

# Effacing Difference: Larry Rivers' *History of Matzah* (*The Story of the Jews*)

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In *Drawings and Digressions*, a compilation of drawings and autobiographical prose, the artist Larry Rivers writes of a fellow artist:

He's from a rather old American family from Kansas. . . I've always considered him to be a real American, while I am a fake American—sort of American by mistake. After all, my mother came here when she was twenty-six, my father was fourteen; and all I saw were foreigners in my house, and I spoke Yiddish till I was six years old.<sup>1</sup>

By invoking aspects of his life as a Jew, Rivers reveals much about who he is as a first-generation Jew in America. Through an examination of *Before the Diaspora*, the initial panel of Larry Rivers' triptych *History of Matzah* (1982-84), this paper seeks to understand how a first-generation American Jew expresses his identity in a world to which he feels he can never fully belong, neither as a Jew nor as an American. *Before the Diaspora* provides an opportunity to analyze American Judaism on two levels. Because the triptych was designed by an American Jew, it will be discussed in terms of how Rivers views his Jewish identity and how this reflects the sentiments of American Jewry as a whole. Additionally, how Rivers manipulates and transforms biblical history in the panel, and the choices he makes about what iconic images from the history of art he chose to include/efface will also be discussed.

A consistent theme in discussions of American Jewry is that of difference. In *The Jews in America: A History*, Rufus Lears writes "the desire 'to belong,' . . . seemed capable of fulfillment only by shedding as many differences as possible, by being as much as possible like the rest."<sup>2</sup> Irving Howe, too, comments on a desire to eliminate difference: "To be an American, dress like an American, look like an American, and. . . talk like an American became a collective goal."<sup>3</sup> Manheim S. Shapiro states that "immigrants saw. . . differences as a possible

block to progress or achievement. . . (and) the ideal society seemed to be one in which all such differences . . . would disappear."<sup>4</sup> Finally, Neil and Ruth Cowan describe Reformers who wanted

to eliminate many of the rules governing daily life so that Jews would not be obviously different from their Christian neighbors (no *payess* for men, no wigs for women, no *yarmulkes*, no food restrictions); in general, as they put it, to modernize an ancient faith and make it more attractive.<sup>5</sup>

This reiteration of replacing the old with new, be it language, dress or customs, is echoed in the way Rivers approaches traditional art historical imagery in the initial panel of *History of Matzah*.

An artist who explored 'history painting' in past works such as *Washington Crossing the Delaware* (1953, New York, Museum of Modern Art) and *The History of the Russian Revolution: From Marx to Mayakovsky* (1965, Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution),<sup>6</sup> Rivers seemed an appropriate artist to give the commission for *History of Matzah* because of his past success with history painting, his ability to incorporate dense amounts of material in small spaces, and his own Jewish heritage. In the 1950s Rivers painted *The Burial* (1951, Indiana, Fort Wayne Museum of Art), inspired by the memory of his grandmother's funeral and *Europe I* (1956, The Minneapolis Institute of Arts) and *Europe II* (1956, New York, Collection of Mr. and Mrs. Donald Weisberger),<sup>7</sup> based on a formal portrait of Polish relatives. Though not his first venture with a Jewish subject, *History of Matzah* was Rivers' first large-scale composition on a Jewish theme.

It was in 1982 that Rivers received the commission from Sivia and Jeffrey H. Loria to create a historical narrative of the Jewish people.<sup>8</sup> The result of prodigious literary research, this

<sup>1</sup> Larry Rivers, *Drawings and Digressions* (New York: Clarkson N. Potter, Inc., Publishers, 1979) 91.

<sup>2</sup> Rufus Lears, *The Jews in America: A History* (Cleveland: The World Publishing Company, 1954) 76.

<sup>3</sup> Irving Howe, *World of Our Fathers* (San Diego: Harcourt Brace Jovanovich, Publishers, 1976) 128.

<sup>4</sup> Manheim S. Shapiro, "The Social Tradition of the American Jew," *Traditions of the American Jew*, ed. Stanley M. Wagner (New York: Ktav Publishing House, Inc., 1977) 39 and 44.

<sup>5</sup> Neil M. Cowan and Ruth Schwartz Cowan, *Our Parents' Lives: The Americanization of Eastern European Jews* (New York: Basic Books, Inc., Publishers, 1989) 254.

