



Table of Contents

Table of Contents

(Abbreviated)

TITLE PAGE	.....	i
DECLARATION OF AUTHENTICITY	.....	iii
DEDICATION	.....	v
ACKNOWLEDGEMENTS	.....	vii
SUMMARY	.....	ix
TABLE OF CONTENTS (Abbreviated)	.....	xiii
TABLE OF CONTENTS	.....	xv
PROLEGOMENA	.....	1
CHAPTER 1	ART DOES NOT LIE, THE REALITY OF THE ALPHA AND OMEGA.....	57
CHAPTER 2	MYTHOLOGY AND THE MIND AS SEEN IN ART	193
CHAPTER 3	THE SPLENDOUR OF COLOUR, LIGHT AND DARKNESS PERTAINING TO ROMANTIC ART EXPRESSION	331
CHAPTER 4	THE SPIRITUAL AND NATURAL REALM PERTAINING TO RENAISSANCE ART	489
CHAPTER 5	CASE STUDIES PERTAINING TO MODERN AND POST-MODERN TIMES	635
CONCLUSION	.....	785
BIBLIOGRAPHY	.....	787
LIST OF FIGURES	.....	801
TERMS & DEFINITIONS	.....	823

Table of Contents

Prolegomena..... 1

Chapter 1

Art Does Not Lie, The Reality Of The Alpha And Omega

1.	INTRODUCTION	57
1.1.	RATIONALE AND PRINCIPALS UNDERLYING THIS SCRIPTURE BASED VIEW.	62
1.2	THE DARK AGES	66
1.2.1	The Rotas Square	66
1.2.2	Alpha and the Omega	68
1.2.3	Christian Signs.....	68
1.3	THE BARBARIANS.....	109
1.4	THE DARK AGES – AN AGE OF LIGHT	111
1.4.1	What the Barbarians did for us	112
1.4.2	Wolf Howls	116
1.4.3	Hunnic Battle Cries	124
1.4.4	Horse Whinnies.....	126
1.4.5	Battle Cries	130
1.4.6	Owl Hoots and Wolf Howls	137
1.4.7	Thunder Rumbles	138
1.5	THE DARK AGES – THE INTERPRETATION OF ISLAMIC ART.....	153

1.5.1	Jerusalem, the Heart of the Religious Dark Ages	154
1.5.2	The Dome of the Rock	154
1.5.3	Herod's Temple	158
1.5.4	The Damascus Mosque	161
1.5.5	Quseir Amra	162
1.5.6	Umayyad Mosque	167
1.6	THE PERCEPTION OF THE REALITY OF CHRIST AS THE ALPHA AND THE OMEGA	171
1.7	EXPLORING A BRIGHT NATIVITY	181
1.8	EVOCATIVE PORTRAITURE AS SEEN THROUGH DIFFERENT ART STYLES	184
1.9	RELIGIOUS SUBJECTS PORTRAYED IN MODERN BIBLICAL SCENES	187
1.10	DRAMATIC PAINTINGS	189
2.	CONCLUSION	191

Chapter 2 *Mythology And The Mind As Seen In Art*

1.	INTRODUCTION	193
1.1	ANALYSIS OF THE CONCEPT OF MYTHOLOGY AND THE MIND	194
1.1.1	Gustave Moreau – Scenes from Mythology and the Mind	196
1.2	THE CULMINATING EFFECT OF SURREALISM A ND THE DREAM WORLD	198
1.2.1	Salvador Dalí – Dream Sequences	198

1.3	ABSTRACT AND FIGURATIVE WAYS OF PAINTING TO REFLECT THE ANXIOUS IMAGE	200
1.3.1	Willem de Kooning – The Anxious Image	200
1.4	DRAMATIC AND SHOCKING SUBJECTS – SHOCKING REALISM	202
1.4.1	Artemisia Gentileschi	202
1.5	A LYRICAL VISION USING SOFT LIGHT VERSUS A PRECISE, SHARPLY FOCUSED MANNER	204
1.5.1	Camille Corot – A Lyrical Vision	204
1.6	HIGH ART OF THE LOW COUNTRIES – DREAM OF PLENTY	208
1.6.1	1450 Tapestries.....	212
1.6.2	The Illuminated Manuscript.....	215
1.6.3	Jan van Eyck.....	218
1.6.4	Roger van der Wijden	224
1.6.5	Hieronymous Bosch.....	229
1.6.6	Pieter Breughel	239
1.6.7	Peter Paul Rubens.....	244
1.7	HIGH ART OF THE LOW COUNTRIES – BOOM & BUST	250
1.7.1	Jan Breughel, The Younger	252
1.7.2	Peter Saenredam.....	256
1.7.3	Frans Hals.....	259
1.7.4	Jacob van Ruisdael.....	264
1.7.5	Paulus Potter	266
1.7.6	Dutch Republican Artists.....	267
1.7.7	Rembrandt van Rijn	269

