

In The Culture of Classicism: Ancient Greece and Rome in American Intellectual Life, , Caroline Winterer traces the emergence of the classical model that became standard in the American curriculum in the nineteenth century and now lies at the core of contemporary controversies. By closely examining university curricula and the.

Visit Website The Rise of Athens The defeat of the Persians marked the beginning of Athenian political, economic, and cultural dominance. Other legislators were chosen randomly by lot, not by election. Visit Website However, demokratia did not mean that Athens approached her relationships with other Greek city-states with anything approaching egalitarianism. To protect far-flung Greek territories from Persian interference, Athens organized a confederacy of allies that it called the Delian League in B. Athens Under Pericles In the s, the Athenian general Pericles consolidated his own power by using all that tribute money to serve the citizens of Athens, rich and poor. Generals were among the only public officials in Athens who were elected, not appointed, and who could keep their jobs for more than one year. For example, Pericles paid modest wages to jurors and members of the ekklesia so that, in theory, everyone who was eligible could afford to participate in the public life of the demokratia. Art and Architecture Pericles also used the tribute money to support Athenian artists and thinkers. For instance, he paid to rebuild the parts of Athens that the Persian Wars had destroyed. The result was the magnificent Parthenon , a new temple in honor of the goddess Athena at the Acropolis. Pericles also oversaw the construction of the temple at Hephaestos, the Odeion concert hall, and the temple of Poseidon at Attica. Likewise, Pericles paid for the annual production of comedic and dramatic plays at the Acropolis. Wealthy people offset some of these costs by paying voluntary taxes called liturgies. Dramatists like Aeschylus, Sophocles and Euripides and the comic playwright Aristophanes all won a great deal of renown for their depictions of relationships between men and gods, citizens and polis, and fate and justice. These plays, like the Parthenon, still epitomize the cultural achievements of classical Greece. Along with the histories of Herodotus and Thucydides and the ideas of the physician Hippokrates, they are defined by logic, pattern and order, and they have in common a faith in humanism above all else. These are the attributes that today are associated with the art, the culture and even the politics of the era. The Peloponnesian War Unfortunately, none of these cultural achievements translated into political stability. Athenian imperialism had alienated its partners in the Delian League, particularly Sparta, and this conflict played out in the decades-long Peloponnesian War . B. The eventual Spartan victory in the Peloponnesian War meant that Athens lost its political primacy, but Athenian cultural life—the essence of classical Greece—continued apace in the fourth century B. By the second half of the century, however, disorder reigned within the former Athenian empire.

Chapter 2 : Classical Greek culture (article) | Khan Academy

In The Culture of Classicism: Ancient Greece and Rome in American Intellectual Life, , Caroline Winterer traces the emergence of the classical model that became standard in the American curriculum in the nineteenth century and now lies at the core of contemporary controversies.

History[edit] Neoclassicism is a revival of the many styles and spirit of classic antiquity inspired directly from the classical period, [4] which coincided and reflected the developments in philosophy and other areas of the Age of Enlightenment, and was initially a reaction against the excesses of the preceding Rococo style. The case of the supposed main champion of late Neoclassicism, Ingres , demonstrates this especially well. His books *Thoughts on the Imitation of Greek Works in Painting and Sculpture* and *Geschichte der Kunst des Alterthums* "History of Ancient Art", were the first to distinguish sharply between Ancient Greek and Roman art, and define periods within Greek art, tracing a trajectory from growth to maturity and then imitation or decadence that continues to have influence to the present day. Winckelmann believed that art should aim at "noble simplicity and calm grandeur", [10] and praised the idealism of Greek art, in which he said we find "not only nature at its most beautiful but also something beyond nature, namely certain ideal forms of its beauty, which, as an ancient interpreter of Plato teaches us, come from images created by the mind alone". The theory was very far from new in Western art, but his emphasis on close copying of Greek models was: In English, the term "Neoclassicism" is used primarily of the visual arts; the similar movement in English literature , which began considerably earlier, is called Augustan literature. This, which had been dominant for several decades, was beginning to decline by the time Neoclassicism in the visual arts became fashionable. Though terms differ, the situation in French literature was similar. In music, the period saw the rise of classical music , and "Neoclassicism" is used of 20th-century developments. However, the operas of Christoph Willibald Gluck represented a specifically Neoclassical approach, spelt out in his preface to the published score of *Alceste* , which aimed to reform opera by removing ornamentation , increasing the role of the chorus in line with Greek tragedy , and using simpler unadorned melodic lines. Much "Neoclassical" painting is more classicizing in subject matter than in anything else. A fierce, but often very badly informed, dispute raged for decades over the relative merits of Greek and Roman art, with Winckelmann and his fellow Hellenists generally the winning side. Jacques-Louis David , *Oath of the Horatii* , The work of other artists, who could not easily be described as insipid, combined aspects of Romanticism with a generally Neoclassical style, and form part of the history of both movements. His main subject matter was the buildings and ruins of Rome, and he was more stimulated by the ancient than the modern. Despite its evocation of republican virtues, this was a commission by the royal government, which David insisted on painting in Rome. David managed to combine an idealist style with drama and forcefulness. The central perspective is perpendicular to the picture plane, made more emphatic by the dim arcade behind, against which the heroic figures are disposed as in a frieze , with a hint of the artificial lighting and staging of opera , and the classical colouring of Nicholas Poussin. David rapidly became the leader of French art, and after the French Revolution became a politician with control of much government patronage in art. He managed to retain his influence in the Napoleonic period, turning to frankly propagandistic works, but had to leave France for exile in Brussels at the Bourbon Restoration. He exhibited at the Salon for over 60 years, from into the beginnings of Impressionism , but his style, once formed, changed little. His style became more classical as his long career continued, and represents a rather smooth progression from Rococo charm to classical dignity. Unlike some Neoclassical sculptors he did not insist on his sitters wearing Roman dress, or being unclothed. He portrayed most of the great figures of the Enlightenment, and travelled to America to produce a statue of George Washington , as well as busts of Thomas Jefferson , Ben Franklin and other luminaries of the new republic. Canova has a lightness and grace, where Thorvaldsen is more severe; the difference is exemplified in their respective groups of the Three Graces. Johann Gottfried Schadow and his son Rudolph , one of the few Neoclassical sculptors to die young, were the leading German artists, [31] with Franz Anton von Zauner in Austria. The late Baroque Austrian sculptor Franz Xaver Messerschmidt turned to Neoclassicism in mid-career, shortly before he appears to have