<sup>6</sup> Good illustrations of all of these paintings can be found in Sam Hunter, *Larry Rivers* (New York: Rizzoli International Publications, Inc., 1989), pages 16 and 36, respectively.

<sup>7</sup> Again, fine reproductions of these images can be found in Hunter, pages 14, 63 and 47.

three-paneled history's full title is *History of Matzah (The Story of the Jews)*. A self-described spiritual and ethnic Jew,<sup>9</sup> Rivers presents 4000 years of history on three enormous nine by fourteen foot triptych canvases. Created in a collage-like form, images and stories overlap in Part I, entitled *Before the Diaspora* (Figure 1), Part II, *European Jewry* (Figure 2), and Part III, *Immigration to America* (Figure 3). Originally intended to be only one canvas,<sup>10</sup> the project expanded due to the enthusiasm with which Rivers embraced the project, and the impossibility of representing 4000 years of a people's history on one canvas.

The third canvas of the triptych is entitled *Immigration to America*. This final panel focuses on the Jewish immigration to and settlement in the United States, up to World War I. Superimposed on matzah is a map of Europe, depicting the many countries and cities from which the Jews escaped. The Statue of Liberty dominates the lower left corner and an influx of Jewish immigrants subjected to compulsory medical exams at a port of entry covers the upper left corner. A large grouping of traditionally dressed Eastern European Jews are shown reading *Der Tog*, a Yiddish daily published at the beginning of the century. Another example of the proliferation of Jewish culture and the Hebrew language in the early Jewish-American community is found in the form of a poster in the upper center area advertising a Jewish version of William Shakespeare's play *King Lear*.

Part II of the triptych, *European Jewry*, is also painted on a background of matzah with a map of Europe upon the unleavened bread, this time symbolizing the dispersion of the Jewish people after the Temple was destroyed.<sup>11</sup> Largely historical, the images proceed from left to right depicting, for example, the Jews of Spain during the oppressive years of the late fifteenth century, the Jews of Lithuania in the eighteenth century and Russian Jews from the nineteenth century. The religiosity of the Jewish people in this period is emphasized by the large figure of a Jew at center, dubbed by Rivers as the "Happy Hasid."<sup>12</sup> Additionally, at the top of the panel the large bust of a male dominates, wearing a tallis and phylacteries, the traditional garb of a praying Jewish male. The final overt symbol of Jewish piety in the canvas is a representation of Rivers' cousin Aaron Hochberg traditionally clothed, head bowed in deep concentration in front of a Torah scroll.

The large grouping at the center of the panel highlighted by a male Jew holding a torah includes portraits of Sivia and

Jeffrey Loria, the couple who commissioned *History of Matzah*. A modified version of Maurycy Gottlieb's *Jews Praying in the Synagogue on Yom Kippur* (1878) (Figure 4), the Lorias' inclusion is in the tradition of donor portraits in medieval and Renaissance altarpieces.<sup>13</sup> Along the left side of this canvas animals from fourteenth and fifteenth century medieval Hebrew manuscripts are included to demonstrate Jewish creativity during a period which has been believed to be aniconic.<sup>14</sup> As we shall see in the discussion of *Before the Diaspora*, Rivers' incorporation of the work of other artists is an important component of *History of Matzah*. Though not chronological, *European Jewry* summarizes religious practice, oppression, and vocations of Jews during their long history in Europe.

Part I of the triptych covers the period beginning with the giving of the Law on Mount Sinai through the Fall of Jerusalem to the Romans. Peeking behind images is the flat dry rendering of matzah, the unleavened bread which resulted from the Jews' haste when fleeing Egypt (Exodus 12:34, 12:39). During the yearly celebration of Passover in the Spring, Jews substitute matzah for leavened bread as a means for remembering the Exodus, when the Jewish people wandered in the desert for forty years. Remembering seems to be at the core of the triptych and is thus an appropriate background for a canvas commemorating the history of the Jews. More chronologically oriented than the second and third canvases, and arranged in three horizontal planes, beginning with Moses with the tablets of the Law and culminating with a rendering of Leonardo da Vinci's *The Last Supper*, this first panel tells a story not only of the Jews in the biblical era, but Larry Rivers, American Jew from the twentieth century.

