

Leaving Certificate

Art History

European Art

Please see *Teachers' Notes* for explanations, additional activities, and tips and suggestions.

Learning Support	Vocabulary, key terms working with text and writing text	Pages 3-12, 15-20
Language Support	Vocabulary, key terms, grammar, working with text and writing text	Pages 3-20
Subject class	Key vocabulary	Pages 3-12
Learning focus	Using Art History textbooks and accessing curriculum content and learning activities.	
Acknowledgement	The <i>English Language Support Programme</i> acknowledges the permission of Gill and Macmillan to reproduce excerpts from <i>Appreciation and History of Art</i> by Aidan O'Sullivan.	
Contents of this Unit	Keywords Vocabulary file Activating students' knowledge Focus on vocabulary Focus on grammar <i>(verbs, sentence order, prepositions)</i> Focus on reading Focus on writing <i>(making notes, writing a paragraph)</i> Answer Key	Page 3,4 5,6,7,8 9 10,11,12 13,14 15,16,17,18 19,20 21-24

Using this unit

Learning support, language support and mainstream subject class

The sections *Focus on vocabulary*, *Focus on reading* and *Focus on writing* are suitable for **Learning Support**.

The sections *Activating students' knowledge*, *Focus on vocabulary*, and *Focus on grammar* have been designed, in particular, for **Language Support** classes.

Focus on vocabulary, *Focus on reading* and *Focus on writing* are suitable for use in **Learning Support**, **Language Support** and **subject classes**.

Answer Key

Answers are provided at the end of the unit for all activities except those based on free writing.

Textbooks

This unit focuses on the section *European Art* of the Leaving Certificate Art History curriculum. Students will need to use their textbooks if they are to gain the most benefit from the activities.

Learning Record

The Learning Record is intended to help students monitor their progress. This can be downloaded or printed from the website in the section *Advising Students and Record of Learning for the Leaving Certificate*. A copy of the Learning Record should be distributed to each student for each Unit studied.

Students should:

1. Write the subject and topic on the record.
2. Tick off/date the different statements as they complete activities.
3. Keep the record in their files along with the work produced for this unit.
4. Use this material to support mainstream subject learning.

Symbols

Symbols are used throughout the unit to encourage students to develop their own learning and support materials.



prompts students to file the sheet when they have completed the activity. This is used for activities which can be used as a reference in the future e.g. for subject classroom, revision, homework etc.



prompts students to add vocabulary, definitions, or examples of vocabulary in use to their own personal glossary for the topic. A personal glossary makes study and revision more efficient.

Keywords

The list of keywords for this unit is as follows:

Nouns

abbey	fabrics	perspective
abstraction	fauves	phase
academy	figure	pillars
adze	forms	plaster
altarpiece	fresco/frescoes	portal
anatomy	gallery	portrait
angel	generations	portraiture
annunciation	genre	prints
apostles	geometry	Realism
arch	highlight	reality
architect	ideas	reformation
architecture	illusion	renaissance
art	images	revival
artists	influence	revolution
background	inspiration	saints
baptistry	interior	salon
bronze	landscape	scenes
brushwork	Mannerism	sculptor
canvas/canvases	marble	sculpture
carving	master	series
cathedral	masterpiece	shapes
ceiling	mastery	simplicity
century	matter	sitter
ceramics	modelling	sketches
chapel	models	space
church/churches	movement	stucco
collage	mural	studies
colour	museum	studio
commissions	nature	style
composition	nave	subject
Cubism	objects	tapestries
Dadaism	observation	technique
decoration	oil	tempera
design	painter	texture
detail	painting	themes
dome	palace	theories
drapery	palazzo	tomb
drawing	palette	tradition
engraving	panel	vault
etching	patronage	watercolour
exhibition	patrons	wood
expression	period	woodcut
Expressionism	Romanesque	workshop
	Surrealism	

Adjectives

abstract
academic
architectural
artistic
avant garde
baroque
classical
coloured
conceptual
contemporary
Corinthian
cubist
decorative
dimensional
dramatic
Dutch
early
elaborate
elegant
emotional
expressionist
expressive
figurative
finest
Flemish
Florentine
futurist
geometric
Gothic
greatest
huge
ideal
illusionist
impressionist
influential
mannerist
medieval
modern
mythological
national
neo

new
noted
nouveau
nude
popular
primitive
realistic
revolutionary
Roman
romantic
spiritual
strong
unique