suffered some kind of mental crisis, after which he retired to the country and devoted himself to the highly distinctive "character heads" of bald figures pulling extreme facial expressions. Since prior to the s the United States did not have a sculpture tradition of its own, save in the areas of tombstones, weathervanes and ship figureheads, [33] the European Neoclassical manner was adopted there, and it was to hold sway for decades and is exemplified in the sculptures of Horatio Greenough , Hiram Powers , Randolph Rogers and William Henry Rinehart.

Chapter 3 : The future of classicism by Clive Aslet | The New Criterion

The contention is that classicism in America (moved from the centrality of ancient languages and grammar, to ancient culture. And from Rome to Greece. "During the antbellum era, classical scholars and other educated Americans turned from the love of Rome and a focus on classical grammar to a new focus on ancient Greece and the.

In lieu of an abstract, here is a brief excerpt of the content: Karl Galinsky *The Culture of Classicism*: Johns Hopkins University Press, This is the paperback edition of a book originally published in , and its availability is to be greatly welcomed. Winterer writes well and concisely, and her book has a clear focus that fills some of the gap between studies of classical culture in early America and its reception in American popular culture in the twentieth century. She astutely analyzes the beginnings of the professionalization of the classics in academe, which laid the groundwork for issues and attitudes in more ways than one might suspect. The period she surveys witnessed the shift from classics being a central component of public discourse to becoming the preserve of its professional guardians. A major theme of the book is the recurring conflictâ€”I wish I could use the term "dynamics," but it would be the wrong characterizationâ€”between academic classicists who aim to reach a wider public and those who consider professional specialization and its [End Page] practice as their main goal. The process started with the centering of the school curriculum for the cultured elite on the teaching of Greek and Latin. Monopolies are always a bad thing: It was easy enough, then, for reactionaries to deflate the puffed-up claims of the superiority of such an education, and the curriculum was freed up for other subjects. At a later stage of this development, when the sciences began to rear their ugly head, one typical reaction by the classical guardians was to make their discipline "scientific" as well. This led to a relentless preoccupation with text criticism and editing. The net result again was a failure to convey, certainly to a larger audience, what these texts actually meant amid the continuing absorption with minutiae. Not that other voices were silent. Winterer describes them well in her last chapter, "Scholarship versus Culture, â€”," but presents especially vivid examples in the preceding chapters too. What emerges is that just as today classics has been a profession in which the individual practitioner can make a tremendous difference. The protean examples she presents are an implicit illustration of the elasticity of the classical tradition and its adaptability to various contexts. She details a major trend in the nineteenth century, when classicism was styled as "an antidote to modern materialism and civic degeneracy" and linked "to a broad program of self-formation that they called self-culture" Classicists like Henry Frieze, who taught for thirty-five years at the University of Michigan where Winterer received her Ph. Another telling development analyzed by Winterer is what she calls the feminization of classicism, especially in higher education, during the Gilded Age. The male bastion was opened up to women, and that paved the way for the stellar contributions of women classical scholars by the second third of the twentieth century. In sum, this is an intelligent book about an important period in the development of the reception and practice of the classical tradition in America. Winterer at times should have been more precise about the way she uses the terms "culture" and even "classicism," but it is clear and by no means detrimental that these concepts, even in this book, mean different things to different people at different times.

Chapter 4 : Classicism | Define Classicism at www.nxgvision.com

Classicism depends on repetition and repetition is the stock-in-trade of computers. In the design process, detail that is hand drawn can be replicated ad infinitum on the computer screen; if the proportions remain constant, detail can also be enlarged or reduced.