The personalization of this panel begins with the first image in the upper left corner. "Moses" is a representation which uses Rembrandt's *Moses* (1659) (Figure 5) as a model.<sup>15</sup> By individualizing the largest figure in the initial panel, and the image who begins the long journey of the Jews, Rivers overtly links himself with the Jewish people as a whole.<sup>16</sup> Rivers' cousin Aaron Hochberg, the same figure who supplied the physiognomy for the scribe in the second panel of the triptych, is transformed into Moses. Jews through the ages have always felt that they belong to a people, not just themselves;<sup>17</sup> that they identify Judaism as "a group of Jews who see themselves as 'Israel,'" that is, the Jewish people who form the family and children of Abraham, Isaac, Jacob, Sarah, Rebecca, Leah, and

<sup>8</sup> Helen A. Harrison, *Larry Rivers* (New York: Harper & Row, Publishers, 1984) 104.

<sup>9</sup> Harrison 104.

<sup>10</sup> Norman L. Kleeblatt and Anita Friedman, *History of Matzah: The Story of the Jews* (New York: The Jewish Museum, 1984) 8.

<sup>11</sup> Kleeblatt 20.

<sup>12</sup> Kleeblatt 20.

<sup>13</sup> See, for example, Robert Campin's (Master of Flémalle) *The Merode*

*Altarpiece* (New York, Metropolitan Museum of Art, c. 1425-28), also a triptych.

<sup>14</sup> Kleeblatt 20.

<sup>15</sup> Rembrandt's reputed rapport with the Jews of Amsterdam is well-documented. Susan W. Morgenstein and Ruth E. Levine, *The Jews in the Age of Rembrandt* (Rockville, MD: The Judaic Museum of the Jewish Community Center of Greater Washington, 1981).

<sup>16</sup> Kleeblatt 11.

<sup>17</sup> James Jaffe, *The American Jews* (New York: Random House, 1968) 319.

Rachel, the founding fathers and mothers.<sup>18</sup> This genealogical reference, Hochberg as Moses, and Hochberg, a relative of Rivers, implies Rivers' acknowledgement of Moses as his own ancestor and the idea of the Jewish people as a tribe.

Of particular interest is the biblical text on the tablets of the Law. Rembrandt's Hebrew lettering is an accurate display of Hebrew letters, but they do not spell out biblical text nor recognizable Hebrew words. Rivers' Hebrew lettering, however, is legible. The tenth commandment is inscribed on the tablets held by Rivers' Moses. This final commandment is about covetous desires, translated as: Thou shalt not covet thy neighbor's house; thou shalt not covet thy neighbor's wife, nor his man-servant, nor his maid-servant, nor his ox, nor his ass, nor anything that is thy neighbor's (Exodus 20:14). The American Jew did not always take this commandment to heart upon his move to the United States.

Newly immigrated Jews desiring acculturation in America changed many aspects of their lifestyles to 'fit in' with fellow-countrymen. By the late nineteenth century, religious services were read in English, not Hebrew, traditional dress, such as hats and prayer shawls were discarded, and attempts were made to efface differences in religious practices. Mimicking their Christian counterparts, organs were introduced in religious ceremonies, some congregations adopted a Sunday morning service, and the sermon became the centerpiece of the religious service. Furthermore, Reform religious education was reduced to Sunday school<sup>19</sup> and Jewish religious songs often adopted Christian melodies and motifs.<sup>20</sup> One of the most noticeable changes the Jews were to make upon their arrival to America was the modernization of their names. Changing one's name to reflect a non-Jewish character became popular practice from the nineteenth century onward<sup>21</sup> and was viewed as a way to 'cover up' Jewishness.<sup>22</sup> For example, performers in the public eye such as Nathan Birnbaum, Benjamin Kubelsky, and Issure Danielovitch are better known as George Burns, Jack Benny, and Kirk Douglas, respectively.

Larry Rivers was born Yitzroch Loiza Grossberg. Rivers expressed shame at his name change, albeit in a roundabout manner, when he wrote of his family's reaction to this change:

My family always used to say, "Well, why do you have to change—are you ashamed of Grossberg?" And I never would admit that.

