INTUITION AND INTELLECT AS RELATED TO STYLE IN SCULPTURE

A Thesis Presented for the
Degree of Master of Fine Arts

by

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THE OHIO STATE UNIVERSITY

1947

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INTRODUCTION

Fundamentally there are two kinds of approaches employed by the person creating in the field of the fine arts. These two approaches draw from divergent elements in the mental process. One is intuitive and seems to stem from emotions and feelings. The other is intellectual and makes use of general intelligence, the learning process and logic. These two approaches can not be employed independently of each other. Both are in use during the creative process, but there is usually a dominance of one approach over the other. A proper balance of these two approaches is necessary for the creation of a work of art which reaches a level beyond craftsmanship.

The art of the Western World, since the Renaissance, has given increased emphasis to the intellectual approach which is epitomized in the academies of art in both Europe and America. This has resulted in less emphasis on the intuitive approach.

However, in the past fifty years a schism has come in the field. On the surface this schism appears to be a preference for styles. Basically, however, this break has been caused by attempts to consciously or unconsciously change the emphasis from the intellectual approach to that of the intuitive. As with most revolutions the result has,

in many instances, been extreme.

Very little material exists in criticism or the history of fine arts which defines or discusses these two approaches. What has been written on the subject is in the nature of aside comments. It has been the intent in the first part of this paper to attempt to define these approaches as clearly as possible and to illustrate with works from the past showing these approaches in operation. The second part demonstrates the relationship of style to the intuitive and intellectual. There are confusions that arise between these two approaches and their relation to style. In demonstrating the relationship between style and the intuitive and intellectual approaches these confusions are pointed out and certain fallacies shown. The third section is a presentation of sculpture by the candidate during the last year. During this time the thought of the first two sections of this paper was in the process of development. The pieces shown are a progression of works in which an attempt has been made to establish a proper balance between the intuitive and intellectual. An attempt is also made to point out the work in which one approach predominates over the other and where there is a better balance between the two.

I

INTUITION AND INTELLECT

As a basis for the conception of the arts, there are two fundamental and divergent approaches. In all ages and all cultures there is always evidence of both approaches but generally one predominates over the other.

First and most elemental is that which will be called the intuitive approach. It is the intuitive that controls behavior in the more primitive society. Undefined urges prompt actions and accomplishments. There seems to be little of thinking in logical, consecutive and constructive ideas as we conceive this process. Instead there is a spirit, an inner verve, an urge that comes from mere exuberance or love of life.

Of the intellectual approach, this civilization is better acquainted. The calculating use of logic in many of our daily actions is reflected in the sciences and in the arts to a smaller extent.

Since the Renaissance in Italy the direction taken by the arts has been toward this intellectual approach. A logical thinking out of the skills and techniques involved, form a great part of the motivation. There is often little room for the intuitive. The ambition is to use the logical processes introduced by the Greeks.

These two approaches are like poles in the field of the arts. Different activities in the arts vascillate between them but never reach one pole to the exclusion of the other. There are times, however, when such seems to be the case and it is then that the arts become dead and lifeless. It is generally at these extreme points in the study of the history of art that there is little interest for the student. An element is missing that makes works of art of these periods seem cold and inert. They convey nothing to the person contacting them but a prosaic record of history.

The people of the Middle Ages of Europe, with few academic accomplishments, lived a life which generally depended on force and consequently were unable to build up any great tradition of skills in the arts. With almost continuous strife, migrations, and few comforts, the only expressions of the age were those that could be produced through the intuitive and mechanical abilities fostered by a strong religious sentiment, sporadic peace and the physical needs of the time. Lacking an organization that could foster a branch of learning for long periods, what was made was produced directly from the experiences derived from this crude existence. The individual's surroundings and his contacts with the church served as a political force and a religious inspiration in all fields

of the arts.

The first consideration of the age was the equipment for waging war, wood and earth stockades or stone forts, and arms and armor. Such equipment required most of the artisan's effort. Next in importance was the creation of housing and accoutrements for the church.

Among the objects of the first classification some very efficient works were produced in spite of certain handicaps. All work accomplished for the church depended on the intense religious feeling of the time for their origin. There was little background or tradition to direct a sculptor on a cathedral. His training, such as it was, came from the fears and hopes fostered by his conception of God and the limited experiences of his daily life. His accomplishment, a microcosm of the mushroom-like growth of cathedral building, was probably prompted by intuition with few roots in any previous culture.

On the other hand the arts of the Italian Renaissance, along with all the other aspects of this culture, were fostered by comparative peace and security which promoted individual attempts at the revival and continuation of a tradition of systematic learning. The accomplishments of Rome, still in evidence in the architectural ruins, started the Renaissance in the direction it was to take and this led back to the origins of the work in Greece. There was,

however, not a copying of the past but a building on it. In effect the courts of the wealthy merchants of this age were turned into schools that not only made researches into the past accomplishments of the Mediterranean World but produced works that used the information of these investigations as a starting point. This, then, was not a casual growth but one that was made possible by the combined efforts of many men in various fields over a period of time. By an intellectual effort, a store of information was built up that served those following. Here was the academic process in full bloom. It had existed in the last phases of both the Greek and Roman civilizations and this was a revival and continuation of it.

Thus a transition was taking place in Europe between the eighth and fourteenth centuries. It was a transition from the intuitive to the intellectual, applied to the problems of the period.

Though there may be a tendency to consider this a movement from the intuitive to the intellectual pole, this is an over simplification of the situation. The movement is between the two poles of the intuitive and the intellectual. One or the other may dominate but never to the complete exclusion of the other.

The arts of the Renaissance followed the direction that the thought of the time was taking. As the schools

of medicine and law were set up at Salerno and Bologna in the tenth and eleventh centuries, so too were schools of art established at a later date. The Medici sponsored an atelier in which Michelangelo was to take his training and develop his perceptions and skills by studying the antique and adapting what he found to the needs of Florence and Rome of his day. At the same time he was continuing the tradition of the Middle Ages in Italy and was influenced by the works of men from the immediately preceeding centuries.

Morey, in his Christian Art, gives a very clear cut distinction between intuitive art, the art of "experience" as he calls it, and the "academic" or intellectual.

> The academic point of view demoted the intuitive and instinctive in art, where by in the Middle Ages Christianity's grand theme had found naive but real expression, and established in its stead the principle of beauty achieved by theory and rules, capable of transmission by pedagogy, and subsurvient to the absolute and exotic standards of classic antiquity. This was artistic perfection divorced from experience, religious or otherwise, and reduced in scale to the intellectual possibilities of its creator. The academic styles that have succeeded each other since the seventeenth century, as a consequence of this curious divorce of beauty from truth, can hardly be classified as Christian art since they recognize no inspiration higher than the human mind. 1

1 Morey, C. R., Christian Art, Longman, Green and Co., New York, 1935, p. 67

At another point Morey again makes this distinction and analyzes the "academic" point of view as the separation of "beauty" from "truth". This might also be expressed as the intellectual attempt to separate the intuitive from the "academic" or the intellectual. He also comments on the fact that the appearance of this trend in the arts was only one reflection of the general trend in this culture, that it was also apparent in other fields.

> These Italian sculptors and painters, or the patrons for whom they worked, had not of a sudden become Greeks and ancient Romans. But there had come about a curious revolution in artistic thinking and practice, the counterpart of similar thinking and doing in the fields of politics and religion. This revolution may be described as the emergence of the academic point of view, or, perhaps more effectively, as the divorce of beauty from truth. It resulted at any rate in the notion of an absolute standard of perfection, achieved merely by taking thought, and with out necessary relation to past or present experience. This is the new thing presented by the Renaissance to the Western World, which has never since ceased to labor with the difficulty of relating the resultant ideal of unity---submission of parts to the whole, conformity to type---to its traditional Gothic and realistic habit of particularity and diversity. The Quattrocento had discovered and employed the antique as a picturesque embroidery; the Cinquecento enthroned its forms and style as an infallible norm which human behavior must be made to fit. The early humanism had recognized in ancient literature and art no more than a sympathetic expression of its recovered sense of human dignity; the Cinquecento saw in the antique a

> perfection which could be regained by mere exercise of logic and convenient ignoring of contemporary fact and past tradition. 2

This brings up a point that deserves consideration; that the general conceptions in the arts of a culture are not divorced from the rest of the life of that culture. There is an interdependence of all the aspects of a culture. The arts are only one manifestation of the thought and action of a period. During the Renaissance there was a new discovery in the field of art that was being pushed to the ultimate. Man as the master of his destiny and as the supreme being of the world was manifest in all the aspects of the time as well as in painting and sculpture. The same new concepts were being expressed in the other fields of law, medicine, politics and religion. This discovery in painting, sculpture, and architecture was not divorced from the remainder of the culture, it was a part of the whole new point of view.