Adverbs

beautifully
highly
originally
particularly

Verbs

to achieve
to admire
to become
to begin
to carve
to commission
to create
to decorate
to demonstrate
to design
to develop
to evolve
to exhibit
to paint
to portray
to produce
to regard
to render
to sculpt
to simplify

Names of people

Cezanne
Constable
Corot
Courbet
Degas
Delacroix
Donatello
Durer
Gauguin
van Gogh
Goya
Greco
Leonardo da Vinci
Madonna
Manet
Matisse
Medici
Michelangelo
Monet
Napoleon
Picasso
Raphael
Rembrandt
Renoir
Rodin
Turner
Titian
Velazquez
Vermeer

Names of places

Chartres
Europe
Florence
St. Peter's
Sistine Chapel
Versailles

Prepositions

among
beyond

NAME: _____ **DATE:** _____
Leaving Certificate ART HISTORY: European Art

Vocabulary file for the topic
European Art - the Medieval Period



Word	Meaning	Page(s) in my textbook	Note
Romanesque			
Gothic			
cathedral			
portal			
carving			
decoration			
stained glass			
façade			
sculptor			
altarpiece			
vault			

NAME: _____ **DATE:** _____
Leaving Certificate ART HISTORY: European Art

Vocabulary file for the topic
European Art - 15th and 16th Centuries



Word	Meaning	Page(s) in my textbook	Note
Renaissance			
secular architecture			
architect			
Corinthian capitals			
basilica			
baptistry			
single-point perspective			
three-dimensional space			
commissions			
fresco			
symbolism			

NAME: _____ DATE: _____
 Leaving Certificate ART HISTORY: European Art

Vocabulary file for the topic
European Art - 17th and 18th Centuries



Word	Meaning	Page(s) in my textbook	Note
Baroque			
illusionist			
colonnade			
balustrade			
mouldings			
patron			
portraiture			
drawing skills			
landscape			
backdrop			
masterpiece			

NAME: _____ **DATE:** _____
Leaving Certificate ART HISTORY: European Art

Vocabulary file for the topic
European Art - 19th and 20th Centuries



Word	Meaning	Page(s) in my textbook	Note
Industrial Revolution			
Romantic Movement			
speculators			
engineers			
cast-iron			
Art Nouveau			
Modernism			
bronze			
brushwork			
Pre-Raphaelite Brotherhood			
Realism			
Impressionism			
Dadaism			

Introduction

Activating students' existing knowledge

Use a spidergram to activate students' ideas and knowledge on the key points in this chapter. See **Teachers' Notes** for suggestions.

Possible key terms for the spidergram:

Famous European artists and paintings

Famous European buildings

A painting I like

A building I like

- Invite newcomer students to provide key words in their own languages.
- Encourage dictionary use.
- Encourage all students to organise their vocabulary into relevant categories (e.g. meaning, nouns, keywords, verbs etc.).



All students should record vocabulary and terms from the spidergram in their personal dictionaries.

Language Level: B1
 Individual / pair

Focus on vocabulary

1. Adjectives

When we are describing the visual arts we must use adjectives. Find and circle all adjectives in the box below that relate to Art History. Check your textbook if you are not sure. Be careful, some adjectives might look like proper nouns!

altarpiece	three-dimensional	architecture
baroque	arch	figurative
Roman	arch	cubist
Expressionism	impressionist	masterpiece
greatest	patronage	realistic
Rome	romantic	century
commission	cathedral	Corinthian
classical	design	expressionist
architectural	realistic	

2. Matching

Match each expression in Column A with a definition in Column B. Draw a line between the matching expressions.

Column A	Column B
Romanesque	The time during which work began to be done more by machines in factories than by hand at home.
Romanticism	The ideas and methods of modern art, especially in the design of buildings in the 1940s, 50s and 60s which were made from modern materials.
Industrial Revolution	A style of art and decoration that uses curling lines and plant and flower shapes.
Modernism	A style of modern art in which an object or person is shown as a set of geometric shapes.
Art Nouveau	A style of art, music and literature that was common in Europe in the late 18th and early 19th centuries, which describes the beauty of nature and emphasizes the importance of human emotions.
Cubism	The style of building which was common in Western and Southern Europe from the 10th to the 12th centuries. shapes.



