

LAWRENCE S. CUNNINGHAM • JOHN J. REICH

CULTURE & VALUES

A SURVEY OF THE HUMANITIES



VOLUME I • SEVENTH EDITION • WITH READINGS





How to Use the Maps in *Culture and Values: A Survey of the Humanities, Seventh Edition*

Here are some basic map concepts that will help you to get the most out of the maps in this textbook.

- ◆ Always look at the scale, which allows you to determine the distance in miles or kilometers between locations on the map.
- ◆ If the map has a legend, examine it carefully. It explains the colors and symbols used on the map.
- ◆ Note the locations of mountains, rivers, oceans, and other geographic features, and consider how these would affect such human activities as agriculture, commerce, travel, and warfare.

CULTURE AND VALUES

This page intentionally left blank



CULTURE AND VALUES

A SURVEY OF THE HUMANITIES

VOLUME ONE ◆ SEVENTH EDITION ◆ WITH READINGS

LAWRENCE S. CUNNINGHAM

*John A. O'Brien Professor of Theology
University of Notre Dame*

JOHN J. REICH

*Syracuse University
Florence, Italy*



Australia • Brazil • Japan • Korea • Mexico • Singapore • Spain • United Kingdom • United States

Culture and Values: A Survey of the Humanities, Volume One with Readings, Seventh Edition

Lawrence S. Cunningham, John J. Reich

Publisher: Clark Baxter

Assistant Editor: Kimberly Apfelbaum

Senior Technology Project Manager: Wendy Constantine

Marketing Manager: Diane Wenckebach

Marketing Assistant: Lorreen Pelletier

Marketing Communications Manager: Heather Baxley

Senior Project Manager, Editorial Production: Lianne Ames

Senior Art Director: Cate Barr

Senior Manufacturing Buyer: Karen Hunt

Permissions Editor: Timothy Sisler

Text Researcher: Elaine Kosta

Production Service: Lachina Publishing Services

Text Designer: Lee Anne Dollison

Photo Manager: Amanda Groszko

Photo Researcher: Abigail Baxter

Cover Designer: Lee Anne Dollison

Cover Image: Detail of a wall painting in the tomb of Zeserkaresonb showing a lady playing a lyre. 18th dynasty c. 1420–1411 BCE. West Thebes, Thebes, Egypt. Image © Werner Forman/Art Resource, NY

Compositor: Lachina Publishing Services

© 2010, 2006 Wadsworth, Cengage Learning

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced, transmitted, stored or used in any form or by any means graphic, electronic, or mechanical, including but not limited to photocopying, recording, scanning, digitizing, taping, Web distribution, information networks, or information storage and retrieval systems, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without the prior written permission of the publisher.

For product information and technology assistance, contact us at
Cengage Learning Academic Resource Center, 1-800-423-0563

For permission to use material from this text or product,
submit all requests online at **www.cengage.com/permissions**

Further permissions questions can be emailed to
permissionrequest@cengage.com

Library of Congress Control Number: 2008938413

Student Edition:

ISBN-13: 978-0-495-56925-1

ISBN-10: 0-495-56925-9

Wadsworth

25 Thomson Place
Boston, MA 02210-1202
USA

Cengage Learning products are represented in Canada by Nelson Education, Ltd.

For your course and learning solutions, visit **www.cengage.com**

Purchase any of our products at your local college store or at our preferred online store **www.ichapters.com**

CONTENTS

Reading Selections ix

Listening CD Selections xii

Preface xiii

The Arts: An Introduction xvi

How to Look at Art xvii

An Exercise in Looking at Art xix

How to Listen to Music xix

How to Read Literature xxii

How to Read Maps xxiv

1

THE BEGINNINGS OF CIVILIZATION 1

Civilization 1

The Earliest People and Their Art 4

The Cultures of Mesopotamia 4

Ancient Egypt 11

Egyptian Religion 11

VALUES:

Mortality 12

The Old and Middle Kingdoms 13

The New Kingdom 14

VOICES OF THEIR TIMES:

Love, Marriage, and Divorce in Ancient Egypt 18

Aegean Culture in the Bronze Age 18

Cycladic Art 19

The Minoans of Crete 20

The Discovery of Mycenae and Schliemann 24

From Bronze Age to Iron Age 25

Summary 26

Exercises 26

2

EARLY GREECE 29

The Early History of Greece 29

Homer and the Heroic Age 32

Greek Religion 32

The Homeric Epics 33

VALUES:

Destiny 35

Art and Society in the Heroic Age 36

VOICES OF THEIR TIMES:

Daily Life in the World of Homer 36

The Age of Colonization 37

The Visual Arts at Corinth and Athens 38

The Beginnings of Greek Sculpture 39

Sculpture and Painting in the Archaic Period 40

Architecture: The Doric and Ionic Orders 44

Music and Dance in Early Greece 46

Early Greek Literature and Philosophy 48

Lyric Poetry 48

The First Philosophers 49

Herodotus: The First Greek Historian 50

Summary 51

Exercises 51

3

CLASSICAL GREECE AND THE HELLENISTIC PERIOD 53

Classical Civilization in Ancient Greece 53

The Classical Ideal 56

Drama and Philosophy in Classical Greece 57

The Drama Festivals of Dionysus 57

The Athenian Tragic Dramatists 59

VALUES:

Civic Pride 59

Aristophanes and Greek Comedy 61

Philosophy in the Late Classical Period 62

Greek Music in the Classical Period 64

The Visual Arts in Classical Greece 65

Sculpture and Vase Painting in the Fifth Century BCE 65

Architecture in the Fifth Century BCE 67

Visual Arts in the Fourth Century BCE 73

The Hellenistic Period 76

VOICES OF THEIR TIMES:

Kerdo the Cobbler 78

Summary 80

Exercises 81

4

THE ROMAN LEGACY 83

The Importance of Rome 83

The Etruscans and Their Art 87

Republican Rome (509–31 BCE) 88

Literary Developments During the Republic 91

Roman Philosophy and Law 92

VOICES OF THEIR TIMES:*A Dinner Party in Imperial Rome* 92

Republican Art and Architecture 94

Imperial Rome (31 BCE–476 CE) 95

Augustan Literature: Virgil 96

VALUES:*Empire* 96

Augustan Sculpture 98

The Evidence of Pompeii 100

Roman Imperial Architecture 104

Rome as the Object of Satire 108

The End of the Roman Empire 108

Late Roman Art and Architecture 109

Summary 111**Exercises 112****5****ANCIENT CIVILIZATIONS OF
INDIA AND CHINA 113****Indian Civilization 113**

The Indus Valley Civilization 113

The Aryans 115

Buddha 117

The Emperor Ashoka 117

VOICES OF THEIR TIMES:*War and Religion in the Age of Ashoka* 118**Hindu and Buddhist Art 119****The Gupta Empire and Its Aftermath 120**

Gupta Literature and Science 121

The Collapse of Gupta Rule 122

The Origins of Civilization in China 122

The Chou Dynasty 122

Confucianism and Taoism 123

The Unification of China: The Ch'in,**Han, and T'ang Dynasties 124**

The Ch'in Dynasty 124

The Han Dynasty 125

The T'ang Dynasty 126

The Arts in Classical China 126**Summary 128****Exercises 130****6****THE RISE OF THE BIBLICAL
TRADITION 131****Judaism and Early Christianity 132**

Biblical History 133

The Hebrew Bible and Its Message 135

The Beginnings of Christianity 137**VALUES:***Revelation* 137

Christianity Spreads 138

VOICES OF THEIR TIMES:*Vibia Perpetua* 139**Early Christian Art 141**

Frescoes 141

Glass and Sculpture 142

Inscriptions 142

Dura-Europos 142

Early Christian Architecture 144**Early Christian Music 145****Summary 146****Exercises 147****7****BYZANTIUM 149****The Decline of Rome 149**

Literature and Philosophy 150

Boethius 152

The Ascendancy of Byzantium 153

Constantinople 153

Church of Hagia Sophia: Monument and Symbol 154

VOICES OF THEIR TIMES:*Procopius of Caesarea* 156

Ravenna: Art and Architecture 157

VALUES:*Autocracy* 162

Saint Catherine's Monastery at Mount Sinai, Egypt 165

The Persistence of Byzantine Culture 167

Russia 167

Italy 167

Byzantine Art 167

Byzantine Culture 168

Summary 168**Exercises 169****8****ISLAM 171****Muhammad and the Birth of Islam 171**

The Five Pillars 172

VALUES:*Pure Monotheism* 174

The Growth of Islam 175

The Qur'an 175

Calligraphy 176

Islamic Architecture 177

VOICES OF THEIR TIMES:*Al-Ghazali on the Mystic Path* 181

Sufism 181

The Culture of Islam and the West 182

The House of Wisdom 182

Vocabulary from the Islamic World 183

Summary 183**Exercises 184****9****CHARLEMAGNE AND THE RISE OF MEDIEVAL CULTURE 185****Charlemagne as Ruler and Diplomat 185**

Charlemagne and Islam 187

Charlemagne and Economics 188

Learning in the Time of Charlemagne 189

Carolingian Culture 189

Monasticism 190

The Rule of Saint Benedict 190

VOICES OF THEIR TIMES:*An Abbot, an Irish Scholar, and Charlemagne's Biographer 191*

Women and the Monastic Life 192

Music and Monasticism—**Gregorian Chant 193**

CD Track 1

Anonymous, "Victimae paschali Laudes" 193

Liturgical Music and the Rise of Drama 194

The Liturgical Trope 194

The Morality Play: *Everyman* 194

The Nonliturgical Drama of Hroswitha 195

The Legend of Charlemagne 195Epic Poetry—The *Song of Roland* 196**The Visual Arts 197**

The Illuminated Book 197

Carolingian and Romanesque Architecture 200

Charlemagne's Palace at Aachen 200

The Carolingian Monastery 202

The Romanesque Style 203

Romanesque Sculpture 204

VALUES:*Feudalism 206***Summary 206****Exercises 207****10****HIGH MIDDLE AGES: THE SEARCH FOR SYNTHESIS 209****The Significance of Paris 209****The Gothic Style 211**

Suger's Building Program for Saint Denis 211

The Mysticism of Light 215

The Many Meanings of the Gothic Cathedral 218

Music of the School of Notre Dame 222

CD Track 2

Léonin, "Viderunt omnes fines terre"
from *Magnus Liber Organi* 222**Scholasticism 223**

The Rise of the Universities 223

VALUES:*Dialectics 225***VOICES OF THEIR TIMES:***The Medieval Parent and the Medieval Student 226***Thomas Aquinas 228****Francis of Assisi 230****Dante's *Divine Comedy* 231****Summary 235****Exercises 235****11****THE FOURTEENTH CENTURY: A TIME OF TRANSITION 237****Calamity, Decay, and Violence 237**

The Black Death 238

The Great Schism 240

VALUES:*Natural Disaster and Human Response 241*

The Hundred Years' War 241

Literature in Italy, England, and France 242

Petrarch 242

Chaucer 243

Christine de Pisan 244

VOICES OF THEIR TIMES:*John Ball 245***Art in Italy 246**

The Italo-Byzantine Background 246

Giotto's Break with the Past 250

The International Style in Siena, Italy 252

Art in Northern Europe 254**Late Gothic Architecture 256**

Italy 256

England 258

A New Musical Style—*Ars Nova* 259

Guillaume de Machaut 260



CD Track 3

Guillaume de Machaut, The Credo (excerpt)
from the *Messe de Notre Dame* 260

Francesco Landini 261

Summary 262**Exercises 262**

12

THE EARLY RENAISSANCE 265

Toward the Renaissance 265

Florence and the Renaissance 267

The Medici Era 274

Cosimo de' Medici 274

Piero de' Medici 278

Lorenzo de' Medici ("The Magnificent") 280

VALUES:

Intellectual Synthesis 281

The Character of Renaissance Humanism 287

VOICES OF THEIR TIMES:

Fra Savonarola 288

Two Styles of Humanism 289

Machiavelli 289

Erasmus 290

Music in the Fifteenth Century 291

Guillaume Dufay 291

Music in Medici Florence 292

Summary 292

Exercises 293

Reading Selections 295

Pronunciation Glossary of Key Terms, Places, and People 463

Index 489

Photo Credits 502

Literary Credits 504

READING SELECTIONS

1

Reading 1

from The Epic of Gilgamesh (c. 2000 BCE)

The Flood 295

The Afterlife 295

The Return of Gilgamesh 295

The Death of Gilgamesh 296

2

Reading 2

from Homer, the Iliad (c. 900–700 BCE)

from Book XV 297

from Book XXIII 301

from Book XXIV 302

Reading 3

from Sappho (c. 612–570 BCE)

“Alone” 305

“Seizure” 305

“To Eros” 305

“The Virgin” 305

“Age and Light” 305

Reading 4

from Heraclitus of Ephesus (c. 535–475 BCE) 305

Reading 5

from Parmenides of Elea (c. 510 BCE) 306

Reading 6

from Herodotus (484–420 BCE), History of the Persian Wars, Book VIII 306

3

Reading 7

Sophocles (496–406 BCE), Oedipus the King (429 BCE) 308

Reading 8

from Plato (428–347 BCE), the Dialogues

from the Apology 321

from the Phaedo 323

Reading 9

from Plato (428–347 BCE), The Republic, Book VII

The Allegory of the Cave 326

Reading 10

from Aristotle (384–322 BCE), Nicomachean

Ethics, Book I 327

Reading 11

from Aristotle (384–322 BCE), Politics, Book V 329

4

Reading 12

from Catullus (c. 80–54 BCE)

V 331

LXXXVII 332

LXXV 332

LVIII 332

Reading 13

from Virgil (70–19 BCE), Aeneid

from Book I 332

from Book IV 336

from Book VI 337

Reading 14

from Horace (65–8 BCE), Carminum Liber I–III

I–X 341

I–XX 342

II–III 342

II–XIV 342

III–XXX 342

Reading 15

from Juvenal (c. 60–130), Satire III 342

Reading 16

Marcus Aurelius Antoninus (121–180),

The Meditations, Book II 343

5

Reading 17

from the Rig Veda (c. 1200–900 BCE)

1.1 I Pray to Agni 345

1.26 Agni and the Gods 345

2.35 The Child of the Waters (*Apām Napāt*) 346

10.18 Burial Hymn 346

Reading 18

from the Brihad-Aranyaka Upanishad (8th–7th

centuries BCE), The Supreme Teaching 347

Reading 19

from Siddhartha Gautama, the Buddha (c. 563–483 BCE)

Buddha’s Pity 350

Buddha’s Teaching 350

The First Sermon 350

The Fire Sermon 351

Reading 20

from Li Po (701–762)

“Bring the Wine!” 351

“Autumn Cove” 352

“Viewing the Waterfall at Mount Lu” 352

“Seeing a Friend Off” 352

“Still Night Thoughts” 352

6

Reading 21

from the Bible, Old Testament

from the Book of Genesis 352

from the Book of Job 353

from the Book of Exodus 355

from the Book of Amos 356

Reading 22

from the Bible, New Testament

from the Gospel of Matthew 358

from Acts 17 359

from I Corinthians 360

from II Corinthians 360

Reading 23

from Justin Martyr, First Apology (150–155) 361

Reading 24

from The Passion of Perpetua and Felicity 363

7

Reading 25

from Saint Augustine (354–430), Confessions

from Book VIII 366

from Book IX 367

Reading 26

*from Saint Augustine (354–430),
The City of God, Book XIX* 369

8

Reading 27

from the Qur’an (compiled c. 632–656)

Sûrah I The Opening 375

Sûrah V The Table Spread 375

Sûrah XVII The Children of Israel 379

Sûrah C The Coursers 382

Sûrah CXII The Unity 382

Reading 28

from Rābi‘a al-‘Adawiyya al-Qaysiyya (717–801) 382

Reading 29

from Mowlana Jalaladdun Rumi (1207–1273)

“The Night Air” 383

“Only Breath” 384

from Meditations 384

9

Reading 30

*from Hildegard of Bingen (1098–1179), Scivias
(The Way to Knowledge)* 385

Reading 31

*from Hildegard of Bingen (1098–1179), Causae
et Curae (Causes and Cures) (c. 1155)* 386

Reading 32

*from Hroswitha (died c. 1000), The Conversion
of the Harlot Thais* 388

Reading 33

*The Life of Saint Bertilla, Abbess of
Chelles (9th century)* 392

Reading 34

*from the Song of Roland (late 11th century),
the Death of Roland* 395

Reading 35

Everyman (15th century) 401

10

Reading 36

*Saint Francis of Assisi (1181–1226), “The
Canticle of Brother Sun”* 410

Reading 37

*from Saint Thomas Aquinas (c. 1225–1274),
Summa Theologica (1267–1273)* 411

Reading 38

*from Dante Alighieri (1265–1321),
Divine Comedy, Inferno* 413

Reading 39

*from Dante Alighieri (1265–1321), Divine
Comedy, Purgatory* 425

Reading 40

*from Dante Alighieri (1265–1321),
Divine Comedy, Paradise* 431

11

Reading 41

*from Giovanni Boccaccio (1313–1375), Decameron,
Preface to the Ladies (c. 1348–1352)* 435