Here were the beginnings of the organization and classification of knowledge that has led in our day to a complex of scientific studies no one man is able to encompass in a lifetime. The intellectual approach thus begun, this striving for "...a perfection which could be regained by mere exercise of logic...," has grown to enormous proportions. This mass of material is extremely

2 Ibid., p. 60

unwieldy. The question is raised as to the value it has to a full and complete life. In the arts there are many who believe there is a need for a revision of standards. They wonder whether it would not be better to revert to the pre-Renaissance approach to art---to attempt to regain a spiritual quality that should be more satisfying and more essentially honest. Some in this group would like to re-establish the religious fervor that went to make up the spontaneous growth of expression in the Middle Ages. Another group wishes to gain this intuitive expression by reusing the forms of primitive cultures such as those of some of the African Negroes. And yet others would invent a primitivism that is calculated to produce an intuitive expression. There are still other groups that would use one method or another, or groups of methods to achieve a proper content of the intuitive. In some cases the direction is a very conscious one, in others it is a sincere effort without a well defined aim, and in still others there is merely a superficial copying of outer forms in order to capitalize on a fad for the unique or unusual.

But these groups, for the most part, are tied to the Renaissance more securely than they know. Their attempts are more intellectual than was even possible in that period. Their results will not be a reaching backward into the simple life of the past but a movement away from the past into a realm of more and more intellectual

involvements.

Only a limited number interested in this movement to revive the forms of unsophisticated cultures recognize this certain spirit or feeling, this quality that is here called the intuitive. It is with the objective in mind of recapturing this quality that they revert to the primitive. Their doubtful reasoning is that they can recapture this quality by the use of empty forms which at one time served to house the intuitive when it was alive and flourishing.

There is a fallacy in this line of reasoning. Because some primitive work shows considerable evidence of this desired quality is no reason to suppose that it is a characteristic common only to the primitive. At the same time it is fallacious to suppose that all primitive work has a high content of this quality. There is a possibility that it is more likely to occur in the primitive because of the naivete of the primitive artisan which is conducive to this intuitive approach. But this same content is found in the sophisticated works of the classicists or academicians as well. The academic approach is more able to exist and produce with out a full measure of this quality since the training and formulas of this approach have a mechanical inertia that attempts to replace the intuitive. The training of the academy builds up a set of formulae, a repertoire for the individual, which he is able to use without reference to any particular

urge other than the demand for representational form.

It has been the tendency of the followers of modern primitivism to conclude that only the primitive work can conform to the standards of the intuitive. They relegate to the category of trash anything that smacks of the academic, and in our culture this of necessity has meant anything that stems from the Greek. But it must be emphatically pointed out that style is not the cause or the result of the intellectual-intuitive content in as direct a sense as this conclusion would indicate.

Ducasse, in his review of the field of aesthetics touches on this quality in the arts that seems to determine whether or not it is of value and in the process introduces Tolstoy.

> True art, Tolstoy believes, unavoidably infects others with the feeling that gave it birth, counterfeit art does not. And the difference between art that has this contagiousness and art that does not, --- between genuine and counterfeit art---is that in genuine art the artist is impelled by an inner need to express his feelings. 3

Tolstoy is here cognizant of this intuitive factor and the absence of it which leaves works cold and meaningless. It is here considered an infection and this it might be in some respects. At any rate the work lacking a full measure of this factor seems to have little to offer the observer other than a possible interest in

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3 Ducasse, C. J., The Philosophy of Art, Lincoln MacVeigh, The Dial Press, New York, 1939, p. 41

subject matter.

In the work of the real primitive there seems to be less opportunity for a degeneration in which this intuitive or "true" quality of art is lost. The primitive man, having little formal training in the craft of an art, produces mainly from an urge or inspiration. And though he does often have a limiting set of rules for the creation of his forms there seems to be more possibility of his maintaining an attitude that would foster this intuitive quality.

But it is even here possible for this quality to become insignificant. Theoretically he is actively participating in life and the product of his hands is merely an expression of that life. The intuitive seems to be an accurate and unconscious expression of the individual's point of view. For his results to contain the qualities of the intuitive it is necessary to presuppose that the life of this primitive individual is a full one conducive to this vigorous feeling. It is just as possible, however, that he is leading a drab existence that has no meaning for himself and consequently for no one else viewing the world through his interpretation.

On the other hand the presence or absence of this quality may be found in art of the academic schools. In most of the high points of various cultures the art, for a period of time, rose to standards of quality endowed

Figure I

"Apollo from Melos"

C. 540 B. C.

National Museum

Athens

with the spirit of the intuitive. It was only after extended periods of incubation in the schools of art, the academies, that it lost this quality.

The Greek world suggests itself as a good example for the evolution and decline of the forms and spirit of art in the presence and absence of the school. The art of sculpture in sixth century Athens started out in a most unsophisticated fashion. The various male statues of Herolizations are excellent examples of this. There is a primary purpose of glorifying the adult male, superior in the physical accomplishments of the time. There is little indication of the later technical perfection of form that was to come by the fourth century. The "Apollo from Melos" (Figure I), in the National Museum, Athens, is an example of this type of work. This piece, displaying most of the characteristics of the "Law of Frontality" as enunciated by Professor Lowy and Professor Lange[4], is naive in its representation of human form. There is here some keen observation of human anatomy that is to be developed later into the perfection of the pedimental figures of the Parthenon. But it was nothing resembling a science or intellectual force that gave birth to these forms. Instead the intuitive force must be given the credit. An instinctive perceptual accomplishment is shown here. The man or men who made this piece and the many others similar to it, were

4 Gardner, P., The Principles of Greek Art, The Macmillan Company, New York, 1914, p. 99

Figure II

"Acropolis Statue"

Late Sixth Century B. C.

Acropolis Museum

Athens

not driven by a strict observation of one particular model. They were a part of the group of men at the Gymnasium and in daily contact with nude athletes. The great appeal that this powerful and accomplished group of individuals was to have in the world was beginning to be shown and it came into visible form in carved stone at this time. It is doubtful that the anatomical inconsistencies, or so they seem to us, were observed or were of any concern to the contemporaries. The same ideal that operated in the sculptors at this time was evidently also awakened in the observer. This was the expression of an ideal of a group.

The female figure from the Acropolis (Figure II), dated to the last years of the sixth century by Richter[5], represents a high technical point of development for the strictly archaic work. This piece is notable for the life-like treatment given the marble. Here was a manifestation of the concern for human qualities that was to reach a climax about half a century later. There is a fullness of form that is shown particularly in the arm, the neck and the contours of the face. In the treatment of drapery the artist has come much closer to representation of life than in figures of a few years before. There is a distinction made in the treatment of the wool and linen garments so they are more accurately portrayed. The heavier outer garment, the peplos, falls in large pleats and swags

5 Richter, G.M.A., Sculpture and Sculptors of the Greeks, Yale University Press, New Haven, 1941, pp. 35-50

while the light linen garment is indicated in fine relief so delicate as to resemble chasing.

This figure shows quite some advance in thought over pieces of a century before. There is an element of calculation in the progress made with the treatment of parts that gives evidence of the intellectual. Though this is still primarily a piece made within the restrictions of the "Law of Frontality"[6] there is a definite pulling away from this formalism. The eyes, though still showing evidence of the "almond" type, a distinct characteristic of the frontality movement, are beginning to recede within the sockets, to swing under the brow and to present the more realistic form of later work. The mouth still has some of the "archaic smile" but is almost free from this restriction.

These statues give evidence of technical advancement. What is to be said of the intuitive in this piece? To a great extent this must be sensed by the person viewing the piece. It can be pointed out, however, that the factors mentioned in this work indicate a high attainment in this direction. The total conception, in which these details are embodied, was inspired by a vital feeling for the form of the subject.

