

# Historic Southern Indiana

*Interpretation Workshop, March 2-4, 1998*

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## Views from the Past: Teaching History with Art

Presented By James E. May

### **Synopsis:**

When art began it was life. The distinctions we see between our necessary functions and our ephemeral passions did not exist. You made art to help you in your life. In the caves at Lascaux, perhaps the first historic homes of which we have record, Paleolithic Man decorated his walls. He drew on them with chunks of yellow and red ochre. He then blew those pigments on the wall or mixed them with animal fat to color reindeer, horses, bison, boars and wolves. He also painted traps and spears and symbols for himself engaged in the hunt. Besides the paintings are thousands of engravings in the stone walls. These "primitive" engaged in a ritual that involved drawing and painting in a sort of figurative hunt that survives today as either a record of thanks or a prayer for success. The Venus of Willendorf, perhaps the oldest known work of art, also is ritualistic at its core. It is a symbol to insure fertility.

Somehow, over millennia, we go to THIS POINT where we have so disconnected art from life that some people even say they have no use for it. Or have we? I hope to discuss over the next hour how we can use art to teach about or learn from life and the rewards and perils of doing so. Since we are mostly, if not all professionals dealing with the 19th or 20th centuries, I will mostly confine myself to that period but not entirely and not entirely, but mostly, to America. I hope what will come of this session, more than anything, is some spark of interest in one or all of you to use art as more than mere decoration.

### **Five big issues:**

In what context do we look at ART? CONTEXT.

Where does ART come from? SUBJECTIVITY.

How should we "read" a work of ART? ICONOGRAPHY.

Does ART give us historical documents? DOCUMENTATION.

Should we use ART for "secondary" purposes? ART FOR ART'S OWN SAKE.

### **CONTEXT**

You have to know the society you are dealing with to understand what kind of art is appropriate. Art is not made in a vacuum. You must decide whether an artist in a given

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society would be retardataire, modern, avant-garde, conservative, unique? You cannot understand these issues completely without understanding the bigger picture of art history and its relationship to general history. 1860s Paris is very different than 1860's America and 1860s New York City is very different than 1860s rural Indiana.

## **SUBJECTIVITY**

Another fact you have to consider when dealing with art is that someone made it. We very often ignore the notion of subjectivity. This happens in general history as well. We read a text from 1810 and immediately take it for fact. We see a news report and forget it has been edited. We see a painting and forget that the artist made choices. For most purposes I tend to merge photography and art as the same types of material. This is the general trend in most of art history. The rules of each are for the most part the same when practiced by professionals.

With traditional art we immediately see artistic license and we immediately accept the daguerreotype or photograph as fact. These lines get very blurry when you look deeper. There is a built-in aura of documentation associated with photography and there is a line of photographic stylistic development that best can be described as documentary, but even this is not pure point-and-click. From its earliest conception and implementation a parallel development in photography has tried to mirror the aesthetics and rules of the higher art of painting. The trend is called Pictorialism.

Perhaps you are familiar with the work of Timothy O'Sullivan or Dorothea Lange, two photographers from different eras who are both noted for their clear documentary style. They are both generally thought of as fact recorders. For Lange the Depression gave her ample subject matter to be the reporter/photographer. She worked for the Historical Section of the Farm Security Administration who was charged with putting photographers to work to document the effect of the Depression on rural America and the government's attempts to help. From that program we get *Migrant Mother*, Nipomo County. It is one of the most famous images in the history of photography and usually we read it as a tribute to individual strength and also as a landmark in straight photography, in unbiased reportage. However, its universal message is planned. Dorothea Lange took lots of pictures the day she visited with the woman and her children. Some with the older children included were perhaps less tragic; some without the children too unfeeling; those with the children facing outwards too confrontational. Lange and her editor decided which photograph to publish, which photograph would become the record. In addition we know that Lange posed the subject just as any painter would have done.

Timothy O'Sullivan whose work is taken generally as pure fact is now believed to have moved bodies. In comparisons you can identify corpses dragged from position to

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position across the battle field to make new compositions. So what? They are still real dead bodies from a real battlefield. Yes, but they are not objective in the sense that we attribute to photography.

A painting and a photograph are both records but which is better? It depends. You have to be aware when you are looking at each. Understand the choices made: point of view, cropping, inclusion, exclusion, etc. You can say that the photograph tells you more because we know that the camera records better detail, but early photography could not show us color. Paintings did that better. sometimes you can get more from the subjective communication of mood that from the sterile recording of fact. Even today cameras do not necessarily record more detail. Cameras have a field of focus that is actually very shallow. What is not in that focus fuzzes-out. A painter can record infinite amounts of detail that a camera cannot because of his or her ability to shift focus during the creation hence the work of the Photorealists and Hyper-realists of the 1960s and 70s.

You also have to respect the subtleties in works of art to be able to intelligently read them as messages. You have to convert your way of thinking sometimes when you look at art to discover the proper language or framework to use when discussing it.

## **ICONOGRAPHY**

Iconographics and Semiotics are forms of art history where one attempts to dissect a work of art by identifying its symbolic components and then reading them as if they were a text. You have to attempt to understand what a certain symbol meant to the audience for which it was created. You may have to read lots of period literature or religious writings. You may have to study politics or editorials from the period. In Jan Van Eyck's Arnolfini Wedding the importance of the presence of the dog is lost on most people until they discover the source of the name "Fido" as coming from fidelity. Just because we do not immediately recognize some symbol because it has no power or a different meaning in our society does not mean it is not essential to the understanding of the work of art from a different time.

We cannot read every painting in detail and not every painting is meant to be read. Some paintings have stories outside their own frames. It is a common practice for people unfamiliar with art to try to read into it from their own lives. That is a particularly dangerous thing to do if you want to truly understand what the artist was attempting to communicate. It is often natural to try to see things. Still, sometimes we imagine those things. Jackson Pollock did not want you to try to find the elephant in his painting. His painting is metaphysical. He and his Abstract Expressionist colleagues were trying to tap the collective unconscious, move us spiritually with "imagery" that was entirely non-narrative and non-subjective. This type of painting is holistic. The

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whole is more than the sum of its parts. The complexity draws you in but as you are drawn in you realize you cannot experience the parts by themselves and still comprehend the immensity of the canvas. Finding connections between things that you are researching is very possible with imagery taken out of context, but you only look foolish when you try to make an asynchronistic connection or you try to subvert the true intentions of the artist. Norman Rockwell begs you to make associations. His art relies on our common consciousness. Rockwell gives us touch points of dress, scene, and narrative. Pollock gives us touch points of color, movement, and scale. The less obvious the connection to other disciplines - literatures, music, religion, history, etc. - the more you need to know about the language of art to be able to discuss and interpret the work.

## **DOCUMENTATION**

What as interpreters of history can we get out of art to help us to function? How can we use art as documents? The most familiar is probably the use of portraiture to give us a sense of costume and character. You have to take this sort of reference material in context, however. Man Ray's photograph Rrose Selavy is Marcel Duchamp in drag and it does show period costume. However, it also shows the master of the absurd playacting, so as a document of feminity it could mislead someone. You can however get accurate information from paintings dating well before the use of invention of photography sometimes detail as intricate as the types of materials that were common or the sorts of patterns of stitching used. Easily by the 1850s in America you can find reference material in the form of photographs or daguerreotypes perhaps more straightforward reference material but as I mentioned not 100% fact.

One thing to keep in mind when attempting to use portraits to document life is that portraits were expensive things. Most of the people you see in portraits to document life is that portraits were expensive things. Most of the people you see in portraits are from the "upper-upper." There are exceptions to that rule of course, but middle class imagery is best found in genre painting. Genre scenes are about the activity of the figures, domestic interiors, peopled still lifes, etc. One difference between a true portrait and a genre scene, and it is not always the case, is that the figures in a genre painting do not confront the viewer. They are occupied in some activity. These types of scenes are better fodder for reference material because the sitter is not adorned in their finest. There are also non traditional formats for portraiture that focusing on abstract issues of identity. While these may not give us fact-based information such as hem lengths or hairstyles, they can provide information about social relationships and other non tangible but important thoughts and attitudes.

In confronting images of the "other" keep in mind the biases that existed when the images were created. These are images of other cultures being subjected to European

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tradition of pictorial representation. We cannot read them strictly as representations of the people they portray in any form other than as having been observed by someone white. What you often find are images of blacks and Native Americans from the 19th and early 20th century boil down to that ever famous racist statement, "they all look alike to me." There is very little individuality. You have to really search for it and often make big leaps.