The following is a summary of some of the main points they raise. On this base then were deposited varied influences from the other dialects, but not enough to change the essential Attic character of the language. Robertson, Robertson states the basic differences succinctly. Its grammar was simplified, exceptions were decreased and generalized, inflections were dropped or harmonized, and sentence-construction made easier. Orthography Orthographic changes are relatively minor. There is a tendency to change rough breathing to smooth breathing, except in words that once contained a digamma or words used in analogy with them. There is less concern for rhythm. Accent by pitch gives way to accent by stress. Vocabulary Changes in vocabulary are of course too numerous to list here. Generally, it may be said that there are many shifts in the meaning of words and in the frequency of their usage. Some examples that Gingrich gives are as follows. Accidente There is quite a bit of difference with reference to accidente. The system used to express degrees of comparison in adjectives has been simplified, since superlative forms have mostly disappeared comparative forms being used in their place and what vestigial superlatives remain are used mostly in the relative sense. It is with respect to the verb that most change in accidente has occurred. Secondly, the future tense has retreated. That is, alternative forms are eliminated in that tense; the non-periphrastic future perfect is mostly eliminated; the simple perfect is limited mostly to the indicative mood; and the future participle is becoming disused. However, the future indicative is taking on some of the functions of the aorist subjunctive. Thirdly, the optative has a very limited use which will be discussed later. Fifthly, periphrastic construction is on the increase. Lastly, the passive is beginning to gain the ascendancy over the middle voice. Most of these trends can be seen to have carried on into Modern Greek. Variations of nouns, adjectives, and verbs are often according to sense, and a neuter plural substantive may be used with either a singular or a plural verb. One of the biggest syntactical differences involves the use of the optative mood. Blass notes three Classical uses of this mood. The first is to denote an attainable wish. This use still occurs in the Septuagint, the New Testament, and the papyri, but there is a strong tendency to use the imperative in requests and imprecations. This use has mostly disappeared, although it does occur in some apodoses of conditional sentences. The future indicative or the subjunctive often replaces the potential optative. The third use of the optative is that in indirect discourse. Dana says the optative in indirect discourse occurs only three times in the NT but he makes no mention at all of the optative with a secondary tense of verbs of fearing. Kate Osipova has provided a Polish translation of this page. If you have corrections for this page, please forward them to the author.

Chapter 5 : Differences Between Classical and Hellenistic Greek

Classical Liberal Culture. Clearly, there is no dearth of classical liberal writing that ventures beyond economics and politics. But it still leaves us with the question of why classical liberalism takes such a beating from those concerned with culture.

Or, the decline and fall of Classics in American education and life. Winterer traces the changes in the role of Classics from the immediate post-Revolutionary period, when Rome and its republic played such a key role in the development of the new Republic, to the beginning of the 20th century, when Classics, not only no longer a requirement in higher education, was rather not even a central subject. Learning the ancient languages with Learning the ancient languages with maybe a smattering of culture facts haphazardly tested was what constituted all education, the purpose of which was to produce gentlemen all men, obviously who could take public roles in the new nation: Winterer discusses how the original pedagogical methods basically, memorization of set passages to recite and construe never achieved the goal of those using them, namely using the content itself to produce cultivated gentlemen. In the first half of the 19th c. But as colleges multiplied, a huge number of changes happened after the Civil War. The university the way we know it today in American took shape: The book was very interesting, if disheartening to me as a Classicist. So many of the same arguments we keep going round and round: Classical texts have a unique perspective to offer! Classics is the province of the elite! The most depressing statistic in the book: Overall, deserves the recognition it has gotten as the best look at Classics in education in the long 19th c. And I was excited to dig into this book because it came to me highly recommended. As a result, maybe my expectations were a little too high. There is definitely useful and interesting stuff here. Winterer also shows that a shift in focus--from Rome to Greece--occurred at the same time though perhaps she understates the degree to which the Romans were never entirely displaced. What surprised me was the amount of repetition from chapter to chapter in a relatively modest volume. But ultimately what strikes me as odd and disappointing is the lack of enthusiasm Winterer seems to have for Classics and the history of Classics. There seems to me to be missing a spark of her own interest which would make all her careful research come together and breathe.

Chapter 6 : THE CLASSICAL PERIOD ()

This is the paperback edition of a book originally published in , and its availability is to be greatly welcomed. Winterer writes well and concisely, and her book has a clear focus that fills some of the gap between studies of classical culture in early America and its reception in American popular culture in the twentieth century.

