Prolegomena

Art as the language of creation is also the language of the mind and intellect of the heart and emotions and of the higher inner man of the spirit. Art is an International Language.

Through the Time line of the exponention of Art through the Ages, overt as well as covert, sublime messages are transferred crossing the borders and boundaries of worlds, nations and cultures for the universal understanding. The only way by which humankind perceive messages almost like through a semantic, linguistic utterance, but without an alphabet or hieroglyph, or a cuneiform is through Art. The miraculous wonder of Art pertains to the fact that Art forms and utterances tend to speak uniquely to individuals by way of the soul (senses) intellect, through the eyes, the touch, as well as the inner secrets of the spirit of humankind. By experiencing the phenomenon (of laying eyes) onto the Art pieces - example: drawings, paintings, sculpture, Architecture etc., from antiquity up to post-modern times, the wonder working experience of being part of the portrayal of the original artist/artists is still relevant of this day and age.

Philosophiae Doctor

Prolegomena...

Viewing, interpreting, evaluating and understanding any form of Art has been of significant interest and importance through all the ages. Artisans and Artists, have the power to cast either light or shadow by the exercise of their creativity. They create the ethos in which others must live: one of light in which people flourish, live and grow, or one as shadowy as hell that will bring depression, pain and death.

God's original intent for humanity was to exercise creativity and joy in His created order. The question arises when dealing with a vast inheritance of the creations of mankind, whether there is a connection to the epitome, deeper root and origin, pertaining to the vast power of a Creator God. This brings mankind to the point of re-evaluating the hypothesis that behind all creation there is a force of inspiration and instigation of continually delivering the Spirit of the Age and the progression of time to a point of artistic and creative utterance. This artistic utterance is put in mankind by the Divine power of the Creator God to urge the individual to change and to bring change for the greater purpose of the hidden destiny and core that the Creator God put into His creatures (humankind) to also, as living beings, be part of the act of creation.

This hypothesis holds that there's an inborn basis of talent and creativity in every living being like a gift to enhance, exploit and carry out to the full.

In exploiting the Louvre, and experience how it transformed from a medieval fortress to a royal palace, and then to a modern-day museum, this history is valuable in understanding the Time line in Art. The great Art of da Vinci, Rubens, David and Gericault will be explained to name but a few.

This thesis will depict Art through the Ages with a preface pertaining to the famous Louvre as a stronghold of Art.

Fig. 1: The Louvre, as a symbol of power.

The painting, *La Crucifixion du Parlement de Paris, was* a work of Art from the **15th century**, with a gruesome subject. Saint Denis, who was one of the patron saints of Paris, was martyred in the third century, beheaded on the high ground above the city (present-day Montmartre). Saint Denis is not the only image of suffering, at the centre of the painting is Christ on the cross. On one side of him is the grieving Virgin Mother, comforted by Mary Magdalene, on the other, St John the Evangelist. The Art in this painting has a purpose. It was deliberately hung in the main chamber of the *Parlement de Paris* – a reminder to lawmakers to show due humility in the face of divine justice. Another detail shows insight into more earthly matters of bricks and mortar. This is the best approximation of what the Louvre would have looked like to a medieval Parisian.

Fig. 2: La Crucifixion du Parlement de Paris.

What they saw was a fortress, a citadel of military power. The medieval Louvre was built strategically close to the River Seine, along the walls of the medieval city. A 30-metre tower looked out to the West. The castle dominated the Parisian skyline, a very visible, a very deliberate statement of French power. On the outside of today's museum, there are a few clues to what lies underneath. The opening of a well and a cesspit. Thick, strong walls and tall palisades defend the Capetian and Valois kings of France from the enemies.

Fig. 3: King Francois 1 – Jean Clouet .

In the **16th century**, this military fortress became a royal palace of great style and culture. **Francois I, King of France**, was the first great builder of the Louvre. It was painted around 1530 by the artist Jean Clouet. Francois I began the tradition that French kings should be both connoisseurs of Art and patrons of artists. In 1516, he persuaded an elderly Leonardo da Vinci to leave Italy. He brought the Mona Lisa with him, Da Vinci had the incredible ability to portray that most difficult and subtle of human expressions, the smile. 'There are 1000 ways of interpreting a smile, and that was the genius of Leonardo, to be able to capture such a subtle and rich human expression.

Fig. 4: Thick strong walls underneath the building of the Louvre.

Fig. 5a : 'La Jaconde' – Mona Lisa. The smile…

Fig. 5b.: Hands are greeting the spectator.

In the 16th century, La Joconde, as it's known in France, was something quite new in Western Art.

Fig. 6: The Renaissance Palazzi style.

The idea of creating a sense of contact between the viewer and the subject had never been done before. The open posture with her hands turned towards us, means she's greeting us as if we were in her palace, in her room. That technique of drawing the viewer directly into the painting was hugely innovative.

Fig. 7. The medieval tower was pulled down.

Francois I, was not only a patron of the arts but a builder of palaces. He'd spent some time in Italy and he wanted to imitate the style of the Rennaissance Palazzi. The medieval tower was pulled down. Trenches were filled in and a courtyard was built, the *Cour Carree*. The *Salle des Caryatides* captures the spirit and feeling of the Renaissance Louvre the best. It's a vision of science and nature in harmony, and it signals the **beginning of the French classical tradition**.

Fig. 8. The Courtyard – Cour Carree.

Fig. 9: The four Caryatides in the Salle des Caryatides – Jean Goujon.

Fig. 10: Salle des Caryatides.