## **ART FOR ART'S OWN SAKE**

I do not want to suggest that you can know history exclusively through art but it very often makes things more tangible. Imagery is often clearer than words and certainly imagery and words combined can express a very strong message. It is the more allusive notions, such as religious practice, social custom, that are hard to decipher because only small clues remain to their full impact.

Do not get bogged-down with realism. A visual exchange begins with the things with which we are familiar. We are most familiar with things that look real. Yet, idealization is not any better at conveying reality than abstraction is, we are just more comfortable seeing it. We are citizens of a work that has had more than 100 years of Modernist abstraction. It is time to accept those lessons and move on. Understand that all art is abstraction, but all abstraction starts with fact.

There is art that is entirely nonobjective. ART FOR ART'S SAKE. I want to make sure that in all of this discussion I do not give you the idea that I view art as secondary material to be used for the support of other topics. If there is one thing the twentieth century has proven is that art for art's own sake can exist independent of outside interpretation. Art references itself as much as it references life. It has its own language, that of color, line, texture, figure, ground, shape, value, symmetry, balance, etc. We can discuss any work of art at length in just these terms.

I hope that you as "regular" historians can accept the need to respect art for what it is while still gleaning the information you need. Try to remember the history of the person who made the painting as much as you remember the people the painting is all about. Art can serve, but if you only look to it for facts you miss the point entirely.

As I started here, I raised the issue of ART being pulled away from its innately human function. I think that it is the case that we are in an over saturated world when it comes to images. We too often equate an image on a T-shirt with an image on a museum wall. Yet the issue is really more one of perspective. Art and life are still connected. Most people still sense greatness in Music, Painting or Sculpture even when they may not particularly like the art. Most people surround themselves with some sort of imagery to make their lives better. So maybe yes the ritual value that ART once held may be diminished, but we can say that for most of our rituals today. Compare the

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inauguration of a President today with the crowning of Napoleon for instance or compare a Medieval Catholic mass and a Protestant Sunday service. Perhaps the seemingly dispensable appearance of art today is only a result of its neglect. What I am asking is that you not neglect it. Let it speak to you and you tell others.

This chapter is divided into (1) general references, (2) mythology and folklore, (3) Christian subjects, (4) subjects in art, (5) emblem books, (6) references on animals and beasts, (7) flowers, fruit, and still-life symbolism, (8) musical iconography, (9) resources for other religions and ethics, and (10) a bibliography. For information on how to use these reference works, consult Chapter 7. For subject indexing projects, many of which are for visual resources, see Chapter 19. Also refer to the Princeton Index of Christian Art (19:20). In addition, the Catalog of the Warburg Institute Library (11:87) classifies works by broad subject categories, including iconography.

## **General References**

29:1 Bernen, Satia and Robert Bernen, *Myth and Religion in European Painting 1270-1700: The Stories as the Artists Knew Them*. New York: Braziller, 1973.

29:2 Champeaux, Gerard de and Dom Sebastien Sterckx. *Introduction au monde des Symboles*. 3rd ed. Paris: Zodiaque, 1966.

29:3 Chevalier, Jean, ed. *Dictionnaire des symboles: Mythes, reves, coutumes, gestes, formes, figures, couleurs, nombres*. Paris: Robert Laffont, 1969.

Broad concepts emphasized; extensive bibliography

29:4 Chetwynd, Tom. *A Dictionary of Symbols*. London: Paladin/Grafton, 1982

29:5 Cirlot, Juan Eduardo. *A Dictionary of Symbols*. Trans. by Jack Sage. 2nd ed. London: Rutledge & Kegan Paul, 1971

Broad concepts, emphasized; excludes narrative themes.

29:6 Daniel, Howard. *Encyclopedia of Themes and Subjects in Painting*. London: Thames and Hudson. 1971

Early Renaissance to mid-19th century.

29:7 Fingesten, Peter. *The Eclipse of Symbolism*. Columbia, SC: University of South Carolina, 1970

Art motifs as symbols of life and society, craft of creation, eye of God, smile of Buddha, symbolic or visual presence, symbolism of nonobjective art, symbolism and allegory, a sixfold schema of symbolism, and the eclipse of symbolism.

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29:8 Garnier, Francois. Thesaurus iconographique; systeme descriptif des representations. Paris: Leopart d'Or, 1984

29:9 Goldsmith, Elizabeth Edwards. Ancient Pagan Symbols. New York: Putnam, 1929; reprint, New York: AMS Press, 1973.

Lotus, tree of life, cross, serpent, sun, moon, wheel, swastika, birds, animals, triangles.

29:10 Hall, James. Dictionary of Subjects and Symbols in Art. 2nd ed. rev. New York: Harper and Row, 1979

A comprehensive reference on themes and symbols in European art, commencing with classic Greece. Beginning of book has bibliography of iconographical studies and sources.

29:11 Hangen, Eva Catherine. Symbols, Our Universal Language. Wichita, KA: McCormick-Armstrong, 1962.

Dictionary of symbols from all periods of history and all countries.

29:12 Jobes, Gertrude. Dictionary of Mythology, Folklore, and Symbols. New York: Scarecrow, 1961. 3 vols.

Dictionary of terminology, symbols, deities, and heroes covering every phase of culture since prehistoric times. Third volume is subject index to entries in other volumes; under themes, such as "Destroyer," "Happiness," and "Justice," cites deities and heroes described in other volumes plus listing culture from which they came.

29:13 Jung, Carl G., ed. Man and His Symbols. Garden City, NY: Doubleday, 1964.

Theory of the importance of symbolism, especially those revealed in dreams, by Swiss pshychologist, Carl Jung. Chapter on symbolism in visual arts by Amiela Jaffe.

29:14 Morales y Marin, Jose Luis. Diccionario de Iconologia y Simbologia. Madrid: Tarus,

29:15 Reallexikon zur deutschen Kunstgeschichte. Otto Schmitt and Karl-August Wirth, general eds. Stuttgart: J.B. Metzlersche and Munich: C.H. Beck'schen 1937-81.

Signed articles; includes iconographical themes. Each entry has location of works of art depicting the theme and a bibliography.

29:16 Vries, A.B. de Dictionary of Symbols & Imagery. 3rd. rev. ed. Amsterdam: North Holland, 1981.

Limited to Western Civilization

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29:17 Waters, Clara Erskine Clement. *A Handbook of Legendary and Mythological Art*. 2nd ed. Boston: Houghton, Mifflin, 1881; reprint, Detroit: Gale Research, 1969.

Dictionary-type index arranged by symbolism in art, legends of saints, legends of places, and ancient myths. Lists some paintings illustrating these themes accompanied by location of these works in the 19th century.

29:18 Whittick, Arnold. *Symbols: Signs and Their Meaning and Uses in Design*. 2nd ed. London: Hill, 1971.

Broad essays relating symbol's history, origins, and meanings.

29:19 Wilhelmi, Christoph. *Handbuch der symbole in der bildenden kunst des 20. jahrhunderts*. Frankfurt: Safari Ullstein, 1980.

## Mythology and Folklore

These references are divided as to dictionaries that discuss the subject and some of the literature from which the myths derived.

### Mythological Studies

29:20 Allen, Maude Rex. *Japanese Art Motives*. Chicago: A.C. McClurg, 1917.

Chapters on plants, animals and fabulous creatures, deities, symbols and symbolic objects, festivals and ceremonies, garden and flower arrangement, and crests.

29:21 Avery, Catherine B., ed. *The New Century Handbook of Greek Mythology and Legend*. New York: Appleton-Century-Crofts, 1972.

Alphabetical guide to gods, goddesses, heroes, and heroines of ancient Greece: pronunciation guides.

29:22 Beckwith, Martha. *Hawaiian Mythology*. Hartford, CT: Yale University, 1940; reprint, Honolulu: University of Hawaii, 1970.

Divided into sections covering Hawaiian gods, children of gods, chiefs, and heroes and lovers in Hawaiian fiction.

29:23 Bel, Robert E. *Dictionary of Classical Mythology: Symbols, Attributes, & Associations*. Santa Barbara, CA: ABC-CLIO, 1982

29:24 \_\_\_\_\_. *Places-Names in Classical Mythology: Greece*. Santa Barbara, CA: ABC-CLIO, 1988.



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29:25 Bonnerjea, Biron. *A Dictionary of Superstitions and Mythology*. London: Folk, 1927; reprint, Detroit: Singing Tree, 1969.

Includes non-Christian and Christian superstitions.

29:26 Bulfinch's *Mythology: The Age of Fable, The Age of Chivalry, and Legends of Charlemagne*. New York: Thomas Y. Crowell, 1970.

