



131. MATTHEW PARIS: *An elephant and its keeper*. Drawn in 1255. Cambridge, Corpus Christi College

show, I think, that medieval artists, at least in the thirteenth century, were very well aware of such things as proportions, and that, if they ignored them so often, they did so not out of ignorance but simply because they did not think they mattered.

In the thirteenth century, the time of the great cathedrals, France was the richest and most important country in Europe. The University of Paris was the intellectual centre of the Western world. In Italy, which was much disunited, the ideas and methods of the great French cathedral builders, which had been so eagerly imitated in Germany and England, did not at first meet with much response.



132. NICOLA PISANO: *Annunciation, Nativity and Shepherds*. From the marble pulpit of the Baptistery in Pisa. Completed in 1260

Mac OS dock containing various application icons such as Safari, Mail, Messages, Photos, and system utilities.