But in all probability it was whatever Jews go through with those things—names and noses. I had 'em all.<sup>23</sup>

Rivers more directly acknowledges his 'shame' at changing his name when detailing a conversation with the art historian Clement Greenberg. Before even saying hello, Greenberg asked Rivers what his name was before he changed it. Meekly, Rivers replied "Grossberg." To which Greenberg responded "Sounds like you're ashamed of being Jewish."<sup>24</sup> Rivers then infers that Greenberg probably saw his changing his name as "an odious weakness of character."<sup>25</sup> When discussing Greenberg later in his autobiography Rivers writes:

Perhaps I never forgave Clem for criticizing my change of name to one that didn't carry the identity his name stuck him with, which stung me all the more because somewhere not too down deep I agreed that changing my name was shameful.<sup>26</sup>

Effacing difference seems to be at the core of Rivers' name change.

The great Italian artist Michelangelo is also quoted in the first panel of *History of Matzah*, but again with Rivers' amendments. From the knees up, initially Michelangelo's *David* (1501-4) (Figure 6) looks perfectly rendered. On close inspection, however, *David's* face appears altered. Rivers has taken *David's* fine, thin features and transformed them into Semitic features, while also circumcising the classical sculpture. Preoccupied with the differences between Jews and Gentiles, Rivers mentions his physiognomy several times in his autobiography. When discussing his son Steven, Rivers states that he liked Steven's looks because he didn't see the beginning of (his) big nose in Steven's.<sup>27</sup> When talking about his adolescence, Rivers states "My nose was beginning to lengthen and turn down at a disturbing pace. My friends not only noticed this, they began warning me that I was going to wind up 'looking Jewish.'"<sup>28</sup>

Fascinated with non-Jewish features, in his writings Rivers constantly mentions those without Semitic qualities such as his blond, blue-eyed third grade teacher.<sup>29</sup> When discussing his first girlfriend Molly Adams, a woman who could trace her ancestry back to the Adamases, Rivers' states "She was quite beautiful and very different from me."<sup>30</sup> Further, in the late 1950s through the 1960s Rivers drew several works with the subject

<sup>18</sup> Jacob Neusner, *Introduction to American Judaism* (Minneapolis: Fortress Press, 1994) 31.

<sup>19</sup> Nathan Glazer, *American Judaism*, 2nd ed. (Chicago: U of Chicago P, 1989) 46.

<sup>20</sup> Howard M. Sachar, *A History of the Jews in America* (New York: Alfred A. Knopf, 1992) 113.

<sup>21</sup> Geoffrey Wigoder, *The New Standard Jewish Encyclopedia*, 7th ed., (New York: Facts on File, Inc., 1992) 689.

<sup>22</sup> Barry Rubin, *Assimilation and its Discontents* (New York: Random House, Inc., 1995) 78.

<sup>23</sup> Rivers, *Drawings and Digressions* 30.

<sup>24</sup> Larry Rivers and Arnold Weinstein, *What Did I Do? The Unauthorized Autobiography* (New York: Harper Collins Publishers, 1992) 182.

<sup>25</sup> Rivers, *What Did I Do?* 183.

<sup>26</sup> Rivers, *What Did I Do?* 191.

<sup>27</sup> Rivers, *What Did I Do?* 39.

<sup>28</sup> Rivers, *What Did I Do?* 89.

<sup>29</sup> Rivers, *What Did I Do?* 91.

<sup>30</sup> Rivers, *Drawings and Digressions* 92.

of noses, including *How to Draw: Noses* (1962, Connecticut, Collection of Mr. and Mrs. James Thrall Soby), *Polish Vocabulary Lesson* (1964, Private Collection), and *Golden Oldies: Bunch of Noses* (1968, New York, Private Collection). Continuing on the subject of physiognomy, Rivers describes the drawing *Miss New Jersey*, (1959, Private Collection)<sup>31</sup> a portrait of his girlfriend Maxine as follows:

She had a beautiful nose—and even though the drawing is quite abstract, you can see that I was aware of her nose with these two dots. I was very aware of it because I've thought about a nose job since I was eighteen. I mean you live in a culture where everybody's nose is going up, or is straight, and you walk around looking like some Arab or an anti-Semitic notion of an elder of Zion—well, you sort of consider it. My sister had a nose job.<sup>32</sup>

Finally, Rivers makes a point of mentioning that his Uncle married a Jew who did not look Jewish and did not have an accent.<sup>33</sup> These frequent allusions to difference are inscribed in action with the 'erasure' of David's classical features. While here Rivers does not eliminate difference, he tries to make mainstream what has always been viewed in America as different, or foreign.<sup>34</sup>