One of many editions of Thomas Bulfinch's mythological and legendary lore published 1855-1863. This edition includes dictionaries of archaeological sites and of names and terms used in text.

29:27 Davis, F. Hadland. *Myths and Legends of Japan*. New York: Thomas Y. Crowell, 1932.

29:28 Diel, Paul. *Symbolism in Greek Mythology: Human Desire and Its Transformations*. Trans. by Vincent Stuart et al. Boulder, CO: Shambhala, 1980

29:29 Dorson, Richard M. *Folk Legends of Japan*. Rutland, VT: C.E. Tuttle, 1962.

29:30 \_\_\_\_\_. *Studies in Japanese Folklore*. Port Washington, NY: Kennikat, 1973.

29:31 Dowson, John. *A Classical Dictionary of Hindu Mythology and Religion, Geography, History, and Literature*. London: Kegan Paul, Trench, Trubner, 1928; reprint, Boston: Milford House, 1974.

Written for those who do not read Sanskrit; index of names in Sanskrit accompanied by their Western equivalents and an explanation of Sanskrit.

29:32 Fox, William Sherwood. *The Mythology of All Races*. Boston: Marshall Jones, 1916. 13 vols.

First volume, *Greek and Roman Mythology*, has a number of reprints.

29:33 Frazer, James George. *The Golden Bough: A Study in Magic and Religion*. 3rd. rev. London: MacMillan, 1955. 13 vols.

First edition published 1890; study of comparative religions. *Aftermath: A Supplement to the Golden Bough* is 13th volume; originally published in 1936.

29:34 Grant, Michael and John Hazel. *Gods and Mortals in Classical Mythology*. Springfield, MA: G & C. Merriam, 1973.

Lists Greek and Roman writers mentioned in text. Several genealogical trees of Greek heroes and maps of classical world. English edition of same year entitled *Who's Who in Classical Mythology*.

29:35 Grimal, Pierre. *The Dictionary of Classical Mythology*. Oxford: Blackwell, 1985.

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29:36 Hackin, J. et al. *Asiatic Mythology: A Detailed Description and Explanation of the Mythologies of All the Great Nations of Asia*. New York: Crescent, 1963.

29:37 Hinks, R. *Myth and Allegory in Ancient Art*. London: Warburg Institute, 1939; reprint, New York: Kraus, 1976.

29:38 *Lexicon iconographicum mythologiae classicae: (LIMC)*. Zurich: Artemis Verlag, 1981+ Proposed 7 double vos: one text, one plates.

Iconography of Greek, Etruscan, and Roman mythology from after Mycenaean period down to beginning of Early Christianity. Scholarly articles-in English, German, French, Italian--include bibliographies. In 1988, Vol. 4: Eros-Herakles was published.

29:39 *Mythology of the World*. London: Paul Hamlyn; reprints, New York: P. Bedrick, 1983+

- .1 *African Mythology* by Edward Geoffrey Parrinder, 1967
- .2 *Celtic Mythology* by Proinsias Mac Cana, 1970
- .3 *Chinese Mythology* by Anthony Christie, 1968
- .4 *Christian Mythology* by George Every, 1970; rev. ed, as *Christian Legends*, 1987
- .5 *Dictionary of Greek and Roman Mythology* by Michael Stapleton, 1978; reprinted as *An Illustrated Dictionary of Greek and Roman Mythology*. New York: Peter Bedrick, 1986
- .6 *Egyptian Mythology* by Veronica Ions, 1968.
- .7 *European Mythology* by Jacqueline Simpson, 1987
- .8 *Greek Mythology* by John Pinsent, 1969
- .9 *Indian Mythology* by Vernioica Ions, 1967; reprint 1984
- .10 *Japanese Mythology* by Jiliet Piggot, 1969
- .11 *Jewish Legends* by Juliet Piggott, 1969
- .12 *Mexican and Central American Mythology* by Irene Nicholson, 1967
- .13 *Near Eastern Mythology: Mesopotamia, Syria, Palestine* by John Gray, 1969
- .14 *North American Indian Mythology* by Cottie Burland and Marion Wood, 1968
- .15 *Oceanic Mythology* by Roslyn Poignant, 1967
- .16 *Persian Mythology* by John R. Hinnells, 1973
- .17 *Roman Mythology* by Stewart Perowne, 1969
- .18 *South American Mythology* by Harold Osborne, 1968
- .19 *Scandinavian Mythology* by H.R. Ellis Davidson, 1986

29:40 *New Larouse Encyclopedia of Mythology*. Felix Guirand, general ed. Trans. by Richard Aldington and Delano Ames. Rev. ed New York: G.P. Putnam's Sons, 1968

Illustrated history of various non-Christian beliefs, including Egyptian, Assyro-Babylonian, Phoenician, Greek, Roman, Celtic, Slavonic, Finno-Ugric, Ancient Persian, Indian, Chinese, Japanese, North & South American, Ocianian, and African.

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29:41 Norman, Dorothy. *The Hero: Myth/Image/Symbol*. New York: World, 1969

Covers numerous cultures--ancient, medieval, modern--and countries--Egypt, Mesopotamia, India, China, Greece--and religions.

29:42 Otto, Alexander F. & Theodore S. Holbrook. *Mythological Japan or The Symbolism of Mythology in Relations of Japanese Art*. Philadelphia: Drexel Biddle, 1902

29:43 Parrinder, Edward Geoffrey. *A Dictionary of Non-Christian Religions*. Philadelphia: Westminster, 1971

Dictionary of deities, beliefs, and practices; discusses some pre-Columbian and African beliefs.

29:44 Werner, Edward Theodore Chalmers. *A Dictionary of Chinese Mythology*. Shanghai: Kelly & Walsh, 1932; reprint, New York: Julian 1961.

Names given in Chinese Characters as well as English. Bibliography is divided into works written in Western Europe languages. List of Chinese dynasties and index to myths.

29:45 Zimmer, Heinrich and Joseph Campbell, eds. *The Art of Indian Asia: Its Mythology*. Princeton University, 1983. 2 vols.

## **Classical Literature**

Most works cited below have had numerous translations and editions; they are recorded only as a reminder of these momentous works.

29:46 Homer. *The Illiad of Homer*. Trans. by Richmond Lattimore. Chicago: Univ. of Chicago, 1951.

29:47 Homer. *The Odyssey of Homer*. Trans. by Ennis Rees. Indianapolis: Bobbs-Merrill, 1977.

29:48 Ovid. *The World of Ovid's Metamorphoses*, ed. by Joseph B. Solodow. Chapel Hill: Univ. of North Carolina, 1988.

29:49 Virgil. *Aeneid of Virgil: A Verse Translation*, by Allen Mandelbaum. Berkeley, CA: Univ. of California, 1981.

Can be spelled both Vergil & Virgil

## **Christian Subjects**

The literature is so vast that only a small fraction of the references pertaining to this

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subject can be recorded. This section is subdivided into (1) iconographical works, (2) hagiography, (3) literature, and (4) references to the Christian church. Also see Christian Mythology 29:39.4. Some references cited below under "Subjects in Art" also discuss Christian symbolism.

## **Iconographical Works**

29:50 Aurenhammer H. *Lexikon der christlichen Ikonographie*. Vienna: Hollinck, 1959; reprint, 1967.

29:51 Benson, George Willard. *The Cross: Its History and Symbolism*. Buffalo, NY: Private Printing, 1934; reprint, New York: Hacker, 1976.

29:52 Davidson, Gustav. *A Dictionary of Angels, Including the Fallen Angels*. New York: Free, 1967.

Literary references and lengthy bibliography.

29:53 Didron, Adolphe Napoleon. *Christian Iconography: The History of Christian Art in the Middle Ages*. Trans. by E.J. Millington. London: Henry G. Bohn, 1851-86; reprint, New York: Frederick Ungar, 1965. 2 vols.

Additions and appendices supplied by Margaret Stokes. Vol. 1 relates history and symbols of Nimbus or Glory and of God. Vol. 2 comprises iconography of Trinity, angels, devils, death and the soul. Discussion of influence of Christian scheme and Medieval drama on iconography; reprints English translation of "Byzantine Guide to Painting," which may be 10th-11th century version of manuals that described religious scenes to be painted.

29:54 Evans, Joan. *Monastic Iconography from the Renaissance to the Revolution*. Cambridge, England: Univ. of Cambridge, 1970.

Discusses Benedictines, Cistercians, Augustinians, Carthusians, Carmelites, Dominicans, Franciscans, and Jesuits.

