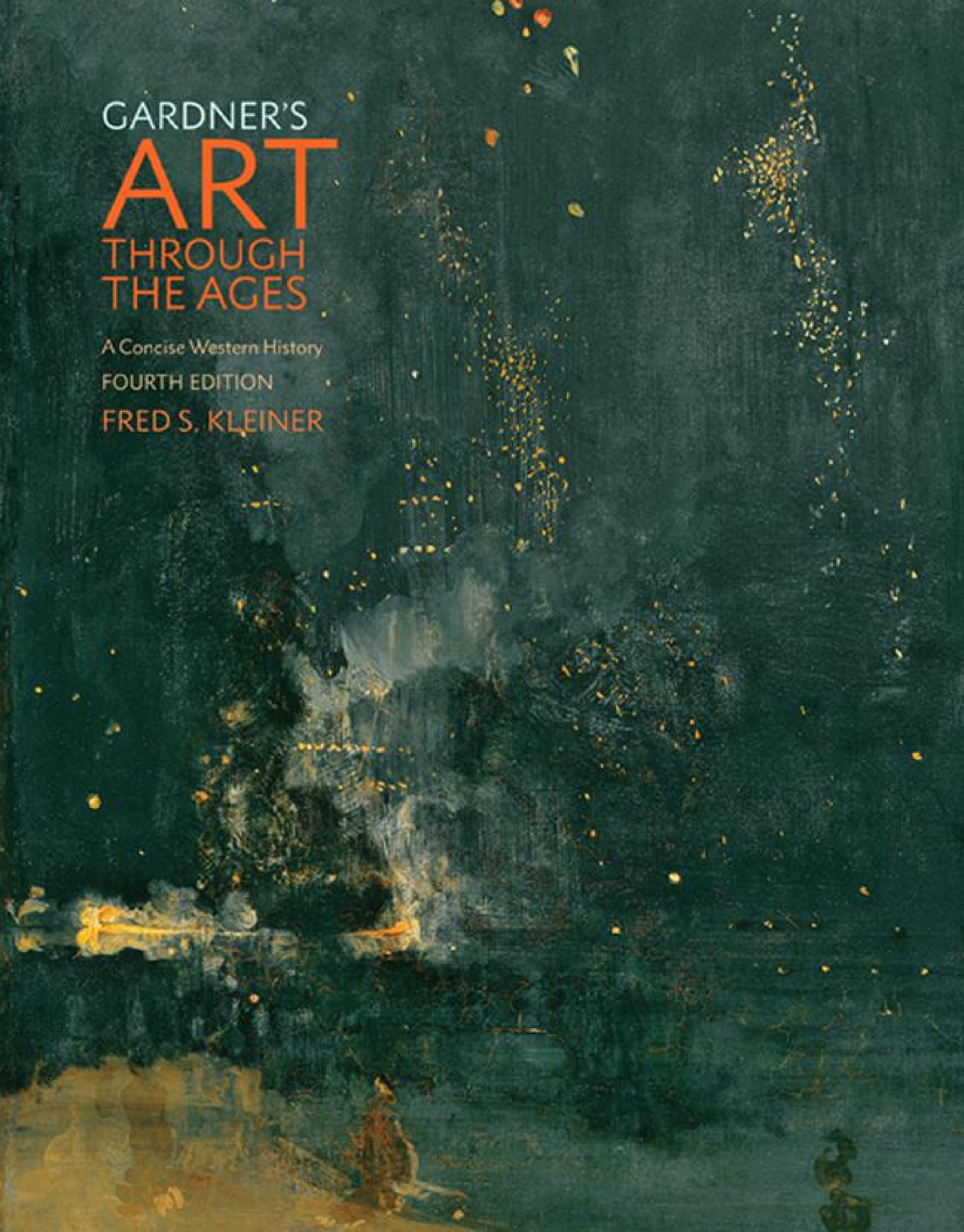

GARDNER'S

ART THROUGH THE AGES

A Concise Western History

FOURTH EDITION

FRED S. KLEINER

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A CONCISE WESTERN HISTORY

FOURTH EDITION

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Fred S. Kleiner

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Compositor: Cenveo® Publisher Services
Text Designer: tani hasegawa
Cover Designer: Cate Rickard Barr
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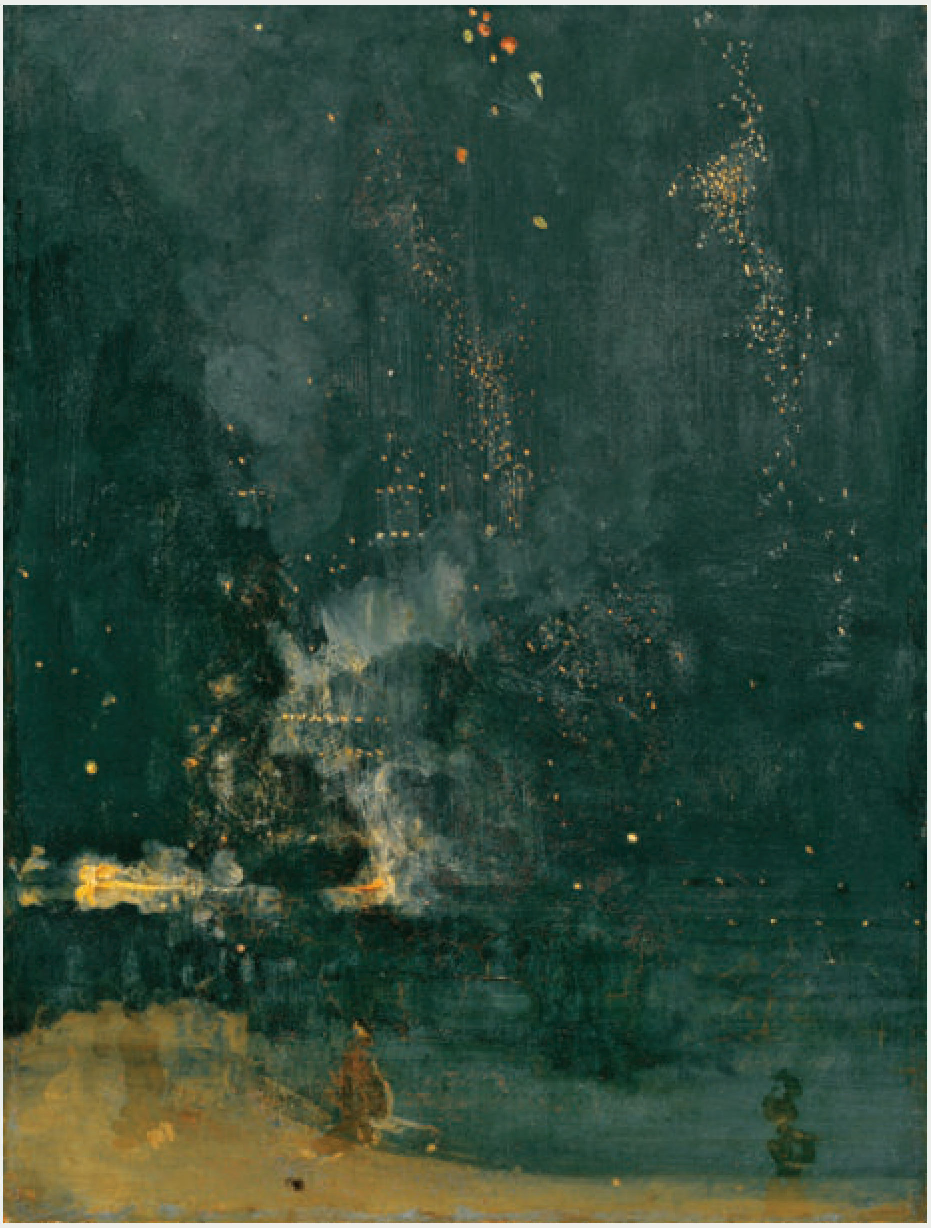
ABOUT THE COVER ART



James Abbott McNeill Whistler, ***Nocturne in Black and Gold*** **(*****The Falling Rocket*****), ca. 1875. Oil on panel, 1' $11\frac{5}{8}$" × 1' $6\frac{1}{2}$". Detroit Institute of the Arts, Detroit (gift of Dexter M. Ferry Jr.).**

American painter James Abbott McNeill Whistler (1834–1903) spent most of his career in London, but also resided briefly in Paris. There, he met many of the Impressionists, with whom he shared a fondness for recording contemporary life and the sensations that color produces on the eye. To these interests Whistler added a desire to create harmonies paralleling those achieved in music, and thus began calling some of his works "nocturnes." *Nocturne in Black and Gold,* or *The Falling Rocket,* is a daring painting with gold flecks and splatters representing an exploded firework in the night sky. More interested in conveying the atmospheric effects than in providing details of the scene, Whistler emphasized creating a harmonious arrangement of shapes and colors, an approach that many 20th-century painters would adopt. Whistler's works angered many 19th-century viewers, however. The British critic John Ruskin (1819–1900) responded to this painting by accusing Whistler of "flinging a pot of paint in the public's face."

Whistler's distinctive personal approach to painting characterizes the art of the modern era in general, but it is not typical of many periods of the history of art when artists toiled in anonymity to fulfill the wishes of their patrons, whether Egyptian pharaohs, Roman emperors, or medieval monks. *Art through the Ages: A Concise Western History* surveys the art of all periods from prehistory to the present and examines how Western artworks of all kinds have always reflected the historical contexts in which they were created.

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Preface

I take great pleasure in introducing the extensively revised and expanded 4th edition of *Gardner's Art through the Ages: A Concise Western History*, which for the first time is, like the unabridged 15th edition published last year, a hybrid textbook—the only introductory survey of the history of art and architecture of its kind. This innovative new type of "Gardner" retains all of the best features of traditional books on paper while harnessing 21st-century technology to increase the number of works and themes discussed without enlarging the size of the printed book—and at negligible additional cost to the reader.

When Helen Gardner published the first edition of *Art through the Ages* in 1926, she could not have imagined that nearly a century later instructors all over the world would still be using her textbook in their classrooms. (The book has even been translated into Mandarin Chinese.) Nor could Professor Gardner have foreseen that a new publisher would make her text available in special editions corresponding to a wide variety of introductory art history courses ranging from yearlong global surveys to Western- and non-Western-only surveys to the one-semester course for which this concise edition was designed. Indeed, if Helen Gardner were alive today, she would not recognize the book that long ago became—and remains—the world's most widely read introduction to the history of art and architecture. I hope that instructors and students alike will agree that this new edition lives up to that venerable tradition and, in fact, exceeds their high expectations.

KEY FEATURES OF THE 4TH EDITION

For the 4th concise edition of *Art through the Ages*, in addition to updating the text of every chapter to incorporate the latest research, I have added several important new features while retaining the basic format and scope of the previous edition. The new edition boasts more photographs, plans, and drawings than the previous three versions of the book, nearly all in color and reproduced according to the highest standards of clarity and color fidelity. The illustrations include a new set of maps and scores of new images, among them a series of superb photographs taken by Jonathan Poore exclusively for *Art through the Ages* in Germany and Italy (following similar forays into France and Italy in 2009–2011). The online MindTap® component also includes custom videos made by Sharon Adams Poore during those five photo campaigns. This extraordinary new archive of visual material ranges from ancient temples in Rome; to medieval, Renaissance, and Baroque churches in France, Germany, and Italy; to such modern masterpieces as Notre-Dame-du-Haut in Ronchamp, France, and the Bauhaus in Dessau, Germany. The 4th edition also features an expanded number of the highly acclaimed architectural drawings of John Burge. Together, these exclusive photographs, videos, maps, and drawings provide readers with a visual feast unavailable anywhere else.

Once again, scales accompany the photograph of every painting, statue, or other artwork discussed—another distinctive feature of the Gardner text. The scales provide students with a quick and effective way to visualize how big or small a given artwork is and its relative size compared with other objects in the same chapter and throughout the book—especially important given that the illustrated works vary in size from tiny to colossal.

Also retained in this edition are the Quick-Review Captions (brief synopses of the most significant aspects of each artwork or building illustrated) that students have found invaluable when preparing for examinations. These extended captions accompany not only every image in the printed book but also all the digital images in the MindTap version of the text. Each chapter also again ends with the highly popular full-page feature called *The Big Picture*, which sets forth in bullet-point format the most important characteristics of each period or artistic movement discussed in the chapter. Also retained from the third edition are the timelines summarizing the major artistic and architectural developments during the era treated (again in bullet-point format for easy review) and the chapter-opening essays called *Framing the Era* discussing a characteristic painting, sculpture, or building and illustrated by four photographs.

Boxed essays on special topics again appear throughout the book as well. These essays fall under eight broad categories, three of which are new to the 4th edition:

Architectural Basics boxes provide students with a sound foundation for the understanding of architecture. These discussions are concise explanations, with drawings and diagrams, of the major aspects of design and construction. The information included is essential to an understanding of architectural technology and terminology.

Materials and Techniques essays explain the various media that artists have employed from prehistoric to modern times. Since materials and techniques often influence the character of artworks, these discussions contain important information on why many monuments appear as they do.

Religion and Mythology boxes introduce students to the principal elements of the world's great religions, past and present, and to the representation of religious and mythological themes in painting and sculpture of all periods and places. These discussions of belief systems and iconography give readers a richer understanding of some of the greatest artworks ever created.

Art and Society essays treat the historical, social, political, cultural, and religious context of art and architecture. In some instances, specific monuments are the basis for a discussion of broader themes.