Reading 42

*from Geoffrey Chaucer (1340–1400), The Canterbury
Tales (1385–1400), The General Prologue* 438

Reading 43

*from Geoffrey Chaucer (1340–1400), The Canterbury Tales
(1385–1400), Prologue of the Wife of Bath’s Tale* 444

Reading 44

*from Christine de Pisan (1365–1428), The Book
of the City of Ladies (1404)* 451

12

Reading 45

from Pico della Mirandola (1463–1494), Oration
on the Dignity of Man 453

Reading 46

from Laura Cereta (1469–1499)
Letter to Bibulus Sempronius: Defense of the
Liberal Instruction of Women 453
Letter to Lucilia Vernacula: Against Women
Who Disparage Learned Women 455

Reading 47

from Niccolò Machiavelli (1469–1527),
The Prince (1513)
Chapter 15 456
Chapter 16 456
Chapter 17 457
Chapter 18 458

Reading 48

from Desiderius Erasmus (1466–1536),
The Praise of Folly (1509) 458

LISTENING CD SELECTIONS

1

Gregorian Chant, Anonymous,
“Victimae paschali Laudes” 193

2

Léonin, “Viderunt omnes fines terre,”
Magnus Liber Organi 222

3

Guillaume de Machaut, The Credo (excerpt),
Messe de Notre Dame 260

PREFACE

It is now over twenty-five years since we finished the manuscript that would become this textbook. In the various additions, updating, and rewriting that constitute the various editions of *Culture and Values*, we have not modified our earliest convictions about what this book should represent. Our desire is to present, in a chronological fashion, the most crucial landmarks of Western and non-Western cultures with clarity and in such a way that students might react to these traditions and their major accomplishments as enthusiastically as we did when we first encountered them and began to teach about them.

We believe that our own backgrounds have enhanced our appreciation for what we discuss in these pages. Lawrence Cunningham has degrees in philosophy, theology, literature, and humanities, while John Reich is a trained classicist, musician, and field archaeologist. Both of us have lived and lectured for extended periods in Europe. There is very little art or architecture, especially Western art and architecture, in this book that we have not seen firsthand.

In developing the new editions of *Culture and Values*, we have been the beneficiaries of the suggestions and criticisms of classroom teachers who have used the book. The seventh edition incorporates the helpful suggestions of our reviewers, critics, and the many instructors who have noted the increasingly multicultural character of the world in which we live. We have also consulted closely with the editorial team at Cengage Learning. Our own experiences as teachers both here and abroad have also made us sensitive to new needs and refinements as we rework this book.

THE SEVENTH EDITION

In this new edition we have made a number of changes. To help students understand the spirit of each period under discussion, we have added vignettes to open the chapters. We have expanded the discussion of music to address and better integrate into the text discussion each selection included on the LISTENING CD. We have brought the final chapter up to date and have continued to reflect the retrieval of women's voices in the history of Western culture. We have added thumbnails of many significant images to the timelines to help students understand each major period, and we have expanded the Glossary at the back of the book to include pronunciations of key terms, important people, and places. We have replaced many of the images to show new

examples of the art and architecture from Western civilization and around the world.

World Coverage. Newer and ever-expanding information technologies as well as the emergence of a global sociopolitical economy are beginning to render the focus on a purely occidental culture somewhat skewed. Think, for example, of the globalization of popular music. Our aim, however, remains to help students master this sprawling and untidy subject as easily as possible. To that end, our many readers have urged us to retain an organization that covers the West in chronological order and in some detail. These same instructors have, however, expressed an interest in seeing more global coverage of the humanities. Under their guidance and review, three full chapters covering Asian and African cultures appear in the book, and the treatment of Islamic culture remains a full chapter. In each case, the presentation focuses on the unique achievements and traditions of these cultures and their place within the broader human story.

One of the greatest problems we encountered in this new edition was deciding what to leave out. Our aim is to provide some representative examples from each period, hoping that instructors would use their own predilections to fill out where we have been negligent. In that sense, to borrow the zen concept, we are fingers pointing the way—attend to the direction and not to the finger. We refine that direction using input from instructors making those decisions and would like to acknowledge the reviewers of this and our previous editions: Jonathan Austad, Chadron State College; Michael Call, Brigham Young University; Scott Douglass, Chattanooga State Technical Community College; Julie Guidera, Brevard Community College, Titusville; Jason Horn, Gordon College, Barnesville, Ga; Lynne Kogel, Wayne State University; Richard Kortum, East Tennessee State University; John F. Martin, Hanover College; Patricia Matchette, St. Petersburg College; James W. Mock, University Of Central Oklahoma; Andrew Platizky, New Jersey City University; Robert Quist, Ferris State University; Joanna Reed, Sussex County Community College; Gencie S. Rucker, Florida Community College At Jacksonville; Stephanie Satie, California State University, Northridge; Sarah Sattersfield, Central Florida Community College; Mike Sparks, Wallace State Community College; Diana Major Spencer, Snow College; Jennifer Taylor, Valencia Community College East; Trent Tomengo, Seminole Community College; and Joan Monahan Watson, Virginia Polytechnic Institute And State University.

FEATURES

The seventh edition of *Culture and Values* retains many of the features that have made the book so successful.

Enhanced Illustrations. As in prior editions, the text is beautifully illustrated with nearly six hundred images, virtually all of them in color. This new edition includes over three hundred new images. Many of the images previously reproduced in the book have been replaced with higher quality photos that provide either a better view of the original artwork or a truer match to the original's color and overall appearance. A number of the line drawings have also been redrawn for better accuracy of representation and better consistency with similar drawings found in the book. We have expanded the information in many of the captions to help all our readers become better “visual learners.”