NAME: _____ DATE: _____
Leaving Certificate ART HISTORY: European Art

3. Vocabulary in use

Write a short sentence using each of the following words. Check your text book or dictionary if you are not sure.

decoration _____

landscape _____

masterpiece _____

ceiling _____

dome _____

portrait _____

4. Missing words – The Medieval Period

The following sentences are taken from your textbooks. They all relate to the medieval period. The key words are missing. First, check that you understand the meanings of the key words in the box below, then read the sentences and fill in the gaps. If you are not sure, find the information in your textbook.

- a) The main _____, or doorway, at the western end of the churches was generally the most elaborately decorated area.
- b) Parts of _____ Cathedral have remained unaltered down through the years.
- c) The cathedral of Notre Dame de Paris is an example of _____ architecture.
- d) Italian _____ of the Gothic period was dominated by the Pisano family.
- e) _____ glass reached a high point of its development during the Gothic era.
- f) English cathedrals were often located in _____ areas.
- g) Cathedrals were built in a _____ shape.

sculpture	portal	Gothic	rural
Chartres	cruciform	stained	

5. Nouns and adjectives

Complete the grid by writing the adjective form of the nouns in Column 1. The first one is done for you.

Note the typical endings of the different adjectives.

Column 1 Nouns	Column 2 Adjectives
architecture	<i>architectural</i>
geometry	
expression	
classic	
future	
influence	
mythology	
spirit	
romance	

6. Completing sentences - adjectives

Choose an **adjective** to complete the sentences below. Put a), b) or c) in the space. Check your textbook if you are not sure.

1) The popularity of pilgrimages created a need for ____ churches in France and Spain.

a) **some** b) **large** c) **more**

2) Pilgrim churches developed ____ schemes of decoration.

a) **dramatic** b) **some** c) **the**

3) The Byzantine style was ____ in wall paintings.

a) **seen** b) **influential** c) **used**

4) The ____ font was cast in bronze.

a) **baptismal** b) **other** c) **next**

5) The oldest parts of Chartres Cathedral have early glass in ____ reds and blues.

a) **several** b) **two** c) **rich**

6) The ____ light infuses the interior with a mystic atmosphere.

a) **other** b) **coloured** c) **electricity**

Language Level: B1
Individual / pair

Focus on grammar

7. Verbs

Use the verbs in the brackets to complete this text. When the verb is in the passive form, this is indicated in the brackets.

Remember, when you are describing something you often use the **present tense**.

Note: The passive form is made by using the verb **to be** with the past participle of the active verb.

In England, a style different in many ways to the French _____ (to develop). Often English cathedrals _____ (to locate – *passive*) in rural areas rather than in towns and cities as _____ (to be) the case in France and Germany. Salisbury Cathedral, begun in 1220, the same year as Amiens, _____ (to be) small by comparison. It _____ (to have) a screen façade rather than twin towers and a large crossing tower _____ (to dominate) its outline. The east end _____ (to finish – *passive*) square without an apse. Heavier walls and smaller window openings _____ (to make) flying buttresses unnecessary.

8. Sentence order

Put the words in the correct order to form sentences. All the sentences are about the appreciation of art and design. Be careful with capitals!

- 1) west at reims portal shows influence a the classical

- 2) portal how of strasbourg cathedral the emotion shows be expressed could

- 3) use of materials precious paintings made the valuable more

- 4) were produced numbers in tapestries large

- 5) manuscripts were throughout painted europe produced

9. Regular and irregular verbs

Read the sentences in the first column and put the verb in the Past Tense column. Be careful about spelling and the past tense forms. If you are not sure, check your dictionary or grammar book. Tick to show whether the verb is regular or irregular.

When you have finished, highlight the **irregular** verbs. You should add these verbs to your personal dictionary. You may also put your own note or translation in the right hand column.

Verb	Past tense	Regular (✓)	Irregular (✓)	Note
Reliquaries (to become) more popular.				
Windows (to depict) scenes of saints.				
Competition (to drive) advances in industry and commerce.				
Chains of wood and iron (to bind) the structure.				
Theories (to find) practical expression in different buildings.				
Alberti (to spend) a number of years in Rome.				
A stone rib (to rise) from each corner.				

10. Prepositions

(preposition: a word used before a noun to show place, direction, time etc)

Some prepositions have been removed from the extracts below which are taken from your textbook. Select a preposition from the box below (some are used more than once).