At some point in the fifth century the great demand for work of the sculptor and painter created schools for

6 Gardner, P., op. cit., p. 99

Figure V

"Theseus", East Pediment, Parthenon

C. 438 to 432 B. C.

British Museum

London

the training of men skilled in these arts. At Sicion, for instance, a school was set up in which men, specialists in stone carving, bronze casting, drawing and painting came to teach their individual skills to students.

It was by such a process that the work of Greece came to the point represented by Phidias. In the "Theseus" from the east pediment of the Parthenon (Figure V) there is evidence of a scientific study of sculpture and human form. Here is a perfection of anatomical grammar that has come to a zenith. The sculptor has at his command a complete knowledge of the technical process of sculpture in the representation of the Greek ideal. This also represents a complete mastery of a set of tools to work marble. But the intuitive vision has not yet been eclipsed by the intellectual.

As this trend developed the intuitive impulse that directed the earlier workers to an expression of some particular thought or emotion became less important. At the same time an element crept into the work that tended to place art on a scientific level. This is not to say that the intuitive quality was nullified by the academy. There was an "infection", to use the word of Tolstoy, that continued from one generation to another. But the direction was set. By the third and second centuries little remained but the outer forms of technique with a theme of some kind often used merely to exercise the artist's ability.

Figure VI

"Dying Gaul and His Wife"

C. 240 to 220 B. C.

Terme Museum

Rome

Figure VIII

"Farnese Bull"

C. 100 to 30 B. C.

National Museum

Naples

By the latter part of the third century there was an exploitation of the intellectual. There was still a good measure of intuitive content but the intellectual was becoming dominant. In the "Dying Gaul and His Wife"(Figure VI) an intense feeling is present that produces a kinesthetic response in the beholder. This kinesthetic response is perhaps a variation of the more intuitive content observed before. But there is also an extremely sophisticated and scientific attitude at work. The forms which marble is able to interpret have been surpassed. The thin, relieved, blade of the sword and the gushing blood need a more ductile material for representation. The sculptor is beyond his means here.

In the first century B. C. the sculptor went further beyond his means and was lost. In the "Farnese Bull Group" (Figure VIII) the intuitive content has come to a point where it is relegated to the unimportant or the accidental. All that remains is an attempt to illustrate the story of the binding of Dirce to the horns of a wild bull. The sculptor had no great feeling for his subject or his stone. He was merely executing the illustration of a myth by means of a few skills picked up in the academies of the time.

These previous works have all been part and parcel of our tradition in the arts. They show the development of the intuitive and intellectual in one culture, an

Figure IX

"Adena Pipe"

Ninth Century A. D.

Adena Mounds, Ohio

Ohio State Archaeological and Historical Museum

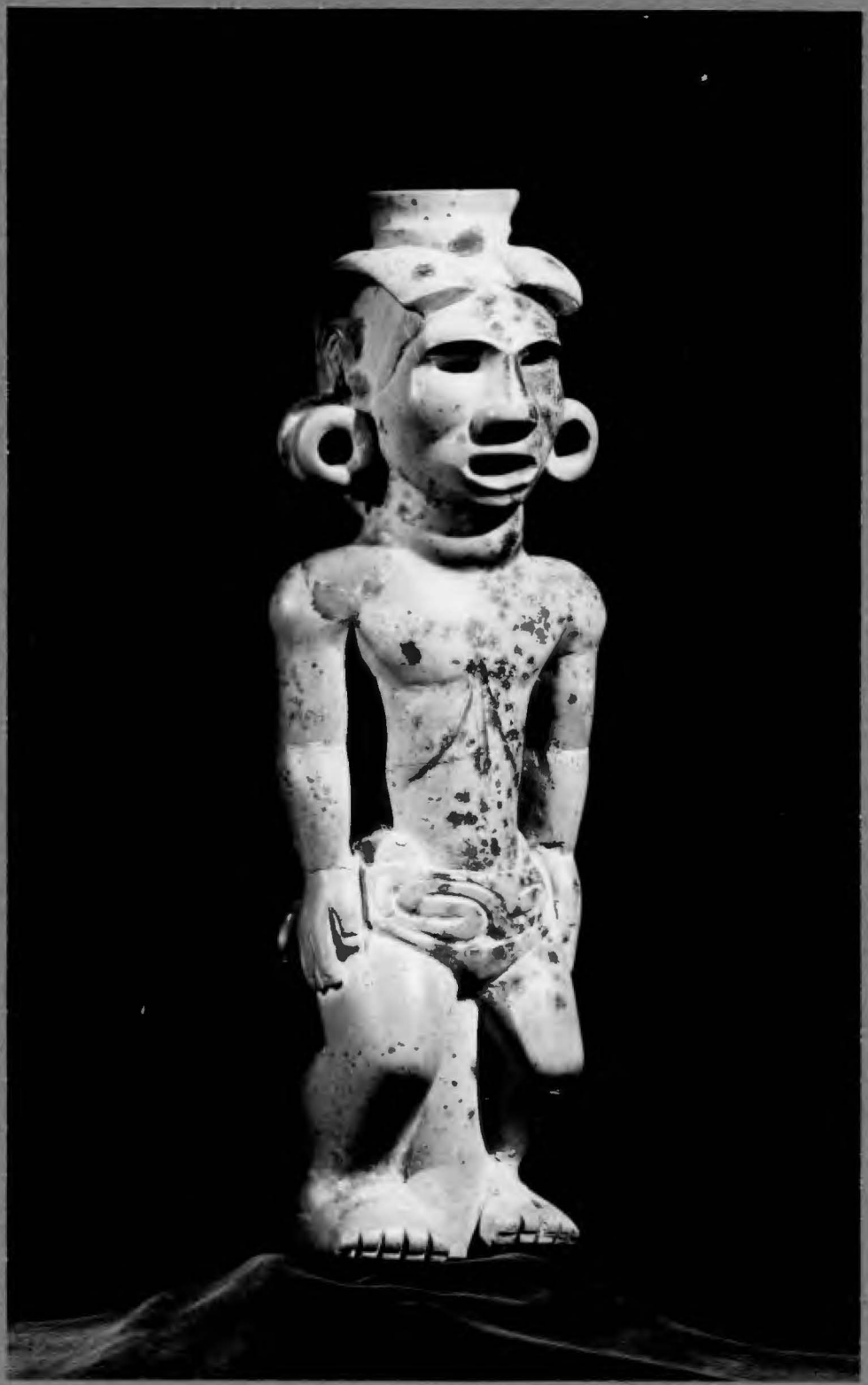


Figure X

"Figurine of A Girl"