In the *Artists on Art* boxes, artists and architects throughout history discuss both their theories and individual works.

New to the 4th edition are three new categories of boxed essays: *Written Sources*, *The Patron's Voice*, and *Problems and Solutions*. The first category presents and discusses key historical documents illuminating major monuments of art and architecture throughout the world. The passages quoted permit voices from the past to speak directly to the reader, providing vivid insights into the creation of artworks in all media. *The Patron's Voice* essays underscore the important roles that individuals and groups played in determining the character of the artworks and buildings that they commissioned and paid for. The new *Problems and Solutions* boxes are designed to make students think critically about the decisions that went into the making of every painting, sculpture, and building from the Old Stone Age to the present. These essays address questions of how and why various forms developed, the problems that painters, sculptors, and architects confronted, and the solutions that they devised to resolve them.

Other noteworthy features retained from the 3rd edition are the (updated) bibliography of books in English; a glossary containing definitions of all italicized terms introduced in both the printed text and MindTap essays; and a complete museum index, now housed online only, listing all illustrated artworks by their present location. The host of state-of-the-art MindTap online resources are enumerated on page xxi.

ACKNOWLEDGMENTS

A work as extensive as a global history of art could not be undertaken or completed without the counsel of experts in all areas of world art. As with previous editions, Cengage Learning has enlisted more than a hundred art historians to review every chapter of *Art through the Ages* in order to ensure that the text lives up to the Gardner reputation for accuracy as well as readability. I take great pleasure in acknowledging here those individuals who made important contributions to the 4th concise edition and to the unabridged 15th edition on which the shorter version is based: Patricia Albers, San Jose State University; Kirk Ambrose, University of Colorado Boulder; Jenny Kirsten Ataoguz, Indiana University–Purdue University Fort Wayne; Paul Bahn, Hull; Denise Amy Baxter, University of North Texas; Nicole Bensoussan, University of Michigan–Dearborn; Amy R. Bloch, University at Albany, State University of New York; Susan H. Caldwell, The University of Oklahoma; David C. Cateforis, The University of Kansas; Gina Cestaro, University of West Florida; Thomas B. F. Cummins, Harvard University; Joyce De Vries, Auburn University; Scott Douglass, Chattanooga State Community College; Verena Drake, Hotchkiss School; Jerome Feldman, Hawai'i Pacific University; Maria Gindhart, Georgia State University; Tracie Glazer, Nazareth College of Rochester; Annabeth Headrick, University of Denver; Shannen Hill, University of Maryland; Angela K. Ho, George Mason University; Julie Hochstrasser, The University of Iowa; Hiroko Johnson, San Diego State University; Julie Johnson, The University of Texas at San Antonio; Molly Johnson, Ocean County College; Paul H. D. Kaplan, Purchase College, State University of New York; Nancy Lee-Jones, Endicott College; Rob Leith, Buckingham Browne & Nichols School; Brenda Longfellow, The University of Iowa; Susan McCombs, Michigan State University; Jennifer Ann McLerran, Northern Arizona University; Patrick R. McNaughton, Indiana University Bloomington; Mary Miller, Yale University; Erin Morris, Estrella Mountain Community College; Nicolas Morrissey, The University of Georgia; Basil Moutsatsos, St. Petersburg College–Seminole; Johanna D. Movassat, San Jose State University; Micheline Nilsen, Indiana University South Bend; Catherine Pagani, The University of Alabama; Anna Pagnucci, Ashford University; Allison Lee Palmer, The University of Oklahoma; William H. Peck, University of Michigan–Dearborn; Lauren Peterson, University of Delaware; Holly Pittman, University of Pennsylvania; Romita Ray, Syracuse University; Wendy Wassyng Roworth, The University of Rhode Island; Andrea Rusnock, Indiana University South Bend; Bridget Sandhoff, University of Nebraska at Omaha; James M. Saslow, Queens College, City University of New York; James Slauson, Carroll University; Anne Rudolph Stanton, University of Missouri; Suzanne Thomas, Rose State College; Achim Timmermann, University of Michigan; David Turley, Weber State University; Lee Ann Turner, Boise State University; Marjorie S. Venit, University of Maryland; Shirley Tokash Verrico, Genesee Community College; Louis A. Waldman, The University of Texas at Austin; Ying Wang, University of Wisconsin–Milwaukee; Lindsey Waugh, University of Tennessee; Gregory H. Williams, Boston University; and Benjamin C. Withers, University of Kentucky.

I am especially indebted to the following for creating the instructor and student materials for the 4th edition: Ivy Cooper, Southern Illinois University Edwardsville; Patricia D. Cosper (retired), The University of Alabama at Birmingham; Anne McClanan, Portland State University; Amy M. Morris, The University of Nebraska Omaha; Erika Schneider, Framingham State University; and Camille Serchuk, Southern Connecticut State University. I also thank the more than 150 instructors and students who participated in surveys, focus groups, design sprints, and advisory boards to help us better understand your needs in our print and digital products.

I am also happy to have this opportunity to express my gratitude to the extraordinary group of people at Cengage Learning involved with the editing, production, and distribution of *Art through the Ages.* Some of them I have now worked with on various projects for nearly two decades and feel privileged to count among my friends. The success of the Gardner series in all of its various permutations depends in no small part on the expertise and unflagging commitment of these dedicated professionals, especially Sharon Adams Poore, product manager (as well as videographer extraordinaire); Lianne Ames, senior content project manager; Rachael Bailey, senior product assistant; Cate Barr, senior art director and cover designer of this edition; Jillian Borden, marketing manager; Rachel Harbour, content developer; Erika Hayden, associate content developer; Chad Kirchner, content developer; and the entire team of professionals, too numerous to list fully here, who had a hand in the design, creation, and implementation of the new e-reader featured in this edition's MindTap. Finally, I owe my gratitude to the incomparable group of learning consultants nationwide who have passed on to me the welcome advice offered by the hundreds of instructors they speak to daily.

I am also deeply grateful to the following out-of-house contributors to the 4th concise edition: the incomparable quarterback of the entire production process, Joan Keyes, Dovetail Publishing Services; Michele Jones, copy editor; Susan Gall, proofreader; Pat Rimmer, Indexer; PreMediaGlobal, photo researchers; Cenveo® Publisher Services; Jay and John Crowley, Jay's Publishing Services; Mary Ann Lidrbauch, art log preparer; and, of course, Jonathan Poore and John Burge, for their superb photos and architectural drawings.

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them I have learned much that has helped determine the form and content of *Art through the Ages* and made it a much better book than it otherwise might have been.

Fred S. Kleiner

CHAPTER-BY-CHAPTER CHANGES IN THE 4TH EDITION

All chapters include changes in the text reflecting new research and discoveries, new maps, revised timelines and The Big Picture, and online bonus images, essays, videos, and other features included within the MindTap version of the text, an integral part of the complete learning package for this 4th edition of *Art through the Ages: A Concise Western History*.

A chapter-by-chapter enumeration of the most important revisions follows.

Introduction: What Is Art History?: New chapter-opening illustration of Claude Lorrain's *Embarkation of the Queen of Sheba* with new details. Added 18th-century Benin altar to the hand.

1: Prehistory and the First Civilizations: New Framing the Era essay "Pictorial Narration in Ancient Sumer." New Problems and Solutions boxes "How to Represent an Animal" and "How Many Legs Does a Lamassu Have?" Added the Apollo 11 Cave in Namibia, the head of Inanna from Uruk, the seated scribe from Saqqara, and the *Judgment of Hunefer*. New photographs of the *Warka Vase*, Stonehenge, the lamassu from the citadel of Sargon II, a model of the Gizeh pyramids, the Great Sphinx and pyramid of Khafre, and the temple of Amen-Re at Karnak.

2: Ancient Greece: New Art and Society box "Archaeology, Art History, and the Art Market." New Problems and Solutions box "Polykleitos's Prescription for the Perfect Statue." New Materials and Techniques box "White-Ground Painting." New Architectural Basics box "The Corinthian Capital." Added the calf bearer from the Athenian Acropolis, the *Charioteer of Delphi*, the *Massacre of the Niobids* by the Niobid Painter, the tholos at Delphi, and the Hellenistic bronze boxer. New photographs of the Parthenon (general view, Doric columns, and the cavalcade and seated gods of the frieze), the Lion Gate and exterior and interior of the Treasury of Atreus at Mycenae, the Erechtheion and Temple of Athena Nike on the Athenian Acropolis, the theater at Epidauros, and the *Barberini Faun*. New reconstruction drawing of the palace at Knossos.

3: The Roman Empire: New Framing the Era essay "Roman Art as Historical Fiction." New Art and Society boxes "The 'Audacity' of Etruscan Women" and "Spectacles in the Colosseum." New Written Sources box "Vitruvius's *Ten Books on Architecture*." New Problems and Solutions boxes "The Spiral Frieze of the Column of Trajan," "The Ancient World's Largest Dome," and "Tetrarchic Portraiture." Added Apotheosis of Antoninus Pius, Banditaccia necropolis tumuli, the Maison Carrée at Nîmes, and third-century sarcophagus of a philosopher. New photographs of the Tomb of the Leopards at Tarquinia, the Tomb of the Reliefs at Cerveteri, the brawl in the Pompeii amphitheater, the Third Style cubiculum from Boscotrecase, and, in Rome, the Ara Pacis Augustae, the facade of the Colosseum, the Arch of Titus (general view and two reliefs), the Column of Trajan (general view and three details), the interior of the Markets of Trajan, the exterior of the Pantheon, the colossal portrait head of Constantine, the Basilica Nova, and the Arch of Constantine (general view and Constantinian frieze).

4: Early Christianity and Byzantium: New Religion and Mythology box "Jewish Subjects in Christian Art." New Art and Society box "Medieval Books." New Problems and Solutions boxes "Picturing the Spiritual World" and "Placing a Dome over a Square." Added an Early Christian statuette of the Good Shepherd, and images of Santa Sabina in Rome and of the *Rabbula Gospels*. New photographs of Santa Costanza in Rome, of Hagia Sophia in Constantinople, and of the Katholikon at Hosios Loukas.

5: The Islamic World: New Art and Society box "Major Muslim Dynasties." Added the ivory pyxis of al-Mughira, the *Baptistère de Saint Louis*, and Sultan-Muhammad's *Court of Gayumars*. New photographs of the exterior and interior of the Dome of the Rock in Jerusalem and the Great Mosque at Kairouan.

6: Early Medieval and Romanesque Europe: New Framing the Era essay "The Door to Salvation." New Problems and Solutions box "Beautifying God's Words." New The Patron's Voice box "Terrifying the Faithful at Autun." New Written Sources boxes "The Burning of Canterbury Cathedral" and "Bernard of Clairvaux on Cloister Sculpture." New Religion and Mythology box "The Crusades." Added two Merovingian looped fibulae, the abbey church at Corvey, the *Gospel Book of Otto III*, and the *Morgan Madonna*. New photographs of the Palatine Chapel at Aachen and the south portal and cloister of Saint-Pierre at Moissac, and a new restored cutaway view of the Aachen chapel.

7: Gothic and Late Medieval Europe: New Framing the Era essay "'Modern Architecture' in the Gothic Age." New Art and Society boxes "Paris, the New Center of Medieval Learning" and "Gothic Book Production." New The Patron's Voice boxes "Abbot Suger and the Rebuilding of Saint-Denis" and "Artists' Guilds, Artistic Commissions, and Artists' Contracts." Added Nicholas of Verdun's *Shrine of the Three Kings*, Pietro Cavallini's *Last Jugdment*, and the Doge's Palace, Venice. New photographs or drawings of Gothic rib vaults, the facade and rose window of Reims Cathedral, plan and elevation of Chartres Cathedral, elevation of Amiens Cathedral, aerial view and interior of Salisbury Cathedral, *Death of the Virgin* tympanum of Strasbourg Cathedral, the Naumburg Master's *Ekkehard and Uta*, and the Pisa baptistery pulpit by Nicola Pisano.

8: The Early Renaissance in Europe: New Framing the Era essay "Rogier van der Weyden and Saint Luke." New Art and Society box "The Artist's Profession during the Renaissance." New Written Sources box "The *Commentarii* of Lorenzo Ghiberti." New Artists on Art box "Leon Battista Alberti's *On the Art of Building*." Added Memling's diptych of Martin van Nieuwenhove, the *Buxheim Saint Christopher*, Brunelleschi's San Lorenzo and Pazzi Chapel, and Alberti's Palazzo Rucellai. New photographs of Riemenschneider's *Creglingen Altarpiece* and Donatello's *Gattamelata*.

9: High Renaissance and Mannerism in Europe: New Framing the Era essay "Michelangelo in the Service of Julius II." New Artists on Art box "Leonardo and Michelangelo on Painting versus Sculpture." New Written Sources box "Giorgio Vasari's *Lives*." New The Patron's Voice box "The Council of Trent." New Problems and Solutions box "Rethinking the Basilican Church." New Religion and Mythology box "Catholic versus Protestant Views of Salvation." Added Michelangelo's *Fall of Man*, the facade and plan of Il Gesú in Rome, Giulio Romano's *Fall of the Giants from Mount Olympus*, and Lucas Cranach the Elder's *Law and Gospel*. New photographs of the Sistine Chapel and Bramante's Tempietto in Rome.