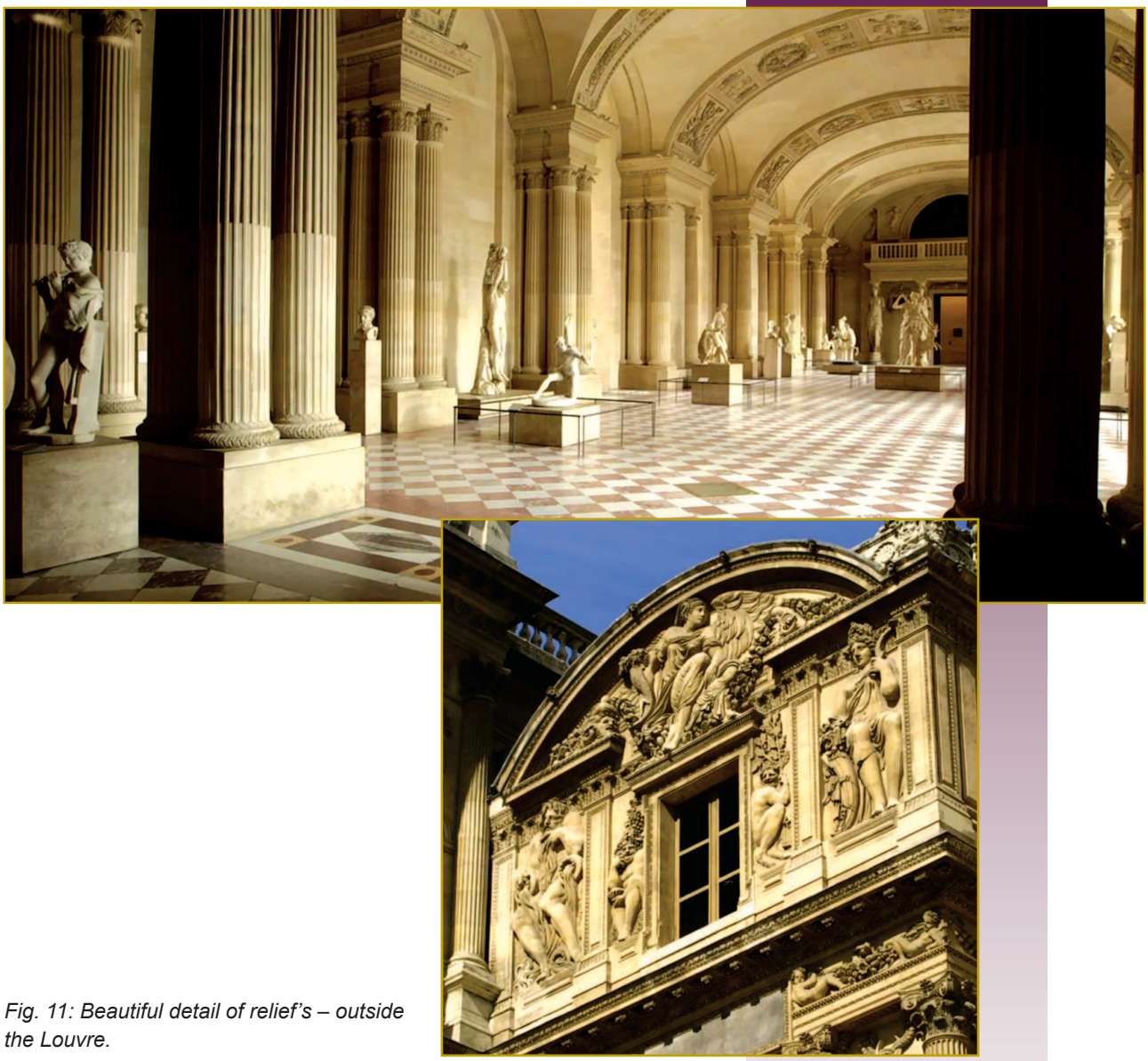


Fig. 11: Beautiful detail of relief's – outside the Louvre.

The expression can be seen in four sculptures by Jean Goujon, which give the room its name. These are the four Caryatides. They have functions as pillars, but they are also works of Art in themselves - beautifully sculpted forms, every curve and fold capturing a fleshy charm. They stand guard to an elegant stairway that reveals another treasure of the Louvre. **Henri II,** who succeeded Francois II, commissioned this passageway, between the first and second floors of the palace, both within and without. Every ruler who wanted to use the Louvre as a symbol of their power would leave their mark in this way. So, the walls read like an alphabet designed for posterity.

Fig. 12: Saint Bartholomew's Eve Massacre.

The Renaissance Louvre was a place of great culture but it was also the location for great violence during the ill-famed *Saint Bartholomew's Eve* massacre. The Catholics and Huguenot Protestants threatened to tear France apart, the palace was witness to great horror. From the nearby church of Saint Germain L'Auxerrois, in the early hours of the **24th of August 1572,** the sound of monks tolling the bell for Matins could be heard as usual throughout the streets of Paris. But his particular morning, this normal reassuring sound was the cue for slaughter to begin, of Protestants by Catholics. *"Kill them all!"*, was the battle cry. According to Daniel Soulier, writer on the Louvre, the moment the very heart of power in France became a killing field.

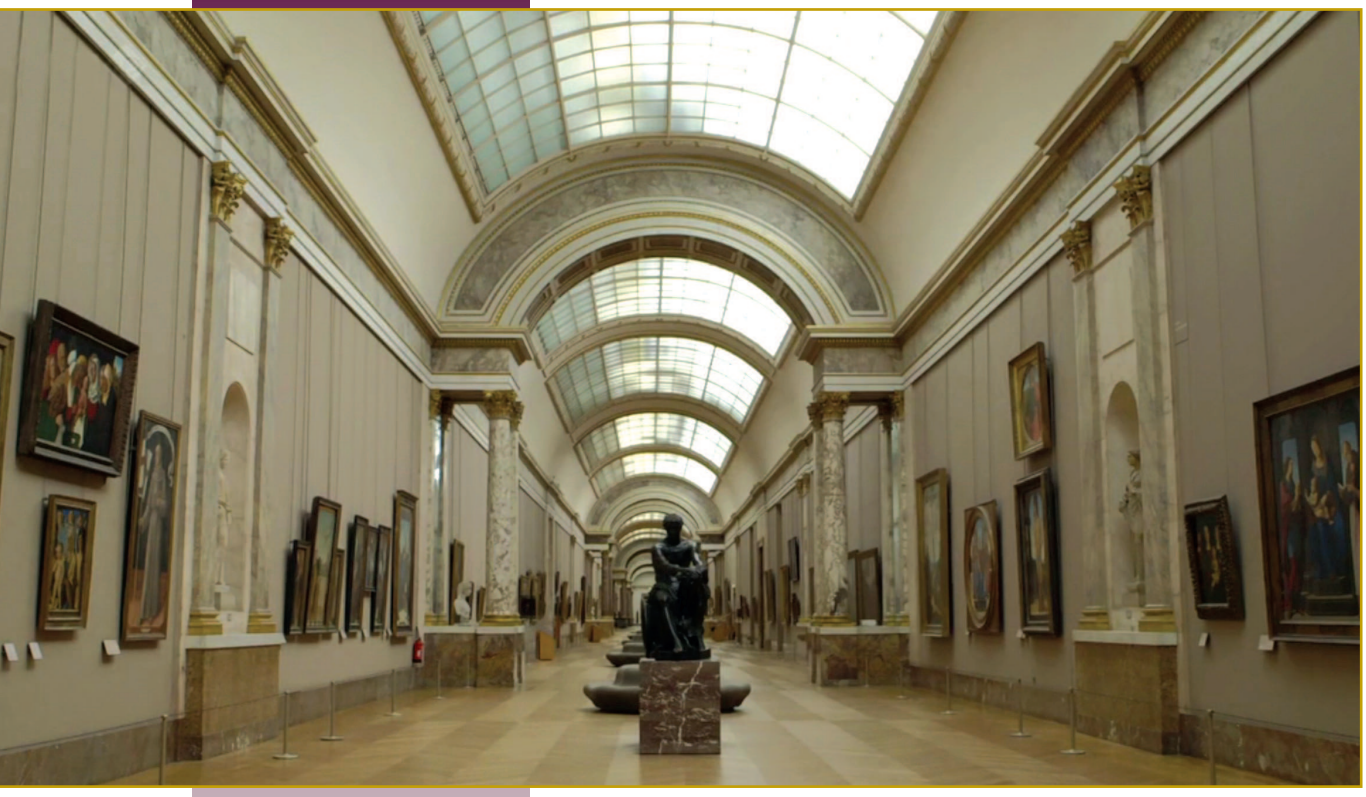
All the key decisions surrounding the Saint Bartholomew massacre were taken in the rooms of the Louvre at that time. Many people were killed in the courtyard of the Louvre. They were slightly hesitant to kill people in the actual royal apartments so it's imagined that they dragged a lot of people out in order to kill them.

There is another story that people tell. The King at the time, **Charles IX**, sat in a balcony window with a crossbow, firing down upon Huguenots who were trying to escape on the River Seine. There was a survivor of this terrible day in the Louvre, a Huguenot prince of the blood, **Henri of Navarre**. Days before the massacre, Henri had married the sister of Charles IX, Marguerite de Valois. 20 years later, the couple were King and Queen of France. The last Valois king had died childless and Henri, next in line to the throne, became the **first ruler of a new dynasty, the Bourbons.** But for Henri IV to be crowned as such in Paris, a deal needed to be struck. Henri would have to convert to Catholicism. This happened on the **22nd of March, 1594**. He did this to give France peace and unity.

Fig. 13: Henri IV Statue - Pont Neuf.

A statue of Henri IV is on the Pont Neuf, to connect the right and left banks of the Seine. But the King was also determined to make his mark on the royal palace nearby. Henri wanted to link the Louvre to the recently built palace of the Tuileries nearby. So to connect the two palaces, he wanted to built - the Grande Galerie. A name was given to this grandiose vision of expansion. **Le Grand Dessein**, the great plan.