29:55 Ferguson, George. *Signs and Symbols in Christian Art*. New York: Oxford University, 1954; reprint, 1967.

Covers life of Holy Family and saints; meanings of animal, floral, earthly, and human-body symbols; and symbolism of letters, numbers, and religious dress and objects. No sources for information.

29:56 Grabar, Andre. *Christian Iconography: A Study of Its Origins*. Princeton, NJ: Princeton University, 1968.

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29:57 Hulme, F. Edward. *The History, Principles, and Practice of Symbolism in Christian Art*. London: Swan Sonnenschein, 1891; reprint, Detroit: Gale Research, 1969.

Symbols of signs, animals, and saints.

29:58 Kirshbaum, Engelbert and Wolfgang Braufels, eds. *Lexikon der christlichen Ikonographie*. Rome: Herder, 1968-76.

Vols. 1-4; *Gemeine Ikonographie*; Vols. 5-8: *Ikonographie des Heiligen*. Scholarly dictionary-type reference with signed entries that have numerous illustrations and bibliographical references. At beginning of 1st and 5th volumes are four lists explaining abbreviations: for terms, museums, cities, and bibliographical references. These lists are important since so much information is abbreviated. Vol. 4 includes indices to material in first 4 books: one is in English with German equivalents.

29:59 Metford, J.C. J. *Dictionary of Christian Lore and Legend*. London: Thames & Hudson, 1983.

Comprehensive reference on themes and symbols in Christian art.

29:60 Pigler, Andor. *Barockthemen: Eine Auswahl von Verzeichnissen zur Ikonographie des 17. und 18. Jahrhunderts*. Budapest: Akademiai-Kiado, 2nd ed., 1974. 3 vols.

List of works of art depicting Baroque themes used during 17th and 18th centuries, although there are often citations for much earlier and later periods. Vol. 1 covers religious subjects; Vol. 2, profane ones; Vol. 3 has illustrations. Under each theme such as "Salomo and die Konigin von Saba" (Solomon & the Queen of Sheba), is brief list of references describing scene plus list of artists who depicted it divided as to artists' nationalities. Sometimes accompanied by various information related to art works: media, locations, and sources of reproductions. Everything in outline form; many words abbreviated. At beginning of 1st vol. is explanation of abbreviations: at end of each volume is table of contents.

29:61 Reau, Louis. *Iconographie de l'art chretien*. Paris: Presses Universitaires de France, 1955-59; reprint, Nendeln, Liechtenstein: Kraus, 1974. 3 vols. in 6 books.

Vol. 1, which is general introduction, has articles on sources and evolution of Christian iconography; on animal, human, and liturgical symbolism; and on iconography of saints. Vol. 2 containing iconography of the Bible is divided into 2 books, one covering Old Testament; the other, the New. Vol. 3, iconography of saints, consists of 3 books, last of which has indices to names of saints in various languages; to patronage of various saints and to attributes of saints. Entries in 3rd volume describe scenes in which saints are depicted in art, often including English title for scene and containing bibliographical data and extensive list of works of art that illustrate saint or symbol discussed; these lists are divided by century and include locations of works of art.

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29:62 Schiller, Gertrud. *Iconography of Christian Art*. Trans. by Janet Seligman. Greenwich, CT: New York Graphic, 1971. 2 Vols.

Vol. 1 Christ's Incarnation, Childhood Baptism, Temptation, Transfiguration, Works, and Miracles. Vol 2: The Passion of Christ. Profusely illustrated with black and white reproductions. Each book contains selected bibliography; second volume has general index for both works. Other volumes of *Ikonographie der christlichen Kunst* have not been translated. Vol 3: *Die Auferstehung und Erhöhung Christi* (on the Resurrection and Ascension), 1971. vol 4, Part I: *Die Kirche* (the Church), 1976; Part II: *Maria*, 1976. *Registerbeihft zu den Banden 1 bis 4* (an index), 1980. All of the German-language volumes were published by Verlagshaus Gerd Mohn in Gutersloh, Germany.

29:63 Seibert, Jutta. *Lexikon christlichen kunst: themen, Gestalten, symbole*. Freiburg: Herder, 1980

29:64 Sill, Gertrude Grace. *A Handbook of Symbols in Christian Art*. New York: Macmillan, 1975.

29:65 Webber, Frederick Roth. *Church Symbolism: An Explanation of the More Important Symbols of the Old and New Testament, the Primitive, the Mediaeval, and the Modern Church*. 2nd ed., rev. Cleveland, OH: J.H. Jansen, 1938; reprint, Detroit: Gale Research, 1971.

Lists important saints accompanied by dates of martyrdom and attributes and glossary of some common symbols. Chapter on many variations of the cross.

## **Hagiography, Study of Christian Saints**

Remember that many books listed in the above section also include data on saints. Also see Chapter 7 and the subject indexing references cited in Chapter 19. For voragine, *Jacobus de*, see 29:73

29:66 Attwater, Donald. *A Dictionary of Saints: Being also an Index to the Revised Edition of Alban Butler's "Lives of the Saints."* 2nd ed. London: Burns, Oates, and Washbourne, 1948; reprint, New York: P.J. Kenedy & Sons, 1958.

29:67 Bles, Arthur de. *How to Distinguish the Saints in Art by Their Costumes, Symbols, and Attributes*. New York: Art Culture, 1925; reprint, Detroit: Gale Research, 1975.

Chronological list of Roman Bishops and Popes to end of 16th century, alphabetized list of emblems relating which saints used them, and alphabetical list of means by which saints were martyred.

29:68 Butler, Alban. *Lives of the Saints*. Ed. and supplemented by Herbert Thurston and Donald Attwater. New York: Kenedy and Sons, 1956. 4 vols.

Standard authoritative reference; includes bibliographical data and footnotes. Each

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volume covers three months; saints are listed under their feast day. Butler's original work was published between 1756 and 1759.

29:70 Drake, Maurice and Wilfred Drake. *Saints and Their Emblems*. London: T.W. Laurie, 1916; reprint, New York: Burt Franklin, 1971.

Divided into biographical dictionary of saints and dictionary of emblems that lists saints associated with them. Appendices to patriarchs and prophets with their emblems; sibyls and their emblems; patron saints of various classifications; and saints invoked for particular reasons. Saint's feast day provided in parentheses beside saint's name.

29:71 Farmer, David Hugh. *The Oxford Dictionary of Saints*. Oxford: Clarendon, 1978.

Although mainly concerned with English saints and saints for whom there was an English cult, includes most famous saints except those of the Byzantine Period. Organized by people, rather than feast day. Prior to the 16th century, listing is under Christian name; after that date, surname. Provides bibliographical references. Good introduction to hagiography and 1959 reform of Roman Calendar when some saints' feast days were downgraded.

29:72 Holweck, Frederick George. *A Bibliographical Dictional of the Saints: With a General Introduction on Hagiology*. St. Louis: B. Herder, 1924; reprint, Detroit: Gale Research, 1969.

29:73 Jacobus de Voragine. *The Golden Legend or Lives of the Saints, as Englished by William Caxton*. Trans. by William Caxton. London: J.M Dent, 1900 7 vols. Reprint ed., trans. and adopted by Granger Ryan and Helmut Ripperger. Salem, NH: Ayer, 1987. 1 vol.

First published in Latin in 1275 by Jacobus de Voragine, Archbishop of Genoa. Also spelled Varagine, and in French translations listed as Jacques de Voragine. Edition by Caxton, who died in 1491, is based upon French version of Latin text. Saints are listed by their feast day. There are numerous translations and editions; some in one volume.

29:74 Jameson, Anna Brownell. *History of Our Lord as Exemplified in Works of Art*. 2nd ed. London: Longmans, Green, 1865; reprint: Detroit: Gale: Research, 1976. 2 vols.

29:75 \_\_\_\_\_. *Legends of the Madonna As Represented in the Fine Arts*. 3rd. ed. London: Longmans, Green, 1864; reprint, Detroit: Gale Research, 1972.

Legends and titles of art works in which madonna figures; first edition in 1852; Mrs. Jameson died in 1860.

29:76 \_\_\_\_\_. *Sacred and Legendary Art*. 10th ed. London: Longmans, Green, 1870; reprint, Saint Claires Shores, MI: Scholarly Press, 1972. 2 vols.

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Legends, history, attributes, and titles of art works in which the saints figured. Second volume includes topographical index; first ed. 1848.

29:77 Kaftal, George, *Iconography of the Saints in Italian Painting from Its Beginnings to the Early XVI Century*. Florence: Sansoni and La lettere, 1952-85.