Late Nineteenth or Early Twentieth Century

Ivory Coast, Baule Tribe

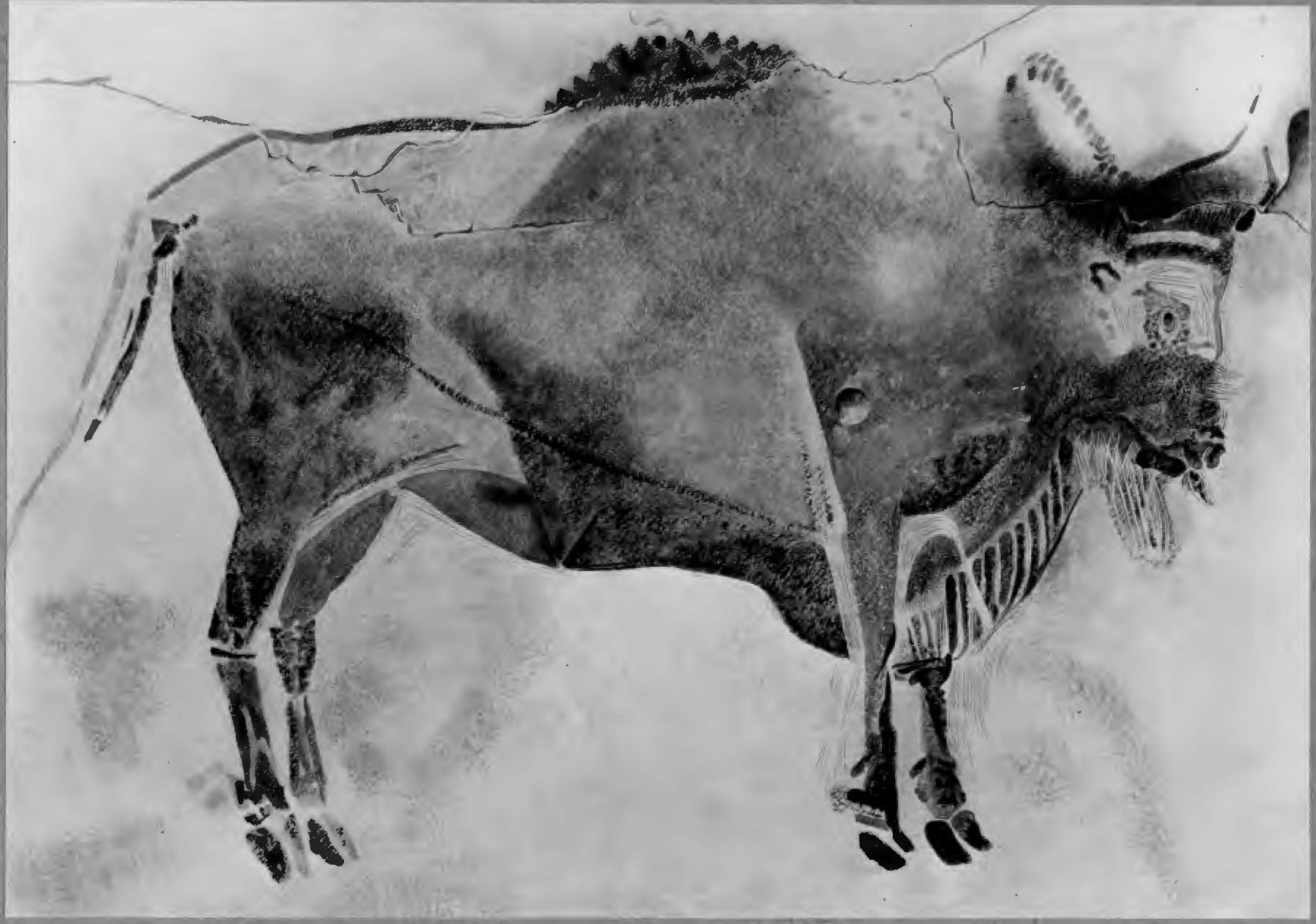
University of Pennsylvania Museum, Philadelphia

Figure XI

"Polychrome Drawing of a Bison"

Altamira, Spain

C. 10,000 B. C.



important one for the Western World. Three works are presented from scattered primitive cultures, that have no association with the evolution or development of our culture. Two of these are sculptures and one is in a graphic medium. The first is a tobacco pipe of a ceremonial nature (Figure IX), carved in a soft stone, and excavated from the site of a pre-Columbian culture in Ohio, the Adena Mounds, dated C. 800 to 900 A. D. This piece is from the collection of the Ohio State Archaeological and Historical Society in Columbus, Ohio. The second example is a "Figurine of A Girl" (Figure X), in ebony, from the Ivory Coast, C. late nineteenth or early twentieth century, from the University of Pennsylvania Museum, Philadelphia. The third is a polychrome drawing of a bison (Figure XI) on the wall of a cave at Altamira, Spain. This belongs to a stone age culture of some 10,000 years ago.

There are no technical characteristics in these pieces that are in any way related to our culture. These examples are all from cultures totally foreign to us and to each other. Of the two sculptures the techniques were extremely considerate of the materials used. There seems to be a calculation of the extent to which the physical properties of the media will lend themselves. This was probably an unconscious consideration based primarily on the tools used and the instinctive feeling of the artisan for the

material in which he was working. The Adena carving in pipe-stone, a soft, easily worked material without much strength, is entirely logical with the character of this material. The ebony piece, on the other hand, as wood, was carved with a consideration for the grain, since neither the material nor the necessary tools are amenable to a treatment that does not consider this factor. The artisan was extremely sensitive to this limitation. He gave particular care to the abilities of his material and as a consequence the design of the piece has taken on characteristics peculiar to wood. The general design follows the direction of the grain in interesting ways that are enhanced rather than harmed by this consideration. There is a feeling, in other words, within the artisan, that takes into consideration these necessary physical factors and makes them a part of the design. This is not necessarily a conscious, calculated thing, it is more an impulsive, inspirational part of the whole design.

It is through the consideration of technique for media that it may be possible to convey some idea of the intuitive. But this factor is used only because it is the most obvious one to describe. It can be considered as one example of the total aspects of the intuitive process. There are others of a vital nature detectable only by the sensibilities of the individual in his associations with the work.

The cave drawing does not suggest anything as

Figure XIII

"Portrait Head of A Priest", Egypt

C. 1600 to 300 B. C.

Museum of Fine Arts

Boston

substantial as technique to indicate intuitive content. One is forced here merely to say that in the making of this bold drawing there was a kinesthetic sense employed that produced a conception of the universal bison. And it is possible for the kinesthetic of the observer to be activated in his contacts with this work. Here is a vigorous animal, drawn in a few bold, deft lines, that conveys more feeling and insight than can all the academician's knowledge of anatomy.

In the subject under discussion there is a culture that should be included for its unique achievements. The Egyptians produced in the field of sculpture over a period of some three thousand years. During that time they maintained, with few variations and outside influences, an art form that held a consistantly high level. The balance between the intuitive and intellectual approaches is phenomenal for its duration.

Two illustrations are given here that are separated by a span of approximately two thousand years. In spite of this great length of time the basic style forms remained closely related and the intuitive-intellectual relationship was maintained on a consistantly high plane.

The oldest work, the "Statue of Mycerinus and His Queen" (Figure XIII), comes from the Fourth Dynasty of the Ancient Kingdom and can be dated to approximately 3633 B. C.

Figure XII

"Mycerinus and His Queen"

Gizeh

C. 3633 B. C.

Museum of Fine Arts

Boston

KHAMERERNEBTI I

The later piece, a fragment, the "Portrait Head of A Priest" (Figure XII), is from the Twenty-sixth to Thirtieth, New Empire Dynasties. This would date it between 1600 and 300 B. C.

These works are again, as with the three previously mentioned primitive pieces, designed with regard for the material in which they are made and the tools employed. An exceptionally hard stone was used here, basalt, capable of striking fire on steel. The sculptors working this material operated by bruising the stone, wearing it away by pounding on it, and then polishing it with abrasives. In the double figure group, the "Statue of Mycerinus and His Queen", the effect of the first treatment can still be seen on much of the lower part. It is only on the heads that polishing was carried to the point where all bruise marks were obliterated.

As with the "Adena Pipe Figure" and the "Wooden Figurine of A Girl" from the Ivory Coast it is probable that there is a relationship between the intuitive approach and the intense consideration for the material and the tools with which it was worked. There was a kind of discipline imposed by the stone and respected by the people working it. This helped produce a high level of intuitive approach during the entire creative period.

Although there is a movement in the direction of realism between the first and second of these two pieces they

do not seem to be controlled by it. The sculptor was apparently striving for a perfection and idealization of forms in comparatively simple abstractions that would conform to the limitations of the procedure.

II

STYLE

In the foregoing pages the thesis is presented that there is a certain quality or qualities in art, somewhat difficult of definition, that determines the value of a work. That is to say, whether it is good or bad, whether it has meaning in the world.

There are two poles of activity that operate in the production of the arts. They are, in a sense, easy to comprehend and in another sense so elusive as to be unnoticed and misunderstood by many who are conscious of their existence. These two poles represent the intuitive and intellectual approaches in art efforts and are diametrically opposed in their effects. These two qualities or factors are both present to some degree in any work but it is seldom that they appear in a balanced relationship.

The best examples of these factors are from the past because we are often too near a contemporary piece in time, to be able to arrive at any agreement in judgment. In work from the past the matter of judgment is somewhat, although not entirely, overcome. The primary reason it is not is because of a factor referred to as style.

Style is one of the great points of confusion in an attempt to analyze or evaluate the intuitive and intellectual qualities in a work. The reason for this is that style

requires an acclimatization or training by the individual much as a language for its understanding or comprehension. In fact style has many of the characteristics of language and might be considered language on the visual level. The fact that the visual is a much more universal thing than the vocal is the main point of difference.

A monolingual French speaking person is unable to communicate, by tongue, with a Chinese of similar language restrictions. Each individual, in this case, has learned opposite means of communication. There are no words in common and there are few sound patterns that are familiar. And though the art of France and the art of China may have some common ground for understanding between themselves they are foreign to each other and are not fully comprehended unless some effort has been made to adjust to the nuances of expression.