10: Baroque Europe: New Problems and Solutions boxes "Completing Saint Peter's," "Rethinking the Church Facade," "How to

Make a Ceiling Disappear," and "Frans Hals's Group Portraits." Added Bernini's *Apollo and Daphne*, Gentileschi's *Judith Slaying Holofernes*, Gaulli's *Triumph of the Name of Jesus*, Vermeer's *Woman Holding a Balance*, and Girardon and Regnaudin's *Apollo Attended by the Nymphs of Thetis*. New photographs of Saint Peter's, Bernini's *Ecstasy of Saint Teresa*, Borromini's San Carlo alle Quattro Fontane (exterior and dome), and Rembrandt's *Night Watch*.

11: Rococo to Neoclassicism in Europe and America: New Framing the Era essay "The Enlightenment, Angelica Kauffman, and Neoclassicism." New Written Sources box "Femmes Savantes and Rococo Salon Culture." New Art and Society boxes "Joseph Wright of Derby and the Industrial Revolution" and "Vigée-Lebrun, Labille-Guiard, and the French Royal Academy." New Problems and Solutions box "Grand Manner Portraiture." New The Patron's Voice box "Thomas Jefferson, Patron and Practitioner." Added Labille-Guiard's *Self-Portrait with Two Pupils*, Batoni's *Charles John Crowle*, Boyle and Kent's Chiswick House, and Jefferson's Monticello.

12: Romanticism, Realism, and Photography, 1800 to 1870: New Framing the Era essay "The Horror—and Romance—of Death at Sea." New Problems and Solutions boxes "Unleashing the Emotive Power of Color" and "Prefabricated Architecture." New Artists on Art box "Thomas Cole on the American Landscape." New Art and Society box "Edmonia Lewis, an African American Sculptor in Rome." Added Vignon's La Madeleine in Paris, Daumier's *Nadar Raising Photography to the Height of Art*, and Muybridge's *Horse Galloping*. New photographs of Daumier's *Rue Transnonain* and the Houses of Parliament, London.

13: Impressionism, Post-Impressionism, and Symbolism, 1870 to 1900: New Framing the Era essay "Modernism at the Folies-Bergère." New Problems and Solutions boxes "Painting Impressions of Light and Color" and "Making Impressionism Solid and Enduring." New Art and Society box "Women Impressionists." Added Manet's *A Bar at the Folies-Bergère* and *Claude Monet in His Studio Boat*, Monet's *Saint-Lazare Train Station*, Morisot's *Summer's Day*, Rodin's *Burghers of Calais*, Gaudí's Casa Milà in Barcelona, and Sullivan's Carson, Pirie, Scott Building in Chicago. New photographs of the Eiffel Tower and a detail of Seurat's *A Sunday on La Grande Jatte*.

14: Modernism in Europe and America, 1900 to 1945: New Framing the Era essay "Picasso Disrupts the Western Pictorial Tradition." New Art and Society boxes "The Armory Show" and "Jacob Lawrence's *Migration of the Negro*." New Written Sources box "André Breton's *First Surrealist Manifesto*." Added Derain's *The Dance*, Léger's *The City*, Dove's *Nature Symbolized No. 2*, Lam's *The Jungle*, Moore's *Reclining Figure*, and Orozco's *Hispano-America 16*. New photograph of the Bauhaus, Dessau.

15: Modernism and Postmodernism in Europe and America, 1945 to 1980: New Framing the Era essay "After Modernism: Postmodernist Architecture." New Artists on Art boxes "David Smith on Outdoor Sculpture," "Roy Lichtenstein on Pop Art and Comic Books," and "Chuck Close on Photorealist Portrait Painting." Added Moore's Piazza d'Italia, Krasner's *The Seasons*, Noguchi's *Shodo Shima Stone Study*, Warhol's *Marilyn Diptych*, Freud's *Naked Portrait*, and White's *Moencopi Strata*. New photographs of the interior of Le Corbusier's Notre-Dame-du-Haut and of Graves's Portland Building.

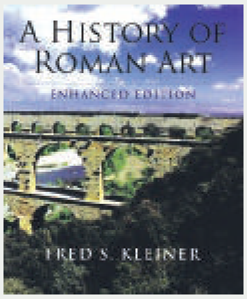
16: Contemporary Art Worldwide: Major reorganization and expansion of the text with the addition of many new artists, architects, artworks, and buildings: Burtynsky's *Densified Scrap Metal #3A*, Rosler's *Gladiators*, Botero's *Abu Ghraib 46*, Zhang's *Big Family No. 2*, Schnabel's *The Walk Home*, Song's *Summer Trees*, Murray's *Can You Hear Me?*, Anatsui's *Bleeding Takari II*, Behnisch's Hysolar Institute in Stuttgart, Hadid's Signature Towers project in Dubai, Serra's *Tilted Arc*, Kapoor's *Cloud Gate*, and Suh's *Bridging Home*. New Artists on Art box "Shirin Neshat on Iran after the Revolution." New Problems and Solutions box "Rethinking the Shape of Painting." New Art and Society box "Richard Serra's *Tilted Arc*." New photographs of Christo and Jeanne-Claude's *Surrounded Islands* and Gehry's Guggenheim Museo in Bilbao.

ABOUT THE AUTHOR

Fred S. Kleiner

FRED S. KLEINER (Ph.D., Columbia University) has been the author or coauthor of *Gardner's Art through the Ages* beginning with the 10th edition in 1995. He has also published more than a hundred books, articles, and reviews on Greek and Roman art and architecture, including *A History of Roman Art,* also published by Cengage Learning. Both *Art through the Ages* and the book on Roman art have been awarded Texty prizes as the outstanding college textbook of the year in the humanities and social sciences, in 2001 and 2007, respectively. Professor Kleiner has taught the art history survey course since 1975, first at the University of Virginia and, since 1978, at Boston University, where he is currently professor of the history of art and architecture and classical archaeology and has served as department chair for five terms, most recently from 2005 to 2014. From 1985 to 1998, he was editor-in-chief of the *American Journal of Archaeology.*

Long acclaimed for his inspiring lectures and devotion to students, Professor Kleiner won Boston University's Metcalf Award for Excellence in Teaching as well as the College Prize for Undergraduate Advising in the Humanities in 2002, and he is a two-time winner of the Distinguished Teaching Prize in the College of Arts & Sciences Honors Program. In 2007, he was elected a Fellow of the Society of Antiquaries of London, and, in 2009, in recognition of lifetime achievement in publication and teaching, a Fellow of the Text and Academic Authors Association.



Also by Fred Kleiner: *A History of Roman Art, Enhanced Edition* (Wadsworth/Cengage Learning 2010; ISBN 9780495909873), winner of the 2007 Texty Prize for a new college textbook in the humanities and social sciences. In this authoritative and lavishly illustrated volume, Professor Kleiner traces the development of Roman art and architecture from Romulus's foundation of Rome in the eighth century bce to the death of Constantine in the fourth century ce, with special chapters devoted to Pompeii and Herculaneum, Ostia, funerary and provincial art and architecture, and the earliest Christian art. The enhanced edition also includes a new introductory chapter on the art and architecture of the Etruscans and of the Greeks of South Italy and Sicily.

Resources

FOR FACULTY

MindTap® for Instructors

Leverage the tools in MindTap for *Gardner's Art through the Ages: A Concise Western History*, 4th edition, to enhance and personalize your course. Add your own images, videos, web links, readings, projects, and more either in the course Learning Path or right in the chapter reading. Set project due dates, specify whether assignments are for practice or a grade, and control when your students see these activities in their Learning Path. MindTap can be purchased as a stand-alone product or bundled with the print text. Connect with your Learning Consultant for more details via www.cengage.com/repfinder/.

Instructor Companion Site

Access the Instructor Companion Website to find resources to help you teach your course and engage your students. Here you will find the Instructor's Manual; Cengage Learning Testing, powered by Cognero; and Microsoft PowerPoint slides with lecture outlines and images that can be used as offered or customized by importing personal lecture slides or other material.

Digital Image library

Display digital images in the classroom with this powerful tool. This one-stop lecture and class presentation resource makes it easy to assemble, edit, and present customized lectures for your course. Available on flash drive, the Digital Image Library provides high-resolution images (maps, diagrams, and the fine art images from the text) for lecture presentations and allows you to easily add your own images to supplement those provided. A zoom feature allows you to magnify selected portions of an image for more detailed display in class, or you can display images side-by-side for comparison.

Google Earth™

Take your students on a virtual tour of art through the ages! Resources for the 4th edition include Google Earth coordinates for all works, monuments, and sites featured in the text, enabling students to make geographical connections between places and sites. Use these coordinates to start your lectures with a virtual journey to locations all over the globe, or take aerial screenshots of important sites to incorporate in your lecture materials.

FOR STUDENTS

MindTap for *Art through the Ages*

MindTap for *Gardner's Art through the Ages: A Concise Western History*, 4th edition, helps you engage with your course content and achieve greater comprehension. Highly personalized and fully online, the MindTap learning platform presents authoritative Cengage Learning content, assignments, and services offering you a tailored presentation of course curriculum created by your instructor.

MindTap guides you through the course curriculum via an innovative Learning Path Navigator where you will complete reading assignments, annotate your readings, complete homework, and engage with quizzes and assessments. This new edition features a two-pane e-reader, designed to make your online reading experience easier. Images discussed in the text appear in the left pane, while the accompanying text scrolls on the right. Highly accessible and interactive, this new e-reader pairs videos, Google Map links, and 360-degree panoramas with the matching figure in the text. Artworks are further brought to life through zoom capability right in the e-reader. Numerous study tools are included, such as image flashcards; glossary complete with an audio pronunciation guide; downloadable Image Guide (a note taking template with all chapter images); and the ability to synchronize your eBook notes with your personal EverNote account.

New Flashcard App

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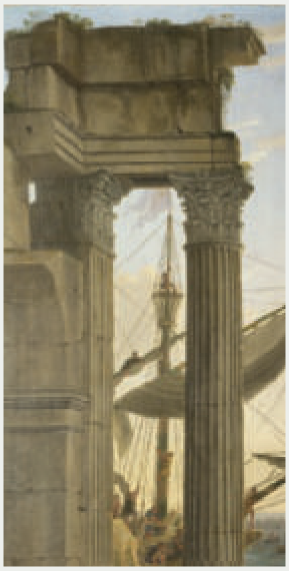
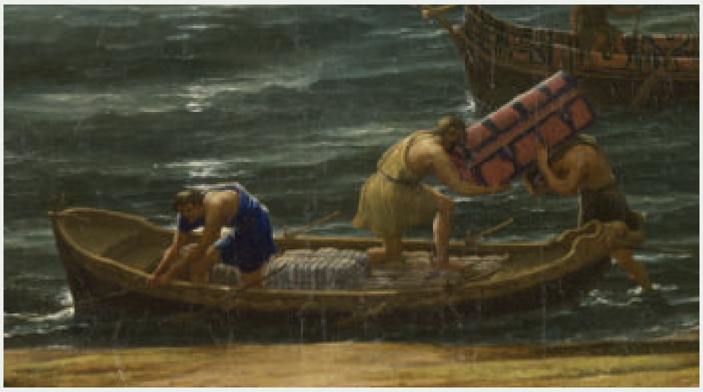
GARDNER'S

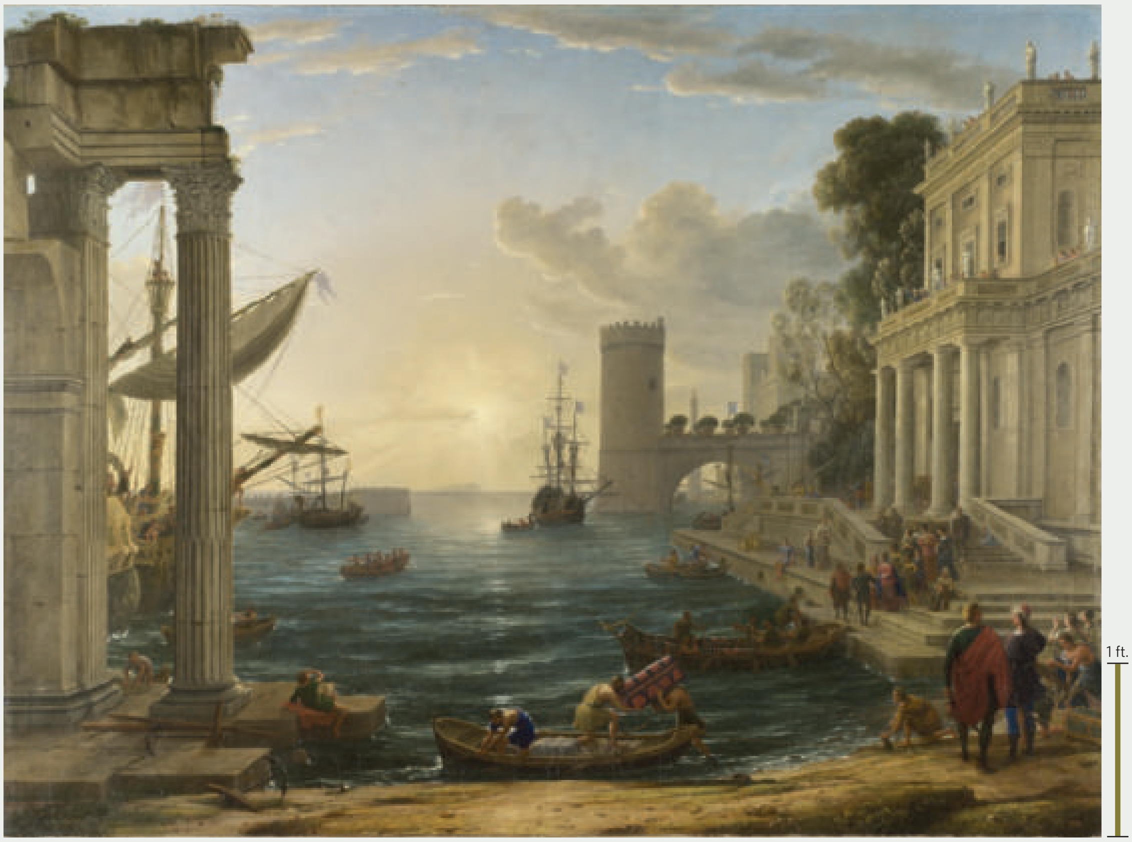
ART
THROUGH THE
AGES



◀ **I-1a** Among the questions art historians ask is why artists chose the subjects they represented. Why would a 17th-century French painter set a biblical story in a contemporary harbor with a Roman ruin?