Vol. 1: *Iconography of the Saints in Tuscan Painting*, 1952; reprint, 1986; Vol. 2: *Iconography of the Saints in Central and South Italian Schools of Painting*, 1965; reprint 1986; Vol. 3: *Iconography of the Saints in the Painting of North East Italy*, 1978; and Vol. 4: *Iconography of the Saints in the Painting of Northwest Italy*, 1985. Covers paintings and frescoes from 2nd to early 16th century. Each volume contains: Part I, alphabetical listing of saints providing dates, attributes, usual inscriptions found on scrolls they might carry, types of representations and scenes, literary hagiographical bibliographies. Part II, indices to attributes, distinctive signs, and scenes; painters; topography providing locations for works; and saints and the Blessed. Many abbreviations; read "Explanatory Note." Numerous black-and-white illustrations.

## Literature

This vast body of work includes the Bible; the writings of the Four Latin Fathers--St. Augustine, St. Jerome, St. Gregory, and St. Ambrose; St. Thomas Aquinas; and numerous other theologians and religious philosophers. A few multivolume publications are cited, since some library catalogues have only one notation for the series, not individual entries from each volume. This list is only a small fraction of the available material. Also see Jacobus de Voragine, *The Golden Legend* (29:73)

29:78 Anselm, St. *The Prayers and Meditations of St. Anselm*. Trans. by Sister Benedicta Ward. Harmondsworth, Middlesex: Penguin, 1973.

Written by an 11th-century Bishop of Canterbury, these meditative prayers influence art.

29:79 *The Ante-Nicene Fathers*, ed. by Alexander Roberts and James Donaldson. Trans. by various scholars. Edinburgh; reprint, Grand Rapids, MI: William B. Eerdmans, 1951-68. 10 vols.

Vol. 1-8, ecclesiastical authors who wrote prior to 325 A.D.; Vol 9 is bibliographical synopsis of first 8 volumes and indices to subjects and scripture Vol. 10 is a supplement of recent discovered documents. Vol. 8 contains some of the Infancy Gospels.

29:80 *Biblia Pauperum*

There are several facsimile editions of this work: notes by Elizabeth Soltesz, Budapest: Corvina Press, 1967; ed. by Avril Henry, Ithaca, NY: Cornell University Press, 1987. Consisting of blockprints and very little text, this biblical picture book, often called the bible of the poor, became popular with the advent of inexpensive printing. Most facsimile copies consist of prints depicting biblical stories. Each print has



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three major scenes--2 from the Old Testament which prefigured one from New Testament. Scenes are accompanied by verses of 4 prophets and brief explanatory text.

29:81 *Fathers of the Church*. New York: Fathers of the Church and Washington DC: Catholic University of America, 1947+

Series of books, 100 are planned; includes works of four Latin Fathers: Augustine (22 vol. on his work alone), Ambrose, Gregory, Jerome.

29:82 Hennecke, Edgar. *New Testament Apocrypha*. Edited by R. McL. Wilson. Trans. by A.J.B. Higgins et al. Philadelphia: Westminster, 1963-66 2 vols.

Translation based upon 3rd edition of *Neutestamentliche Apokryphen*, edited by Wilhelm Schneemelcher and published in 1959, 8 yrs. after Hennecke's death. First edition was in 1904. Vol. 1 contains Infancy Gospels upon which so much Medieval and Renaissance art is based.

29:83 James, Montague Rhodes. *The Apocryphal New Testament: Being the Apocryphal Gospels, Acts, Epistles, and Apocalypses*. Oxford: Clarendon, 1924; reprinted numerous times.

Translations of Infancy Gospels, Apocryphal Acts of Apostles, and Apocryphal Apocalypses.

29:84 Ludolphus of Saxony. *Vita Christi*

The 14th-century Carthusian monk is noted for his long meditative writings on the life of Christ, which include passages from more than 100 other writers. The complete *Vita Christi* has not been translated into English. For translation of the 10 chapters on the Passion, see *The House of the Passion Taken from the Life of Christ* by Ludolph Saxon, by Henry James Coleridge, London: Burns and Oates, 1887.

29:85 *Meditations on the Life of Christ: An Illustrated Manuscript of the Fourteenth Century*, ed. by Isa Ragusa and Rosalie B. Green. Trans. by Isa Ragusa. Princeton N.J.: Princeton Univ., 1961; several reprintings.

Once attributed to Pseudo St. Bonaventura, now believed to have been written by 13th-century Franciscan monk living in Italy. Extensively illustrated; text relates story of Virgin Mary and Christ.

29:86 *The Other Bible: Jewish Pseudepigrapha, Christian Apocrypha, Gnostic Scriptures*, edited by Willis Barnstone. New York: Harper & Row, 1984.

29:87 *Patrologiae Cursus Completus, Series Latina*, ed. by Jacques-Paul Migne, Paris: 1844-82; microform ed., Englewood Co: Information handling Services. 221 vols.

Called *Patrologia Latina*, this momentous undertaking reprints 2,614 early Latin ecclesiastical authors, writings from end of 2nd century to 1215.

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29:88 Patrologia Cursus Completus. Series Graeca, ed. by Jacques-Paul Migne, Paris: 1857-66; microform ed., Englewood, CO: Information handling Services. 166 vols.

Called Patrologia Graeca, reprints Latin translations of 800 early Greek ecclesiastical authors.

29:89 St. Bridget. The Revelations of Saint Birgitta: Edited from the Fifteenth-Century MS. in the Garrett Collection in the Library of Princeton University, by William Patterson Cumming. London: Oxford University, 1929.

A 14th-century Swedish saint who made a pilgrimage to Bethelhem and while contemplating the grotto where Christ was presumed to be born, had a vision of his birth. For brief version, see Revelations of St. Bridget on the Life and Passion of Our Lord and the Life of His Blessed Mother, Rockford, IL: Tan Books, 1984. For additional data, see Iconography St. Birgitta of Sweden, by Anthony Butkovich, Ecumenical Foundation of America, 1969.

29:90 Select Library of the Nicene and Post-Nicene Fathers of the Christian Church, ed. Philip Schaff. New York: Christian Literature, 1887-95 and Charles Scribner's Sons, 1898-1907; reprint, Grand Rapids, MI: Eerdmans, 1979-83.

First Series, 1886-89, 14 vols. Second Series, 1887-92, 14 vols. Vol. 14 is on 7 Church Councils.

29:91 Thomas a' Kempis. The Imitation of Christ. Tran. by Leo Sherley-Price. New York, 1952; reprint, New York: Dorset, 1986.

Priest Kempis died in 1471; his book influenced art.

## References to the Christian Church

29:92 Addis, William Edward and Thomas Arnold. A Catholic Dictionary. St. Louis: Herder, 1960. Numerous eds. & revs.

Covers major themes, concepts, rites, ceremonies, councils, and religious orders. First published in 1884.

29:93 Bible (King James Version) Database. DIALOG, File 297.

Modern revision of 1769 edition of Thomas Nelson Publishers of the King James Version, a translation ordered by King James I of England in 1604. Includes Old and New Testaments but not the Apocrypha, see Chapter 7.

29:94 Bowden, Henry Warner, ed. A Century of Church History: The Legacy of Philip Schaff. Carbondale: Southern Ill. Univ., 1988.

29:95 Bynum, Caroline W. Holy Feast and Holy Fast. Berkeley, CA: Univ. of California, 1987.

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29:96 Cabrol, Fernand et al. Dictionnaire d'archéologie chrétienne et de liturgie. Paris: Letouzey et Ane, 1903; reprint, 1924-53. 15 vols.

29:97 Davies, J.G. The New Westminster Dictionary of Liturgy & Worship. Philadelphia: Westminster, 1986.

29:98 Encyclopedia of the Luthern Church, ed. by Julius Bodensieck. Minneapolis: Augsburg, 1965. 3 vols.

29:99 Hardiso, O.B., Jr. Christian Rite and Christian Drama in the Middle Ages. Baltimore: John Hopkins, 1965.

Discusses the Roman Mass as sacred drama.

29:100 James, E.O. Seasonal Feasts and Festivals. New York: Barnes & Noble, 1961.

29:101 Jungmann, Josef Andreas. The Mass of the Roman Rite: Its Origins and Development (Missaarum Sollemnia). Trans. by Frances A. Brunner. New York: Benziger Brothers, 1951. 2 vols.

Discusses history of rite of mass of Roman Catholic Church from time of primitive church, thus provides reasons for certain changes that were made in religious architecture and liturgical objects. The author is a Jesuit scholar.

29:102 Kelly, J.M.D. The Oxford Dictionary of the Popes. Oxford: Oxford Univ., 1986.