Music. Expanded discussion of each selection on the LISTENING CD addresses not only the characteristics of the specific musical work but how those characteristics represent the historical period of its creation.

Timelines. Each chapter begins with an illustrated, two-page timeline that organizes the major events and artworks for each era and, where appropriate, for each major category of works discussed in the chapter (that is, general events, literature and philosophy, art, architecture, and music). The timelines provide an instant visual reference that allows students to see the development of each type of art over a given time period.

Boxes. Two types of boxes run throughout the book. VOICES OF THEIR TIMES boxes, taken from letters, journals, and narratives of the time period under discussion, provide students with insight into the concerns of individuals responding to the major events and ideas of the era firsthand. VALUES boxes make explicit the underlying issues or concerns unifying the works of a given era, examining their root causes and their ultimate impact on the type of art produced.

SUPPLEMENTS

LISTENING CD

This audio CD contains twenty-two musical selections discussed in the text and allows students to hear some of history's greatest musical achievements—from Gregorian chants to Mozart to Scott Joplin. The CD can be sold separately or bundled at a discount with any version of the text upon request.

ISBN-10: 0-495-57060-5

ISBN-13: 978-0-495-57060-8

READINGS FOR CULTURE AND VALUES: A SURVEY OF THE HUMANITIES, SEVENTH EDITION

Correlated chapter by chapter with this book, this anthology of readings includes landmark works from philosophy and literature.

ISBN-10: 0-495-57070-2

ISBN-13: 978-0-495-57070-7

THE MUSEUM EXPERIENCE

This practical handbook—one for each geographical region—includes tips on museum etiquette, how to make a museum visit more engaging, how to view the collection, and how to write about a particular work; descriptions of the major museums in your area plus listings including Web sites for all the area museums; and appendices of the major museums in the United States and around the world. It can be sold separately or bundled *free* with new copies of the text.

East ISBN-10: 0-495-18868-9

Southeast ISBN-10: 0-495-18869-7

Midwest ISBN-10: 0-495-18867-0

West ISBN-10: 0-495-18865-4

Southwest ISBN-10: 0-495-18666-2

ART BASICS: AN ILLUSTRATED GLOSSARY AND TIMELINE

Presented in a beautiful large format with full-color fine art images and quality line art, this brief introduction to the basic terms, styles, and time periods of art history is a handy reference for any beginning student. It can be sold separately or bundled *free* with new copies of the text.

ISBN-10: 0-534-64101-6

ISBN-13: 978-0-534-64101-6

THINKING AND WRITING IN THE HUMANITIES AND A PRACTICAL HANDBOOK FOR WRITING IN THE HUMANITIES

Designed for ease of use, *Thinking and Writing in the Humanities* serves as a quick reference for students planning, drafting, revising, and editing various types of essays, research papers, exhibition reviews—even examinations. The *Practical Handbook* is a concise guide to research, composition, MLA style, and citing sources.

Thinking and Writing ISBN-10: 0-534-62155-4

Practical Handbook ISBN-10: 0-155-05015-X

ONLINE RESOURCES

COMPANION WEBSITE

For the student, quizzes; key terms, people, and places; glossary flash cards with definitions and pronunciations; complete pronunciation glossary; further readings; Web Quests with references to sites that expand upon chapter topics; and a sample final exam.

HUMANITIES RESOURCE CENTER

Free with this book's printed access card or instant access card

Study Guide

Extensive and interactive, the Study Guide gives the student a variety of tools for understanding the material in each chapter. A wide range of study questions—illustrated with thumbnails of pertinent artworks—address the important historical, cultural, and artistic events of each chapter. Additional self-testing reviews range from short fill-in-the-blank quizzes to essay questions.

Pronunciation Glossary Flash Cards

Because we believe that it is difficult to remember or use in class terms one cannot pronounce, these flash cards contain all the key terms, people, and places discussed in the text, with their definitions and pronunciations.

Image Flash cards

Representing all the images in the text, these flash cards help the student identify, remember, and place in their historical periods important works of art and architecture.

Musical Period Flash cards

One-minute audio clips from the LISTENING CD help the student identify, remember, and place in their historical periods all the music discussed in the text.

Video Podcasts in Art History

Correlated by chapter, these topical learning modules contain multimedia mini-lectures that focus on specific artworks, comparisons, mediums, and trends in art history. In addition, nine video clips, under the title *IN THE STUDIO*, explore the media and techniques of art.

Interactive Resource for Art, Architecture, Music, and Philosophy

Organized by the major fields within the humanities, this feature's readings, documents, interactive timelines, maps, and much more help the student further explore the humanities. Extensive learning modules cover the Basics of Architecture, with comparisons of early modern architecture; the Basics of Art, including identifications of the visual elements and principles of design; and Elements of Musical Styles with audio clips.

THE ARTS: AN INTRODUCTION

One way to see the arts as a whole is to consider a widespread mutual experience: a church or synagogue service or the worship in a Buddhist monastery. Such a gathering is a celebration of written literature done, at least in part, in music in an architectural setting decorated to reflect the religious sensibilities of the community. A church service makes use of visual arts, literature, and music. While the service acts as an integrator of the arts, each art, considered separately, has its own peculiar characteristics that give it shape. The same integration may be seen, of course, in an opera or in a music video.

Music is primarily a temporal art, which is to say that there is music when there is someone to play the instruments and sing the songs. When the performance is over, the music stops.

The visual *arts* and *architecture* are spatial arts that have permanence. When a religious service is over, people may still come into the building to admire its architecture or marvel at its paintings or sculptures or look at the decorative details of the building.

Literature has a permanent quality in that it is recorded in books, although some literature is meant not to be read but to be heard. Shakespeare did not write plays for people to read, but for audiences to see and hear performed. Books nonetheless have permanence in the sense that they can be read not only in a specific context, but also at one's pleasure. Thus, to continue the religious-service example, one can read the psalms for their poetry or for devotion apart from their communal use in worship.