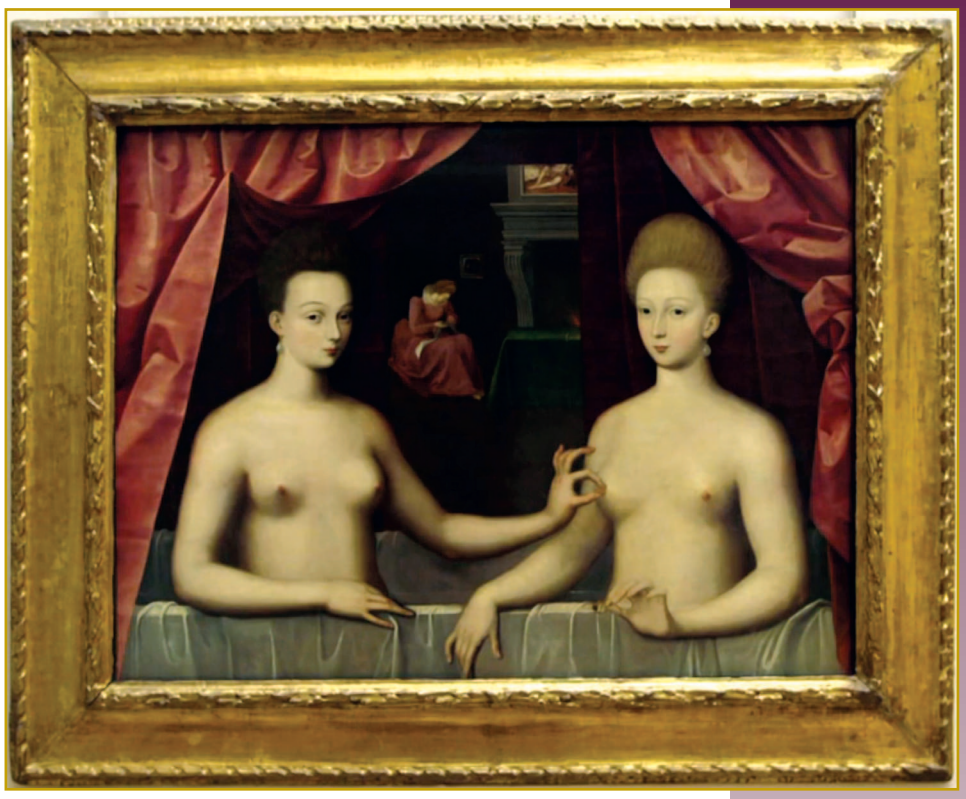
Fig. 14: The Grand Galerie – project of Henri IV.



The idea was that this is a palace of entertainment and magnificent spectacle, but it's also a mystical space, a sacred space. It's where Henri IV and the Bourbon kings who came after him, literally believed that they had the divine touch. They believed, most importantly, that they could cure people of the disease of scrofula, which is a really nasty kind of tuberculosis of the neck. In the Louvre, there is a clue to Henri's life and love. It's a painting that is not in one of the main galleries. It is *Gabrielle d'Estrees and her sister.* Gabrielle was the mistress of Henri IV. As it is said, every picture tells a story. Gabrielle's sister is holding her nipple between her thumb and finger, to indicate that she is pregnant with the King's son, the future Duc de Vendome. Gabrielle is also holding a bejewelled hand of gold. She doesn't worn it on her finger to symbolise a marriage, but it is thought to be the King's coronation ring, a token of his love and his loyalty.

The two woman are sitting in a bath, perhaps filled with milk or wine, as was the aristocratic custom. Both are beautifully made up to show off their white alabaster faces.

Fig. 15: Gabrielle d'Estrees and her sister.



Woman of the time, actually, would crush up the innards of swallows and mix them with lilies, ground pearls and camphor and smear the paste on their faces to get this ghostly look. This didn't seem to dampen the passion of Henri, who couldn't resist Gabrielle. She bore him three other children before her sudden death in 1599. Henri's own life also came to an abrupt end, on the streets of Paris on the **14th of May, 1610**. One of his greatest achievements was to have guaranteed the religious liberties of Pro-testant Huguenots. He would never be forgiven by those who saw themselves as holy warriors for the true faith of Rome. The fun-loving Henri came to a gory and violent end on the Rue de la Ferronerie. A religious fanatic called Francois Ravaillac pulled back the blinds of the carriage the King was travelling in and plunged a long knife, three times, deep into his chest. This assassination of Henri left uncertainty over who would rule France next.

In the Louvre are 24 canvases devoted to the life of **Marie de Medici**, Henri's second wife. As regent, the Queen had many enemies. She needed to legitimise her grip on power.

Fig. 16: Crowning of Marie de Medici – Rubens.

She turned to the weapon of Art and the greatest painter of the day **Peter Paul Rubens**. He painted the **Queen's coronation**. The first big impression is one of a great movement overt towards the main focus of the painting, which is, of course, Marie de Medici in the process of being crowned in the Saint-Denis Basilica the day before the assassination of Henri IV. Henri can be seen in the background, very much recognisable, watching the Queen, and in the process, giving her the sense of legitimacy that without, she wouldn't have been able to govern and rule as regent.'

This is Art of the Baroque, with its extravagant use of movement and colour and its feeling of sensuality. It's a piece of theatre in many senses. Rubens was the great Baroque painter. And it was the sheer ornamentality of the Baroque that excited the imagination of the next ruler of France to mould the Louvre in his own image. **Louis XIV,** painted by Hyacinthe Rigaud, was the **Sun King**, champion of bling. He was the Bourbon who brought new levels of pomp and grandeur to the Louvre.

Fig. 17: Louis XIV, Sun King – Rigaud.

During the early years of Louis' reign, the Louvre resounded to the sounds of thousands of labourers, masons and joiners, working to create new facades - stuccos, elaborately carved ceilings and wood panelling.

Work started on an opposing facade on the outside of the Cour Carree. Louis completed the building work that was began by his father. He quadrupled the size of this courtyard to the dimensions it is today. He had one aim - to make the Louvre a bigger and more impo-sing place. A royal waiting room was built - **the Rotonde d'Apollon** - to impress visitors to the palace. Just off the Rotonde, a spectacular gallery was built - the **Galerie d'Apollon**, designed by the **King's architect, Louis Le Vau**.

Fig. 18: Rotonde d'Apollon – waiting room, Louis XIV.

Everything here has a kind of mystical or allegorical meaning, and all of that is literally revolving around the King himself. The place is splendid, glittering with all this gold glory - it really is the personification of what it means to be the Sun King. Every image reinforces the statement that the King was god-like - the centre of the universe. With a rule over France, that could never ever be questioned by mere mortals.

And like his predecessor Francois, Louis was not only a builder, but someone with a huge appetite for collecting Art - the Charles Saatchi, of the 17th century. During his reign, the size of the royal collection expanded from 150 to exactly 2 376 paintings. He bought the best French Art of his time - 32 Poussin, 11 Claude, 26 Le Brun and 17 Mignard. And foreign masterpieces like the lovely but sombre painting, *The Death of the Virgin* by Caravaggio.

Fig. 19: Detail on the roof – Rotonde d'Apollon – waiting room, Louis XIV.

Fig. 20: Detail on the roof – Rotonde d'Apollon – waiting room, Louis XIV.

Fig. 21: Death of the Virgin – Caravaggio.

The Louvre was a luxurious plaything for Louis XIV, but there was one big problem - it was in Paris, and he hated Paris. But funny enough, the Parisians also hated him. In **1670, Louis XIV left Paris for Versailles** in a great, big, splendid, royal huff and he hardly ever set foot in the place again. But he didn't leave empty-handed - he took all of his artworks with him. **With the exit of Louis XIV to Versailles, the Grand Dessein was put on hold**. Much of the building work remained unfinished. The colonnade was left without a roof.

Fig. 22: Grand Galerie became centre for artistic hustling.

Throughout the **18th century**, the Louvre had a much more ramshackle feel to it. The Grande Galerie changed from the preserve of royals and aristocrats, and became instead the centre for artistic hustling in Paris. Here you'd find engravers hard at work, furniture-makers, makers of the very finest hats - it was a place of great energy, bustle and commerce. But the most important thing that happened here, was that artists were allowed to come and live here, and they copied paintings, and then they made their own Art.

And this was the moment when the Louvre properly became a centre of cultural exchange in the endless carnival of Parisian life. As the palace began to open its doors to vulgar outsiders, the presence of the Royal Academy of Painting and Sculpture in the King's former apartments, still preserved a sense of decorum and gravitas in the Louvre. First in the Grande Galerie, and then in the Salle Carree, the Academy held an annual biennial exhibition. Starting on **25th of August**, the Salon was open to the public.

Fig. 23: Denis Diderot.