Classicist door in Olomouc , The Czech Republic. Classicism is a specific genre of philosophy, expressing itself in literature, architecture, art, and music, which has Ancient Greek and Roman sources and an emphasis on society. It was particularly expressed in the Neoclassicism [3] of the Age of Enlightenment. Classicism is a recurrent tendency in the Late Antique period, and had a major revival in Carolingian and Ottonian art. There was another, more durable revival in the Italian renaissance when the fall of Byzantium and rising trade with the Islamic cultures brought a flood of knowledge about, and from, the antiquity of Europe. Until that time, the identification with antiquity had been seen as a continuous history of Christendom from the conversion of Roman Emperor Constantine I. Renaissance classicism introduced a host of elements into European culture, including the application of mathematics and empiricism into art, humanism , literary and depictive realism , and formalism. Importantly it also introduced Polytheism , or " paganism ", and the juxtaposition of ancient and modern. The classicism of the Renaissance led to, and gave way to, a different sense of what was "classical" in the 16th and 17th centuries. In this period, classicism took on more overtly structural overtones of orderliness, predictability, the use of geometry and grids, the importance of rigorous discipline and pedagogy, as well as the formation of schools of art and music. The court of Louis XIV was seen as the center of this form of classicism, with its references to the gods of Olympus as a symbolic prop for absolutism, its adherence to axiomatic and deductive reasoning, and its love of order and predictability. This period sought the revival of classical art forms, including Greek drama and music. Opera , in its modern European form, had its roots in attempts to recreate the combination of singing and dancing with theatre thought to be the Greek norm. Examples of this appeal to classicism included Dante , Petrarch, and Shakespeare in poetry and theatre. Tudor drama, in particular, modeled itself after classical ideals and divided works into Tragedy [4] and Comedy. Studying Ancient Greek became regarded as essential for a well-rounded education in the liberal arts. The Renaissance also explicitly returned to architectural models and techniques associated with Greek and Roman antiquity, including the golden rectangle as a key proportion for buildings, the classical orders of columns , as well as a host of ornament and detail associated with Greek and Roman architecture. They also began reviving plastic arts such as bronze casting for sculpture, and used the classical naturalism as the foundation of drawing , painting and sculpture. The Age of Enlightenment identified itself with a vision of antiquity which, while continuous with the classicism of the previous century, was shaken by the physics of Sir Isaac Newton , the improvements in machinery and measurement, and a sense of liberation which they saw as being present in the Greek civilization, particularly in its struggles against the Persian Empire. The ornate, organic, and complexly integrated forms of the baroque were to give way to a series of movements that regarded themselves expressly as "classical" or " neo-classical ", or would rapidly be labelled as such. For example, the painting of Jacques-Louis David was seen as an attempt to return to formal balance, clarity, manliness, and vigor in art. The 19th century saw the classical age as being the precursor of academicism, including such movements as uniformitarianism in the sciences, and the creation of rigorous categories in artistic fields. Various movements of the romantic period saw themselves as classical revolts against a prevailing trend of emotionalism and irregularity, for example the Pre-Raphaelites. The 19th century continued or extended many classical programs in the sciences, most notably the Newtonian program to account for the movement of energy between bodies by means of exchange of mechanical and thermal energy. The 20th century saw a number of changes in the arts and sciences. Classicism was used both by those who rejected, or saw as temporary, transfigurations in the political, scientific, and social world and by those who embraced the changes as a means to overthrow the perceived weight of the 19th century. Thus, both preth century disciplines were labelled "classical" and modern movements in art which saw themselves as aligned with light, space, sparseness of texture, and formal coherence. In the present day philosophy classicism is used

as a term particularly in relation to Apollonian over Dionysian impulses in society and art; that is a preference for rationality, or at least rationally guided catharsis, over emotionalism. Classicism in the theatre was developed by 17th century French playwrights from what they judged to be the rules of Greek classical theatre, including the " Classical unities " of time, place and action, found in the Poetics of Aristotle. In the period of Romanticism, Shakespeare, who conformed to none of the classical rules, became the focus of French argument over them, in which the Romantics eventually triumphed; Victor Hugo was among the first French playwrights to break these conventions. The influence of these French rules on playwrights in other nations is debatable. In the English theatre, Restoration playwrights such as William Wycherly and William Congreve would have been familiar with them. William Shakespeare and his contemporaries did not follow this Classicist philosophy, in particular since they were not French and also because they wrote several decades prior to their establishment.

Chapter 7 : The Culture of Classicism

Renaissance classicism introduced a host of elements into European culture, including the application of mathematics and empiricism into art, humanism, literary and depictive realism, and formalism. Importantly it also introduced Polytheism, or "paganism", and the juxtaposition of ancient and modern.