What we have said about the religious service applies equally to anything from a rock concert to grand opera: artworks can be seen as an integrated whole. Likewise, we can consider these arts separately. After all, people paint paintings, compose music, or write poetry to be enjoyed as discrete experiences. At other times, of course, two arts may be joined when there was no original intention to do so, as when a composer sets a poem to music or an artist finds inspiration in a literary text or, to use a more complex example, when a ballet is inspired by a literary text and is danced against the background or sets created by an artist to enhance both the dance and the text that inspired it.

However we view the arts, either separately or as integrated, one thing is clear: they are the product of human invention and human genius. When we speak of *culture*, we are not talking about something strange

or “highbrow”; we are talking about something that derives from human invention. A jungle is a product of nature, but a garden is a product of culture: human ingenuity has modified the vegetative world.

In this book we discuss some of the works of human culture that have endured over the centuries. We often refer to these works as *masterpieces*, but what does the term mean? The issue is complicated because tastes and attitudes change over the centuries. Two hundred years ago the medieval cathedral was not appreciated; it was called Gothic because it was considered barbarian. Today we call such a building a masterpiece. Very roughly we can say that a masterpiece of art is any work that carries with it a surplus of meaning.

Having “surplus of meaning” means that a certain work not only reflects technical and imaginative skill, but also that its very existence sums up the best of a certain age, which spills over as a source of inspiration for further ages. As one reads through the history of the Western humanistic achievement it is clear that certain products of human genius are looked to by subsequent generations as a source of inspiration; they have a surplus of meaning. Thus the Roman achievement in architecture with the dome of the Pantheon both symbolized their skill in architecture and became a reference point for every major dome built in the West since. The dome of the Pantheon finds echoes in seventh-century Constantinople (Hagia Sophia); in fifteenth-century Florence (the Duomo); in sixteenth-century Rome (St. Peter's Basilica); and in eighteenth-century Washington, D.C. (the Capitol building).

The notion of surplus of meaning provides us with a clue as to how to study the humanistic tradition and its achievements. Admittedly simplifying, we can say that such a study has two steps that we have tried to synthesize into a whole in this book:

The Work in Itself. At this level we are asking the question of fact and raising the issue of observation: What is the work and how is it achieved? This question includes not only the basic information about, say, what kind of visual art this is (sculpture, painting, mosaic) or what its formal elements are (Is it geometric in style? Bright in color? Very linear? and so on), but also questions of its function: Is this work an homage to politics? For a private patron? For a church? We look at artworks, then, to ask questions about both their form and their function.

This is an important point. We may look at a painting or sculpture in a museum with great pleasure, but that pleasure would be all the more enhanced were we to see that work in its proper setting rather than as an object on display. To ask about form and function, in short, is to ask equally about context. When reading certain literary works (such as the *Iliad* or the *Song of Roland*) we should read them aloud since, in their original form, they were written to be recited, not read silently on a page.

The Work in Relation to History. The human achievements of our common past tell us much about earlier cultures both in their differences and in their similarities. A study of the tragic plays that have survived from ancient Athens gives us a glimpse into Athenians' problems, preoccupations, and aspirations as filtered through the words of Sophocles or Euripides. From such a study we learn both about the culture of Athens and something about how the human spirit has faced the perennial issues of justice, loyalty, and duty. In that sense we are in dialogue with our ancestors across the ages. In the study of ancient culture we see the roots of our own.

To carry out such a project requires willingness to look at art and closely read literature with an eye equally to the aspect of form/function and to the past and the present. Music, however, requires a special treatment because it is the most abstract of arts (How do we speak about that which is meant not to be seen but to be heard?) and the most temporal. For that reason a somewhat more extended guide to music follows.

HOW TO LOOK AT ART

Anyone who thumbs through a standard history of art can be overwhelmed by the complexity of what is discussed. We find everything from paintings on the walls of caves and huge sculptures carved into the faces of mountains to tiny pieces of jewelry or miniature paintings. All of these are art because they were made by the human hand in an attempt to express human ideas and/or emotions. Our response to such objects depends a good deal on our own education and cultural biases. We may find some modern art ugly or stupid or bewildering. We may think of all art as highbrow or elitist despite the fact that we like certain movies (film is an art) enough to see them over and over. At first glance, art from the East may seem odd simply because we do not have the reference points with which we can judge the art good or bad.

Our lives are so bound up with art that we often fail to recognize how much we are shaped by it. We are bombarded with examples of graphic art (television commercials, magazine ads, CD jackets, displays in stores) every day; we use art to make statements about who we are and what we value in the way we decorate our rooms and in the style of our clothing. In all of these ways we manipulate artistic symbols to make statements about what we believe in, what we stand for, and how we want others to see us. The many sites on the Web bombard us with visual clues which attempt to make us stop and find out what is being offered or argued.

The history of art is nothing more than the record of how people have used their minds and imaginations to symbolize who they are and what they value. If a certain age spends enormous amounts of money to build and decorate churches (as in twelfth-century France) and another spends the same kind of money on palaces (like eighteenth-century France), we learn about what each age values the most.

The very complexity of human art makes it difficult to interpret. That difficulty increases when we are looking at art from a much different culture and/or a far different age. We may admire the massiveness of Egyptian architecture, but find it hard to appreciate why such energies were used for the cult of the dead. When confronted with the art of another age (or even our own art, for that matter), a number of questions we can ask of ourselves and of the art may lead us to greater understanding.

For What Purpose Was This Piece of Art Made?

This is essentially a question of *context*. Most of the religious paintings in our museums were originally meant to be seen in churches in very specific settings. To imagine them in their original setting helps us to understand that they had a devotional purpose that is lost when they are seen on a museum wall. To ask about the original setting, then, helps us to ask further whether the painting is in fact devotional or meant as a teaching tool or to serve some other purpose.