But styles have not the same national restrictions as language since, as indicated, the visual environment is more universal than the vocal. The visual environment is also more permanent in that the objects of the past can remain to be a part of the environment of the future in a more concrete way than the written language. But to carry the analogy further, the meanings of the forms of art objects, of style, of visual environment, do have restrictions that limit them to periods or nations or

cultures in much the same way as do meanings of sound in language.

For instance, the representation of the human form as conceived in the Western World stems from the Greek. And though in the history of Western culture it seems to have taken on a great number of variations the influence of the Greek conception is always present whether we use as examples the sculptures from Chartres, the mosaics of Ravenna, or the frescos of the Sistine ceiling. All of these can be identified as coming from the Greek no matter how many other influences have entered in their creation. The pre-Columbian conception of the human form, for instance, is so foreign to this that there is no possibility of confusing it with works of European origin. Works from the African tribes illustrated here, are also distinctly foreign. There is a danger in using the Far Eastern examples in this respect, for as will be shown, there is some influence of the Greek in parts of the Orient. But on the whole the human form sculptured by the Chinese and Japanese is foreign to that of the Western World.

In the past style has never been manufactured of whole cloth but grew. It grew in the development of a culture, was modified by contacts with other cultures, or disappeared because it was unable to cope with the exigencies imposed by other cultures. Language also

appears to have had a similar history.

Style has always had an unconscious development. There was no hand directing it. It came or disappeared depending on the cultural complexes in which it existed. If there were no competing styles it was accepted as the best and perhaps the only mode of expression.

A desire to change a style would have been as illogical as a desire to change a national language. The language may be modified within certain limits and in fact is always in a gradual state of flux or change, but a people can not give up one language for another without creating a very artificial situation. Similarly a people can not give up one style in the arts for another without creating a comparable situation.

Style, then, is similar to language. It is the tool of expression, it is in a state of flux or change, and it does have limitations of comprehensibility between various groups of styles. Its acceptance is based on a period of training or acquaintance by the individual, much as is language. Acceptance is an unconscious act that occurs with the growth of the individual from childhood. Only on occasion does the individual, through travel or study or other means of orientation, develop a comprehension of styles other than those which are a part of his culture.

Styles may be related by stemming from a common

origin so as to be accepted, to an extent, between groups. Or in the other extreme the style of one culture can be so totally foreign to another that it is repulsive.

The best example of the common-origin-relationship is the spread of Hellenic culture throughout Europe and parts of Asia. Hellenism touched Western Europe in Italy during the time of the Roman Empire and there was a continuation and evolution from this contact. At later dates, particularly in the Renaissance, there were repeated introductions of Hellenism from the original source. In the Middle Ages a secondary introduction of the Greek came through Byzantium. Alexander carried Hellenism east as far as India and even today there is a residuum of the Greek form in Hindu sculpture. By this wide dispursal of one style there is now a great number of styles that are related in common origin or contact.

A parallel of this common-origin-relationship exists in the field of language itself. In a similar way the Aryan language group spread from India to cover part of western Asia and most of Europe, establishing a relationship between many of the languages in this area.

In contrast to these relationships of styles and possible degrees of comprehension between them, many foreign styles may be so incomprehensible as to border on revulsion. An example of the possibilities of what may occur with the introduction of two totally foreign styles

occurred in the occupation of the southern half of Korea in the latter part of 1945.

A large occidental type theater in the center of the capitol of Korea, Seoul, was taken over by the army for the entertainment of troops. A variety of stage and screen material was presented continuously on Sundays to a full house. One Sunday afternoon an hour's concert of classical Oriental music was given by a Korean orchestra. After fifteen minutes half the audience had left, and by the end of the concert less than one percent of the audience remained.

This music, sponsored for centuries by the royal house of Korea, had an origin more ancient and an appreciative audience much larger, at one time, than the music native to the ears of these soldiers. But they had less than a negative reaction to it, there was a revulsion. There was no association with their past experience and there was no understanding. This was a foreign style, as foreign and as unintelligible to these occidentals as the language of Korea.

This is an extreme example of the introduction of one culture to another, of one style to another. It is not necessary that the reaction be so violent but without a conscious effort there is certain to be complete misunderstanding.

In the past hundred years the world has decreased

in size. The frequency of the contacts of cultures has been increasing until in our time all the cultures of the world are sharing their influences. On the one hand this has promoted an ecclecticism in our culture and on the other hand a revolt from these foreign styles. As the inheritors of the Renaissance regard for logic, one group is attempting to establish new styles dependent on the intellect for their origin.

The fields of architecture and industrial design offer simple and clear cut examples of attempts to establish new styles in this way. As instances in which there are few extraneous influences and a fairly well agreed goal in mind, these fields are good examples of a general direction being taken in sculpture and painting.

This attempt to ignore all from past history has resulted, in the field of architecture, in the so-called international style. The point on which the logic of this movement hinges is that all previous styles in architecture were derived from obsolete building materials.

The various styles of the world's architecture until the past hundred years were based on the use of stone, brick or timber construction. There are certain structural principles limiting the use of these materials according to their strengths. A wooden beam of a certain size can be laid across two posts and will support a definite load.

There are qualities in wood that prohibit a similar use with stone. If a span is to be made with stone it must be shorter in proportion to the wooden members to accommodate the reduced tensile strength of the material. At the same time the stone span, used within its limits, will support greater loads because of the resistance to compression. Again---the resistance of stone and brick to compression---their lack of elasticity, permits their use in another fashion not possible with wood. The arch can be constructed to make greater spans than timbers unassisted by modern techniques. Great variations of styles were obtainable within these limitations but they were always based on the trabeated, arcuated or timber forms.

The architect is no longer confined to these basic principles of construction. He is able to use wood in previously impossible ways because of modern techniques in lamination, accessories and design. He has a variety of other new materials and principles with which to work. The most important of these are steel and concrete which can be made to do many more things than the older materials.

There is no longer any need for the architect to confine himself to the post and lintel, the arch or the "A" frame, but when he does use these forms he can employ them in many ways. His only limitation is the extent of his own inventive ability and the client's needs. He

expects it to follow that with these two factors properly considered he will derive a new style more fitting for the occasion and more properly related to the age in which he is producing.

Much the same train of thought is being employed in the development of the field of industrial design. Before the advent of the complex machinery now employed in manufacture, there was an element of craft involved in production that not only affected the logic of design in an article but left a stamp of artistry, a feeling, that is lacking in the contemporary article. Many believe that the machine made article can never have this quality because of the fact that the artistry of the craftsman is lacking. This group sees in the fad for the antique and the popularity of craft classes in adult education, a manifestation of a hunger for an element in the craft produced article that is so lacking in our culture. On the other hand the industrial designer believes he is able to employ the present methods of quantity production and the old and new materials, and design articles that will contain the appeal that contributes so much to the hand made articles. He must, in doing this, design an article that will not only perform the function for which it is made but he must take into consideration the equipment, skill and economics available for manufacture.

Another group, the industrial engineers, influences

style by creating a new series of forms that are not calculated to please the user but do so through a well designed engineering accomplishment that has an appeal to the senses of people using them. One good example is aeronautical engineering. In the design of the propeller, efficiency, speeds and strengths of materials play an important role. Propellers designed with these considerations also appear to have an aesthetic appeal in proportion to the extent they fulfill the engineering requirements.

This revolution in the design of the more utilitarian objects of our environment is only one aspect of a revolution in style but it is an important one. It indicates one direction in style that is being followed in all the arts. Two schools of thought exist in the development and use of style in the arts. One reaches back into the past in an attempt to reestablish old cannons. The other is exploring the possibilities of creating new styles by a logical process. The former is using the heritage of style from the Greeks and developed in Europe and other parts of the Occident. The latter is attempting to discard the outer forms of this style yet retain the intellectual heritage of the Greeks to invent new styles and new forms, or to use styles from other cultures.

Architecture and industrial design, to a certain degree, are influencing the direction of style in sculpture

and painting. But in the latter arts there are more complexities involved. Styles are an outgrowth of the thinking of an age, unconsciously in previous times and consciously in this, as well as a continuation of previous styles.

