laws of nature which later artists have strove for in vain. Antiquity was an ~~the~~ inspiration rather than a domination of the artistic spirit. Italian art at first was a slavish copying of Greek art and not until later did the Italians develop an individual artistic spirit which necessarily is an outcome of long imitation and technical training.

Raphael began by scrupulously imitating Perugino and afterwards towered up and now stands as the supreme artist of modern times. Botticelli, a representative of the Florentine school of a later date, with his freedom and vivacity felt deeply the influence of the classic revival, especially in his choice of subjects for he was the first to paint upon a theme other than purely religious. All the new artists of note took an apprenticeship in the art-principles laid down

by antiquity and when they had laid a good foundation ~~th~~ they let their own individuality show itself. If modern artists had the artistic spirit or genius, there would be a flood of art productions as excellent as that of ~~the~~ Greece in the golden age and the nation would be prevailed with the spirit. Claudius Popien said "To follow tradition is going right, art must be a chain,---- all Renaissance consists in fastening a new link to that which hung on the past". It is an advantage to go ~~to~~ the masterpieces at Rome and ~~the~~ museums to study frescoes and other relics to get the technique of art.

Among the most important schools was ~~zhzz~~ one at Constantinople, contemporary with the Italian school. After the capture of Constantinople by the Venetians, the Greek artists who had been there since the spread of ancient empires, left there and scattered over Western Europe. They became the accredited artists of the church and set the stamp of their style upon all ecclesiastical art, especially painting. Giotto, through a study of antiquity and an unscientific observation of nature marked a decline.

The most important centers and schools of the ^{Early} Renaissance have been mentioned. They were more

confined to certain parts of Europe and Asia than the later Renaissance which will next be dealt with.

The French schools are the most important of recent times. During the eighteenth century, the second Renaissance reached its climax, it started more easily than the first did, because there was an abundance of material which gave examples, some from antiquity remained and a vast amount was left from the late Italian Renaissance, which probably had planted insignificant schools which flourished then after a long development. The true art must have been the ancient for all accomplishments owe their success to antiquity and this truth is impressed by the eighteenth century revival when Winckelmann and Yessing through the study of ancient art arrested the decadence of art and produced a new temporary renaissance. These men do not stand alone, for there were many other sculptors and men of artistic talents, led by the antique masters, yet comparatively few minds France were inspired by nature itself. Paul Huet who lived from 1745 to 1811, was the earliest to catch the new spirit. He was a true Frenchman and is called the originator of the romantic renaissance. His two pupils,

Dupre and Rousseau overcame much in the revolution of landscape painting in which the art freed itself from classic indulgence, nevertheless they had wrung the secrets from the Greek works, so that they had a sufficient foundation to branch out upon new suggestions offered by nature and by inner impulsion.

In general, modern art is on a decline, for there is no creative power but merely imitation with no initiative. Gustave Rodolph Boulanger, a painter of pictures and frescoes, was a master in a French classic school. David reformed modern art by going back to the antique, but neglected nature.

In France landscape painting had its beginning in the Italian classic school of art which was the beginning of French painting in all of its lines. "The source of river of French art flowed through the imaginary field of Greece and Rome before it reached the soil of France. Nicolas Poussin, a great name in the beginning of landscape painting, was imbued with the best antique models then known and with and with the Italian masters, since he was a pupil of Domemchino. 'The Arcadian Shepherds' is the most typical of his works, although his works can be found in almost all of the

large galleries of Europe.

Claude Lorraine, a contemporary of Poussin was considered the chief artists of landscapes. He was more of Italy than of France in characteristics. The excellence of his works consisted in the aerial perspectives, which carry the mind's eye into the infinite, the coloring sometimes calm, sometimes turbulent with delicate shading and the finish which was bright enough to make Turner's pictures look dull. It seemed as if the ancient spirit pervaded every ~~xxxxx~~ attempt at art production!

The French school of impressionists spent much time and thought on archeology, and consequently it caught the deeper significance of the poetic life, the religious and the real life of the ancients. Although the painters had the right spirit, they were limited by the detailed modern subjects which were chosen, so they were losing the imaginative and spiritual qualities in which antiquity excelled. The majestic picture of 'Christ before Pilate' grows tiresome because he is represented as robed in modern style instead of his native. "Greek art * still exerts and ought to exert a conservstive influence over all manefestations of the

* The Early Renaissance. Hoppin.

artistic spirit".

Although France led in the new renaissance, it was not the only nation affected by the revival, for Germany, the Netherlands and England shared in it, yet in a less degree. The vigorous revival of art in the Netherlands in the first half of the seventeenth century which created the great Flemish and Dutch schools to which belonged Rembrandt, Frans Hals, Terburg, and Jan Steen, was a return to the realistic and classic idealism.

The art movement in England which had affected America was the Pre-Raphaelite revival of the latter part of the nineteenth century. This progressive sweep had a moral aim, and although the pagan influence was denied, there was a breath of Hellenism about it all, but especially in the English sense of beauty we see the traces of the Greeks. John Everett Millais, Dante Gabriel Rossetti, Holman Hunt, Thomas Woolmen, and later E. Burne Jones, Alma Tadema, Frederick Leighton, George Watts and Turner get their spirit from the English Renaissance. Watt's pictures have been exhibited in America and they have had a great influence on American art.

Germany also experienced the same awakening in art. The intellectual inspiration of the Italian Renaissance had limited the subjects, so something new must be introduced and new interests took place since the people at that time were eager for new sources of inspiration. The turning point in the history of the Renaissance and of modern art was the change in taste caused by a revival of study of Greek and Greek literature after 1750. Greek men of letters, driven into Italy by the Turkish conquest of the Byzantine Empire in the fifteenth century, spread and cultivated the study of Greek in Italy. Winckelmann, a Greek scholar mentioned above interpreted the statues at Rome as copies of the Greek originals and wrote a history of art. The Romans were aroused to realize the fact of imitation and thus the study of ancient sculpture reacted on the study of literature and the Greek authors were appreciated. Lessing followed Winckelmann by making Homer superior to other authors. The influence on Germany and finally on all Europe was marked. Goethe and Schiller owed their greatness to the inspiration of Greek literature. Even in clocks and furniture no style of design was then tolerated except the imitation of the Greek.

The revival was the most pronounced feature of European history during the last quarter of the eighteenth century. In statuary, there was the same imitation of the master. The imitation of the Greeks ~~has~~ in the last few years begun to lose ground and yield to a unique modern style, which is led by the United States.

Over two thousands of years of Greek influence have been exerting themselves upon every civilized people of the world. The agent ~~was~~ the different empires which have been ~~formed~~ with different nations as the nucleus. What expression of art was mere imitation~~s~~ at first has been ingrained into the very nature and soul of the imitators and cannot easily be erased. Through the practice of the technicality of the masters, modern artists have secured a graceful poise of their own, yet at the same time Old Greece and her influence will never be forgotten. Greece was the founder and the developer of the art of the world, so let us acknowledge her as such.