1.7.8	Dutch Maritime Art	276
1.7.9	Jan Steen	278
1.7.10	Pieter de Hooch	280
1.7.11	Johannes Vermeer	283
1.8	HIGH ART OF THE LOW COUNTRIES – DAYDREAMS AND NIGHTMARES	289
1.8.1	Vincent van Gogh	290
1.8.2	Piet Mondrian	298
1.8.3	Renè Magritte	310
1.8.4	Paul Delvaux	320
2.	CONCLUSION	328

Chapter 3
The Splendour Of Light And Darkness Pertaining to
Romantic Art Expression

1.	INTRODUCTION	331
1.1	HISTORY OF ART IN THREE COLOURS	331
1.1.1	Gold	332
1.1.1.1	Introduction	332
1.1.1.2	Ancient Egyptians	332
1.1.1.3	Byzantine Icon	339
1.1.1.4	Basilica of Saint Vitali	342
1.1.1.5	Benvenuto Cellini	346
1.1.1.6	Augustus The Strong	348
1.1.1.7	George Richards Elkington	354
1.1.1.8	Gustav Klimt	356

1.1.2	White	359
1.1.2.1	Introduction	359
1.1.2.2	Joseph Devine	360
1.1.2.3	JJ Winkleman.....	360
1.1.2.4	Josiah Wedgwood.....	363
1.1.2.5	James Abbot McNeill Whistler	366
1.1.2.6	Marcel Duchamp	373
1.1.2.7	Charles-Édouard Jeanneret-Gris	375
1.1.2.8	Benito Mussolini.....	376
1.1.3	Blue.....	379
1.1.3.1	Introduction	379
1.1.3.2	Lapis Lazuli	380
1.1.3.3	Giotto di Bondone	381
1.1.3.4	Tiziano Vecellio	388
1.1.3.5	Georg Philipp Friedrich Freiherr von Hardenberg.....	392
1.1.3.6	Pablo Ruiz Picasso	394
1.1.3.7	Yves Klein	402
1.1.3.8	Apollo and the Blue Earth	411
1.1.3.9	Uniting line, colour and composition as seen in the influential Art of Tintoretto	414
1.1.3.10	Grand Illusions and Iridescent Colours	416
1.1.3.11	Visual Harmonies	419
1.1.3.12	The colour of love pertaining to the International Artist Chagall of the Modern Period	421
1.1.3.13	Symbols of Life and death	424
1.1.3.14	The Splendour of Natural Light.....	426
1.1.3.15	Light and Shadow	429

2.	JOSEPH MALLORD WILLIAM TURNER.....	432
2.1	Introduction	432
2.2	Background.....	434
2.3	The Temeraire	436
2.4	Steamships and the Modern World.....	438
2.5	Turner and the Royal Academy.....	438
2.6	Turner and Claude Lorrain	442
2.7	Understanding the Weather	454
2.8	The Bell Rock Lighthouse	459
2.9	Manby and the Shipwreck.....	464
2.10	Turner’s Industrial Era.....	468
2.11	Electro-Magnetism – Snow Storm	469
2.12	The World of Motion.....	473
3.	CONCLUSION	483

Chapter 4
The Spiritual And Natural Realm Pertaining To
Renaissance Art

1.	INTRODUCTION	489
2.	THE EARLY RENAISSANCE.....	492
2.1	EARLY RENAISSANCE SCULPTURE	492
2.2	EARLY RENAISSANCE PAINTING IN TUSCANY	495
2.3	GIOTTO	498
2.4	PAINTING IN SIENA.....	499
2.5	LORENZO GHIBERTI AT THE FLORENCE BAPTISTERY.....	502