Classicism is a broad river that has run through Western architecture for two-and-a-half millennia. A generation ago it seemed that the stream had reduced to a trickle. Only a small phalanx of recondite architects really understood the classical language of architecture; they were generally employed by private patrons whose social as well as architectural ideas were not at the cutting edge. And yet now, if not quite in full spate, the river has recaptured a degree of vigor. The flow has quickened, the banks are beginning to brim. What has happened, and what does the future hold? Since this represents a revival, a word should be said on this subject at the outset. Revivals are a constant—indeed inevitable—theme of classical architecture, to the point of being almost a defining feature. Even Greek architecture, later regarded as the fons et origo of the classical system, evolved out of—and harked back to—an ancient tradition, now lost. It may have been deliberately archaic, using past forms beyond their natural sell-by date. To engineers, post-and-lintel construction, which forms the basis of all Greek architecture, is inferior to the arch, which can be built cheaper, using smaller pieces of stone. And yet the Greeks cannot have used it in ignorance of the arch; arches were being used elsewhere in the ancient world and travelers must have seen them. Trabeation had a meaning for the Greeks, perhaps rooted in earlier phases of their culture. The classical orders—Doric, Ionic, Corinthian—are similarly mysterious. We cannot be sure what they conveyed to the Greek mind. A Doric temple such as the Parthenon expressed the same building principles as a hut made from tree trunks; a more sophisticated society had substituted marble for wood, but vestigial traces of the timber origins could still be seen. But one only has to look at the broadly contemporary Temple of Apollo Epicurius at Bassae, on its Arcadian hilltop, to realize that such rationalist explanations do not suffice. At Bassae, the interior Ionic order is attached to spurs or fins set at an angle to the walls of the cella, the focus of which is the earliest known use of the Corinthian order. This does not, however, appear on a screen of columns, but rather on a single column, in a central position in front of the sanctuary. Was it somehow related to a representation of the deity within? The meaning is lost. We can imagine, though, that the form developed from an earlier tradition, whose symbolism would have been obvious to the community. An early instance of reinterpretation—or revival? The Parthenon itself can be construed as revivalist, since it was built as an act of national reaffirmation after the buildings on the Acropolis were destroyed by the Persians in B. After the destruction, the sacred stones of the old structures were gathered up and buried before the new temples were built. The new buildings were rooted in the past. Classicism always looks back as it moves forward. Every subsequent phase of classicism after the Greek period was to some extent a revival, invoking the associations of a golden age. The Romans borrowed the architectural clothes of Greece. In the eighth century, Charlemagne, declaring himself Holy Roman Emperor, sought to revive the glory of Rome. The Carolingian gatehouse at the Abbey of Lorsch, in Germany, may not look immediately like the Arch of Septimius Severus in Rome because it is faced in red and white tiles and is surmounted by a pitched roof with a bell turret. But materials—or even appearances—are not the point. Its creator was restating an idea as best he could—reaffirming a continuity. This attitude can even be detected in the Middle Ages. To our eyes, a twelfth-century cathedral looks radically different from a Roman basilica. But the monk in the choir stall may hardly have noticed the structural distinction created by the use of pointed arches and rib vaults. A pointed arch was still an arch—arcus, in Latin; he used no other word. Just as painters showed ancient heroes and emperors dressed in the fashions of their own day and place, so, it would seem, the architectural world had no sense of anachronism or stylistic development. An image of the glory of Rome was present to the mind of some writers, although it was more likely to be the Rome of the Emperor Constantine than of Augustus. Since the Renaissance, a more scholarly approach has prevailed. Architects have been specific about the periods they were reviving: It ended with a grand battle of the styles between Renaissance-inspired classicists and morally convinced Gothicists in the nineteenth century. After that, the age