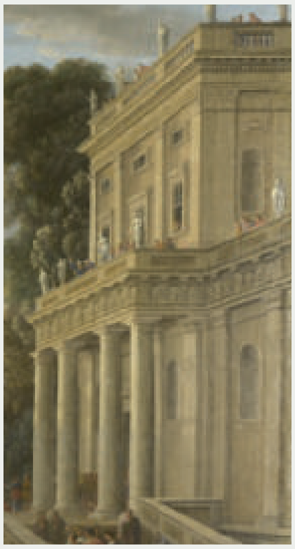


▲ **I-1b** Why is the small boat in the foreground much larger than the sailing ship in the distance? What devices did Western artists develop to produce the illusion of deep space in a two-dimensional painting?



I-1 **CLAUDE LORRAIN, *Embarkation of the Queen of Sheba,* 1648. Oil on canvas, 4' 10" × 6' 4". National Gallery, London.**

▶ **I-1c** Why does the large port building at the right edge of this painting seem normal to the eye when the top and bottom of the structure are not parallel horizontal lines, as they are in a real building?



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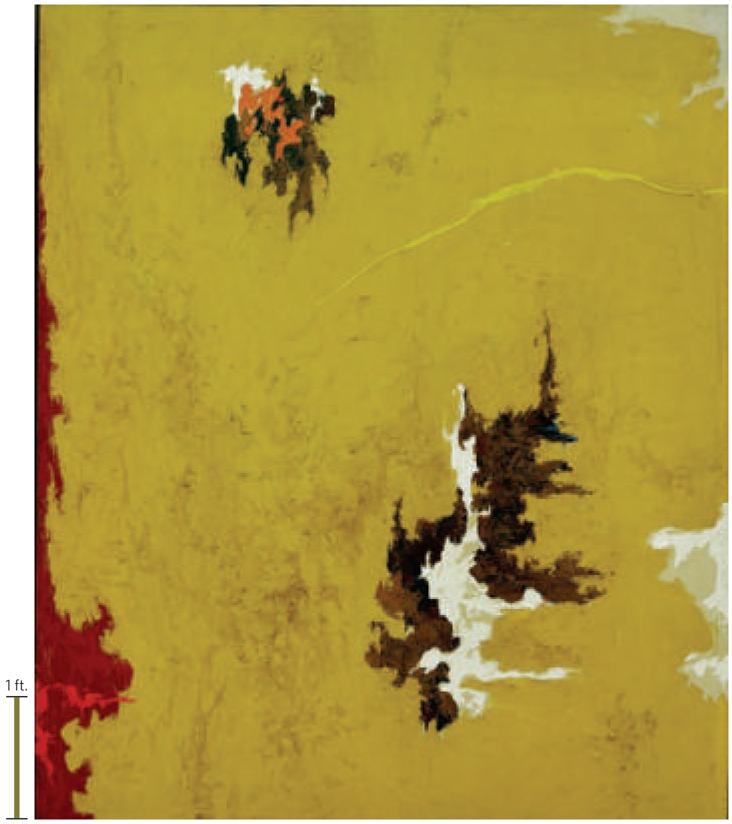
What Is Art History?

What is art history? Except when referring to the modern academic discipline, people do not often juxtapose the words *art* and *history.* They tend to think of history as the record and interpretation of past human actions, particularly social and political events. In contrast, most think of art, quite correctly, as part of the present—as something that people can see and touch. Of course, people cannot see or touch history's vanished human events, but a visible, tangible artwork is a kind of persisting event. One or more artists made it at a certain time and in a specific place, even if no one now knows who, when, where, or why. Although created in the past, an artwork continues to exist in the present, long surviving its times. The first painters and sculptors died at least 30,000 years ago, but their works remain, some of them exhibited in glass cases in museums built only during the past few years.

Modern museum visitors can admire these objects from the remote past and countless others produced over the millennia—whether a large painting on canvas by a 17th-century French artist (FIG. I-1), a wood portrait from an ancient Egyptian tomb (FIG. I-12), or an 18th-century bronze altar glorifying an African king (FIG. I-13)—without any knowledge of the circumstances leading to the creation of those works. The beauty or sheer size of an object can impress people, the artist's virtuosity in the handling of ordinary or costly materials can dazzle them, or the subject depicted can move them emotionally. Viewers can react to what they see, interpret the work in the light of their own experience, and judge it a success or a failure. These are all valid responses to a work of art. But the enjoyment and appreciation of artworks in museum settings are relatively recent phenomena, as is the creation of artworks solely for museum-going audiences to view.

Today, it is common for artists to work in private studios and to create paintings, sculptures, and other objects for sale by commercial art galleries. This is what American artist CLYFFORD STILL (1904–1980) did when he produced his series of paintings (FIG. I-2) of pure color titled simply with the year of their creation. Usually, someone the artist has never met will purchase the artwork and display it in a setting the artist has never seen. This practice is not a new phenomenon in the history of art—an ancient potter decorating a vase for sale at a village market stall probably did not know who would buy the pot or where it would be housed—but it is not at all typical. In fact, it is exceptional. Throughout history, most artists created paintings, sculptures, and other objects for specific patrons and settings and to fulfill a specific purpose, even if today no one knows the original contexts of those artworks. Museum visitors can appreciate the visual and tactile qualities of these objects, but they cannot understand why they were made or why they appear as they do without knowing the circumstances of their creation. Art *appreciation* does not require knowledge of the historical context of an artwork (or a building). Art *history* does.



I-2 **Clyfford Still,** ***1948-C,*** **1948. Oil on canvas, 6' 8$\frac{7}{8}$" × 5' 8$\frac{3}{4}$". Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. (purchased with funds of Joseph H. Hirshhorn, 1992).**

Clyfford Still painted this abstract composition without knowing who would purchase it or where it would be displayed, but throughout history, most artists created works for specific patrons and settings.

Thus a central aim of art history is to determine the original context of artworks. Art historians seek to achieve a full understanding not only of why these "persisting events" of human history look the way they do but also of why the artistic events happened at all. What unique set of circumstances gave rise to the construction of a particular building or led an individual patron to commission a certain artist to fashion a singular artwork for a specific place? The study of history is therefore vital to art history. And art history is often indispensable for a thorough understanding of history. In ways that other historical documents may not, art objects and buildings can shed light on the peoples who made them and on the times of their creation. Furthermore, artists and architects can affect history by reinforcing or challenging cultural values and practices through the objects they create and the structures they build. Although the two disciplines are not the same, the history of art and architecture is inseparable from the study of history.

The following pages introduce some of the distinctive subjects that art historians address and the kinds of questions they ask, and explain some of the basic terminology they use when answering these questions. Readers armed with this arsenal of questions and terms will be ready to explore the multifaceted world of art through the ages.

ART HISTORY IN THE 21ST CENTURY

Art historians study the visual and tangible objects that humans make and the structures that they build. Beginning with the earliest Greco-Roman art critics, scholars have studied objects that their makers consciously manufactured as "art" and to which the artists assigned formal titles. But today's art historians also study a multitude of objects that their creators and owners almost certainly did not consider to be "works of art." Few ancient Romans, for example, would have regarded a coin bearing their emperor's portrait as anything but money. Today, an art museum may exhibit that coin in a locked case in a climate-controlled room, and scholars may subject it to the same kind of art historical analysis as a portrait by an acclaimed Renaissance or modern sculptor or painter.

The range of objects that art historians study is constantly expanding and now includes, for example, computer-generated images, whereas in the past almost anything produced using a machine would not have been regarded as art. Most people still consider the performing arts—music, drama, and dance—as outside art history's realm because these arts are fleeting, impermanent media. But during the past few decades even this distinction between "fine art" and "performance art" has become blurred. Art historians, however, generally ask the same kinds of questions about what they study, whether they employ a restrictive or expansive definition of art.

The Questions Art Historians Ask

HOW OLD IS IT? Before art historians can write a history of art, they must be sure they know the date of each work they study. Thus an indispensable subject of art historical inquiry is *chronology,* the dating of art objects and buildings. If researchers cannot determine a monument's age, they cannot place the work in its historical context. Art historians have developed many ways to establish, or at least approximate, the date of an artwork.

Physical evidence often reliably indicates an object's age. The material used for a statue or painting—bronze, plastic, or oil-based pigment, to name only a few—may not have been invented before a certain time, indicating the earliest possible date (the *terminus post quem*: Latin, "point after which") someone could have fashioned the work. Or artists may have ceased using certain materials—such as specific kinds of inks and papers for drawings—at a known time, providing the latest possible date (the *terminus ante quem*: Latin, "point before which") for objects made of those materials. Sometimes the material (or the manufacturing technique) of an object or a building can establish a very precise date of production or construction. The study of tree rings, for instance, usually can determine within a narrow range the date of a wood statue or a timber roof beam.

Documentary evidence can help pinpoint the date of an object or building when a dated written document mentions the work. For example, archival records may note when church officials commissioned a new altarpiece—and how much they paid to which artist.

Internal evidence can play a significant role in dating an artwork. A painter or sculptor might have depicted an identifiable person or a kind of hairstyle or clothing fashionable only at a certain time. If so, the art historian can assign a more accurate date to that painting or sculpture.

Stylistic evidence is also very important. The analysis of *style*—an artist's distinctive manner of producing an object—is the art historian's special sphere. Unfortunately, because it is a subjective assessment, stylistic evidence is by far the most unreliable chronological criterion. Still, art historians sometimes find style a very useful tool for establishing chronology.

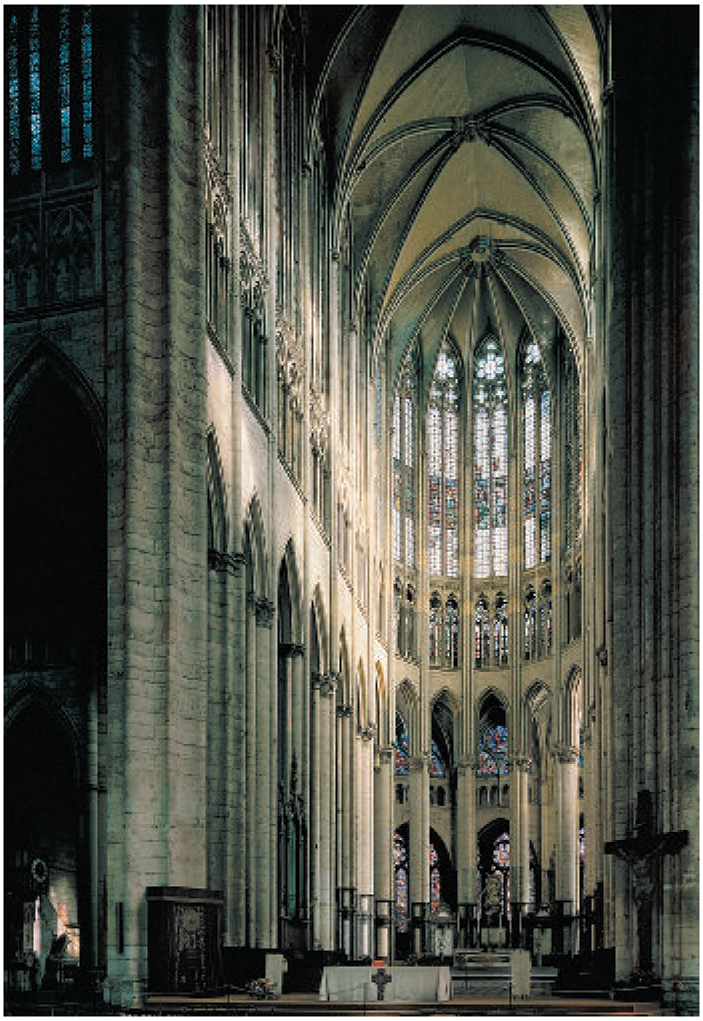
WHAT IS ITS STYLE? Defining artistic style is one of the key elements of art historical inquiry, although the analysis of artworks solely in terms of style no longer dominates the field the way it once did. Art historians speak of several different kinds of artistic styles.

Period style refers to the characteristic artistic manner of a specific time, usually within a distinct culture, such as "Archaic Greek." But many periods do not display any stylistic unity at all. How would someone define the artistic style of the second decade of the third millennium in North America? Far too many crosscurrents exist in contemporary art for anyone to describe a period style of the early 21st century—even in a single city such as New York.

Regional style is the term that art historians use to describe variations in style tied to geography. Like an object's date, its *provenance,* or place of origin, can significantly determine its character. Very often two artworks from the same place made centuries apart are more similar than contemporaneous works from two different regions. To cite one example, usually only an expert can distinguish between an Egyptian statue carved in 2500 BCE and one made in 500 BCE. But no one would mistake an Egyptian statue of 500 BCE for one of the same date made in Greece or Mexico.