2.6	NICCOLÒ DELL'ARCA IN BOLOGNA.....	506
2.7	DONATELLO.....	508
2.8	THE BRANCACCI CHAPEL	512
2.9	FRA ANGELICO.....	515
2.10	RELIGIOUS PAINTING.....	520
2.11	SECULAR PAINTING	525
2.12	THE MEDICI-RICARDI CHAPEL.....	530
2.13	PIERO DELLA FRANCESCA.....	533
2.14	SANDRO BOTTICELLI	536
2.15	LORENZO DE'MEDICI	540
2.16	ANDREA DEL VERROCCHIO	541
2.17	BENEDETTO DA MAIANO	544
2.18	ANDREA MANTEGNA.....	546
2.19	ANTONELLO DA MESSINA	550
2.20	FIFTEENTH-CENTURY PORTRAITURE	553
2.21	FIFTEENTH-CENTURY VENETIAN PAINTING	556
3.	THE HIGH RENAISSANCE	561
3.1	LEONARDO DA VINCI	561
3.2	RAPHAEL	568
3.3	THE SCULPTURE OF MICHELANGELO	572
3.4	THE SISTINE CHAPEL.....	579
3.5	EXHIBITION: THE COURT OF ISABELLA D'ESTE	587
3.6	VENETIAN ART – ARCHITECTURE AND SCULPTURE	592
3.7	SIXTEENTH-CENTURY VENETIAN PAINTING: GIORGIONE, TINTORETTO, VERONESE	595
3.8	SIXTEENTH-CENTURY VENETIAN PAINTING: TITIAN.....	600

3.9	DRAWINGS PORTRAY INDIVIDUALITY AND INTIMACY	606
3.10	MANNERISM	614
3.11	MANNERIST PORTRAITS	620
3.12	GIULIO ROMANO: PALAZZO DEL TÈ	625
3.13	SIXTEENTH-CENTURY SCULPTURE: CELLINI AND GIAMBOLOGNA	628
4.	CONCLUSION	633

Chapter 5
Case Studies Pertaining To Modern And Post-Modern Times

1.	INTRODUCTION	635
2.	PABLO PICASSO	637
2.1	A CASE STUDY OF AN EVERLASTING GENIUS	637
2.2	CONCLUSION	679
3.	CHRISTIAAN DIEDERICKS – A CASE STUDY OF A SOUTH AFRICAN ARTIST	681
3.1	INTRODUCTION	681
3.2	COUNTERPOINT	683
3.2.1	COUNTERPOINT – INTO THE VOID	684
3.2.2	COUNTERPOINT – EARTH ELEGY	687
3.2.3	COUNTERPOINT – TRANSFUSION.....	688
3.2.4	COUNTERPOINT – THE BLEEDING TREE	691
3.2.5	COUNTERPOINT – BLOODLINE.....	692
3.2.6	COUNTERPOINT – THE GARDENER.....	694
3.2.7	COUNTERPOINT – HARVEST	696

3.2.8	COUNTERPOINT – STOLEN SPRING	698
3.2.9	COUNTERPOINT – MENDING THE EARTH	700
3.2.10	COUNTERPOINT – THE INNOCENTS I - IX	704
3.2.11	COUNTERPOINT – THE WISDOM OF DRAGONFLIES	714
3.2.12	COUNTERPOINT – PLANETARY PLATITUDES I	716
4.	A CASE STUDY OF A JOURNEY THROUGH THE OWL HOUSE OF NIEU BETHESDA	719
4.1	INTRODUCTION	719
4.2	THE HALL	724
4.3	THE HONEYMOON ROOM	726
4.4	THE DINING ROOM	728
4.5	THE LIVING ROOM	729
4.6	THE POWDER ROOM AND THE LONG BEDROOM	736
4.7	THE LARDER AND THE KITCHEN	740
4.8	THE CAMEL YARD	742
4.9	THE PATHWAY OF THE HOSTESSES	746
4.10	THE OLD BIRDCAGE AREA	754
4.11	EGYPT AND THE HOLY LAND	762
4.12	GOD’S OWN LAND	769
4.13	LAND OF DESTINATIONS AND DEPARTURES	777
5.	CONCLUSION	783
	CONCLUSION	785
	BIBLIOGRAPHY	787
	LIST OF FIGURES	801
	TERMS & DEFINITIONS	823