And the circumcision of *David*—circumcising one of the most over-produced icons of art history is an overt gesture. The last section of Larry Rivers' autobiography is a synopsis of what he perceives he did in his life and one that takes up the theme of circumcision in his writing. Entitled "Okay, what did I do!" Rivers writes, among other things:

I arranged for the mutilation of my son's cock, a surgery that was not necessary unless I took seriously the biblical covenant with God. I hope that when Sam grows up he won't think he needs the bit of skin and forgive me. I'm not sure if that decision to have him circumcised made me anymore Jewish than my decision ten years before to halt ingestion of the pig.<sup>35</sup>

Rivers' statement, along with his 'marring' of David, implies that he seriously believes in the distinguishing mark of the Jewish male. Genesis 17:10-14 establishes the oldest rite in the Jewish religion, the circumcision of a male child eight days after his birth, an external binding symbol of the child to his religion.

Circumcision traces back to the covenant that Abraham, the first Jew, made with God. Known as the sign of the covenant (Genesis 17:11), the covenant in the flesh (Genesis 17:13) and the covenant of circumcision (Acts 7:8), this was the rite upon which the Lord stated he would be a God to Abraham and his offspring. According to Exodus 2:24-26, even Moses would have died if his son had not been circumcised.

For Rivers circumcision is not only a Jewish custom, but a sign of difference. While as far back as the 1820s Jews in America desiring acculturation refused to circumcise their sons,<sup>36</sup> twentieth-century Reform Jews interested in modernizing the Jewish religion continued to circumcise their male children. The sociologist Nathan Glazer concludes that holding on to such an ancient practice demonstrates "a simple unreflecting attachment to the Jewish people, a subconscious insistence that the Jews be maintained as a people."<sup>37</sup> Thus, while wanting to efface difference, the American Jew cannot at the same time help but hold onto some ethnicities. Barry Rubin sums up this tendency well: "For a variety of reasons. . . [a] group. . . from Jewish backgrounds outwardly, often passionately, rejected any Jewish identity, while still being, inwardly, heavily influenced by it."<sup>38</sup> Larry Rivers appears to fall into this category.

On the far right corner of this first panel, Rivers recasts the roles of the major players from the Florentine master Leonardo Da Vinci's *The Last Supper* (1495-98) (Figure 7). Leonardo intended for the mural to be a commemoration of Jesus Christ's last meal with his disciples before his crucifixion, the meal where Christ asked his followers which one had betrayed him. The New Testament gospels imply that Christ's last supper was a Passover meal,<sup>39</sup> and Rivers stresses this idea with his rendition of Leonardo's masterpiece. Aaron Hochberg again resurfaces, occupying Christ's central place, echoing his pose at the dinner table. Rivers leaves no doubt that this is a seder, the ceremony observed in the Jewish home on the first night of Passover, one of the most celebrated Jewish holidays in America.<sup>40</sup> In addition to matzah, the dry flat bread which serves as a background to his four millennia history, being noticeably placed on the plate in front of Hochberg, "The Last Seder" is printed in capital letters above Hochberg's head. While unable to make the seder part of mainstream American practice, Rivers presents an important ritual of his people through a cultural icon. Many Jewish immigrants were eager to rewrite the past,<sup>41</sup> and in part that may be what Rivers is doing with *The Last Supper*, but other factors appear to be in-

<sup>31</sup> Reproductions of these drawings can be found in Sam Hunter, *Larry Rivers* (Waltham, MA: Brandeis UP, 1965) 13 and *Rivers Drawings and Digressions*, 146, 255, 103, respectively.

<sup>32</sup> Rivers, *Drawings and Digressions* 103.

<sup>33</sup> Rivers, *What Did I Do?* 97-8.

<sup>34</sup> American Jews in the late nineteenth century were viewed as "Oriental," or figures that were "gothic or medieval in style." Howe 395.

<sup>35</sup> Rivers, *What Did I Do?* 461-2.

<sup>36</sup> Jacob Rader Marcus, *The American Jew, 1585-1990: A History* (Brooklyn: Carlson Publishing Company, 1995) 84.

<sup>37</sup> Glazer 54-5.

<sup>38</sup> Rubin 72.

