TPO42L1 Greek And Roman Statues NARRATOR: Listen to part of a lecture in an art history class.

I'm sure you've all been to a museum where you've seen beautiful white marble statues sculpted by the Greeks and Romans…or at least that you've seen photos of such statues, right? We have come to expect these classical Greek and Roman statues to be monochrome—just one color…white skin, white hair, white eyes, white everything—the natural color of the marble they’re carved from. Now, the ideal of plain, white sculpture goes back to fifteenth-century Europe, when Renaissance artists rediscovered ancient Greek and Roman culture. They were inspired by sculptures that appeared monochrome, so they created white marble statues. The impact of these Renaissance statues, such as Michelangelo's David, gave rise to new standards for sculpture, standards that emphasized form rather than color. But what if many of those ancient statues were originally polychrome—colored from head to toe? Early in the nineteenth century, archaeologists found traces of paint on ancient sculptures. And since then, classical art historians have begun to realize that Greek and Roman marble sculptures were originally colored. Even if an ancient marble statue doesn't have any visible traces of paint, that does not mean it was originally monochrome. In many cases, the pigment would have simply deteriorated— ancient artists used mineral-based paints with organic binding media that would've disintegrated on its own over time. In other cases, the pigment may have been weathered away while exposed to the elements…or someone may have rigorously cleaned the statues and unknowingly removed the last traces of pigment. So…the fact is we do have evidence of polychrome sculptures from Greece and Rome from the seventh century B.C.E. all the way through at least the third or fourth century C.E. It's now generally accepted that most—maybe even all—marble sculptures from that time period received some kind of surface treatment like the application of pigments, colored stones, or metals that would’ve modified their color. So do we interpret a statue differently if we know it had originally been polychrome? I feel strongly when it comes to this. A marble sculpture that had been colored has another layer of meaning that was meant to affect the viewer. As art historians, we must try to interpret the intentions of the artists— what were the artists trying to achieve? Certain features of the sculpture were highlighted through color, were made to stand out…. In other words, they caused the viewer to focus on certain features. And certain colors represented certain things to the ancient artists and cultures: a color might symbolize heroism, divinity, or youth. One example to consider is the statue of Roman Emperor Augustus. This particular statue of Augustus that I'm referring to was discovered just outside of Rome in 1863, and was in terrific condition. It’s about two meters tall—just larger than life-size. It was made from an expensive, high-quality type of marble, and was obviously carved by an expert. Now… it still had visible traces of color on the hair, eyes, and its clothing and armor. The paints have been very carefully studied, and it turns out that the colors weren't just from any pigments— they were from expensive pigments. The use of these pigments showed the importance of Augustus and that he should be honored. And let’s consider the extensive traces of a red pigment that were found on the statue's cloak. The cloak's a special garment that was traditionally worn by an emperor on the battlefield, and in real life was a red color which, to the Romans, signified the emperor's authority—military and political authority. OK…I won't point out any further details about the colors on the Augustus statue, because you can already begin to see that there was cultural importance associated with the colors—symbolism which should help us understand the statue better. There are many, many more sculptures that have traces of pigments left on them, and we have the technology these days to be able to carry out effective studies of these pigments. There's a lot of work to be done. But it needs to be done fast. Like I said before, these pigments deteriorate rapidly. So we really need to do the research before the traces are gone, so that we can increase our understanding of ancient polychrome sculptures and the cultures which created them.

TPO50L3 American Realism NARRATOR: Listen to part of a lecture in a United States literature class.