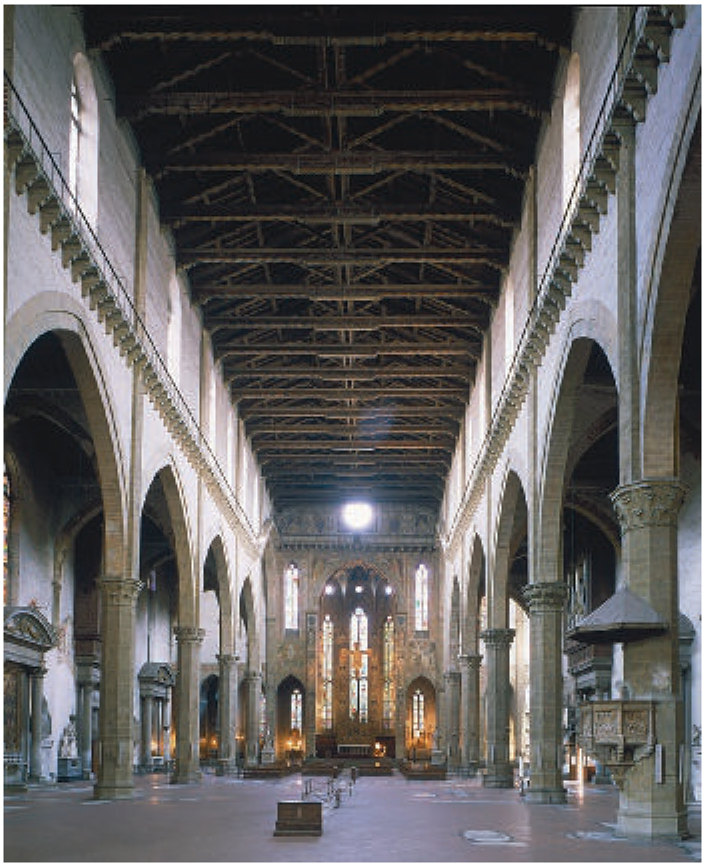
Considerable variations in a given area's style are possible, however, even during a single historical period. In late medieval Europe, French architecture differed significantly from Italian architecture. The interiors of Beauvais Cathedral (FIG. I-3) and the church of Santa Croce (Holy Cross, FIG. I-4) in Florence typify the architectural styles of France and Italy, respectively, at the end of the 13th century. The rebuilding of the east end of Beauvais Cathedral began in 1284. Construction commenced on Santa Croce only 10 years later. Both structures employ the *pointed arch* characteristic of this era, yet the two churches differ strikingly. The French church has towering stone ceilings and large expanses of colored-glass windows, whereas the Italian building has a low timber roof and small, widely separated windows. Because the two contemporaneous churches served similar purposes, regional style mainly explains their differing appearance.

Personal style, the distinctive manner of individual artists or architects, often decisively explains stylistic discrepancies among artworks and buildings of the same time and place. For example, in



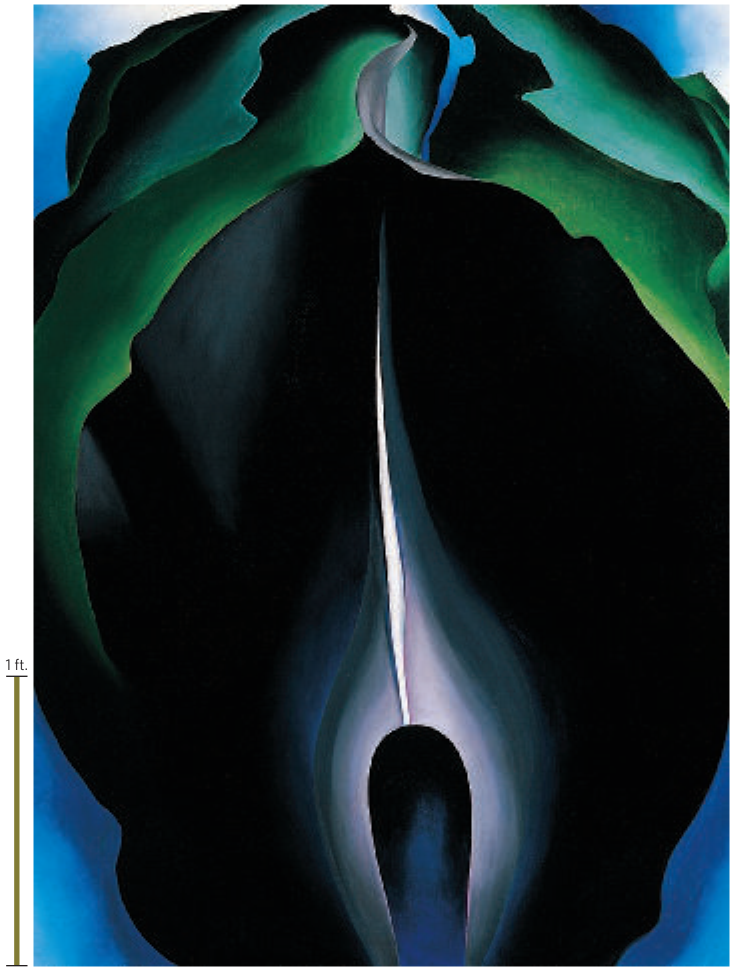
I-3 Choir of Beauvais Cathedral (looking east), Beauvais, France, rebuilt after 1284.

The style of an object or building often varies from region to region. This cathedral has towering stone vaults and large stained-glass windows typical of 13th-century French architecture.



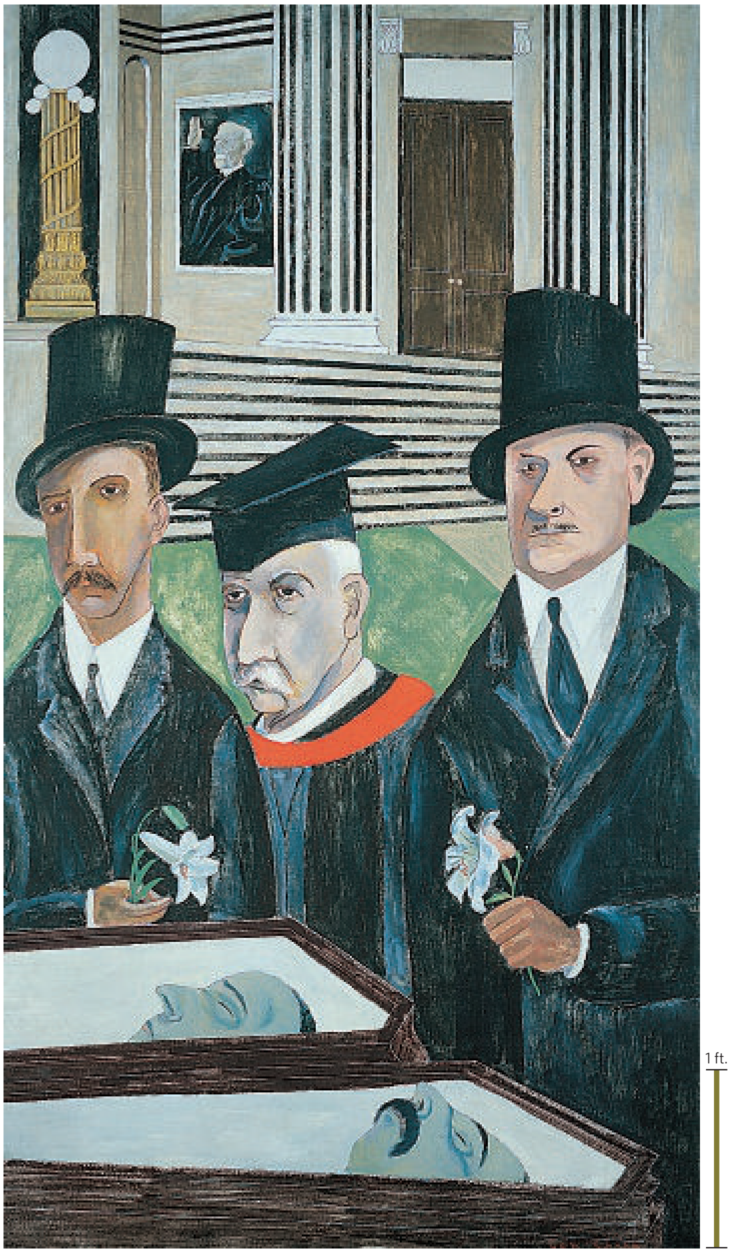
I-4 Interior of Santa Croce (looking east), Florence, Italy, begun 1294.

In contrast to Beauvais Cathedral (FIG. I-3), this contemporaneous Florentine church conforms to the quite different regional style of Italy. The building has a low timber roof and small windows.



I-5 Georgia O'Keeffe, *Jack-in-the-Pulpit No. 4,* 1930. Oil on canvas, 3' 4" × 2' 6". National Gallery of Art, Washington, D.C. (Alfred Stieglitz Collection, bequest of Georgia O'Keeffe).

O'Keeffe's paintings feature close-up views of petals and leaves in which the organic forms become powerful abstract compositions. This approach to painting typifies the artist's distinctive personal style.



I-6 Ben Shahn, *The Passion of Sacco and Vanzetti,* 1931–1932. Tempera on canvas, 7' $\frac{1}{2}$" × 4'. Whitney Museum of American Art, New York (gift of Edith and Milton Lowenthal in memory of Juliana Force).

O'Keeffe's contemporary, Shahn developed a style markedly different from hers. His paintings are often social commentaries on recent events and incorporate readily identifiable people.

1930, Georgia O'Keeffe (1887–1986) painted *Jack-in-the-Pulpit No. 4* (fig. I-5), a sharply focused close-up view of petals and leaves. O'Keeffe captured the growing plant's slow, controlled motion while converting the plant into a powerful abstract composition of lines, shapes, and colors (see the discussion of art historical vocabulary in the next section). Only a year later, another American artist, Ben Shahn (1898–1969), painted *The Passion of Sacco and Vanzetti* (fig. I-6), a stinging commentary on social injustice inspired by the trial and execution of two Italian anarchists, Nicola Sacco and Bartolomeo Vanzetti. Many people believed that Sacco and Vanzetti had been unjustly convicted of killing two men in a robbery in 1920. Shahn's painting compresses time in a symbolic representation of the trial and its aftermath. The two executed men lie in their coffins. Presiding over them are the three members of the commission (headed by a college president wearing academic cap and gown) who declared the original trial fair and cleared the way for the executions. Behind, on the wall of a stately government building, hangs the framed portrait of the judge who pronounced the initial sentence. Personal style, not period or regional style, sets Shahn's canvas apart from O'Keeffe's. The contrast is extreme here because of the very different subjects the artists chose. But even when two artists depict the same subject, the results can vary widely. The *way* O'Keeffe painted flowers and the *way* Shahn painted faces are distinctive and unlike the styles of their contemporaries. (See the "Who Made It?" discussion on page 5.)

The different kinds of artistic styles are not mutually exclusive. For example, an artist's personal style may change dramatically during a long career. Art historians then must distinguish among the different period styles of a particular artist, such as the "Blue Period" and the "Cubist Period" of the prolific 20th-century artist Pablo Picasso.

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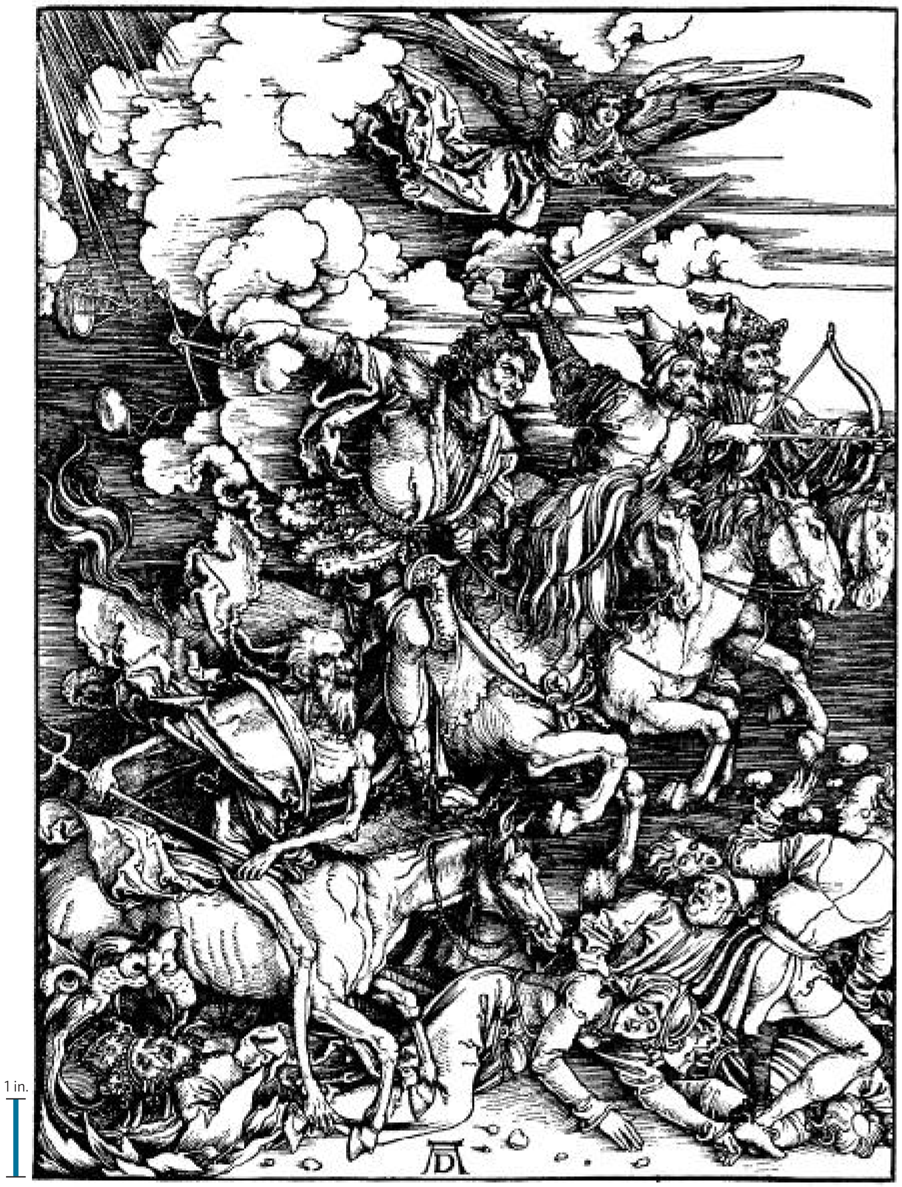


I-7 Albrecht Dürer, ***The Four Horsemen of the Apocalypse,*** **ca. 1498. Woodcut, 1' 3¼" × 11". Metropolitan Museum of Art, New York (gift of Junius S. Morgan, 1919).**

Personifications are abstract ideas codified in human form. Here, Albrecht Dürer represented Death, Famine, War, and Pestilence as four men on charging horses, each man carrying an identifying attribute.