There is an interesting development in styles between those of a simple and those of a complex nature. These two extremes, called classic and baroque, seem to form a pattern in the development of styles that conforms, in a degree, with the periodicity of the vacillation between the intuitive and intellectual approaches. One can not draw any distinct parallels but there seems to be a direct relationship. Two pendula seem to swing beside each other, one of the intuitive-intellectual extremes and one of the classic-baroque. In this picture the intuitive and classic are at one extreme of the arcs and the intellectual and baroque at the other. The analogy operates with the pendula following similar directions at similar times but never at the same rate. This is to say there seems to be a correlation between the intuitive-intellectual and the classic-baroque.

Both the terms classic and baroque have been used in many different ways. Perhaps the most confusing is the use of the two terms to denote definite periods or styles. In one sense classic connotes anything Greek or Roman. In a similar fashion baroque represents a style that reached its height in the seventeenth century.

Here the two terms are used in a less specific way.

Classic art, in the visual field, is that which maintains the horizontal or vertical and the plane. The term probably comes from Greek art but does not here denote a style as related to a technique of interpeting form, of modeling, or of treating detail. Rather it is a method of composing form. It is based on the conception of the cubical dimensions of the body. In this the body is related to the simplest cubic form that will contain it. This treatment in the beginning of the classic is a very rigid thing. The heroization portraits of the Greeks, referred to above and illustrated, are pointed examples of this style as are the Egyptian sculptures executed in the canonical fashion of religious formalism, such as the portrait figures of "Mycerinus and His Queen".

Focillion gives one definition of the classic "by regarding it as a state, or a moment".[7] This might be further qualified as moment in a universal sense. It is not suspended animation but a symbol of "moment".

It is by evolution that the classic forms develop into the baroque. As in the classic conception of space, reflecting a simple geometry and the "moment" of time, the baroque has in it a more complex geometry involving time passing. Instead of the idealized moment of time, here is the instant of time involving action.

7 Focillion, H., The Life of Forms in Art, Yale University Press, New Haven, 1942, p. 13

Figure III

"Fallen Warrior"

Temple of Aphia, Aegina

C. 490 to 480 B. C.

Glyptothek, Munich

Figure IV

"Discobolis", Myron, Roman Copy

Original C. 450 B. C.

Terme Museum

Rome

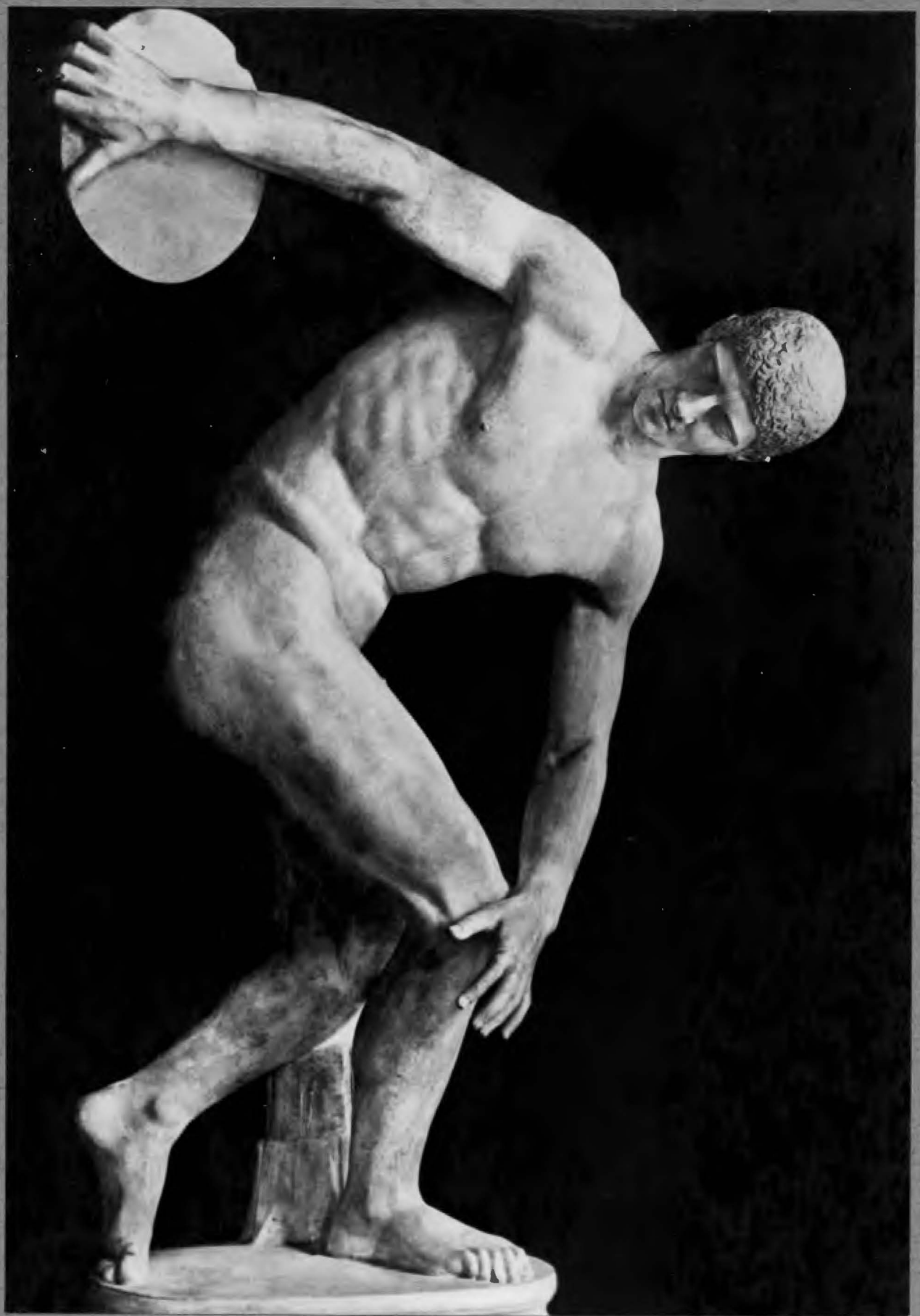


Figure VII

"Laocoon"

C. 50 B. C.

Vatican Museum

Early examples of this direction in Greek sculpture are the "Discobolis" of Myron and the pedimental figures from the Temple of Aphia at Aegina. These are the beginnings of an action in an instant of time, the world in motion as opposed to the concept of a "state" of time.

With this direction toward the baroque the strict formalism of cubical, three dimensional space has been broken down. Here is a new space that involves time passing and twists forms to fit the new concept. From this early conception of a space-time relationship, as seen in the "Discobolis", there was a steady progression through Lysippus and Scopas to an extreme example in the "Laocoon". Here was an extreme in the baroque of ancient art. In this serpentine composition time is an instant of agony. There are no longer six sides to the figures themselves. They writhe in a grotesquery that transcends this sort of space and time. The cardinal planes of the body are forgotten for a new sense of spherical environment involving time passing.

The forms of Hellenistic Greece thus developed into an extreme of the baroque. The ideal of the human figure was maintained but this is the only indication of the style that lasted. The more elemental intuitive feeling of the early work was lost. It is in much the same way that the ecclecticism of today attempts to revive forms

of other cultures in the hope of reestablishing the spirit of a former period. The forms are tools through which the thought and feeling of a culture is manifest. The form is only an outer shell that takes the imprint, that displays the more elemental nature of that culture. Even with a direct copy it is impossible to achieve the spirit of another age. The copyist can only reproduce the superficial outer form of the piece. The Romans brought original works from Greece after the Golden Age and attempted to copy these pieces to satisfy the demand for this work. But no matter how well trained, the copyists could not reproduce a vanished culture. Most of the pieces of Greece are known to us in Roman copies but none of these compare with the few known originals. As specimens of anatomy they are acceptable. As examples of the intensive training of the copyists they are adequate proof. But as pieces with the fire of intuition and inspiration burning in them they are not acceptable. The "Hermes and Dionysos" from Olympus, the "Zeus" from Artemiseum, the figures from the Parthenon, and the variety of lesser known pieces dating back into the sixth century are the few marbles and bronzes that convey the feeling of the Greek.

It is not by the adaptation or affectation of style that one gains the quality in painting and sculpture

that makes it a vital force. Rather it is by the achievement of a more basic thing, the ability to employ an intuitive energy which this thesis has attempted to demonstrate, that the desired results will be obtained.