The idea of showing Art to all who wish to come was novel, and proved fantastically popular. **Cafe Procope** attracted intellectuals and was the first-ever coffee house in Paris, **opening to customers in 1686**. From the word go in the **18th century**, the philosophers of the Enlightenment came here – and amongst them was som one very important to our story. **Denis Diderot** wrote penetrating critiques of the Salon, and in doing so he effectively invented Art criticism. He threw down a challenge to artists with an ambition to impress him in the Salon - "*First of all move me, surprise me, tear my heart, make me tremble, weep, shudder, outrage me, and delight my eyes afterwards, if you can.*" Diderot was delighted by one artist, whose wonderful and poignant self-portraits can be found in the Louvre.

Fig. 24: Cafe Procope.

Fig. 25: Self-Portrait by Jean-Baptiste Simeon Chardin.

The painter **Jean-Baptiste Simeon Chardin**. Chardin did a pastel drawing of himself when he was 76, and the infirmity of old age had stopped him painting in oils. In his still live, Chardin was painting on a much smaller scale than a Rubens, and the canvases of Chardin have an apparent simplicity about them. The work of Chardin mesmerised Diderot who saw something magical at work. "*Oh, Chardin, it's not white, red and black that you are mixing on your palette, it's the very substance of objects. It's the very air and light that you put on the tip of your brush, and place on the canvas*."

'All Chardin's efforts went into the magic of turning inanimate everyday objects into beautiful artwork.

Fig. 26:
Painting by Jean-Baptiste Simeon Chardin.

Fig. 27a.

Fig. 27b.

Fig. 27c.

Fig. 27d.

Fig. 27e.

Fig. 27a-e: Five Still lifes Paintings by Jean-Baptiste Simeon Chardin.

For Diderot, it was all about entering into the paintings and the mind-set of Chardin, and trying to find out what it was that made it so magical. The word "magic" is, in fact, used a number of times by Diderot, and Chardin taught him *'to go right up to a painting, as, when you get up close to a painting, it ceases to have any significant meaning. It becomes just streaks of paint. And then gradually, as you move away from it, everything slowly creeps into focus.'*

There is one painting of Chardin that especially needed mentioning, his masterpiece - *The Ray*. It's a still life, with such energy and motion - the cat is about to pounce on the oysters! What really draws the eye, is the filleted form of the ray fish. Chardin created a true character of the ray, personified in many senses with a seemingly tragic character. He uses the form of the ray, this triangular shape. There's the resemblance of a face, which is neither the mouth, nor the eyes, but the gills. It's a sort of anthropomorphic vision of this ray. Which is also rather dramatic, with his insides coming out reddened. Whatever genius we now recognise in the still life of Chardin, this style of Art was seen by the Academy as inferior to the more high-minded genre of history painting. Works inspired by the past can be seen in the Salle Rouge where the creations of one artist from the last 18th century, who received the acclaim of the Salon with paintings that looked back to antiquity as a source of moral instruction to the present.

Fig. 28: The Ray Still lifes – Jean-Baptiste Simeon Chardin.

The self-portrait of Jacques Louis David, captures him at a bad moment in his life when he was in prison during the French Revolution. The curious thing is the expression on his face. Is he angry? Is he frightened? Or is this the self-regard of the tormented artist? In 1784, David painted the - *The Oath of the Horatii*. He did it for the man who'd given him a studio and lodgings in the Louvre - Louis XVI. It tells the story of three brothers sworn to defend Rome. The arms are outstretched, reaching towards the father who holds the weapons of war in his hand. The picture splits in two - between its masculine and feminine characters. The style is simple, austere with sombre colours. The painting took the Salon of 1785 by storm - hailed as an instant masterpiece of Neo-classical Art. What meaning did it have for the monarch who paid for it, and the others who saw it? Everyone agreed it was a patriotic painting. But was there something more subversive going on here, addressed to those now seeing themselves as citizens? Because this was a painting whose message would change during a turbulent decade of French history. Just in the ten years after David painted *The Oath of Horatii,* his patron, the King, was dead.

Fig. 29: Self-portrait of Jacques Louis David.

He was sent to the guillotine here in the Place de la Concorde. This was the most shocking moment yet in the drama of the Revolution that had begun with the storming of the Bastille. On a windy morning, on January 21st, 1793, Louis the XVI mounted the scaffold watched by thousands. There was a roll of drums and then the 12 inch blade fell. The crowed roared. As was the custom, the severed head dripping with blood, was held aloft for display to the citizens of the first French Republic. And so began the Terror, when 18 000 men and woman were sent to the guillotine, and David, now an elected deputy to the National Convention, was up to his neck in it.

David voted for the killing of the King, and eagerly signed arrest warrants so others could go to their deaths. David became Robespierre's cultural commissar. He demanded that artists be at the service of the people, the meaning of their Art appropriated for the Revolution. David included his own Art in this command. So when his masterpiece *The Oath of the Horatii* was shown again, it was interpreted as a work of revolutionary virtue, with oaths to La Patrie, much "fraternite", and a taste for martyrdom. Paintings like this, needed a public place to educate loyal citizens of the Republic. So David and fellow revolutionaries, turned to an idea proposed by Enlightenment thinkers like Diderot, who'd advocated that a permanent exhibition space be created – a museum. So, where?

Fig. 30: The Oath of the Horatii – Jacques Louis David.

On the 10th of August, 1793, exactly 12 months after the fall of the Ancient Regime, the Louvre was declared Musee de la Nation, "*The People's Museum.*" The ceremony took place in the Grande Galerie.

All the Art in France was nationalised, all Art in fact in the territories that France also had its eye on. From the royal collection in Versailles, from churches, from aristocrats, from exiles – all Art now belonged to the people, *"la grande patrie"*. This was a seismic shift in European history. **This was the moment when Art ceased to be the preserve of the rich and the wealthy and was really at the service of the people.** The new museum worked to the revolutionary 10-day week. The first six were reserved for artists who were at liberty to take paintings off walls to copy, free to put chalk markers on the canvases.

Fig. 31: The Grand Galerie was open to artists and the public.

Then the Louvre was open three days for the public. With the last day for cleaning and repairs. And to add to the galleries of confiscated Art, the revolutionary army was given the order to seize new treasures during the campaign abroad. On the 27th of July, 1798, on the anniversary of the fall of Robespierre, an extraordinary procession of revolutionary booty from Italy made its way across Paris. And it ended up on the Champs des Mars. There were 80 wagons stuffed to the gills with books, manuscripts, rare plants and exotic animals. And there were also lots of paintings from church and aristocratic collections - including Titian and Raphael - whose ultimate destination was the Louvre. On a banner proclaimed the slogan of the day - *"At last, they're in a free country."*

Today there are works of extraordinary beauty for us to enjoy in the Louvre, and all because of this revolutionary plundering. There are sculptures by Michelangelo - *The Dying and The Rebellious Slaves.* They were taken from the Vatican in Rome. And from the Benedictine monastery of San Giorgio Maggiore in Venice, this vast canvas was seized - *The Wedding Feast at Cana* by Veronese. Its life-size figures had been dominating the cafeteria for over 200 years.

The painting was so big it had to be cut into two to make the journey by mule across the Alps. One must take a step back and get a sense of the perspective, there are the columns reaching out at the back, which gives it amplitude, and, of course, there's the colour - the greens, the blues and the reds. All bouncing off and complementing each other. It's extraordinary.' 'Across the painting,there's little hidden gems. All the little details. There's even a musical performance going on in the foreground. And there's a woman that's looking straight out of the picture, as if she is flirting! Next to the one picking her teeth. All of these amusing little bits and pieces.'

'Even the slightly sterner men - you can see this chap over here, who is holding himself very distant and severe. Those that look like they're about to fall asleep because of the alcohol. It's such a vibrant painting - almost noisy, if you will. But in the end, what I find extraordinary is the figure smack bang in the middle of the painting. This is the haloed figure of Jesus Christ with the Virgin Mary by his side. Staring into space oblivious to the revelry around him.' All this pleasure around me is momentary, what I bring you is eternal. After the fall of Robespierre David was arrested and put in Prison where this self-portrait was painted. Perhaps this gaze shows a certain scepticism and distaste for the rough old trade of politics. But if David was anything, he was a survivor.