of innocence was well and truly over: Recently the war against classicism has been waged by modernists rather than Gothic revivalists. A favorite criticism made by modernist architects is that the work of the modern classicists is pastiche. They mean not that it is a hodgepodge of different styles, or an exact quotation both of which are definitions of pastiche, but that the McCrum Yard at Eton College, in Berkshire, or the Boardwalk of Disney World, in Florida, are derivative and revivalist. But of course their architects—respectively John Simpson and Robert A. Indeed, it is the essence of classicism. But they are applying these forms to new purposes, and in so doing producing buildings that look quite different from those of Ancient Rome, Renaissance Florence, or the Beaux-Arts cities of the Gilded Age. This has also always happened. The Romans invented the triumphal arch; it took the Renaissance to invent the balustrade. In the twentieth century, Giles Gilbert Scott applied the principles and vocabulary of classicism to the different versions of the red telephone box. Today, Craig Hamilton uses them for a swimming-pool-cum-gym. Classicism is now undergoing one of its periodic revivals. There are also, as I have hinted above, many classicisms to revive. The classical river was not always as pure as previous generations believed. One of the distinctive features of the revival now taking place is the weirdness of some of the precedents being quoted. But this is to anticipate. What happened to classicism after the s? I can answer this, from a British perspective, from experience. When I began writing about architecture in the s, the river of classicism had dwindled to a stream. Asked to give a series of lectures to the Architectural Association around , I took twentieth-century classicism as my theme. I hoped to prove that a tradition continued beneath the radar, that the river was flowing underground. But wherever I looked, the thread appeared to have been broken in the s or soon after. Such works as existed appeared analogous to the last gasps of the Gothic style, observed as a death rattle in some interesting but obscure seventeenth-century buildings whose creators wanted to express their religious or dynastic continuity, or had perhaps failed to notice that they were out of date. If I had been able to travel more widely around the United States, I would probably have seen more examples of civic architecture in the deeply rooted Greek Revival style; with so many porches to repair and build, a good living is to be had from manufacturing columns. In Britain, the classical landscape was, by the s, as shattered as some of the battlefields that Allied troops had lately been fighting over in the Second World War. Even before , the classical river had become pretty turgid. There were few practitioners of distinction. Even the great Lutyens, than whom no architect more beguiles, was crushed by the expectations of commercial clients such as the Midland Bank. His rivals, like Sir Edwin Cooper, were elephantine. As yet the Modern Movement had barely scratched the surface of national life. But when the Second World War finally came to an end, an exhausted country wanted something new. There had been nothing very lovely about the classicism of the s; it did not provide a point of departure. So when Churchill was thrown out as Prime Minister, with him went the imperial vision that had, architecturally—“for obvious reasons of association”—been Roman. In his account of the Profumo debacle, *An English Affair*, Richard Davenport-Hines remembers the replacement of the sedate Regency carriage ride on the eastern edge of Hyde Park with a divided highway, on which the town palaces of the old order had given way to the Playboy Club and the Hilton Hotel: There was a shortage of building materials after the Second World War, a shortage of investment, and a dearth of talent. Clients and the public barely knew what to make of it. Few good architects made it to the top. Little joy was to be had from these sub-Corbusian structures: Believe me on this: I worked in one for years. The demolition of the magnificent Euston Arch—the gateway to the Victorian Euston Station, which was itself torn down for a dismal new station surmounted by an office block—“became a byword for the anti-conservationist rapacity of developers. Sadly, this fury of activity took place when British architecture was at a low ebb. A more noble, though equally misguided, mission was pursued by the council planners who wished to cleanse Britain of its slums. In their place arose new blocks of flats, with electric appliances and proper bathrooms, surrounded by communal parks. Nobody, however, had thought to ask the opinion of the tenants of the properties that would be demolished. They proved to be inconveniently attached to their grubby terraces, where housewives could chat over garden fences while hanging out the washing. In any case, the lifts, before long, had broken down and smelled of urine. Vulnerable tenants became terrorized by gangs. By then, opposition to modernism had already crystallized, following the partial collapse of a tower block called Ronan Point in the impoverished

London borough of Newham, in Four years later, the leader of Newcastle City Council, T. These were dirty decades for architecture. Here was no soil in which classicism could flourish. And yet, with the tenacity of the poppy, which flowers on waste ground and whose seed can remain dormant for dozens if not hundreds of years, it survived. A very small number of architects kept the sacred flame alight. They included, most famously, Raymond Erith, though the opportunities that he had to build were for the most part limited to country houses, Oxbridge colleges, and Inns of Court—erudite perhaps, but out of the mainstream. Frustration could make him perverse: As a rationalist, Erith cherished the hope that classicism could be reconciled with modernism, in a synthesis that would humanize the one while offering a future for the other.

Chapter 8 : The Culture of Classicism : Caroline Winterer :

Greek culture influenced the Roman Empire and many other civilizations, and it continues to influence modern cultures today. Philosophy and science Building on the discoveries and knowledge of civilizations in Egypt and Mesopotamia, among others, the Ancient Greeks developed a sophisticated philosophical and scientific culture.

In the middle of the eighteenth century, contemporaneous with the mature years of Bach and Handel, a new musical style developed that is known as Rococo or preclassical style. This style is most evident in keyboard and orchestral music, but it is mentioned here because it represented a transition from the Baroque to the Classical era, occurring between and In the world of painting, Rococo style is characterized by delicate colors, many decorative details, and a graceful and intimate mood. Similarly, music in the Rococo style is homophonic and light in texture, melodic, and elaborately ornamented. In France, the term for this was style galant gallant or elegant style and in Germany empfindsamer stil sensitive style. Bach and Johann Christian Bach , in Germany, were important composers of music in the Rococo style. In the second half of the eighteenth century, a reaction against Rococo style occurred. There were objections to its lack of depth and to the use of decoration and ornamentation for their own sake. This led to the development of Classical style. The Classical period itself lasted from approximately to The name classical is applied to the period because in art and literature, there was keen interest in, admiration for, and emulation of the classical artistic and literary heritage of Greece and Rome. Intellectually, this era has also been labeled the Age of Enlightenment. Philosophers such as Rousseau, Voltaire, and Montesquieu wrote of the value of the common person and the power of human reasoning in overcoming the problems of the world. This revolution in thinking inevitably led to conflict between the old order and new ideas. The French and American revolutions in the last quarter of the eighteenth century were stimulated by this new attitude. The musical scene in the classical period reflected the changes occurring in the society in which the music was being written. This was the first era in music history in which public concerts became an important part of the musical scene. Music was still being composed for the church and the court, but the advent of public concerts reflected the new view that music should be written for the enjoyment and entertainment of the common person. Unlike the Renaissance or Baroque eras, which included many important composers and trends, the choral music of the classical era was dominated by three composers: For the first time, during the Classical period most of the important stylistic advances that occurred can be observed most clearly in the instrumental forms: Church music tended to be more conservative than secular compositions, which also helps to explain why stylistic innovations were seen most clearly in instrumental music but were less prevalent in the choral music of the period. Choral and instrumental forms overlapped during the Classical period to an unprecedented degree. Forms developed in the instrumental area were appropriated and used to good effect in choral music. Sonata allegro form, for example, often found in sonata or symphony movements, is also used in sections of classical masses. Beethoven included choral sections in two instrumental works, his Choral Fantasia and the Ninth Symphony. This period in music history is sometimes referred to as "the Viennese Classic period," and it was centered in Vienna. Beethoven, Haydn, and Mozart, though none was a native Viennese, all worked in Vienna for significant periods in their careers. Although Vienna was the focal point for musical activity of the period, classical music is not parochial but universal in spirit and in style. Important Forms Important forms of choral music during the classical period included the following: The mass continued to be an important form for each of the three primary Classical composers. During the Classical period, masses involved orchestra, soloists, and choir in a fully integrated work, utilizing organizational principles derived from instrumental forms. This concise treatment of the mass text may consist of strictly delimited development, simultaneous setting of several lines of text, or the omission of certain sections of the mass. In a broader sense, however, the term refers to a more elaborate and extended musical treatment of the mass text than that employed in the Missa Brevis. The Baroque oratorio tradition, begun by Carissimi and culminating in the works of Handel, was continued in the Classical period primarily by Haydn, who wrote two oratorios, The Creation and The Seasons, which have remained an important part of the choral repertoire. Mozart wrote two settings of this service each of which