Setting is crucial. A frescoed wall on a public building is meant to be seen by many people, while a fresco on the wall of an aristocratic home is meant for a much smaller, more elite class of viewer. The calligraphy decorating an Islamic mosque tells us much about the importance of the sacred writings of Islam. A sculpture designed for a wall niche is going to have a shape different from one designed to be seen by walking around it. Similarly, art made under official sponsorship of an authoritarian government must be read in a far different manner than art produced by underground artists who have no standing with the government. Finally,

art may be purely decorative or it may have a didactic purpose, but (and here is a paradox) purely decorative art may teach us while didactic art may end up being purely decorative.

What, If Anything, Does This Piece of Art Hope to Communicate? This question is one of *intellectual* or *emotional* context. Funeral sculpture may reflect the grief of the survivors, or a desire to commemorate the achievements of the deceased, or to affirm what the survivors believe about life after death, or a combination of these purposes. If we think of art as a variety of speech we can then inquire of any artwork: What is it saying?

An artist may strive for an ideal (“I want to paint the most beautiful woman in the world,” or “I wish my painting to be taken for reality itself,” or “I wish to move people to love or hate or sorrow by my sculpture”), illustrate the power of an idea, or (as in the case with most primitive art) “capture” the power of the spirit world for religious and/or magical purposes.

An artist may well produce a work simply to demonstrate inventiveness or to expand the boundaries of what art means. The story is told of Pablo Picasso’s reply to a woman who said that her ten-year-old child could paint better than he. Picasso replied, “Congratulations, Madame. Your child is a genius.” We know that before he was a teenager Picasso could draw and paint with photographic accuracy. He said that during his long life he tried to learn how to paint with the fresh eye and spontaneous simplicity of a child.

How Was This Piece of Art Made? This question inquires into both the materials and the skills the artist employs to turn materials into art. Throughout this book we will speak of different artistic techniques, like bronze casting or etching or panel painting; here we make a more general point. To learn to appreciate the craft of the artist is a first step toward enjoying art for its worth as art—to developing an “eye” for art. This requires *looking* at the object as a crafted object. Thus, for example, a close examination of Michelangelo’s *Pietà* shows the pure smooth beauty of marble, while his *Slaves* demonstrates the roughness of stone and the sculptor’s effort to carve meaning from hard material. We might stand back to admire a painting as a whole, but then to look closely at one portion of it teaches us the subtle manipulation of color and line that creates the overall effect.

What Is the Composition of This Artwork? This question addresses how the artist “composes” the work. Much Renaissance painting uses a pyramidal construction so that the most important figure is at the apex

of the pyramid and lesser figures form the base. Some paintings presume something happening outside the picture itself (such as an unseen source of light); a cubist painting tries to render simultaneous views of an object. At other times, an artist may enhance the composition by the manipulation of color with a movement from light to dark or a stark contrast between dark and light, as in the *chiaroscuro* of Baroque painting. In all of these cases the artists intend to do something more than merely “depict” a scene; they appeal to our imaginative and intellectual powers as we enter into the picture or engage the sculpture or look at their film.

Composition, obviously, is not restricted to painting. Filmmakers compose with close-ups or tracking shots just as sculptors carve for frontal or side views of an object. Since all of these techniques are designed to make us see in a particular manner, only by thinking about composition do we begin to reflect on what the artist has done. If we do not think about composition, we tend to take an artwork at “face value” and, as a consequence, are not training our “eye.” Much contemporary imaging is done by the power of mixing done on the computer.

What Elements Should We Notice about a Work of Art? The answer to this question is a summary of what we have stated above. Without pretending to exclusivity, we should judge art on the basis of the following three aspects:

Formal elements. What kind of artwork is it? What materials are employed? What is its composition in terms of structure? In terms of pure form, how does this particular work look when compared to a similar work of the same or another artist?

Symbolic elements. What is this artwork attempting to “say”? Is its purpose didactic, propagandistic, to give pleasure, or what? How well do the formal elements contribute to the symbolic statement being attempted in the work of art?

Social elements. What is the context of this work of art? Who paid and why? Whose purposes does it serve? At this level, many different philosophies come into play. A Marxist critic might judge a work in terms of its sense of class or economic aspects, while a feminist critic might inquire whether it affirms women or acts as an agent of subjugation or exploitation.

It is possible to restrict oneself to formal criticism of an artwork (Is this well done in terms of craft and composition?), but such an approach does not do full justice to what the artist is trying to do. Conversely, to judge every work purely in terms of social theory excludes the notion of an artistic work and, as a consequence, reduces art to politics or philosophy. For a fuller appreciation of art, then, all of the elements mentioned above need to come into play.

AN EXERCISE IN LOOKING AT ART

Consider Leonardo da Vinci's *Madonna of the Rocks* (Fig.12.26).

SUBJECT MATTER

A representational depiction of the Virgin with the Christ Child and young Saint John the Baptist and angel in a rocky landscape.

COMPOSITION

- ♦ **Foreground:** Four figures are seated along a rocky edge of land with very naturalistic plants and grasses. The Virgin is seated in the center and dominates the group. Her right hand reaches around the young Saint John the Baptist who kneels on one knee and looks to the Christ Child seated to her front left-hand side. He is seated in a $\frac{3}{4}$ -profile to the viewer and directly under the Virgin's blessing left hand. To the right is a seated angel who looks out at the viewer while pointing to St. John. The figural group forms a pyramidal or triangular composition with the Madonna at the apex.
- ♦ **Middleground:** A naturalistic landscape of plants and vegetation among the rocks with a canopy of rock formations suggesting a grotto and plants that encircle the group.
- ♦ **Background:** A landscape of great depth with rock formations and valleys with light from the setting sun.