Fig. 32: The Wedding Feast at Cana – Veronese.

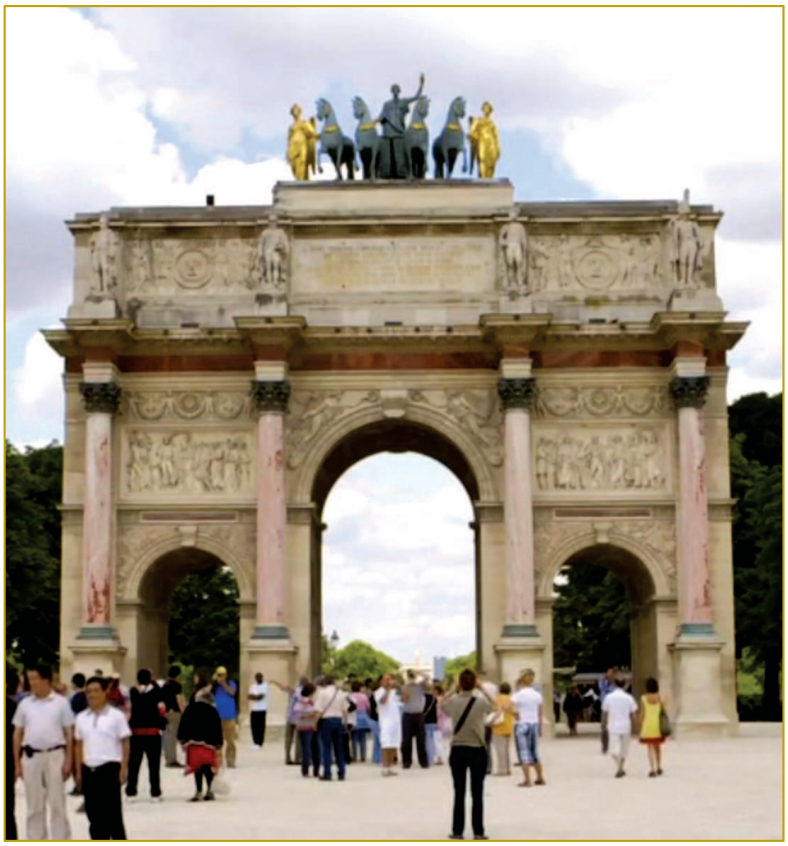
On his release, the painter was ready to ride the next wave of history. Time to offer his talents to the next strong man of France. David found himself at the beck and call of a man who said that he didn't know much about Art and architecture, but he did know exactly what it meant when it came to buffing up his image. This was a man who'd been a military hero during the Revolution. Then after the coup d'etat that ended the Directory, he was the First Consul. He was the despot who crowned himself Emperor. Napoleon Bonaparte. Napoleon's Tomb at Les Invalides in Paris, enshrined in marble, evidence that the Louvre was important to Napoleon. This is the celebration of Napoleon's public achievements and on either side is a list of everything that he's achieved as public works. In the centre of it is the Louvre.

Once Napoleon had absolute power in France, he wasted little time in using the Louvre for the purpose of self-promotion.

Fig. 33: Napoleon Bonaparte.

The dictator ordered that the Revolutionary Museum must now be called the Musee Napoleon. He had a mini and first Arc de Triumph erected in front of the Louvre on the Carrousel as a monument to his martial glory. On top were beautiful bronze statues of horses plundered from St Mark's Square in Venice. Friezes celebrated Napoleon's many military campaigns.

Fig. 34: Arc de Triumph erected in front of the Louvre.



There's the inscription dedicated to the Austrian Campaign, and the decisive French victory at the Battle of Austerlitz. Napoleon put his imprint on walls and ceilings with the letter N, and his chosen images of bees and eagles. And he needed a painter to immortalise the most sacred moments of his life in the most sacred spaces. On the 18th of December 1803 a proclamation declared, David was first painter, and in 1804, Napoleon made sure that David, his court painter, witnessed the moment that he crowned himself Emperor in Notre Dame on the 2nd of December 1804. Originally, David had a ringside view for his sketching, but then the master of ceremonies, an aristocrat called Louis-Philippe de Segur, who was very conscious of class and rank, moved David right up into the galleries, right high up where he could neither see the procession nor could he see the crowning. When this happened, David exploded, he went mad, there was a fight, real fisticuffs, and it was only after this punch-up that David got his rightful place back.

Fig. 35: Napoleon crowned Josephine Queen – David.

The finished work's in the Louvre, and it's a piece of work on a huge scale. It's the detail that's important and this is what preoccupied David and Napoleon when they met to discuss the painting. David captured the moment that Napoleon crowned Josephine queen, not his own coronation. Her kneeling figure was copied from Rubens' Coronation of Marie de' Medici. Originally, David had painted the Pope with his hands folded in his lap, until the Emperor explained that he hadn't got the Pontiff all the way from the Vatican just to sit and do nothing. So, David changed this to Pope Pius VII blessing the coronation. And there's mischief here too. See the wily survivor Talleyrand and his turned up nose. This is the man Bonaparte gave rude names to. The female figure on the balcony, is Napoleon's mother, who couldn't stand Josephine and actually wasn't there on the big day. But on instruction, David put her in the picture anyway. And, sketchbook in hand, is the great artist himself.

Despite the success of this painting, there was a prickly relationship between David and the courtiers around the Emperor. This picture was meant to be the first of four celebrating the coronation, but the project was never completed after squabbles about money. It's perhaps no coincidence that in 1806, the great general gave David and fellow painters their marching orders.

They had just 24 hours to pack up their studios in the Cour Carree and get out. And when Napoleon married for the second time in 1810, David wasn't asked to record the ceremony when it took place in the Louvre. The close relationship between painter and despot was over as their fortunes declined, David to new rivals with new ideas about Art, Napoleon to the hubris that led to his fall from power and the return of the Bourbon monarchy. The rule of Napoleon was ended in 1815 with the Battle of Waterloo, and the Restoration of the Bourbon dynasty was secured. The Louvre was renamed Le Musee Royal, and all of the visual propaganda changed too. Out went the Napoleonic N and the bees and the eagles that had been his symbol, and in came the image of the lily and the monogram LL for Louis XVIII. The new King had a wig placed on Bonaparte's head, transforming him into the image of his illustrious forebear, Louis XIV.

The restoration was a challenging period for the Louvre, forced to concede to demands that 5 000 pieces of plundered Art be returned. The bronze horses on top of the Arc de Triumph went back to Venice, and were replaced by the grey imitations. Some treasures did remain.

The Wedding at Cana was kept, simply too big to be moved again. An elderly David was now in exile like his former patron Bonaparte, but a new generation of painters was emerging and producing stunning works of Art.

Fig. 36: Napoleon used his power, like the rulers before him, he placed a N into the niches outside and inside.

The painting, *The Raft of the Medusa* by Gericault, is one of the great treasures of the Louvre. It was the talk of the Salon when it was first exhibited in 1819, and it was very quickly acquired by the then-director of the Louvre, the Compte de Forbin. It's an extraordinary, complex paint-ing. It's realistic but it's not quite real, the human bodies are constructed as a kind of pyramid. It's very romantic, it's about human suffering but also about the impossibility of hope. One really feel that one's in the pain-ting, in that pyramid of human suffering.

The kind of forensic nature of Gericault's work. He was the kind of man who spent hours in mortuaries and hospitals sketching out dead bodies and he wasn't even afraid to take home the limbs to work out the tricky bits, and that's what makes this painting so stark, so powerful. There was no bigger scandal than the shipwreck of the frigate Meduse off the West African coast, captained by the Viscount Chaumareys. Of the 147 crew, only 13 survived.

This was headline news, and the public wrapped up lurid tales of cannibalism and madness. Such a jucy story translated to canvas could only be good for the career of the 20-year-old artist. 'It was, and has been taken as a form of allegory, Gericault's depicting of a ship that was wrecked as a direct result of the incompetence of its captain.

Fig. 37: The Raft of the Medusa – Gericault.