29:103 Mann, Horace K. The Lives of the Popes in the Early Middle Ages. 2nd. ed. St. Louis: B. Herder, 1925-32; reprint, Nendeln, Liechtenstein: Kraus, 1964-66. 18vols in 19 books.

Covers St. Gregory the Great to benedict XI; includes bibliographical footnotes and list of references. Vols. 6-18 have title: Lives of the Popes in the Middle Ages.

29:104 McKenzie, John L. Dictionary of the Bible. New York: Macmillan, 1965

One volume providing accounts of books of the Bible, major themes and concepts, persons, and geography. Includes a bibliography.

29:105 New Catholic Encyclopedia. New York: McGraw-Hill, 1967. 15 vols.

29:106 Percival, Henry R. The Seven Ecumenical Councils of the Undivided Church: Their Canons and Dogmatic Decrees. New York: Charles Scribner's, 1900.

Information on declaration of early church from First Council of Nicea in 325 through Second Council of Nicea in 787.

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29:107 Schroeder, Henry Joseph. *Disciplinary Decrees of the General Councils: Text, Translation, and Commentary*. St. Louis: B. Herder, 1937.

Decrees for the 18th ecumenical councils from 325 to 1215.

29:108 Weiser, Francis X. *Handbook of Christian Feasts and Customs: The Year of the Lord in Liturgy and Folklore*. New York: Harcourt, Brace 1958.

Discusses various Christian feast days, their symbols and customs.

## **Subjects in Art**

The book listed below discuss various subjects depicted in art, for references that index subjects, see "Subject Indexing Projects," Chapter 19.

29:109 Armitage, John. *Man at Play: Nine Centuries of Pleasure Making*. New York: Frederick Warne, 1977.

Covers games and merrymaking from the 12th century to the 20th.

29:110 Cosgrove, Denis. *The Iconography of Landscape*. New York: Cambridge Univ. 1988

29:111 Hall, James . *A History of Ideas and Images in Italian Art*. New York: Harper & Row, 1983.

Traces survival of images, changing attitude of Christian church, belief in magical powers of art, and role of patrons in Italy from time of Etruscans to 19th century. Section on Greek and Latin alphabets and inscriptions, glossary, and indices to general subjects, primary sources, and artists and subjects.

29:112 Katzenellenbogen, Adolf Edmund Max. *Allegories of the Virtues and Vices in Medieval Art: From Early Christian Times to the Thirteenth Century*. New York: W.W. Norton, 1964; reprint, Toronto: Univ. of Toronto: 1989.

Divided into dynamic representations of the conflict between virtues and vices and static representations of systems of virtues and vices. Bibliographical footnotes and indices to places and to names and subjects.

29:113 Knipping, John Baptist. *Iconography of the Counter Reformation in the Netherlands: Heaven on Earth*. Nieuwkoop, Holland: B. de Graaf, 1974. 2 vols.

Based on *Iconografie van de Contra-Reformatie in de Nederlanden, 1939-41*. Chapters entitled "Humanism," "The New Ascetism," "The New Devotions," "The Bible," "The Saint in Cult and Culture," "Christian Love and Life," "The Militant Church," "form and Content," and "The Great Stream of Tradition."

29:114 Male, Emile. *The Gothic Image: Religious Art in France of the Thirteenth Century*. Trans. by Dora Nussey. New York: Dutton, 1913; reprint, New York: Harper and

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Row, 1958.

Male, who is considered one of the great iconographical authorities, wrote 4 books on French medieval iconography: (1) *L'art religieux du XII siècle en France*, (2) *L'art religieux du XIII siècle en France*, (3) *L'art religieux de la fin du moyen âge en France*, (4) *L'art religieux de la fin du XVI siècle, du XVII siècle et du XVIII siècle: Etude sur l'iconographie après le Concile de Trente*. *Gothic Image*, a translation of *L'art religieux du XIII siècle* originally published in 1898, is concerned with the influence upon symbolism by: (1) *Speculum Majus* written by Vincent of Beauvais in 13th Century (2) Bible, (3) *The Golden Legend* by Jacobus de Voragine and published in 1275, and (4) secular history of period. *Religious Art: From the Twelfth to the Eighteenth Century* (New York: Pantheon Books, 1949) has translated sections from all 4 of Male's works.

29:115 \_\_\_\_\_. *Religious Art in France*, ed. by Henry Bober. Trans. by Marthiel Mathews. Princeton, NJ: Princeton University.

Vo. 1: *The Twelfth Century: A Study of the Origins of Medieval Iconography*, 1977; Vol. 2 *The Thirteenth Century: A Study of the Origins of Medieval Iconography*, 1985; vol. 3: *The Late Middle Ages: A Study of the Origins of Medieval Iconography*, 1987. Illustrated updated editions of 3 of Male's books.

29:116 Marle, Raimond van. *Iconographie de l'art profane au Moyen-Âge et à la Renaissance, et la décoration des demeures*. The Hague: Martinus Nijhoff, 1931-32; reprint, New York: Hacker, 1971. 2 vols.

Important source for secular iconography. Vol. 1: *La Vie Quotidienne* covers the nobles, nature, hunting, and fishing, war, rural life, and the rapport between the sexes. Vol. 2: *Allegories et symboles* deals with ethical and philosophical allegories plus love and death.

29:117 Panofsky, Erwin. *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*. Cambridge, England: Oxford University, 1939; reprint ed., New York: Harper & Row, 1962.

Covers such subjects as Father Time, blind cupid, the Neoplatonic movement in Florence and North Italy, and the Neoplatonic movement and Michelangelo.

29:118 \_\_\_\_\_. *Meaning in the Visual Arts: Papers in and on Art History*. Garden City, NY: Doubleday, 1955.

Collection of Panofsky's previously published works. Illustrated articles include subject of human proportion, Abbot Suger of St. Denis, Titian, Vasari, Dürer and Classical antiquity, Poussin, and brief essay on three decades of US art history.

29:119 Paulson, Ronald. *Emblem and Expression: Meaning in English Art of the Eighteenth Century*. Cambridge, MA: Harvard University, 1975.

Chapter titles include "Illustration and Emblem," "The Poetic Garden," "Industry and

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Idleness," and "The Conservation Piece in Painting and Literature." Special chapters on Hogarth, Reynolds, Watteau and Chardin, Zoffany, Stubbs, Wright of Derby, and Gainsborough.

29:120 Phaidon Gallery Series. London: Phaidon, 1979.

1. Everyday-Life Painting by Helen Langdon
2. Landscape Painting by Bo Jeffares
3. Mythological Painting by Michael Jacobs
4. Nude Painting by Michael Jacobs
5. Portrait Painting by Malcolm Warner
6. Religious Painting by Stephanie Brown

29:121 Seznec, Jean. *The Survival of the Pagan Gods: The Mythological Tradition and Its Place in Renaissance Humanism and Art*. Trans. by Barbara F. Sessions. New York: Pantheon, 1953; reprint, New York: Harper and Row, 1961.

Part 1: The Concepts has chapters on the historical, physical, moral, and encyclopedic traditions. Part 2: The Forms includes chapters on metamorphoses of gods and reintegration of gods. Last section covers science of mythology in 16th century, theories regarding use of mythology, and influence of manuals.

29:122 Studies in Iconography Series. Linda Seidel, series ed. Ann Arbor, MI: UMI Research. Series on varied subjects: Some of the titles are as follows:

1. Alchemical Imagery in Bosch's "Garden of Delights," Laurinda S. Dixon, 1981.
2. Political Ideas in Medieval Italian Art: The Frescoes in the Palazzo dei Priori, Perugia, Johathan B. Riess, 1981.
3. "With Bodilie Eyes". Eschatological Themes in Puritan Literature and Gravestone Art, David H. Watters, 1981.
4. Masks of Wedlock: Seventeenth-Century Dutch Marriage Portraiture, David R. Smith, 1982.
5. How the West was Drawn: American Art and the Settling of the Frontier, Dawn Glanz, 1982.
6. Boerenberdriet: Violence Between Peasants and Soldiers in Early Modern Netherlands Art, Jane Susannah Fishman, 1982.
7. The Child in Seventeenth-Century Dutch Painting, Mary Frances Durantini, 1983.
8. Realism and Politics in Victorian Art of the Crimean War, Matthew Paul Lalumia, 1984.
9. Rise of the Black Magus in Western Art, Paul H.D. Kaplan, 1985.

29:123 Tervarent, Guy de. *Attributs et symboles dans l'art profane, 1450-1600: Dictionnaire d'un langage perdu*. Paris: E. Droz, 1958. Supplement et index, 1964.