WHAT IS ITS SUBJECT? Another major concern of art historians is, of course, subject matter. Some artworks, such as modern *abstract* paintings (FIG. I-2), have no subject, not even a setting. But when artists represent people, places, or actions, viewers must identify these features to achieve complete understanding of the work. Art historians traditionally separate pictorial subjects into various categories, such as religious, historical, mythological, *genre* (daily life), portraiture, *landscape* (a depiction of a place), *still life* (an arrangement of inanimate objects), and their numerous subdivisions and combinations.

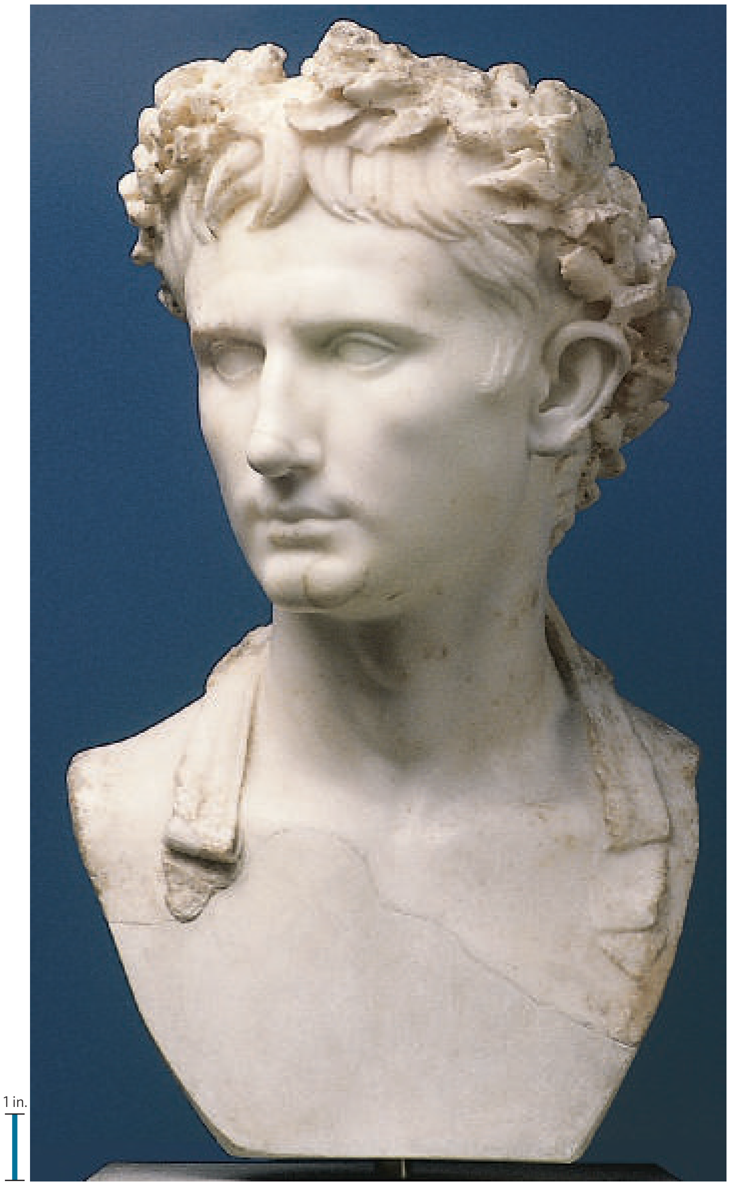
Iconography—literally, the "writing of images"—refers both to the content, or subject, of an artwork, and to the study of content in art. By extension, it also includes the study of *symbols,* images that stand for other images or encapsulate ideas. In Christian art, two intersecting lines of unequal length or a simple geometric cross can serve as an emblem of the religion as a whole, symbolizing the cross of Jesus Christ's crucifixion. A symbol also can be a familiar object that an artist has imbued with greater meaning. A balance or scale, for example, may symbolize justice or the weighing of souls on judgment day.

Artists may depict figures with unique *attributes* identifying them. In Christian art, for example, each of the authors of the biblical gospel books, the four evangelists, has a distinctive attribute. People can recognize Saint Matthew by the winged man associated with him, John by his eagle, Mark by his lion, and Luke by his ox.

Throughout the history of art, artists have also used *personifications*—abstract ideas codified in human form. Because of the fame of the colossal statue set up in New York City's harbor in 1886, people everywhere visualize Liberty as a robed woman wearing a rayed crown and holding a torch. Four different personifications appear in *The Four Horsemen of the Apocalypse* (FIG. I-7) by German artist ALBRECHT DÜRER (1471–1528). The print is a terrifying depiction of the fateful day at the end of time when, according to the Bible's last book, Death, Famine, War, and Pestilence will annihilate the human race. Dürer personified Death as an emaciated old man with a pitchfork. Famine swings the scales for weighing human souls, War wields a sword, and Pestilence draws a bow.

Even without considering style and without knowing a work's maker, informed viewers can determine much about the work's period and provenance by iconographical and subject analysis alone. In *The Passion of Sacco and Vanzetti* (FIG. I-6), for example, the two coffins, the trio headed by an academic, and the robed judge in the background are all pictorial clues revealing the painting's subject. The work's date must be after the trial and execution, probably while the event was still newsworthy. And because the two men's deaths caused the greatest outrage in the United States, the painter–social critic was probably American.

WHO MADE IT? If Ben Shahn had not signed his painting of Sacco and Vanzetti, an art historian could still assign, or *attribute,* the work to him based on knowledge of the artist's personal style. Although signing (and dating) works is quite common (but by no means universal) today, in the history of art countless works exist whose artists remain unknown. Because personal style can play a major role in determining the character of an artwork, art historians often try to attribute anonymous works to known artists. Sometimes they assemble a group of works all thought to be by the same person, even though none of the objects in the group is the known work of an artist with a recorded name. Art historians thus reconstruct the careers of artists such as "the Achilles Painter," the anonymous ancient Greek artist whose masterwork is a depiction of the hero Achilles. Scholars base their *attributions* on internal



I-8 Bust of Augustus wearing the *corona civica* (civic wreath), early first century CE. Marble, 1' 5" high. Glyptothek, Munich.

Patrons frequently dictate the form their portraits will take. The Roman emperor Augustus demanded that he always be portrayed as a young, godlike head of state even though he lived to age 76.

evidence, such as the distinctive way an artist draws or carves drapery folds, earlobes, or flowers. It requires a keen, highly trained eye and long experience to become a *connoisseur,* an expert in assigning artworks to "the hand" of one artist rather than another.

Sometimes a group of artists works in the same style at the same time and place. Art historians designate such a group as a *school.* "School" does not mean an educational institution. The term connotes only shared chronology, style, and geography. Art historians speak, for example, of the Dutch school of the 17th century and, within it, of subschools such as those of the cities of Haarlem, Utrecht, and Leyden.

WHO PAID FOR IT? The interest that many art historians show in attribution reflects their conviction that the identity of an artwork's maker is the major reason the object looks the way it does. For them, personal style is of paramount importance. But in many times and places, artists had little to say about what form their work would take. They toiled in obscurity, doing the bidding of their *patrons,* those who paid them to make individual works or employed them on a continuing basis. The role of patrons in dictating the content and shaping the form of artworks is also an important subject of art historical inquiry.

In the art of portraiture, to name only one category of painting and sculpture, the patron has often played a dominant role in deciding how the artist represented the subject, whether that patron or another individual, such as a spouse, son, or mother. Many Egyptian pharaohs and some Roman emperors, for example, insisted that artists depict them with unlined faces and perfect youthful bodies no matter how old they were when portrayed. In these cases, the state employed the sculptors and painters, and the artists had no choice but to portray their patrons in the officially approved manner. This is why Augustus, who lived to age 76, looks so young in his portraits (FIG. I-8). Although Roman emperor for more than 40 years, Augustus demanded that artists always represent him as a young, godlike head of state.

All modes of artistic production reveal the impact of patronage. Learned monks provided the themes for the sculptural decoration of medieval church portals. Renaissance princes and popes dictated the subject, size, and materials of artworks destined for display in buildings also constructed according to their specifications. An art historian could make a very long list of commissioned works, and it would indicate that patrons have had diverse tastes and needs throughout history and consequently demanded different kinds of art. Whenever a patron contracts an artist or architect to paint, sculpt, or build in a prescribed manner, personal style often becomes a very minor factor in the ultimate appearance of the painting, statue, or building. In these cases, the identity of the patron reveals more to art historians than does the identity of the artist or school.

The Words Art Historians Use

As in all fields of study, art history has its own specialized vocabulary consisting of hundreds of words, but certain basic terms are indispensable for describing artworks and buildings of any time and place. They make up the essential vocabulary of *formal analysis,* the visual analysis of artistic form. Definitions and discussions of the most important art historical terms follow.

FORM AND COMPOSITION *Form* refers to an object's shape and structure, either in two dimensions (for example, a figure painted on a wall) or in three dimensions (such as a statue carved from a stone block). Two forms may take the same shape but differ in their color, texture, and other qualities. *Composition* refers to how an artist organizes (*composes*) forms in an artwork, either by placing shapes on a flat surface or by arranging forms in space.

MATERIAL AND TECHNIQUE To create art forms, artists shape materials (pigment, clay, marble, gold, and many more) with tools (pens, brushes, chisels, and so forth). Each of the materials and tools available has its own potentialities and limitations. Part of all artists' creative activity is to select the *medium* and instrument most suitable to the purpose—or to develop new media and tools, such as bronze and concrete in antiquity and cameras and computers in modern times. The processes that artists employ, such as applying paint to canvas with a brush, and the distinctive, personal ways they handle materials constitute their *technique.* Form, material, and technique interrelate and are central to analyzing any work of art.

LINE Among the most important elements defining an artwork's shape or form is *line.* A line can be understood as the path of a point moving in space, an invisible line of sight. More commonly, however, artists and architects make a line visible by drawing (or chiseling) it on a *plane,* a flat surface. A line may be very thin, wirelike, and delicate. It may be thick and heavy. Or it may alternate quickly from broad to narrow, the strokes jagged or the outline broken. When a continuous line defines an object's outer shape, art historians call it a *contour line.* All of these line qualities are present in Dürer's *Four Horsemen of the Apocalypse* (FIG. I-7). Contour lines define the basic shapes of clouds, human and animal limbs, and weapons. Within the forms, series of short broken lines create shadows and textures. An overall pattern of long parallel strokes suggests the dark sky on the frightening day when the world is about to end.

COLOR Light reveals all colors. Light in the world of the painter and other artists differs from natural light. Natural light, or sunlight, is whole or *additive light.* As the sum of all the wavelengths composing the visible *spectrum,* it may be disassembled or fragmented into the individual colors of the spectral band. The painter's light in art—the light reflected from pigments and objects—is *subtractive light.* Paint pigments produce their individual colors by reflecting a segment of the spectrum while absorbing all the rest. Green pigment, for example, subtracts or absorbs all the light in the spectrum except that seen as green.