1. Alberti used classical orders ____ pilasters – Doric ____ the ground floor, Ionic ____ the second and Corinthian ____ the upper storey. These pilasters, set ____ the wall between the windows help to break ____ the surface of a large building.

2. The bronze 'David' stands dressed only ____ his shepherd's hat with his left foot resting ____ Goliath's helmeted head.

3. ____ the centre we see the tax collector ____ the short red garment with his back ____ us.

up to in on

Language Level: B1 / B2
Individual / pair

Focus on reading

11. Reading for the main points

It is not always necessary to read through every sentence and paragraph of text. Nor do you have to understand every single word. However, it is important to read with a purpose.

1. In this exercise, you must read each paragraph to decide on the key information in that paragraph.
3. Answer the questions beside each box after you have read the text.

You should **try** to read quickly, without stopping to check every word.

Keep your answers to this exercise as you will use them later for a writing task.

Extract 1

Nicolas Poussin was an intellectual who tried to portray in his work the world he found in the classical texts he studied. He made drawings from classical sculpture and tried to develop a figure type for all the gods and goddesses.

- a) Who is this about?
- b) What did he use for inspiration?
- c) What did he do?

Extract 2

Rubens painted a series of twenty-five enormous paintings on the life of Maria de Medici, widow of Henri IV of France and mother of Louis XII. He also painted a series of canvases representing the reign of James I of England, for his son Charles I, and this hangs on the ceiling of Inigo Jones's Banqueting House in Whitehall, London.

- a) Who is this about?
- b) What did he do?
- c) Where can you see an example of his work?

Extract 3

While on a second trip to Rome, Velázquez painted Pope Innocent X, a painting considered to be one of the greatest masterpieces of portraiture. The rich colours and fine robes create a sumptuous setting for the penetrating glance of the Pope.

- a) Who is this about?
- b) What did he do?
- c) Why is one particular work famous?

Extract 4

van Dyck worked with Rubens for a number of years and was strongly influenced by him. His main contribution to painting was in the area of portraiture. His paintings of the royals and nobles of Europe created a new form of elegant and austere portrait which became the ideal for nearly 200 years.

- a) Who is this about?
- b) What did he do?
- c) How is his work described?

12. True and False

Read the text and indicate with a tick (✓) whether the statements below are *True* or *False*.

Rembrandt van Rijn (1606-69)

Following the death of his wife in 1642, Rembrandt spent more time painting Bible scenes. He neglected the business side of his life and by 1656 he was bankrupt. He never recovered financially. All through this personal trauma he painted and drew incessantly, producing some of his best masterpieces. Rembrandt also left a remarkable series of self-portraits from the beginning of his career through to wrinkled old age. The portrait of 1661-2 shows him looking confident and relaxed with brushes and palette in hand.

The biblical scenes of Rembrandt's later life are in rich reds and golds, with the paint applied heavily with palette knife in places. 'The Jewish Bride' is an example of this style. The obvious tenderness in the faces of the couple highlights Rembrandt's ability to express humanity in his work. This warmth of colouring and gentleness of expression seems almost at odds with the tragedies and disappointments in Rembrandt's personal life. Only one of his children survived him.

	True	False
Rembrandt died before his wife.		
By 1656 Rembrandt was making a lot of money.		
Rembrandt painted portraits of himself throughout his life.		
Rembrandt's biblical scenes use rich colours.		
Rembrandt shows human feelings in his work.		
Rembrandt's life was not always happy.		
Rembrandt died before all his children.		
Rembrandt was 69 years old when he died.		

13. Reading for specific information

Read the following extracts from your textbook. Don't read slowly though every word and sentence.

Read the questions first

Read the text in order to find the answers.

Underline the key sentences when you have found the answers.

Tip: It's a good idea to time yourself so that you learn how to find important information quickly.

Art in the Eighteenth Century

Questions:

1. What were people concerned with in the eighteenth century?
2. What arts were particularly popular in the eighteenth century?
3. What were the main differences in eighteenth-century art?
4. What styles were popular early in the eighteenth century?
5. What style became popular later in the eighteenth century?
6. How did people learn about other parts of the world?

The increased nationalism that led to the formation of new states like Holland in the seventeenth century brought about the American and French Revolutions at the end of the eighteenth century. Political and scientific thought preoccupied the age, leaving the visual arts in a less prominent position than they had been. Opera and ballet were new popular art forms and with music they became a focus for patrons and culture.