This is not to disparage the use of previous styles or the invention of new ones. At this time there is little in the way of a true, unified vehicle of expression. The problem is whether the adapted or invented style can be made to fit the needs and purposes of the age, and whether there is an intense regard for the selected style to make it a true part of our culture. There must be some association between the style used and the style-language to which this culture is acclimated unless the work is to be merely an intellectual exercise.

III

SCULPTURE OF THE CANDIDATE

The sculpture presented for the degree was executed during the school year 1946-1947 and is composed of both portrait and figure studies illustrated in the accompanying photographs.

The background of the candidate has been one of emphasis on the techniques of sculpture. His primary concern has been with the study of anatomy, the methods of representation of form in sculpture, and the mechanical processes used in producing sculpture in the various media, stone, terra cotta, metals and wood. Until the time of this study little attention was given to the thought presented in the first section of this thesis, the importance of a balanced approach between the intuitive and intellectual. Unconsciously the emphasis in previous training has been on the intellectual approach, the study of techniques.

In the three quarters represented by the work shown, the value of a balance between the two approaches became evident. As the work progressed there was a conscious attempt to obtain a better balance. At the same time there has been an attempt to minimize the importance of style, or to permit the growth of style in as unconscious a way as possible. In other words there was, with one exception, the "Standing Male Figure", little or no attempt to consciously direct the development of style.

The pieces are listed in the sequence of their production so as to show the progression of ideas in the work.

The "Portrait Study of a Young Woman", being the first work taken up during the period, is executed with no conscious effort to incorporate the thought of the thesis. At that time there was little awareness of the problems developed later. It is an academic study of the person posing. There is a concentrated effort to portray the likeness, using a knowledge of anatomy and measurements. The piece is a study, rather than a composition. No effort was made to compose it as a complete work using a base which would be an integral part of the whole.

In the "Portrait Sketch of A Young Negress" there is a general conception of the portrait with some effort to direct the balance between the intuitive and intellectual approaches. The piece has not been carried to an advanced stage and because of this there is probably more balance than there would be otherwise. In the early stages of the development of a sculptor, continued effort destroys the balance of the intuitive-intellectual. The balance will remain up to a certain point in the creation of a work determined partly by the student's stage of advancement. After a point the work begins to lose this balance. This means that the work becomes more intellectual

and the intuitive emphasis used in the beginning is lost.

The third piece shows some advance over the first. This "Portrait Study of A Young Negress" developed farther than the first piece before the intuitive approach was lost. However, continued balance was not maintained until the completion of the work. There is an obvious emphasis on academic standards to the detriment of the intuitive.

The fourth piece, a "Portrait Study of A Young Negro", is the first instance in which this balance was maintained through a greater portion of the creative period. This is not to say that the balance was continuous or that it remained until work was completed, but the result shows progress. Academic construction, anatomy and proportion are still emphasized but these are interwoven with a respect for the spirit of the portrait which results in interpretation instead of imitation.

The figure composition, "Paul Bunyon", presents another problem. With this, a purely imaginative piece, there was no model employed. Because of this limitation the possibilities of degeneration into copying the model was not involved as it was with the portraits. Academic knowledge of the figure was combined with the intuitive in the execution of this figure. Intuitive approach is not measurable in the creative effort. It is evident to a greater degree than in the first piece but it was

probably not maintained beyond the point achieved in the "Portrait Study of A Young Negro".

The "Standing Male Figure" was begun as an experiment. It was executed without a model and with an attempt to use the imagination in developing the forms. This was also begun as a denial of the academic training. The fallacy of this attempt soon became evident, however, as the pattern of previous training reasserted itself. It was difficult to leave these training patterns and strike out in an entirely new direction. The conflicts of this approach nullified the creative effort to such an extent that there is little value in the work. As was pointed out in the first section, to resort to an inventive technique in search of style endangers the quality of one's result. This search for style left little room for the intuitive.

The final piece, "A Dancer", differs from the two previous figure studies. A model was employed and no effort was made to restrict previous patterns of training. There was, however, an attempt to enlarge on the freedom of feeling that had been indicated in earlier pieces, particularly the "Portrait Study of A Young Negro".

The period of positive creative effort was expanded over a longer period in this piece than in the others. It was found that there seemed to be some value in working

without the model for a period and then reestablishing a contact with the work by introducing the model again. As the work progressed it was found that the model became less necessary for maintaining the intuitive approach.

The seven works submitted, show a progressive attempt to employ a balance of the intuitive and intellectual approaches. There can be no formula for achieving this result since each individual starts with a different background and training. It is obvious that understanding the relationship of intuition and intellect as related to style, together with an effort to achieve a proper balance, provides a fair guarantee of the sculptor's result.

Figure XIV

"Portrait Study of A Young Woman"

Figure XV

"Portrait Sketch of A Young Negress"

Figure XVI

"Portrait Study of A Young Negress"

Figure XVII

"Portrait Study of A Young Negro"

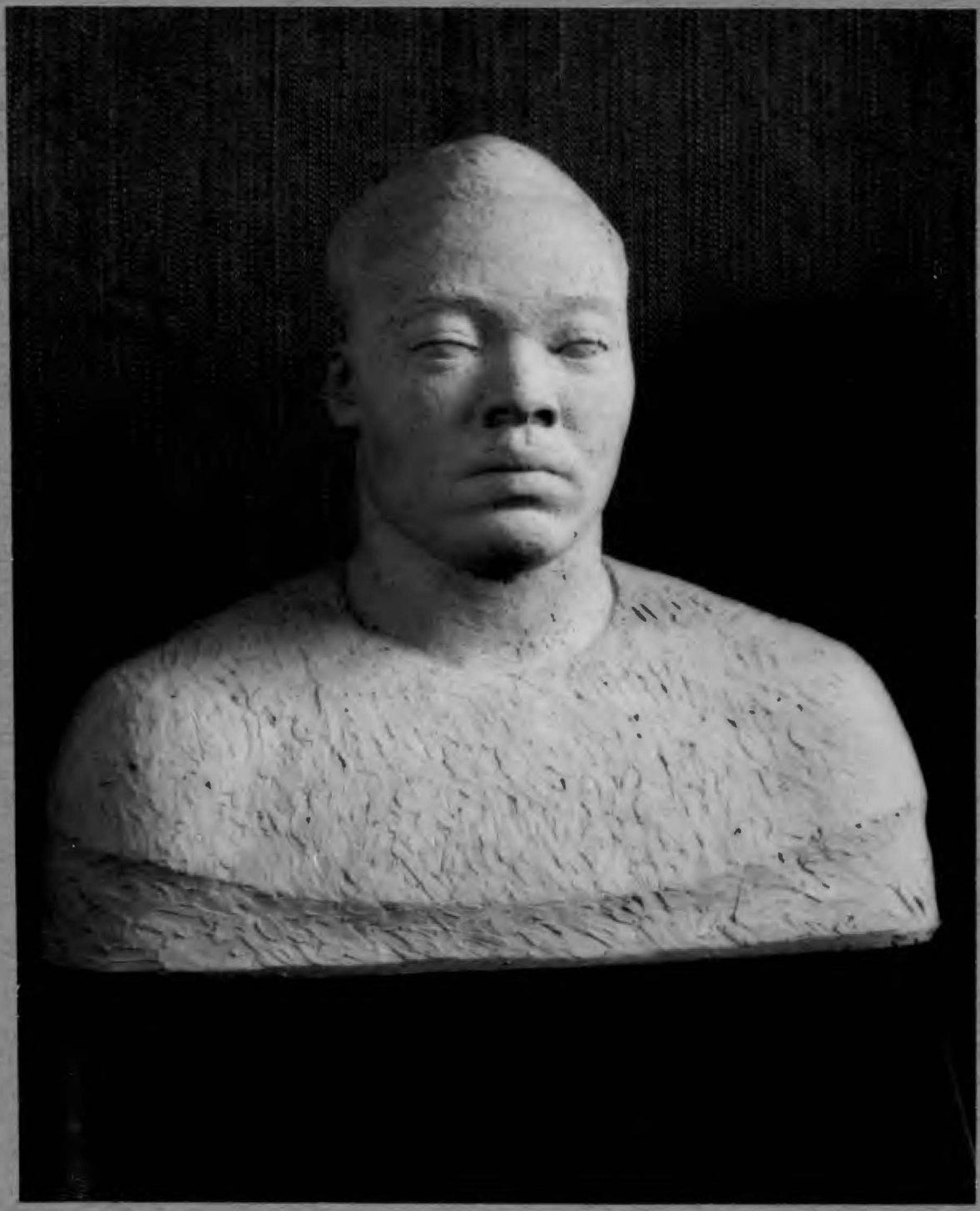


Figure XVIII

"Figure Composition, Paul Bunyon"