Ok, everyone, in our last class we finished up Romanticism, right? So now let’s look at something completely different. **Realism** as a literary technique was most popular in U.S. literature from around 1860 till 1890. So it started pretty much around the time of the Civil War. And I think you'll see right away how it's different from Romanticism, or any other kind of literature. It has a very specific point that makes it unique, and that is that it shows people as they are, and gets you to look at them, and also, you know, the things that need to be changed in a society. And it does it without being sentimental, not in that sort of overly emotional way, the way that Romantic literature can. Realism tells it like it is. Let's look at society as a whole. In the late 1800s, people were interested in the scientific method, as well as rational philosophy—which, uh, says that people can discover the truth by using reason and factual analysis. So, reason and facts, OK. And at the same time that realism was becoming popular there were a lot of political and socioeconomic changes happening in the country. There was, increased literacy, plus the growth of industrialism and urbanization, growth in population from immigration, and a rise in middle-class affluence. All these factors, combined with the importance of reason and facts, meant that readers were interested in really having a good understanding of all these changes, the changes going on in society. A scholar named Amy Kaplan says, and I'm just paraphrasing here, that realism is a way to understand and deal with social change. Which makes a lot of sense, I think. So, then, let’s take a closer look at the tricks of the trade, at how realist writers did their work. For one thing, as we said, they focus on— big surprise—reality. And in great detail. They aim for **verisimilitude**— should I write that on the board? Verisimilitude means, basically, to seem true or real. Like, say, a photograph, rather than a painting, in a way. In fact, that's a good analogy. You see, writers tried to capture a moment in time, and all its basic facts, but without exaggeration, just like a camera does. Anyway, the events, the things that happen in realist literature, are usually pretty much plausible, I mean, you figure they could probably happen to anyone. And the characters are believable too, and actually, they're usually even more important than the plot. They're also they talk the way that real people talk, authentic speaking styles from different regions… different parts of the country were captured in the text. Does that make sense? OK. So, besides verisimilitude, another important characteristic of realism is the narrator's objectivity. Characters and events are described without the narrator's passing much judgment on them or anything, or being too dramatic. Basically, you're reading a story without too much extra comment from the narrator. OK. Now, we have an idea of what realism was. So, who were the players? Well, two important realist novelists were Rebecca Harding Davis and Mark Twain. We’ll talk more about other realists tomorrow, but for today let's just start by looking briefly at these two. Rebecca Harding Davis was an author and journalist who, like other realists, was concerned about all those social changes going on. She wrote mainly about some marginalized groups of the time, like women, Native Americans, immigrants. Now, her best-known book is a novella called Life in the Iron Mills. It's really a key text because it's one of the original realist works. Her works overall have been pretty much ignored for a long time, but some critics and scholars are starting to revisit them and study them more seriously, probably more for the historical aspects of the works, and... and I think that’s great. But if we're talking about great literature, literature that's read and enjoyed today... as something more than just a way of looking at that era, the era when it was written, well, a favorite of mine is Mark Twain. I'm sure you've read or heard of his most famous book, The Adventures of Huckleberry Finn. And Twain's style… it goes back to what I said earlier, verisimilitude, the realistic way characters act and talk. You should realize too that this was quite a contrast to earlier writers in the U.S. who tried to emulate British writers, tried to be very elegant—at the expense of realism. You know, a lot of critics will tell you that American literature began with that book—The Adventures of Huckleberry Finn.

TPO60L1 The historical development and use of oil paint Listen to part of a lecture in an art history class.

As you know, artists today can choose from an enormous selection of media, including water colors, acrylic paints, Not to mention special pains formulated for almost any surface you might wanna paint on.

But even so, oil paints are still the medium of choice among most professional artists and hobbyists.

So why is that? Well, for one thing, oil paints extremely versatile, suitable for many different painting styles, different subjects, and different sizes of work. Another advantage is that they're easy to use. Even for beginners, they can be manipulated. you can apply oil paint to a canvas. And then because they don't dry right away, they can be scraped off and paint it over. So you don't have to waste expensive material every time you make a change. Unlike acrylic paint, which really can't be moved once it's applied, acrylic paints dry very quickly. So in general, when using them, it's more difficult to make changes.

And with watercolors, you can't really paint over a mistake, because it really diminishes the freshness of the colors. So oil paint is the medium of choice for many painters.

Nowadays, anyway, in terms of art history, oil paints actually pretty young in Europe before the invention, rather, the development of oil paint . Painters mostly used tempera, tempera was made with egg yolk, believe it or not? The yoke acted as a binder. a binder enables the color pigment to stick to your canvas. and no temporal wasn't always yellow. If that's what you're thinking. artists made their own paint by mixing egg yolk with a color pigment like powdered iron ore copper. but it dried very fast, which left little room for error or change. You really had to get it right the first time. then in the early 15th century, a Flemish painter named Yan of an ike started experimenting. After that emperor in one of the nikes paintings cracked while drawing in the sun. He decided to try to make a paint that would avoid this fate. So he tried. And oil mixture, actually other painters before him had tried using oils as a binder. So while the nikes credited with inventing oil paint, it's not entirely true. in Greece and Italy, olive oil had been used to prepare pigment mixtures, But the paint took a really long time to dry, just the opposite of tempera. But Van Dyck had a secret recipe for his oil paint, he used linseed oil. Not only did this paint dry without cracking, van dyke also discovered that it could be applied in very thin layers. This technique gave the colors of depth that was previously unknown. And just as important, the linseed oil actually increased the brilliance of the color. so as a result, pigment oil mixtures became very popular among artists. Some tried to improve the paint by developing their own recipes, like uh, by using walnut oil, for instance, or by cooking their oil mixtures. But a great many began using some sort of oil as their binder. now with all this experimentation with mixtures, Well, it took a long time for artists to get comfortable with using these new oil paints to get a true feeling for how to apply them to the best effect. The early painters in oil like that. Ike laid the paint down in thin layers with brush strokes that were so delicate that they're practically invisible. And it really wasn't until the end of the 16th century and in the 17th century that the full potential of oil paint was realized, For example, that's when artists finally began to combine delicately painted areas with thick brush strokes. So you could actually see the marks of the brush combining the rough and the smooth gives oil paintings great textural depth. Of course, the public who are used to smooth surfaces actually complained that these paintings looked unfinished. and some of that attitude carried over until later centuries,

Like, well, you're probably familiar with the work of the painter Vincent van Gogh. van goes famous nowadays for his thick, swirling brush strokes. But amazingly enough, his work was not appreciated back in the 19th century, and he sold just one painting during his lifetime. Of course, the French impressionists, who were his contemporaries, attained more popular acclaim, but they used a different technique. They applied oil paint and thick dabbs to depict the effects of light on the landscape.