Eighteenth-century art differed from previous styles in that it was not promoting religious or political beliefs, nor was it breaking new technical ground. There were two main strands of development, the decorative Rococo style and a realist style which followed from Dutch genre paintings. Towards the end of the century a new classical style developed out of a renewed, more scientific interest in the ancient world, particularly Greece. Increased freedom of trade and travel made the art of India, Asia and the Americas more accessible. The art and design of ancient cultures began to fascinate late eighteenth- and nineteenth-century Europe.

14. Reading for specific information

Read the text carefully and find the correct statements below. There is one correct answer for each question. Circle the correct answer.

The Romantic Movement

In the early part of the nineteenth century Romanticism was the principal movement in the arts, particularly in music and literature. In architecture it is represented by the Gothic revival; in painting it had a number of sometimes contradictory manifestations. The emotional or dramatic subject-matter of the Romantic Movement differed greatly from the reason and order of classicism. Ancient heroic tales and exotic settings were often portrayed by figure painters. 'The Death of Sardanapalus' by Eugène Delacroix with its chaotic composition and gory events so different from neo-classical simplicity and morality, is a dramatic fantasy which must have horrified the followers of Jacques Louis David.

German and English landscape painting expresses the gentler aspects of the Romantic Movement in moods and atmospheres that symbolise human emotions. Caspar David Friedrich's 'The Cross in the Mountains' depicts the impact of Christianity on the world and the gifts of faith and hope.

The Romantic Movement embraces artists as different as Goya, Blake, Delacroix and Turner. The common threads throughout their work were an individual, 'poetic' style of expression and a love of dramatic events whether in nature or history. The medieval idea of man's insignificance in the face of God and nature in his struggle to overcome events was popular with the Romantics. Paintings of shipwrecks by Turner and Géricault express this idea.

1. Romanticism was the main movement
a) in the 1900s. b) in the 19th century.
2. The subject matter of painting during the Romantic Movement was
a) dramatic. b) reasonable and ordered.
3. Paintings during the Romantic Movement included
a) morality expressed in simple ways. b) heroic tales and fantasy.
4. German and English landscapes express
a) faith and hope. b) human emotions.
5. All artists in the Romantic Movement
a) paint portraits. b) love dramatic situations.



Language Level: B1 / B2
Individual / pair

Focus on writing



19. Making notes

Look at Exercise 11 again.

You have already made some notes about 4 different artists. Using your textbooks, find out more information about the artists so that your notes are more useful. Include the following information:

The dates between which they lived; what period or movement they belonged to; the type of paintings that made them famous; famous paintings or series of paintings that they did.

Nicolas Poussin

Rubens

Velázquez

van Dyck

13. Making your own notes from the textbook

Using your textbook, read quickly through the paragraphs which describe the artists listed below. Make your own notes using the information in the book. Try to make notes that will be useful for studying and revising.

Organise your notes in the best way to help you remember the facts.

Sandro Botticelli

Giovanni Bellini

Leonardo da Vinci

Michelangelo Buonarroti

Titian

Albrecht Dürer

Now do the same for sculptors and architects.

Answer Key

Focus on vocabulary

1. Adjectives

altarpiece	three-dimensional	architecture
baroque	arch	figurative
Roman	baroque	cubist
Expressionism	impressionist	masterpiece
greatest	patronage	realistic
Rome	romantic	century
commission	cathedral	Corinthian
classical	design	expressionist
architectural	realistic	

2. Matching

Column A	Column B
Romanesque	The style of building which was common in Western and Southern Europe from the 10th to the 12th centuries.
Romanticism	A style of art, music and literature that was common in Europe in the late 18th and early 19th centuries, which describes the beauty of nature and emphasizes the importance of human emotions
Industrial Revolution	The time during which work began to be done more by machines in factories than by hand at home.
Modernism	The ideas and methods of modern art, especially in the design of buildings in the 1940s, 50s and 60s which were made from modern materials.
Art Nouveau	A style of art and decoration that uses curling lines and plant and flower shapes.
Cubism	A style of modern art in which an object or person is shown as a set of geometric shapes.

4. Missing words – The Medieval Period

- The main **portal**, or doorway, at the western end of the churches was generally the most elaborately decorated area.
- Parts of **Chartres** Cathedral have remained unaltered down through the years.
- The cathedral of Notre Dame de Paris is an example of **Gothic** architecture.
- Italian **sculpture** of the Gothic period was dominated by the Pisano family.
- Stained** glass reached a high point of its development during the Gothic era.
- English cathedrals were often located in **rural** areas.
- Cathedrals were built in a **cruciform** shape.