Survivors were stranded on a raft without food, water or hope, and people took all this as an allusion to the French State after the fall of the Empire governed by incompetence. There are more intense, romantic sensibilities at work here.' Here is a taste for rather dark and sinister painting that's in stark contrast to the relatively clear and bright paintings of David, and which, of course, acts as a tool towards the dramatic effect of the painting. It's rather macabre style, with a penchant for death and corpses.'

Also bringing the best of contemporary Art into the Louvre, these decades of the Restoration saw the arrival from Egypt of mysterious and magical objects that were old yet very new. On the 25th of October 1836, the great obelisk was unveiled. It came from a temple in Luxor and was the gift of the Khedive of Egypt. Its original base featured monkeys who had suspiciously large erections, and obviously this had to be replaced by something much more austere, in granite and fashioned in Brittany. But nonetheless, the latest monument was a great success, and the most important thing was that this announced a new mania in France for all things Oriental.

Fig. 38: Jean-Francois Champollion.

The man who arranged the passage of the obelisk to Paris, and who brought so much to the story of the Louvre, was Jean-Francois Champollion. Now Champollion worked here in the Louvre, and he established the superb and stunning collection. Champollion was the first person to decipher hieroglyphics, and in doing so, he invented the science of Egyptology. He devoted his life to understanding this ancient culture. By the age of 16, he knew a dozen ancient languages, and with this extraordinary facility, he began the long task of deciphering hieroglyphs.

In 1824, Champollion revealed that he had cracked these hidden codes. By this time, Champollion had persuaded the King to buy three private collections from the Louvre, and these were housed in a dedicated Musee Egyptien. When it opened, Champollion wrote an open letter to visitors saying, *"I'm thrilled just thinking about what I have to show you."* And he was dead right to be thrilled. Along with statues of Egyptian pharaohs, there were religious artefacts and everyday objects. Today, we take these for granted, but in 1826, this was the shock and reflect on this moment in this story, because it signals another important transformation for the Louvre.

Before, it was a palace with paintings. Now, it's what we recognise properly as a museum, full of works of Art from all ages and cultures, and a place for scholarly investigation. This was a cultural revolution.

Fig. 39: Hieroglyphs and Egyptian god.

Fig. 40: Assyrian Centaur – Nimrod.

After 15 years of monarchy, the barricades went up in Paris. For three days, between the 27th and 29th of July 1830, there was street-fighting across the city to challenge the autocratic rule of Charles X.

"Les Trois Glorieuses", as it was known in revolutionary folk-lore, is naturally commemorated here with this fine and thrust-ing monument at Place de la Bastille. But one youth French artist wanted to do things his own way to commemorate this July Revolution. He wanted something more sweeping, more daring, something more epic, and what he did is in the Louvre. 28th of July, Liberty Leading the People by Eugene Delacroix, is to be found in the Salle Rouge. In 1830, Delacroix had written to his brother that he was taking on a modern subject, a barri-cade. *"If I haven't fought for my country at least I'll paint for her."* The painting that emerged from his studio was the hit of the Salon. It's realistic. Delacroix used real people as models to depict real events, but it's also allegorical. There's bare-breast-ed Marianne, bayoneted musket in one hand, The Tricolour flag of the Republic in the other, the personification of Liberty in revolution. This Republican Amazon leads young and old and all classes to the barricades.

The top-hatted figure of some means, and the pistol-packing student. At their feet, the dead, a Royalist National Guardsman and the semi-naked figure, surely copied from Gericault's Raft of the Medusa that Delacroix knew so well.

Fig. 41: Liberty leading the people – Delacroix.

And it all takes place against the smoking backdrop of Paris, the Republican flag hanging from Notre Dame in the distance. The colours used here, red, white and blue of course. There is, perhaps, no more iconic image in all of French history. And it didn't take long for the street-fighting men and women, commemorated by Delacroix, to be at it again.

As Karl Marx observed, "History was repeating itself." Revolution in 1848 was, in that very French way, followed by reaction. The nephew of Napoleon Louis Bonaparte, came to power by coup d'etat that ended the short-lived Second Republic, and like his uncle, declared himself Emperor of a Second Empire. At the heart of this Empire would be a city of Grands Boulevards and building built by Baron Haussmann. And the Louvre was to become the symbol of a modernised Paris. In 1852, a new Louvre Project was announced that would complete the Grand Dessein by connecting both sides of the Louvre to the Palace of the Tuileries.

The old tenement buildings and stalls that had been part of the site for centuries were bulldozed to make way for this vision of the future. The Louvre was once more to be a focus for political power. The Emperor would rule from here. It would be the site of government, with bureaucrats in the new wings working away for France, and it would be a symbol of French cultural power, with its magnificent museum. The sheer ambition of this project was explained to me by Daniel Soulie.

'We suspect that Napoleon really gave "the full packet". It was a full-on Imperial project. He threw limitless money, limitless people and limitless resources at it. The Emperor had a hand in everything that happened in the Louvre, so all possibilities were open. He ordered that where the little town had sprung up, the Richelieu Wing should be built, and the Denon Wing on the other side. With these two new wings, he was able to enclose the space and create a courtyard of vast proportions, right at the centre of the building.' Grandeur on the outside was reinforced by opulence within. Again, no expense was spared. It reminded of Louis XIV and that was deliberate. This Second Empire style was a self-conscious and some said vulgar way of aping the Sun King.

But Louis Bonaparte wanted everybody to know that his Louvre was as much a glittering reflection of his Imperial eminence as any in the past.

But the destruction of the old Louvre was mourned by one poet and critic, Charles Baudelair. He was a regular visitor to the museum. It was a warm and comfortable place to meet his mother. She professed to be scandalised by the nudity. Baudelaire was a great admirer and friend of Delacroix, who in 1851, had completed this ceiling in the Gallerie d'Apollon. They were romantic soul brothers. Of the painter he wrote, "*Delacroix was passionately in love with passion but coldly determined to express passion as clearly as possible.*" But while Baudelaire loved the Art inside the Louvre with passion, he hated what had happened outside. In 1857, a collection of his poems was published, *The Flowers of Evil*.

Fig. 42: Eiffel Tower in Paris, France – Charles Baudelair, poet loved Paris and mourned the destruction of the Louvre.

In it there's one poem, *The Swan*, which captures his melancholy over what had been lost here and elsewhere in Paris. The rickety tenements, the market stalls and the poor in pocket but rich in heart. *'Paris changes! But in my melancholy nothing has moved; New places, blocks, scaffoldings, old neighbourhoods; Everything for me is allegory; And my dear memories are heavier than stone; And so outside the Louvre an image gives me pause; I think of my great swan; His gestures pained and mad; Like other exiles both ridiculous and sublime; Gnawed by his endless longing.'*

Baudelaire had lost his beloved Paris, but the city created by Haussmann for Louis-Napoleon, is one that you can still enjoy today. But it wouldn't take long for the Emperor to lose the capital, and with it, his Louvre. In 1870, he entered into a disastrous war with Prussia. France was occupied and Paris put under siege. After military defeat, Louis Bonaparte left the Louvre for the last time and went into exile. In Paris, barricades went up for one final time, as a Commune was declared. The Communards took control of the city in the spring of 1871. At first, it was all done in a traditionally festive mood. En fete.

On the 16th of May, the Communards knocked down the mock Roman column, here on the Place Vendome that had been erected as yet another tribute to Napoleon's military exploits.

Around midnight, the revolutionary fiesta moved on. Around 300 Communards broke into the cellars of the grand Hotel de Louvre where they helped themselves to the finest wines and smoked the most expensive and hugest cigars they could find. On the 23rd of May, the Palace of Tuileries was set on fire and its dome blown up with explosives. The place that had been home to kings, queens and emperors burned for 48 hours. The destruction of the Tuileries left a gaping hole that created this skyline, with its clear views all the way to the Arc de Triomphe. As for the Louvre, I think that this was a defining moment. The residence of royals and emperors, the Tuileries had always been the symbol of autocratic rule to Parisians.

Yet the Louvre was by now a different place in the eyes of the people so it was spared the torch. Perhaps the pre-sence of publicly available Art guaranteed its survival. Why destroy the People's Museum? That would be vandalism. A Third Republic was established in 1870's, there was much more to be enjoyed in the museum. There were wonderful new paintings donated by benefactors like the generous Dr Lacaze. One of these is The Club Foot by Jusepe de Ribera, a 17th - century portrait of disability.