© Scala/Art Resource, NY

ART ELEMENTS

- ♦ *Line; shape, volume, and mass; light and value, color; texture; space, time, and motion*

In *Madonna of the Rocks*, light is the most important element and affects all the other elements. The light is very dramatic and its source appears to be from the upper left from off the canvas. The light defines everything; it illuminates and focuses the viewer's attention on the figures. The light affects the colors and creates the warm feeling of flesh against the coldness of the rocky landscape of great depth. This use of light is called *chiaroscuro*, a contrast of very dark to very light values in the brightness of a color. Chiaroscuro creates the atmosphere, the shape and volume of the figures, and the space they occupy, a vast landscape in which real people exist.

HOW TO LISTEN TO MUSIC

The sections of this book devoted to music are designed for readers who have no special training in music theory and practice. Response to significant works of music, after all, should require no more specialized knowledge than the ability to respond to *Oedipus Rex*, say, or a Byzantine mosaic. Indeed, many millions of people buy recorded music in one form or another, or enjoy listening to it on the radio without the slightest knowledge of how the music is constructed or performed.

The gap between the simple pleasure of the listener and the complex skills of composer and performer often

prevents the development of a more serious grasp of music history and its relation to the other arts. The aim of this section is to help bridge that gap without trying to provide too much technical information. After a brief survey of music's role in Western culture, we shall look at the "language" used to discuss musical works—both specific terminology, such as *sharp* and *flat*, and more general concepts, such as line and color.

MUSIC IN WESTERN CULTURE

The origins of music are unknown, and neither the excavations of ancient instruments and depictions of performers nor the evidence from modern primitive societies gives any impression of its early stages. Presumably, like the early cave paintings, music served some kind of magical or ritual purpose. This is borne out by the fact that music still forms a vital part of most religious ceremonies today, from the hymns sung in Christian churches or the solo singing of the cantor in an Orthodox Jewish synagogue to the elaborate musical rituals performed in Buddhist or Shinto temples in Japan. The Old Testament makes many references to the power of music, most notably in the famous story of the battle of Jericho, and it is clear that by historical times music played an important role in Jewish life, both sacred and secular.

By the time of the Greeks, the first major Western culture to develop, music had become as much a science as an art. It retained its importance for religious rituals; in fact, according to Greek mythology the gods themselves invented it. At the same time the theoretical relationships between the various musical pitches attracted the attention of philosophers such as Pythagoras (c. 550 BCE), who described the underlying unity of the universe as the "harmony of the spheres." Later fourth-century BCE thinkers like Plato and Aristotle emphasized music's power to affect human feeling and behavior. Thus for the Greeks, music represented a religious, intellectual, and moral force. Once again, music is still used in our own world to affect people's feelings, whether it be the stirring sound of a march, a solemn funeral dirge, or the eroticism of much modern "pop" music (of which Plato would thoroughly have disapproved).

Virtually all of the music—and art, for that matter—that survived from the Middle Ages is religious. Popular secular music certainly existed, but since no real system of notation was invented before the eleventh century, it has disappeared without a trace. The ceremonies of both the Western and the Eastern (Byzantine) church centered around the chanting of a single musical line, a kind of music that is called *monophonic* (from the Greek "single voice"). Around the time musical notation was devised, composers began to become interested in the

possibilities of notes sounding simultaneously—what we would think of as harmony. Music involving several separate lines sounding together (as in a modern string quartet or a jazz group) became popular only in the 14th century. This gradual introduction of *polyphony* ("many voices") is perhaps the single most important development in the history of music, since composers began to think not only horizontally (that is, melodically), but also vertically, or harmonically. In the process, the possibilities of musical expression were immeasurably enriched.

THE EXPERIENCE OF LISTENING

"What music expresses is eternal, infinite, and ideal. It does *not* express the passion, love, or longing of this or that individual in this or that situation, but passion, love, or longing in itself; and this it presents in that unlimited variety of motivations which is the exclusive and particular characteristic of music, foreign and inexpressible in any other language" (Richard Wagner). With these words, one of the greatest of all composers described the power of music to express universal emotions. Yet for those unaccustomed to serious listening, it is precisely this breadth of experience with which it is difficult to identify. We can understand a joyful or tragic situation. Joy and tragedy themselves, though, are more difficult to comprehend.

There are a number of ways by which the experience of listening can become more rewarding and more enjoyable. Not all of them will work for everyone, but over the course of time they have proved helpful for many newcomers to the satisfactions of music.

1. *Before listening to the piece you have selected*, ask yourself some questions: What is the historical context of the music? For whom was it composed—for a general or an elite audience?

Did the composer have a specific assignment? If the work was intended for performance in church, for example, it should sound very different from a set of dances. Sometimes the location of the performance affected the sound of the music: composers of masses to be sung in Gothic cathedrals used the buildings' acoustical properties to emphasize the resonant qualities of their works.

With what forces was the music to be performed? Do they correspond to those intended by the composer? Performers of medieval music, in particular, often have to reconstruct much that is missing or uncertain. Even in the case of later traditions, the original sounds can sometimes be only approximated. The superstars of the eighteenth-century world of opera were the *castrati*, male singers who had been castrated in their youth and whose soprano

- [*download Salt: A World History pdf*](#)
- [**click Dark Sundays \(CSI: Crime Scene Investigation, Book 15\) here**](#)
- [Max Weber and His Contemporaries here](#)
- [click Dialectics of Class Struggle in the Global Economy pdf](#)

- <http://tuscalaural.com/library/Salt--A-World-History.pdf>
- <http://www.satilik-kopek.com/library/I-Had-a-Black-Dog.pdf>
- <http://unpluggedtv.com/lib/Max-Weber-and-His-Contemporaries.pdf>
- <http://unpluggedtv.com/lib/Dialectics-of-Class-Struggle-in-the-Global-Economy.pdf>