5. Nouns and adjectives

Column 1 Nouns	Column 2 Adjectives
architecture	<i>architectural</i>
geometry	geometric
expression	expressive
classic	classical
future	futurist
influence	influential
mythology	mythological
spirit	spiritual
romance	romantic

6. Completing sentences - adjectives

1. b)
2. a)
3. b)
4. a)
5. c)
6. b)

Focus on Grammar

7. Verbs

In England, a style different in many ways to the French **developed**. Often English cathedrals **were located** in rural areas rather than in towns and cities as **was / is** the case in France and Germany. Salisbury Cathedral, begun in 1220, the same year as Amiens, **is** small by comparison. It **has** a screen façade rather than twin towers and a large crossing tower **dominates** its outline. The east end **is finished** square without an apse. Heavier walls and smaller window openings **made / make** flying buttresses unnecessary.

8. Sentence order

- 1) The west portal at Reims shows a classical influence.
- 2) The portal of Strasbourg Cathedral shows how emotion could be expressed.
- 3) The use of precious materials made paintings more valuable.
- 4) Tapestries were produced in large numbers.
- 5) Painted manuscripts were produced throughout Europe.

9. Regular and irregular verbs

Verb	Past tense	Regular (✓)	Irregular (✓)	Note
Reliquaries (to become) more popular.	became		✓	become/became/become
Windows (to depict) scenes of saints.	depicted	✓		
Competition (to drive) advances in industry and commerce.	drove		✓	drive/drove/driven
Chains of wood and iron (to bind) the structure.	bound		✓	bind/bound/bound
Theories (to find) practical	found		✓	find/found/found

expression in different buildings.				
Alberti (to spend) a number of years in Rome.	spent		√	spend/spent/spent
A stone rib (to rise) from each corner.	rose		√	rise, rose, risen

10. Prepositions

1. Alberti used classical orders **on** pilasters – Doric **on** the ground floor, Ionic **on** the second and Corinthian **on** the upper storey. These pilasters, set **in** the wall between the windows help to break **up** the surface of a large building.
2. The bronze 'David' stands dressed only **in** his shepherd's hat with his left foot resting **on** Goliath's helmeted head.
3. **In** the centre we see the tax collector **in** the short red garment with his back **to** us.

Focus on Reading

11. Reading for the main points

- Extract 1:**
- a) Nicolas Poussin
 - b) classical texts
 - c) made drawings from classical sculpture
- Extract 2:**
- a) Rubens
 - b) painted royal portraits
 - c) Banqueting House, London
- Extract 3:**
- a) Velázquez
 - b) painted Pope Innocent X
 - c) great masterpiece – rich colours
- Extract 4:**
- a) van Dyck
 - b) portraits of royals and nobles of Europe
 - c) elegant and austere

12. True and False

	True	False
Rembrandt died before his wife.		√
By 1656 Rembrandt was making a lot of money.		√
Rembrandt painted portraits of himself throughout his life.	√	
Rembrandt's biblical scenes use rich colours.	√	
Rembrandt shows human feelings in his work.	√	
Rembrandt's life was not always happy.	√	
Rembrandt died before all his children.		√
Rembrandt was 69 years old when he died.		√

13. Reading for specific information

Art in the Eighteenth Century

The increased nationalism that led to the formation of new states like Holland in the seventeenth century brought about the American and French Revolutions at the end of the eighteenth century. ¹**Political and scientific thought** preoccupied the age, leaving the visual arts in a less prominent position than they had been. ²**Opera and ballet** were new popular art forms and with music they became a focus for patrons and culture.

Eighteenth-century art differed from previous styles in that it was ³**not promoting religious or political beliefs, nor was it breaking new technical ground**. There were two main strands of development, ⁴**the decorative Rococo style and a realist style** which followed from Dutch genre paintings. Towards the end of the century a ⁵**new classical style** developed out of a renewed, more scientific interest in the ancient world, particularly Greece. ⁶**Increased freedom of trade and travel** made the art of India, Asia and the Americas more accessible. The art and design of ancient cultures began to fascinate late eighteenth- and nineteenth-century Europe.

14. Reading for specific information - The Romantic Movement

1. b)
2. a)
3. b)
4. b)
5. b)