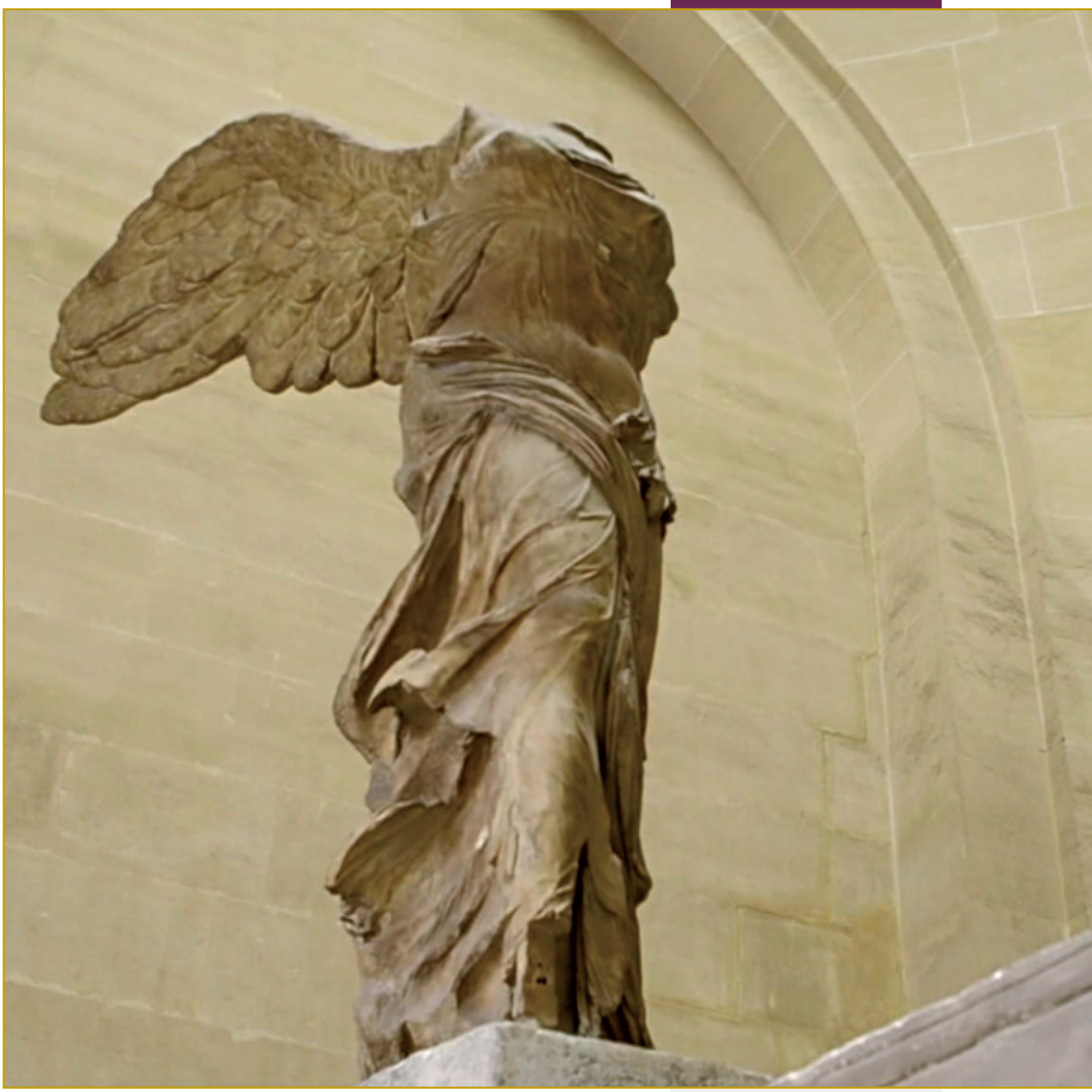
The boy smiles and reveals his broken teeth. He looks a person straight in the eye, he wants something.

And visitors could marvel at this fabulous marble statue, the Winged Victory of Samothrace, which had arrived from an excavation on the Aegean. Over 2 000 years old, it's a depiction of the Greek goddess Nike, thought to be celebrating a naval battle. She's got a kind of still beauty and grace, but her flowing drapery gives a dynamism and movement. I feel as if she could take wing at any time and fly through the miles of galleries. The Louvre was now established as a democratic space open free to the public to the public six days a week. And visitors from all over France and beyond were eager to visit this must-see part of the Paris experience.

By the late 19th century, there was no question that Paris was the cultural capital of the world. and that the Louvre was the most potent symbol of this domination. By now, it was well established as a public space open to all who wished to visit. The artists of the day would congregate in places like this, Cafe La Palette. And the Impressionists were the most regular visitors to the museum, taking their inspiration from the past, to look, learn and copy.

In the Louvre is a pastel drawing by Degas, *La Sortie Du Bain.* At the time, works like these of Monet were considered avant-garde, scandalous even, and as such, were rejected by the Academy that still controlled the Salon.

Fig. 43: Winged Victory of Samothrace.



So these painters were forced to exhibit in a Salon des Refuses. A painting of Pissarro. He once said to Cezanne that he's glad to see the Louvre burned down. But Cezanne himself valued the museum. He wrote to a friend, "*Keep the best company, spend your days at the Louvre."* Which is just what he did. Cezanne loved to contemplate the work of Chardin - his visual language, his depiction of nature, simplicity of his composition.

And all of this he put into his own work. But composers could be similarly inspired. Claude Debussy stood in front of this painting, *Embarkation For Cythera*, by Jean-Antoine Watteau. Who wouldn't be captivated by the playful flirtatiousness of the couples? Who wouldn't be mesmerised by its mystery?

Debussy saw all of this and wrote a piece for piano, *L'Isle Joyeuse.* And writers too enjoyed the museum. Not only as a place of culture, but also as somewhere to meet friends. And even sometimes to meet lovers. The Louvre was a place of amorous assignation for the American writer Edith Wharton. This is where she met her lover, the Paris correspondent of The Times, Morton Fullerton. They used to send each other secret notes in the Paris postal system. It was kind of early 20th-century form of text messaging. One time Edith simply said, "*At the Louvre, one o'clock, under the shadow of Diana."* But speaking of mysterious ladies ... after all these many years, what had happened to the Mona Lisa? She remained in the royal collection until the Revolution.

Then, in 1800, Napoleon demanded that she join him in his bedroom in the Palace of the Tuileries. But in the 19th century, La Joconde was back in the Louvre. Now scrutinised by tortured connoisseurs. On 21 August 1911, the painting was nicked. The heist was both daft and daring. What actually happened was that a young Italian workman, a painter and decorator called Vincenzo Peruggia, just walked out off the building with the Mona Lisa under his coat. He took it back to Italy. Pandemonium broke out.

Fig. 44: Embarkation For Cythera – Jean-Antoine Watteau.

The museum was closed for a week, the director was sacked, and two new guard dogs were appointed, Jaques an Milord. The whole of Paris had a right good laugh at the expense of a red-faced Louvre. New lyrics were set to favourite melodies which satirised the cheeky abduction. And these were sung in musical halls cabaret clubs across the city.

The year the painting returned to the Louvre, after being found in Italy, was the first of a World War when a generation bled to death for France. Then, in 1940, a second war erupted, bringing humiliation and occupation. And after that, there was the loss of empire. How to project the prestige of France in diminished times? With Art, of course. And the Louvre had a role to play in a piece of cultural diplomacy. In 1962, General De Gaulle decreed that the Mona Lisa should visit the USA.

Fig. 45: The Courtyard of the Louvre, showing the glass Pyramid.

La Joconde left Le Havre on the luxury transatlantic liner SS France in a first-class cabin, cocooned in a waterproof container that would float if the boat sank. On her arrival in New York, she was received by President Kennedy like a head of state before doing her duty for France and becoming a massive hit with the American public. By the 1960's, and despite the treasures within, the Louvre was showing its age. Return to the spirit of the "Grand Dessein".