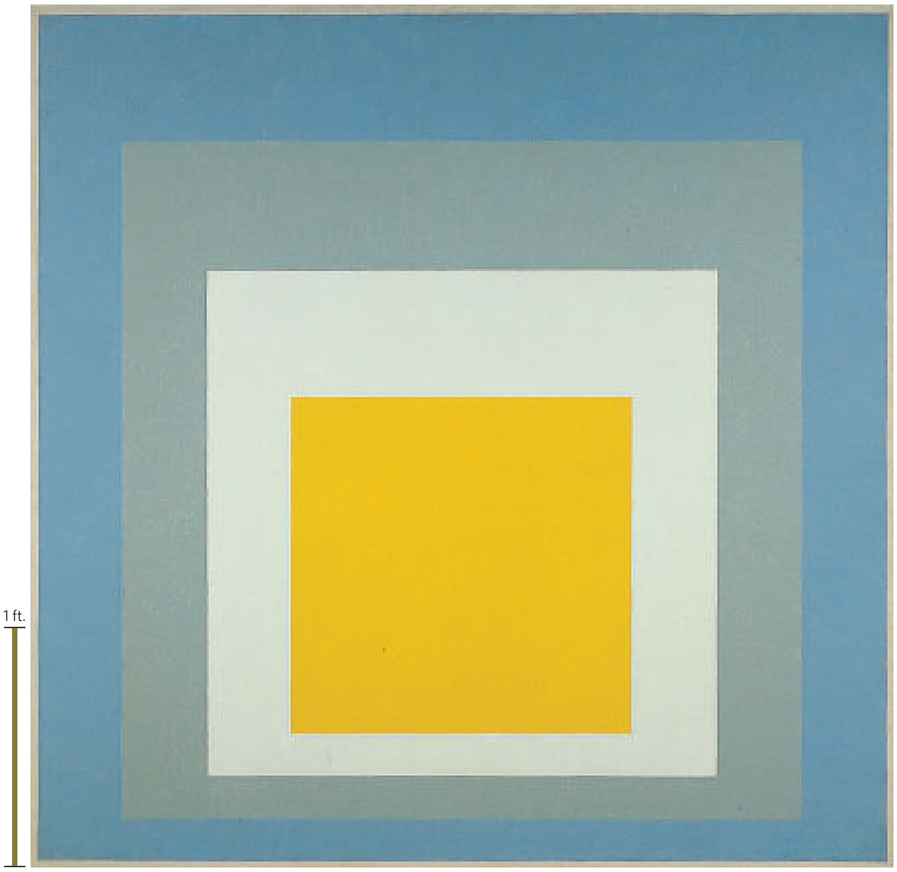
Artists call the three basic colors or *hues*—red, yellow, and blue—the *primary colors.* The *secondary colors* result from mixing pairs of primaries: orange (red and yellow), purple (red and blue), and green (yellow and blue). *Complementary colors*—red and green, yellow and purple, and blue and orange—complete, or "complement," each other, one absorbing colors the other reflects.

Painters can manipulate the appearance of colors, however. One artist who made a systematic investigation of the formal aspects of art, especially color, was JOSEPH ALBERS (1888–1976), a German-born artist who emigrated to the United States in 1933. In *Homage to the Square: "Ascending"* (FIG. I-9)—one of hundreds of color variations on the same composition of concentric squares—Albers demonstrated "the discrepancy between physical fact and psychic effect."[1] Because the composition remains constant, the *Homage* series succeeds in revealing the relativity and instability of color perception. Albers varied the *saturation* (a color's brightness or dullness) and *tonality* (lightness or darkness) of each square in each painting. As a result, the sizes of the squares from painting to painting appear to vary (although they remain the same), and the sensations emanating from the paintings range from clashing dissonance to delicate serenity. In this way, Albers proved that "we see colors almost never unrelated to each other."[2]

TEXTURE The term *texture* refers to the quality of a surface, such as rough or shiny. Art historians distinguish between true texture—that is, the tactile quality of the surface—and represented texture, as when painters depict an object as having a certain texture, even though the pigment is the true texture. Texture is, of course, a key determinant of any sculpture's character. People's first impulse is usually to handle a work of sculpture—even though museum signs often warn "Do not touch!" Sculptors plan for this natural human response, using surfaces varying in texture from rugged coarseness to polished smoothness. Textures are often intrinsic to a material, influencing the type of stone, wood, plastic, clay, or metal that a sculptor selects.

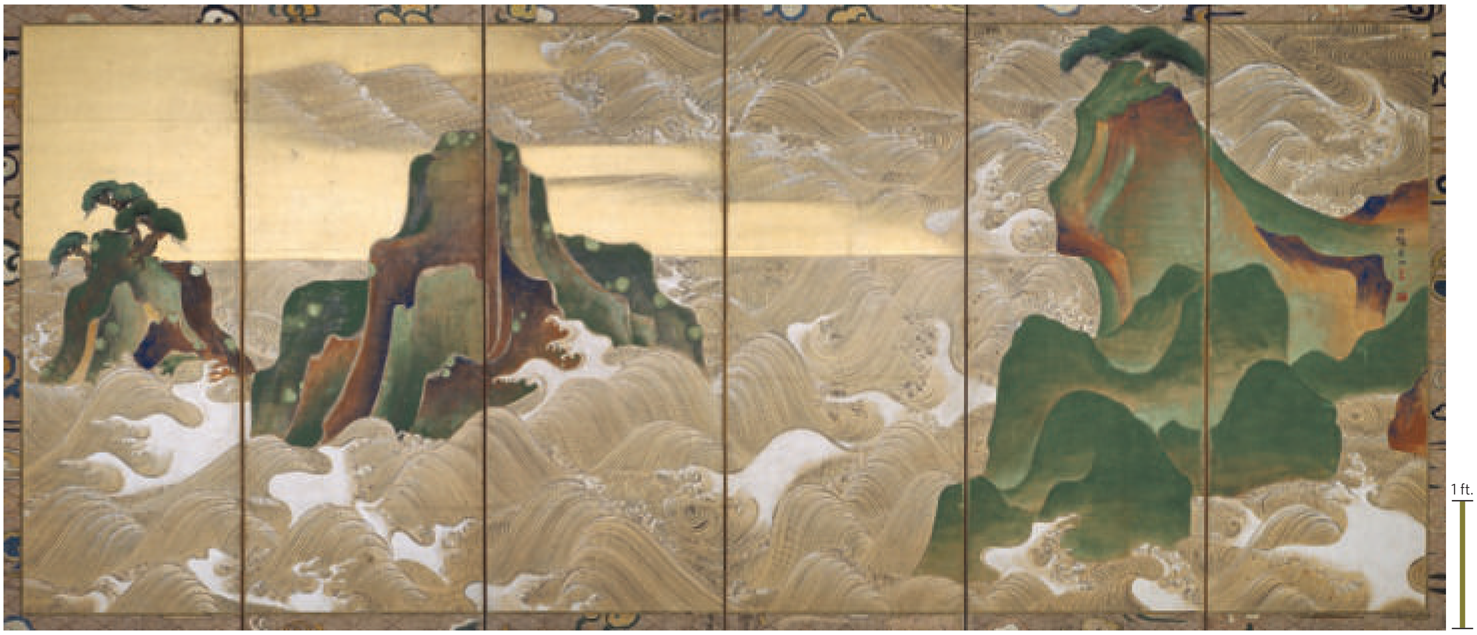
SPACE AND PERSPECTIVE *Space* is the bounded or boundless "container" of objects. For art historians, space can be the real three-dimensional space occupied by a statue or a vase or contained within a room or courtyard. Or space can be *illusionistic,* as when painters depict an image (or illusion) of the three-dimensional spatial world on a two-dimensional surface.

Perspective is one of the most important pictorial devices for organizing forms in space. Throughout history, artists have used various types of perspective to create an illusion of depth or space on a two-dimensional surface. The French painter CLAUDE LORRAIN (1600–1682) employed several perspective devices in *Embarkation of the Queen of Sheba* (FIG. I-1), a painting of a biblical episode set in a 17th-century European harbor with an ancient Roman ruin in the left foreground, an irrationally anachronistic combination that can be



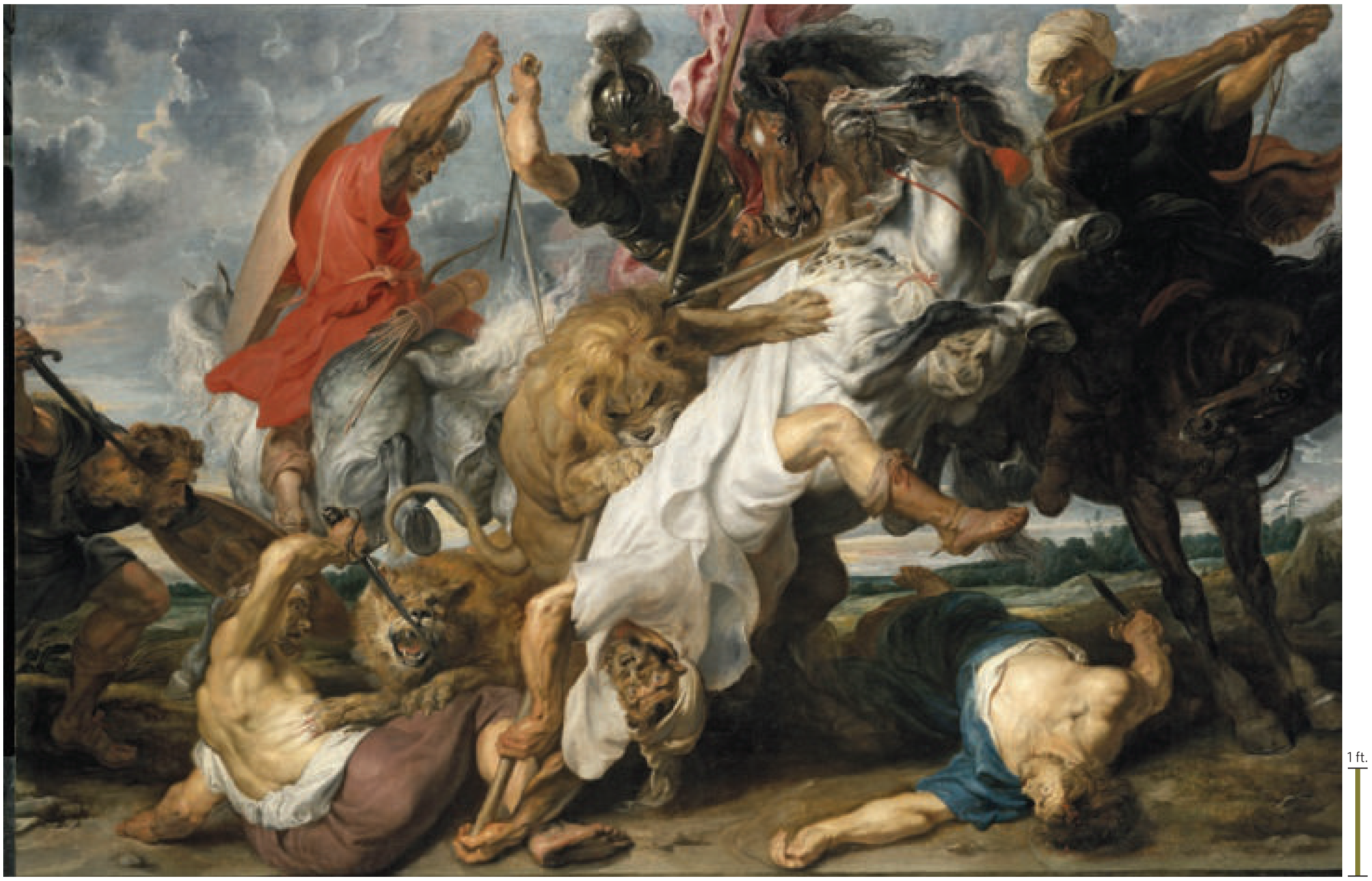
I-9 **JOSEF ALBERS, *Homage to the Square: "Ascending,"* 1953. Oil on composition board, 3' $7\frac{1}{2}$" × 3' $7\frac{1}{2}$". Whitney Museum of American Art, New York.**

Albers painted hundreds of canvases using the same composition but employing variations in color saturation and tonality in order to reveal the relativity and instability of color perception.



I-10 Ogata Korin, ***Waves at Matsushima,*** **Edo period, ca. 1700–1716. Six-panel folding screen, ink, colors, and gold leaf on paper, 4' 11$\frac{1}{8}$" × 12' $\frac{7}{8}$". Museum of Fine Arts, Boston (Fenollosa-Weld Collection).**

Asian artists rarely employed Western perspective (FIG. I-1). Korin was more concerned with creating an intriguing composition of shapes on a surface than with locating boulders, waves, and clouds in space.



I-11 Peter Paul Rubens, ***Lion Hunt,*** **1617–1618. Oil on canvas, 8' 2" × 12' 5". Alte Pinakothek, Munich.**

Foreshortening—the representation of a figure or object at an angle to the picture plane—is a common device in Western art for creating the illusion of depth. Foreshortening is a kind of perspective.