includes psalms and the Magnificat, written for choir, quartet of soloists, and orchestra. A symphony which includes sections written for choir and orchestra. Franz Joseph Haydn was born in the Rohrau, Austria, in 1732. At age eight he was accepted as a choirboy at St. Stephen's Cathedral in Vienna. When he left St. Stephen's, he worked briefly as musical director for Count Morzin, and in 1761 was employed as assistant music director and then music director for the Esterhazy family, residing at their estate. He remained with the Esterhazys for nearly thirty years, until 1790. During the last decade of the eighteenth century, Haydn made two trips to London. He had been hired by Johann Peter Salomon to compose and conduct six symphonies for his first trip and six for his second. Upon his return to Vienna in 1795, Haydn composed some of his most significant choral music. In his later years, Haydn was a celebrity whose works were widely recognized and appreciated, in contrast to the decades spent in the relative isolation of the Esterhazy estate. He died in 1809 in Vienna.

Wolfgang Amadeus Mozart was born in Salzburg, Austria, in 1756. At the age of six, he could play the harpsichord and violin, compose, and performed in Munich and Vienna. Between the ages of six and fifteen, Mozart was taken on tours of Europe and England, organized by his father, Leopold Mozart, a Salzburg court composer. Although he was away from home more than half of the time, he produced a steady stream of compositions during this period. In 1781, Mozart left Salzburg and moved to Vienna, teaching, concertizing, traveling, and continuing to compose constantly. In contrast to Haydn, who worked in the isolation and relative obscurity of the Esterhazy estate for many years and then became an international celebrity in his sixties, Mozart was thrust into international prominence as a child and encountered decreasing public acceptance of his music when he was an adult. He received a commission that resulted in the composition of *The Magic Flute*. He was also visited by a representative of a Count Walsegg, who commissioned a requiem. Mozart may have believed he was writing a requiem for himself.

Ludwig van Beethoven was born in Bonn, Germany, in 1770. He came to Vienna in 1792, where he studied with Haydn and Albrechtsberger. His first public performances in Vienna as a pianist and composer came in 1795. Beethoven protested against the patronage system that bound musicians to the service of an employer. Increasingly deaf, Beethoven eventually was forced to retire from public performance and to concentrate on composition. Beethoven was primarily a composer of instrumental music, and it is in his symphonies, piano music, and string quartets that the transition from Classic to Romantic style is most clearly discernible. Nevertheless, his choral music is an important part of the repertoire, and his *Mass in D Major*, the *Missa Solemnis*, is one of the monuments of Western musical tradition.

Classical Style Music from the Classical period is distinctive in style from what preceded and followed it. Some of the questions related to performance practice in Renaissance and Baroque music are less complex because at this point in Music history we have much clearer and more explicit indications from the composer concerning the tempo, dynamics, and expressive qualities of the Music under consideration. Moreover, there have been public performances of this repertoire from the time of its composition to the present. This is both a help and a hindrance in light of the fact that through the last two centuries, certain Romantic conventions have become an accepted part of the performance of this music, and they are not always appropriate to authentic Classical style. This same Problem of inappropriate performance conventions added during the Romantic period exists with Baroque repertoire and, to a lesser extent, music from the Renaissance. Classical choral music tends to be more homophonic and lighter in texture than that of the Baroque. This lightness needs to pervade the choral lines. There is still rhythmic energy and drive, but without the weightiness of Baroque music. The lighter quality of Classical music also is derived from its slower harmonic movement. Baroque music, with its emphasis on vertical structure and use of figured bass and basso continuo, is characterized by frequent harmonic changes, sometimes on every beat. Classical music changes chords much less frequently, giving it a more graceful sweep and lightness of phrasing than that created by the pulsating feel of a harpsichordist realizing a Baroque figured bass part, supporting the choral singing with rapidly changing embellished chords. The keyboard part should be much less obtrusive and less highly decorated than that of a Baroque work. The choral music of the Classic period is generally conservative, and therefore often contains sections of free counterpoint, fugue, and use of continuo, reminiscent of the Baroque. This is particularly true in the music written in the early part of the period. The Classical era was an era of formality. The music was characterized by careful attention to form and by elegance and restraint. The formal structure was based on the use of thematic development and harmonic