In the 1980's, the transformation of the Louvre into a museum for the modern world, was this glass Pyramid, designed by the American architect IM Pei. Finished in 1989, it's the most visible expression of the grand projet of the then President of France, Francois Mitterrand. And it's now the Pyramid that defines the Louvre to the world. The Louvre was perfect for Mitterrand. Mitterrand was a politician with an acute sense of history. And a vanity to match.

When elected in 1981, he was looking for projects that would be lasting testaments to his presidency. His culture Minister, Jack Lang, suggested radical change for the museum. In July 1981, he added a little note to Mitterrand title *"Le Grand Louvre".* Jack suggested a total completed transformation from palace to the museum?'"

The Egyptian pyramid structure reflecting the ambitions of Mitterrand as a modern-day pharaoh created a storm. Le Monde's critic accused the government of turning the courtyard of the Louvre into an annexe of Disneyland. This time, the modernists have won.

Fig. 46: The Glass Pyramid.

The Pyramid, is a great work of modern Art in steel glass. The pyramid illuminates a huge reception area underground. And new areas of the Louvre have been opened up to the shining light of culture. Including the new Richelieu Galleries on the East Wing, formerly occupied by the men from the Ministry of Finance. The palace would now be all museum. The Cours Marly, courtyard area, used to be open to the elements. Here men are surrounded by statues. This whole area is all glassed over, letting in the light of the Parisian skies flood in.

And that makes it a really comfortable and airy place to view Art. The Grand Louvre project has been a runaway success. In September 2012, a new gallery opened to house the riches of the museum's collection of Islamic Art. Here are 3 000 works in 3 000 square feet of exhibition space. All housed in the most radical piece of architecture to grace the museum since the Pyramid. There's a wonderful elusiveness to the Islamic gallery's roof and ceiling. Is it a golden veil? Undulating sand dunes? Or perhaps even a flying carpet?

Under this covering, there are great treasures. With Islamic structures against representations of the human form, everyday objects become Art. A candlestick adorned with ducks. A perfume burner in the shape of a cat. Both from 11th century central Asia.

Fig. 47: The Courtyard of the Louvre, showing the glass Pyramid.

Fig. 48: Brass inlaid with gold and silver. Made in Syria by Mohammed ibn al-Zain in the 14th century.

These calligraphic delights with their messages from the past. A lamp that shines the wisdom of Islam. A ninth century vase with a love letter written on its side. And a plate from Samarkand with an inscription which reads, "*At first, magnanimity has a bitter taste. But in the end it feels as sweet as honey.*"

In the lower galleries, a special work, one last reminder of the story of the Louvre. The Baptistere de Saint Louis. A masterpiece in brass inlaid with gold and silver. It was made in Syria in the 14th century, the work of Mohammed ibn al-Zain. It's beautiful in its detail. And here, a coat of arms seemingly hammered on at a later date. This is the fleur de lys of the Bourbon Kings. How this extraordinary object got into their hands is not known, but is was used to baptise Louis XIII, son of Henry IV and father of the Sun King, those great builders of the Louvre. It made its way to the museum in 1793, confiscated from the royal collection by David and the revolutionaries.

But, for this magnificent Art, there's also a much bigger picture. This shows that the museum is sensitive and aware, building a bridge between France and the Muslim world. And this fulfilled France's historical role as an influence, *"une puissance musulmane"*. **The history of the Louvre started with a medieval word, "louver", meaning stronghold**.

Fig. 49a & b: View from above under the glass roof..

Fig. 49b.

In the beginning of this journey, the Louvre did feel very much like a cultural fortress. But time-travelling through its Art and history, the purpose was to lift it up. In the process, one comes to realise that there's another word which sums the place up much, much better. This is a very French one, very Gallic. This is a word which is a little bit difficult to translate into English. But what it's about is power, splendour and beauty and that is the real treasure of the Louvre, buried deep in the heart of Paris.

What does the word aesthetic mean? By definition, aesthetic is "that which concerns the beautiful."[1] Naturally, not all Art is beautiful to a persons eyes, but it is Art nonetheless. Aesthetics is, strictly speaking, a branch of **Philosophy** which has occupied thinkers from Plato to the present day. Like all matters **Philosophical**, it is subject to debate. During the last hundred years, aesthetics has also become a field of **Psychology**. One of the reasons is, people the world over make much the same fundamental judgments. Therefore, it would seem, that absolute qualities in Art eludes us, that we cannot escape viewing works of Art in the context of time and circumstance, whether past or present.

1 The Living Word Library © 1996 - 2010; editor@wordlibrary.co.uk http://www.wordlibrary.co.uk/article.php?id=177

Fig. 50: The Courtyard of the Louvre.

This indeed could not be otherwise, so long as Art is still being created all around mankind, opening a persons eyes almost daily to new experiences and thus forcing mankind to re-adjust a persons understanding? This thesis proposes to illuminate the alienation process pertaining to individuals, cultures and society caused by the "fall" between the three dimensional levels of human functioning that is ie. **the spiritual, psychological and physical dimensions.** In addition the creator God's provision of a unique tool is given to mankind to be used in this world for bettering or worsening the human condition.

An in-depth analysis of Art as seen generally, Biblically and theoretically as foundation in order to understand God's plan and purpose for restoring humankind to its original purpose has been conducted. More specifically the involvement of a multi-disciplinary approach towards the process of explaining and interpreting Art as a whole in all its functions, spiritual, psychological and physical levels; and then critique this approach in an apologetic analysis.

Chapter One will look at the statement that Art never lies and the reality of the Alpha and the Omega pertaining to the Biblical Lord Jesus Christ. The rationale and principles underlying this Scripture based view will be dealt with in-depth. Furthermore the perception of the reality of Christ as the Alpha and the Omega will be shown through Art symbology to be an undisputed Truth. The flow of the Time line through different places and cultures will be exploited to better our understanding of the real meaning of symbology used through different Art utterances. An in-depth look into the Dark Ages will also be important to portray the influence of the Art of the Barbarians and Islam onto mankind's development.

Chapter Two will provide a comprehensive analysis of the concept of Mythology and the mind which includes a historical overview of the role of Art including church eras. Various metaphors and sequences will explain the culminating effect of Surrealism and the Dream World creating through fantasy and imagination – mostly inspired by Mythology.

Chapter Three will provide an in-depth analysis and comprehensive exploration of the concepts of the splendour of colour, light and darkness. Grand illusions and iridescent colour, uniting line, colour and composition, visual harmony, colour of love and symbols of life and death. Life and death will be followed by a reflection of the implications of these elements on human functioning (psychological, physiological, sociological, religious, political, cultural and health levels.

Chapter Four introduces the development of an integrated model for studying the Art processes, with emphasis on the spiritual and natural levels. The research deems to use a unique approach to integrate these perspectives in one model by the exemplary artworks of different genres and artists, mainly exploring the Art of the Renaissance period.

Chapter Five will consist of different case studies pertaining to Modern and Post Modern times. A case study of the everlasting genius as a futuristic artist. Case studies will also be conducted pertaining South African artists.

Societies do not always compare the terms Art and History. The term History is usually interpreted as something of the past but Art is thought about as being part of the present and can be seen and touched. Although an artwork was created in the past, it continues to exist in the present and survives its time eternally as long as the artwork remains intact.

The first painters and sculptors died 30,000 years ago, but their works remain, some of them exhibited in glass cases in museums that were only built a few years ago. Without having any knowledge of the circumstances that led to the creation of these works of Art, visitors can admire these relics of the distant past and countless other objects humankind has produced over the millennia.

Viewers can react to what they see, understand the work in the light of their own experience, and assess it as a success or a failure. The viewing of artworks in museums is a relatively recent experience.

The thesis is not to give all answers to the field of study and is therefore not an end in itself, but is an endeavour to understand a considerable piece of the world of Art.

The primary aim is to expound a critical review of what is currently known about Art pertaining to hidden secrets used exoterically and esoterically.

The thesis is unique in the attempt to provide a valuable contribution to the truth, knowledge and freedom that come from knowing and doing the right thing with regards to Art and its subsequent consequences. The thesis will cover many expressions of Art and illustrations, the realistic depiction and hidden meaning of the different aspects will be illustrated, either Godly or Occultic.

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