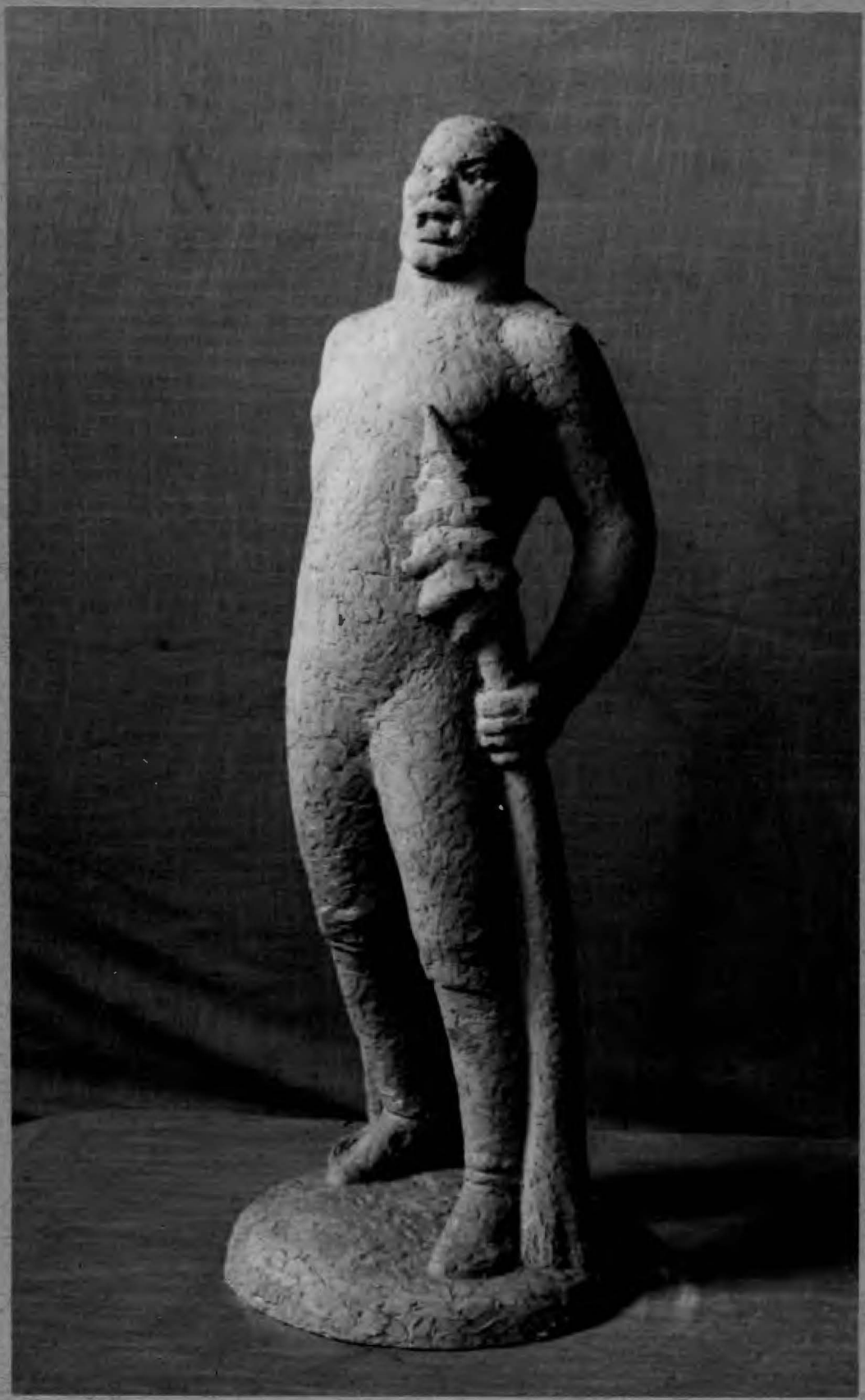


Figure XIX

"Standing Male Figure"

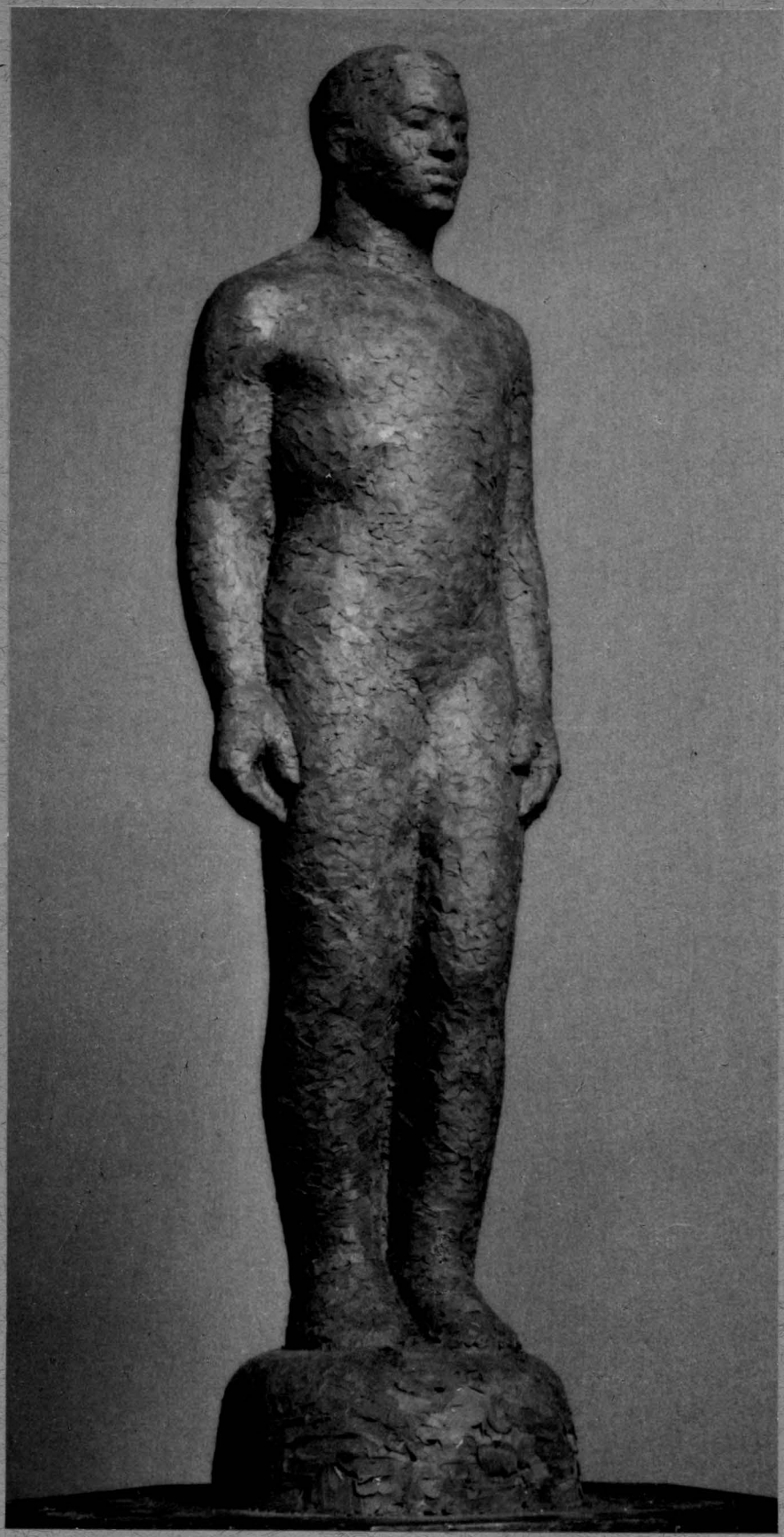


Figure XX

"Figure Composition, A Dancer"

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