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29:124 Wind, Edgar. *Pagan Mysteries in the Renaissance*. Rev. and enlarged. New York: W. W. Norton, 1958.

Discusses literature and mythology which influenced Renaissance art. Index of sources subdivided into literary texts used during Renaissance and passages quoted, and secondary sources.

## Emblem Books

For information on how these books are used, see Chapter 7. For a listing of earlier publications, see Arntzen & Rainwater[17:1], pages 69-70.

29:125 Emblem Books. Zug, Switzerland: Inter-Documentation. Micorform edition reprinting 354 emblem books

29:126 Henkel, Arthur and Albrecht Schone. *Emblemata: Handbuch zur Sinnbildkunst des XVI. und XVII. Jahrhunderts*. Stuttgart: J.B. Metzlersche, 1967.

Illustrated dictionary of emblems, including those of elements, plants, animals, people, and myths. Entries are detailed; indices to illustrators, meanings, and notables in "Physiologus Graecus."

29:127 Praz, Mario. *Studies in Seventeenth-Century Imagery*. 2nd ed. Roma: Edizioni diStoria e Letteratura, 1964. Part II: Addenda and Corrigenda, 1974.

Discussion of subjects and symbols and Emblem Books. Half of the book is an extensive bibliography of emblem books.

29:128 *The Renaissance and the Gods: A Comprehensive Collection of Renaissance Mythologies, Iconologies, and Iconographies*, ed. by Stephen Orgel. New York: Garland, 1979. 55 vols.

This series of 55 volumes reproduces numerous Emblem Books, including variations of Ripa's *Iconologia* and George Richardson's *Iconology* of 1779.

29:129 Ripa, Cesare. *Cesare Ripa: Baroque and Rococo Imagery*. Trans. and commentaries by Edward A. Maser. New York: Dover, 1971.

Translation of the 1758-60 German edition published by Johann Georg Hertel accompanied by full-page scenes designed by Gottfried Eichler, the Younger.

## References on Animals and Beasts

For Aesop, see 29:134 & 144. Some works listed below are derived from the bestiary, a compilation of animal stories based upon the *Physiologus*. Developed between the 2nd and 5th century A.D., these popular tales were included in sermons to illustrate the

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Bible during the Middle Ages. The symbolism of animals in Christian art is often based upon these stories.

29:130 Allen, Judy and Jeanne Griffiths. *The Book of the Dragon*. London: Orbis, 1979

29:131 *Animals in Archaeology*, ed. by A. Houghton Broderick. London: Barrie & Jenkens, 1972.

From Old Stone Age to Aegean Civilization plus India and China.

29:132 Ball, Katherine M. *Decorative Motives of Oriental Art*. New York: Dod, Mead, 1927; reprint, New York: Hacker Art, 1969.

Discusses use of animal form

29:133 Beer, Rudiger Robert. *Unicorn: Myth and Reality*. Trans. by Charles M. Stern. New York: Van Nostrand Reinhold, 1977.

29:134 Daly, Lloyd William, translator and ed. *Aesop Without Morals: The Famous Fables and a Life of Aesop*. New York: Thomas Yoseloff, 1961.

Brief history of two works translated into present day english: (1) Ben Edwin Perry's edition of the 10th century manuscript in Pierpont Morgan Library describing Xanthus the Philosopher and his slave, Aesop, and (2) Aesop's fables based upon Perry's *Aesopica*, published by Univ. of Illinois in 1953. Numbers listed before each fable refer to numbers in Perry's book. Appendix lists moral to each fable.

29:135 Dent, Anthony Austen. *The Horse: Through Fifty Centuries of Civilization*. London: Phaidon, 1974.

29:136 Evans, Edward Payson. *Animal Symbolism in Ecclesiastical Architecture*. London: William Heinemann, 1896; reprint, Detroit: Gale Research, 1969.

Covers animals described in the *Physiologus* as well as satirical and whimsical depictions of animals.

29:137 Friedmann, Herbert. *A Bestiary for Saint Jerome: Animal Symbolism in European Religious Art*. Washington D.C.: Smithsonian Institution, 1980.

29:138 \_\_\_\_\_. *The Symbolic Goldfinch: Its History and Significance in European Devotional Art*. Washington D.C.: Panteon, 1946.

Lists paintings and their locations.

29:139 Hataway, Nancy. *The Unicorn*. New York: Viking, 1980.



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29:140 Husbank, Timothy. *The Wild Man: Medieval Myth and Sumbolism*. New York: Metropolitan Museum of Art, 1981.

29:141 Janson, Horst Woldemar. *Apes and Ape Lore in the Middle Ages and the Renaissance*. London: Warburg Institute, Univ. of London, 1952.

29:142 Klingender, Francis Donald. *Animals in Art and Thought to the End of the Middle Ages.*, ed. by Evelyn Antal and John Harthan. Cambridge, MA: M.I.T. , 1971.  
From prehistoric caves through the Middle Ages; concentrates on stylistic changes.

29:143 Lascault, Gilbert. *Le monstre dans l'art occidental un probleme esthetique*. Paris: Editions Klincksieck, 1973.

29:144 Lenaghan, R.T., ed *Caxton's Aesop*. Cambridge, MA: Harvard Univ. 1967.  
Edition of William Caxton's Aesop, which contained 167 fables and life of Aesop. Bibliographical footnotes, glossary to old English terms, index to fables and tales, and reproduces 186 woodcuts that Caxton published in his 15-century edition.

29:145 Lloyd, Joan Barclay. *African Animals in Reniassance Literature and Art*. Oxford, England: Clarendon, 1971.  
Special treatment of the crocodile, chameleon, and elephant.

29:146 McCulloch, Florence. *Mediaeval Latin and French Bestiaries*. Rev. ed. Chapel Hill, NC: Univ. of North Carolina, 1962.  
Discusses different manuscripts and how they vary.

29:147 Mode, Heinz Adolph. *Fabulous Beasts and Demons*. London: Phaidon, 1975.  
Originally published in 1973 under the title *Fabeltiere und Damonen in der Kunst*. Includes glossary of monsters.

29:148 Nigg, Joe. *The Book of Gryphons*. Cambridge, MA: Applewood, 1982.

29:149 Rawson, Jessica. *Animals in Art*. London: British Museum, 1977.

29:150 Sheridan, Ronald and Anne Ross. *Gargoyles and Grotesques: Paganism in the Medieval Church*. Boston: New York Graphic Society, 1975.

29:151 Stern, Harold P. *Birds, Beasts, Blossoms and Bugs: The Nature of Japan*. New York: Harry N. Abrams, 1975.

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29:152 Topsell's Histories of Beasts, ed. by Malcolm South. Chicago: Nelson-Hall, 1981.

Selections from the History of Four-footed Beasts, 1607, and History of Serpents, 1608, written by Edward Topsell.

29:153 Varty, Kenneth. Reynard the Fox. Leicester, England: Leicester Univ. 1967.

Lists fox carvings and drawings in England.

29:154 Waterbury, Florence. Bird-deities in China. Ascona, Italy: Artibus Asiae, 1952.

29:155 White, Terence Hanbury, ed. The Bestiary: A Book of Beasts. New York: G.P. Putnam's Sons, 1960.

Translation of 12th century Latin Bestiary.

## **Flowers, Fruit, Still Life Symbolism**

Also see Stern's Bird, Beasts, Blossoms, and Bugs [29:151]

29:156 Haig, Elizabeth. The Floral Symbolism of the Great Masters. London: Kegan Paul, Trench, Trubner, 1913.

Includes some fruits.

29:157 Lehner, Ernst and Johanna Legner. Folklore and Symbolism of Flowers, Plants and Trees. New York: Tudor, 1960.

Brief entries plus illustrations of about 75 plants. Includes flower calendar, which tells which plants were considered representative of various months and index to sentiments and symbolism, that cites under name of plant, what it represented.

29:158 Segal, Sam. A Prosperous Past: The Sumptuous Still Life in the Netherlands 1600-1700, ed. by William Jordan. The Hague: SDU, 1988.

29:159 Seward, Barbara. The Symbolic Rose. New York: Columbia University., 1954.

Concerned with the Medieval heritage and the symbolism of roses in British poetry.

## **Musical Iconography**

29:160 Fischer, Pieter. Music in Paintings of the Low Countries in the 16th and 17th Centuries. Amsterdam: Swets & Zeitlinger, 1975.

Well-illustrated book on musical instruments and notations in Dutch and Flemish paintings from the 16th and 17th centuries. Index to persons and places.