structure. The music of the Classical era is characterized by objectivity. While emotion is an important aspect of all music, in the Classical period, emotions were carefully controlled. This control is evident in the use of dynamics and expressive differences within sections or movements of a composition. The Baroque notion of terraced dynamics, coupled with the expression of a single emotion in a given section of a composition, was replaced by the classical trait of varying the emotional content of a given movement, section, or even a measure of a piece. Dynamically speaking, this was accomplished through the use of crescendo and decrescendo.

Chapter 9 : Classical Greece - HISTORY

Classical Greek architecture is best represented by substantially intact ruins of temples and open-air theaters. The architectural style of classical Greece can be divided into three separate orders: the Doric Order, the Ionic Order, and the Corinthian Order.

In painting it generally took the form of an emphasis on harmony, clarity, restraint, universality, and idealism. Phases of Western art history that intentionally imitate the antique example directly are usually called Neoclassical. In the Western tradition, periods of Classicism share a reverence for the models of antiquity, but they may vary widely in their interpretation and application of those models, depending on the period and the genre such as painting, architecture, literature, and music. In the visual arts, besides the general qualities associated with the aesthetic attitude of Classicism, classicizing artists tend to prefer somewhat more specific qualities; these include line over colour, straight lines over curves, frontality and closed compositions over diagonal compositions into deep space, and the general over the particular. Nevertheless, whenever artists have referred to antiquity, they have carried the problems and ideals of their own times with them, interpreting in different ways what antiquity had to offer. Classicism has historically been seen as one of any number of polar opposites. These polarities may designate aesthetic or critical oppositions classic versus romantic, classic versus avant-garde, or they may indicate historical oppositions in the following, the first term of each pair is considered to embody the aesthetic characteristics of Classicism: Architecture and the visual arts The Classical tradition was not extinguished during the Middle Ages, but because of the resolute efforts of 15th- and 16th-century Italians to absorb the Classicism of antiquity, the Italian Renaissance was the first period of thoroughgoing Classicism after antiquity. David, marble sculpture by Michelangelo, 1504; in the Accademia, Florence. Especially important were Nicolas Poussin in painting. In 18th-century England, Classicism in architecture was based on the works and treatise of the Italian architect Andrea Palladio, themselves based on Roman antiquity and on Renaissance Rome provided standards of Classicism that pervaded English and American architecture until the beginning of the 19th century. The academic leanings of English painters such as Sir Joshua Reynolds provided lessons in Renaissance Classicism that dominated a similar span of English and American painting. The authoritative equation of Classicism and beauty was challenged by longings for the sublime, so that romantic fantasies, suggestive allusions, and bizarre inventions came to be more highly valued than classicist clarity and dignity. Likewise, the accepted superiority of Roman antiquity was being challenged by supporters of Greece. In sculpture this program was followed particularly by Antonio Canova. In painting, on the other hand, Jacques-Louis David reestablished the formal standards of Raphael and of Augustan Rome and turned Classicism into a tool that served the new exhortative and eulogizing subjects painters were called on to render. Restraint, grandeur, and simplicity, along with precise depiction and close congruence of clear form and noble content, continued to constitute the Classicism in many of the works of such later artists as Pablo Picasso, Aristide Maillol, and Henry Moore. Various Neoclassicisms were spawned by reverence for Greek, Roman, or Renaissance models. By the early 20th century, classicistic demands for harmony, proportion, and the congruence of parts were being applied to new technology to give order to many styles. The architects Le Corbusier and Ludwig Mies van der Rohe exemplified two different ways of adapting Classical stylistic characteristics to modern problems and materials. The other arts Periods of Classicism in literature and music have generally coincided with the Classical periods in the visual arts. France in the 17th century developed a rich and diversified Classicism in literature, as it had also in the visual arts. In England, Classicism in literature arose later than in France and reached its zenith in the 18th-century writings of John Dryden and Alexander Pope. In the early 20th century, T. Eliot and proponents of the New Criticism were sometimes considered classicists because of their emphasis on form and discipline. In music the great Classical period arose in the late 18th century and was dominated by composers of the German-speaking area of Europe: Their music is polished, refined, and melodic. In their era, instrumental music became more important than vocal

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