<sup>39</sup> See, for example, Luke 22:15.

<sup>40</sup> Neusner 43.

<sup>41</sup> Rubin 78.

volved here as well. Rivers' *Last Seder* is almost an assertion, an assertion of presence. The history of art *did* depict Jews—Christ was a Jew, David was a Jew, Moses was a Jew. Rivers makes this apparent through Moses, David and Jesus, his reworked art historical icons. This assertion of Jewishness in the history of art through easily recognizable images is a retelling of Jewish history, of art history, and an attempt to make Jewish tradition, ritual and physiognomy part of the mainstream.

The desire to retell history, is in part, a phenomenon of the American Jew. Often ashamed of his 'Jewishness,'<sup>42</sup> the American Jew would attempt to conceal his identity, as previously discussed, through the discarding of traditional rituals, clothing and names. Rivers himself writes of the shame he felt of his immigrant background when discussing his parents. He writes: "They were foreigners, they couldn't speak English, they were a constant embarrassment."<sup>43</sup> However, along with this shame came an effort to assert a Jewish identity. In Paul Cowan's autobiography, *An Orphan in History: Retrieving a Jewish Legacy*, he discusses his father, who changed his name from Cohen to Cowan (the Welsh word for stonecutter), would not let his children meet their relatives, sent his children to an Episcopalian prep school and ate ham at Easter, yet in his old age collected oral histories of Jews.<sup>44</sup> Collecting oral histories, histories which die with the death of a generation was a conscious way for Cowan/Cohen to preserve a Jewish past and to propa-

gate his tradition. Rivers behaves in a similar way. Embarrassment, shame, name changes and intermarriage all 'sully' his ethnicity, yet in his sixties, Rivers paints a momentous history of the Jews. Rivers no longer hides his past as he did in his transition from Grossberg to Rivers. He asserts his identity in *History of Matzah* so strongly that he even attempts to appropriate the history of art as a way of expressing his Judaism, projecting aspects of his culture upon the mainstream.

*History of Matzah (The Story of the Jews)* is one in which Larry Rivers/Yitzroch Grossberg asserts his presence as a Jew. Rivers himself states "I began to wonder if making paintings that have a Jewish theme was some way of proving that I'm not ashamed of [Judaism] at all. I'm not."<sup>45</sup> His shame, a shame that he admits to in his own autobiography, was typical of a newly immigrated Jew in America. An attempt to discard and later affirm one's heritage was a common pattern among first-generation American Jews. Through an examination of the initial panel of Larry Rivers' four-millennia history of the Jewish people, this paper has attempted to examine the sociology of a Jew inserting himself into a world where he feels he can never belong as an American, and of an American trying to live in a world where he feels he cannot be a Jew.

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<sup>42</sup> Howe 262.

<sup>43</sup> Rivers, *Drawings and Digressions* 27.

<sup>44</sup> Paul Cowan, *An Orphan in History: Retrieving a Jewish Legacy* (New York: Doubleday and Company, 1982) 3, 90-91.

<sup>45</sup> Hunter, *Larry Rivers*, 1989, 11.



Figure 1. Larry Rivers, *History of Matzah (The Story of the Jews), Part I—Before the Diaspora*, acrylic on canvas, 116 3/4 x 166 1/2 inches, 1982. Collection Sivia and Jeffrey H. Loria, New York