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29:161 Hammerstein, Reinhold. *Diabolus in Musica: Studien zur Ikonographie der Musik im Mittelalter*. Munich: Francke, 1974.

Discusses dance of demons and mythological tales with music.

29:162 Lang, Paul H. and Otto Bettmann. *A Pictorial History of Music*. New York: W.W. Norton, 1960.

Extensively illustrated; provides overview.

29:163 Meyer-Baer, Kathi. *Music of the Spheres and the Dance of Death: Studies in Musical Iconology*. Princeton, NJ: Princeton University, 1970.

From antiquity through Renaissance.

29:164 Mirimonde, Albert P. de. *L'Iconographie Musicale sous les Rois Bourbons: La musique dans les arts plastiques (XVII-XVIII siècles)*. Paris: A. & J. Picard, 1977. 2 vols.

Discussion of music depicted in art in 17th and 18th centuries; extensive bibliography.

29:165 *Musical Iconography*. Zug, Switzerland: Microfiche, 1973-79. Microfiche.

Series 1: European Musical Instruments on Prints and Drawings. Series 2: Portraits of Composers and Musicians. Reproductions of 600 prints and drawings which date from 16th - 19th century from Music Department of the Gemeentemuseum, Den Haag, Netherlands, Index to Series 1 includes complete alphabetical list of prints and drawings according to musical instrument and name of artist. Series 2 contains about 830 prints and drawings.

29:166 Winternitz, Emanuel. *Musical Instruments and Their Symbolism in Western Art: Studies in Musical Iconology*. New York: W.W. Norton, 1967; reprint, New Haven, CT: Yale University, 1979.

Discusses depictions of musical instruments in works of art; mostly concerned with 15th and 16th centuries.

## Resources for Other Religions and Ethics

See listings under "Mythology and Folklore," above, Ball's *Decorative Motives of Oriental Art* 28:132, and Allen's *Japanese Art Motives* [29:20]

29:167 Banerjea, Jitendra Nath. *The Development of Hindu Iconography*. 2nd ed. rev. Calcutta: Univ. of Calcutta, 1956; reprint, Columbia, MO: South Asia, 1974.

Appendix has English translations of *Brhatsamhita* and *Pratimamanalaksanam* and tables of measurements according to *Dasatala*.

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29:168 Bhattacharyya, Benoytosh. *The Indian Buddhist Iconography: Mainly Based on the Sadhanamala and Cognate Tantric Texts and Rituals*. 2nd ed. rev. Calcutta: K.L. Mukhopadhyay, 1958.

29:169 Coomaraswamy, Ananda Kentish. *Elements of Buddhist Iconography*. 2nd ed. New Delhi: Munshiram Manoharlal, 1973.

First issued in 1935. Part I: "Tree of Life," "Earth-Lotus," and "Word Wheel," Part II: "Place of the Lotus-Throne."

29:170 \_\_\_\_\_. *The Origin of the Buddha Image*. New Delhi: Munshiram Manoharlal, 1972.

29:171 Edmunds, William H. *Pointers and Clues to the Subjects of Chinese and Japanese Art As Shown in Drawings, Prints, Carvings, and the Decorations of Porcelain and Lacquer*. London: Sampson Law, Marston, 1934; reprint, Geneva: Minkoff, 1974.

Chapter "Pointers and Clues" gives iconographical background of symbols. Biographical entries of Chinese, Buddhist, and Japanese subjects plus glossary of Japanese words.

29:172 *Encycloaedia of Religion and Ethics*, ed. by James Hastings. New York: Charles Scribner's Sons, 1928; reprint, Edinburgh: T. & T. Clark, 1979-81. 13 vols.

Discussions on broad categories, especially of comparative religions.

29:173 Garrett, John. *A Classical Dictionary of India: Illustrative of the Mythology, Philosophy, Literature, Antiquities, Arts, Manners, Customs of the Hindus*. Madras, India: Higginbotham, 1871, supplement, 1873; reprint, New York: Burt Franklin, 1974.

29:174 Goodenough, Erwin Ramsdell. *Jewish Symbols in the Greco-Roman Period*. New York: Pantheon, 1953-68. 13 vols.

Covers art symbols discovered during excavations of Greco-Roman world. Summary and conclusion in vol. 12; vol 13 includes index to names, subject index, and maps of area.

29:175 Goldsmith, Elizabeth E. *Ancient Pagan Symbols*. New York: Putnam, 1929; reprint ed., New York: AMS, 1973.

29:176 Gopinatha Rao, T.A. *Elements of Hindu Iconography*. Madras, India: Law Printing House, 1914-16; reprint, New York: Paragon, 1968. 2 vols. in 4 books.

29:177 Gordon, Antoinette K. *The Iconography of Tibetan Lamaism*. Rev. Ed. Rutland, VT: Charles E. Tuttle, 1959; reprint, New York: Paragon Book, 1972.

Brief Sanskrit-English dictionary and guide to pronunciation of Sanskrit.

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29:178 Gupte, Ramesh Shankar. *Iconography of the Hindus, Buddhists, and Jains*. Bombay: D.B. Taraporevala Sons, 1972.

29:179 *The Hindu World: An Encyclopedic Survey of Hinduism*. New York: Praeger, 1968. 2 vols.

29:180 Joly, Henri L. *Legend in Japanese Art: A Description of Historical Episodes, Legendary Characters, Folk-Lore, Myths, Religious Symbolism, Illustrated in the Arts of Old Japan*. New York: Lane, 1908.

Use with *People, Places, and Things* in Henri Joly's *Legend in Japanese Art: An Analytical Index*, John Barr Tompkins and Dorothy Campbell Tomkins (Alexandria, VA: Kirin, 1978).

29:181 *Maya Iconography*, ed. by Elizabeth P. Benson and Gillett G. Griffin. Princeton NJ: Princeton University.

29:182 Moore, Albert C. *Iconography of Religions*. Philadelphia: Fortress, 1977.

29:183 Munsterbert, Hugo. *Symbolism in Ancient Chinese Art*. New York: Hacker, 1986.

29:184 Murase, Miyeko. *Iconography of the Tale of Genji, Genji Monogatari Ekotoba*. New York: Weatherhill, 1983.

29:185 Oort, H.A. van. *The Iconography of Chinese Buddhism in Traditional China*. Leiden: E.J. Brill, 1900 2 vols.

29:186 Ross, Nancy Wilson. *Three Ways of Asian Wisdom: Hinduism, Buddhism, Zen, and Their Significance for the West*. New York: Simon and Schuster, 1966.

Explanation of the Asian philosophies and of the arts that grew from them. Glossary.

29:187 Salmony, Alfred. *Antler and Tongue: An Essay on Ancient Chinese Symbolism and Its Implications*. Ascona: Artibus Asiae, 1954; reprint, 1963.

29:188 Stutley, James and Margaret Stutley. *Harper's Dictionary of Hinduism: Its Mythology, Folklore, Philosophy, Literature, and History*. New York: Harper & Row, 1977.

29:189 Waterbury, Florence. *Early Chinese Symbols and Literature: Vestiges and Speculations*. New York: Weyhe, 1942.

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29:190 Williams, Charles Alfred Speed. *Outlines of Chinese Symbolism and Art Motives: An Alphabetical Compendium of Legends and Beliefs as Reflected in the Manners and Customs of the Chinese*. 3rd ed., rev. Shanghai: Kelly and Walsh, 1941; reprint, New York: Dover, 1976.

Dictionary of symbolism includes literary references.

29:191 Zimmer, Heinrich, *Myths and Symbols in Indian Art and Civilization*, ed. by Joseph Campbell. New York: Pantheon, 1946; reprint, Princeton, NJ: Princeton University, 1972.

Chapters on eternity and time, mythology of Vishnu, guardians of life, cosmic delight of Shiva, and the Goddess.

## Bibliography

Many of the books cited in this chapter have extensive bibliographies, such as Reau's *Iconographie de l'art chr'etien*. [29:61] and Kirschbaum's *Lexikon der christlichen Ikonographie* [29:58]. There is also coverage in RILA [16:7], Art Index [16:1], and R'epertoire d'art et d'arch'eologie [16:6]. For additional references consult bibliographies in Iconclass [19:14], Arntzen & Rainwater [17:1], and Catalogue of the Warburg Institute [11:87].

29:192 Gibson, Sarah Scott, "Humanist and Secular Iconography, 16th to 18th Centuries, Bibliographic Sources: A Preliminary Bibliography." *Special Libraries* 72 (July 1981): 249-260.

Discussion of subject plus a bibliography.