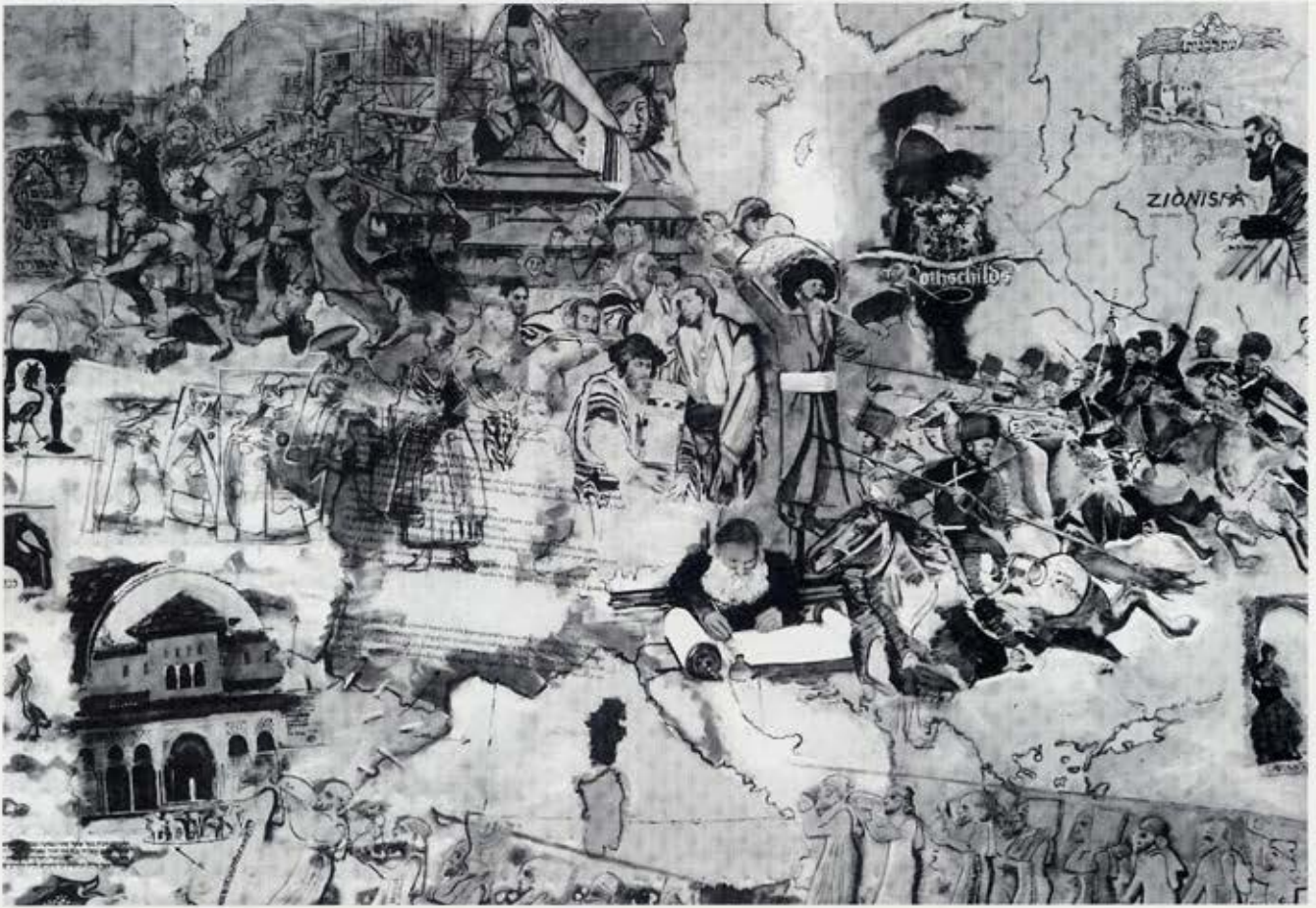


Figure 2. Larry Rivers, *History of Matzah (The Story of the Jews), Part II—European Jewry*, acrylic on canvas, 116 3/4 x 168 inches, 1983. Collection Sivia and Jeffrey H. Loria, New York.



Figure 3. Larry Rivers, *History of Matzah (The Story of the Jews), Part III—Immigration to America*, acrylic on canvas, 116 1/4 x 180 inches, 1984. Collection Sivia and Jeffrey H. Loria, New York.



Figure 4. Maurycy Gottlieb, *Jews Praying in the Synagogue on Yom Kippur*, oil on canvas, 96 1/2 x 75 1/2 inches, 1878. Tel Aviv Museum, Israel. Gift of Sidney Lumon, New York. (Photo: Tel Aviv Museum of Art)



Figure 5. Rembrandt, *Moses*, oil on canvas, 66 1/2 x 54 inches, 1659. Gemäldegalerie der Staatlichen Museen, Berlin.



Figure 6. Michelangelo, *David*, marble, height 13 feet 5 inches, 1501-4. Galleria dell'Accademia, Florence. (Photo: Alinari/Art Resource, NY)



Figure 7. Leonardo Da Vinci, *The Last Supper*, tempera and oil on plaster, 15 1/2 x 28 1/10 inches, 1495-98. Santa Maria delle Grazie, Milan. (Photo: Alinari/Art Resource, NY)