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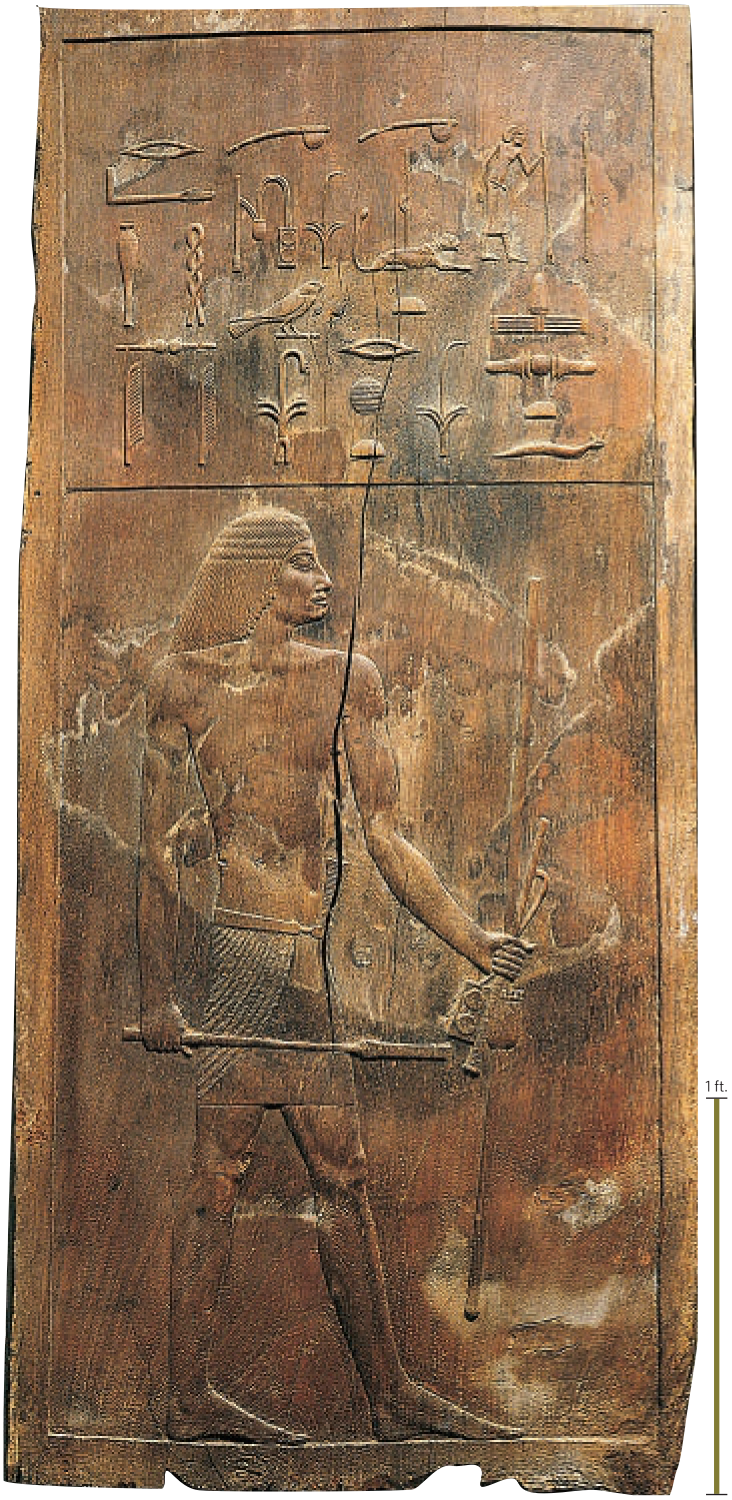
explained only in the context of the cultural values of the artist's time and place. In the painting, the figures and boats on the shoreline are much larger than those in the distance, because decreasing an object's size makes it appear farther away. The top and bottom of the port building are not parallel horizontal lines, as they are in a real building. Instead, the lines converge beyond the structure, leading the viewer's eye toward the hazy, indistinct sun on the horizon. These perspective devices—the reduction of figure size, the convergence of diagonal lines, and the blurring of distant forms—have been familiar features of Western art since they were first employed by the ancient Greeks. It is important to state, however, that all kinds of perspective are only pictorial conventions, even when one or more types of perspective may be so common in a given culture that people accept them as "natural" or as "true" means of representing the natural world.

In *Waves at Matsushima* (fig. I-10), a Japanese seascape painting on a six-part folding screen, Ogata Korin (1658–1716) ignored these Western perspective conventions. A Western viewer might interpret the left half of Korin's composition as depicting the distant horizon, as in the French painting, but the sky is an unnatural gold, and the clouds which fill that sky are almost indistinguishable from the waves below. The rocky outcroppings decrease in size with distance, but all are in sharp focus, and there are no shadows. The Japanese artist was less concerned with locating the boulders, waves, and clouds in space than with composing shapes on a surface, playing the swelling curves of waves and clouds against the jagged contours of the rocks. Neither the French nor the Japanese painting can be said to project "correctly" what viewers "in fact" see. One painting is not a "better" picture of the world than the other. The European and Asian artists simply approached the problem of picture making differently.

FORESHORTENING Artists also represent single figures in space in varying ways. When Flemish artist Peter Paul Rubens (1577–1640) painted *Lion Hunt* (fig. I-11), he used *foreshortening* for all the hunters and animals—that is, he represented their bodies at angles to the picture plane. When in life someone views a figure at an angle, the body appears to contract as it extends back in space. Foreshortening is a kind of perspective. It produces the illusion that one part of the body is farther away than another, even though all the painted forms are on the same surface. Especially noteworthy in *Lion Hunt* are the gray horse at the left, seen from behind with the bottom of its left rear hoof facing the viewer and most of its head hidden by its rider's shield, and the fallen hunter at the painting's lower right corner, whose barely visible legs and feet recede into the distance.

The artist who carved the portrait of the ancient Egyptian official Hesire (fig. I-12) did not employ foreshortening. That artist's purpose was to present the various human body parts as clearly as possible, without overlapping. The lower part of Hesire's body is in profile to give the most complete view of the legs, with both the heels and toes of each foot visible. The frontal torso, although unnaturally twisted 90 degrees, presents its full shape, including both shoulders, equal in size, as in nature. (Compare the shoulders of the hunter on the gray horse or those of the fallen hunter in *Lion Hunt*'s left foreground.) Rubens and the Egyptian sculptor used very different means of depicting forms in space. Once again, neither is the "correct" manner.



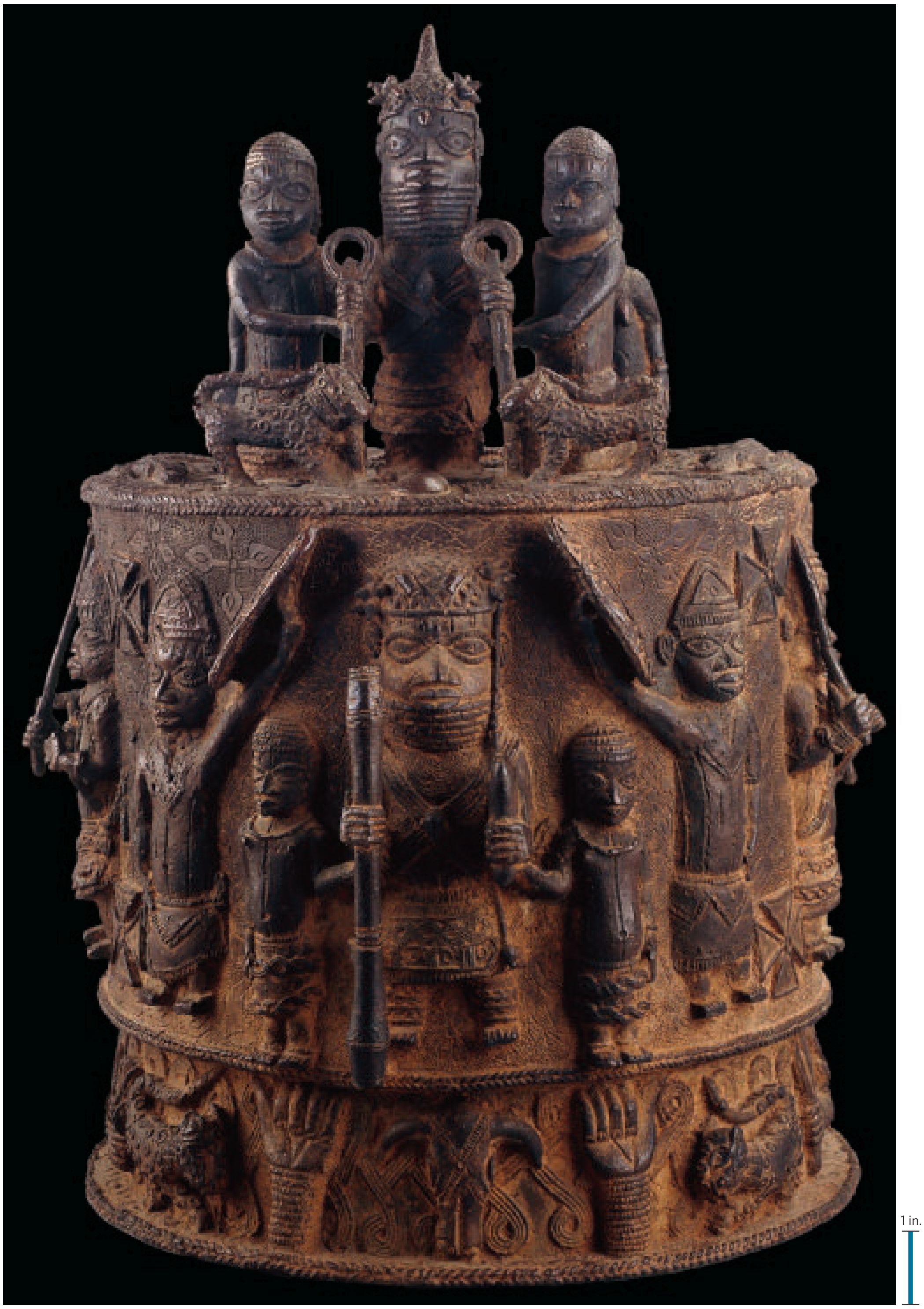
I-12 Hesire, relief from his tomb at Saqqara, Egypt, Third Dynasty, ca. 2650 BCE. Wood, 3' 9" high. Egyptian Museum, Cairo.

Egyptian artists combined frontal and profile views to give a precise picture of the parts of the human body, as opposed to depicting how an individual body appears from a specific viewpoint.

PROPORTION AND SCALE *Proportion* concerns the relationships (in terms of size) of the parts of persons, buildings, or objects. People can judge "correct proportions" intuitively ("that statue's head seems the right size for the body"). Or proportion can be a mathematical relationship between the size of one part of an artwork or building and the other parts within the work. Proportion in art implies using a *module,* or basic unit of measure. When an artist or architect

I-13 Altar to the Hand (ikegobo), from Benin, Nigeria, ca. 1735–1750. Bronze, 1' $5\frac{1}{2}$" high. British Museum, London (gift of Sir William Ingram).

One of the Benin king's praise names is Great Head, and on this cast-bronze royal altar, the artist represented him larger than all other figures and with a disproportionately large head.



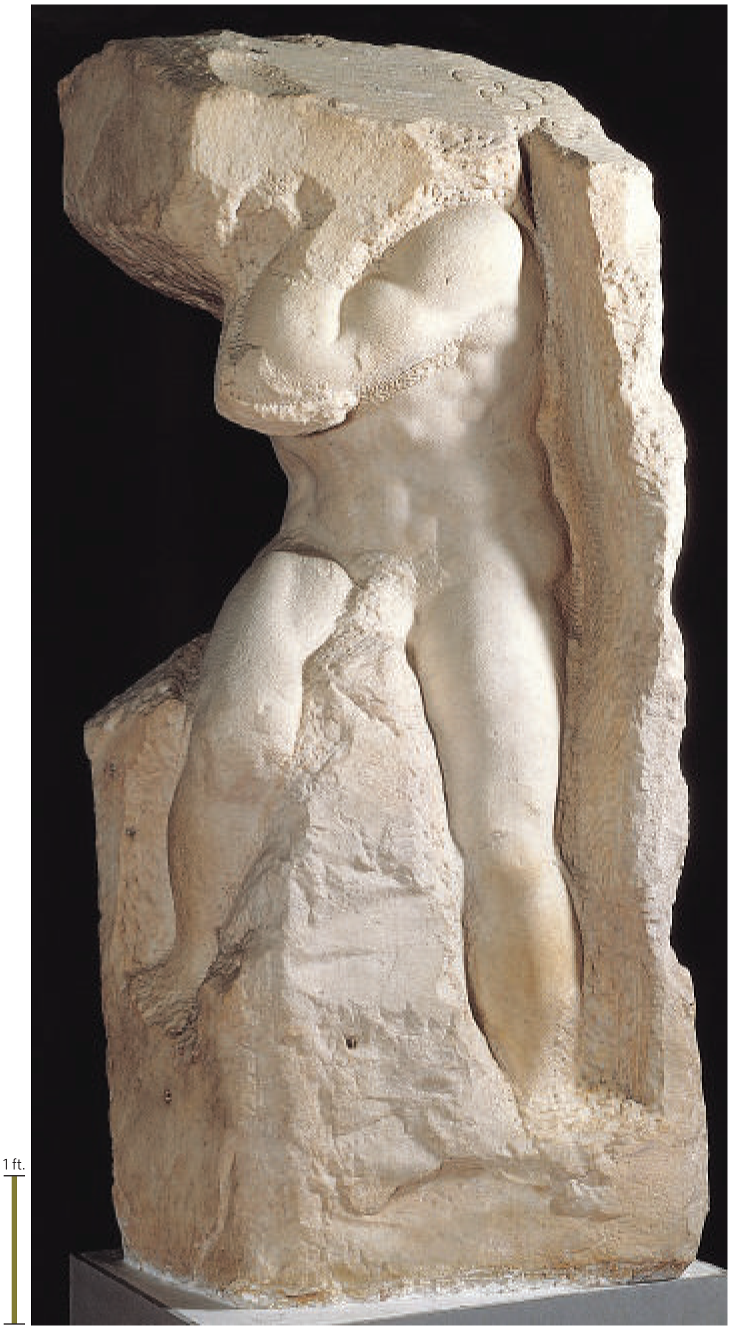
uses a formal system of proportions, all parts of a building, body, or other entity will be fractions or multiples of the module. A module might be the diameter of a *column,* the height of a human head, or any other component whose dimensions can be multiplied or divided to determine the size of the work's other parts.

In certain times and places, artists have devised *canons,* or systems, of "correct" or "ideal" proportions for representing human figures, constituent parts of buildings, and so forth. In ancient Greece, many sculptors formulated canons of proportions so strict and all-encompassing that they calculated the size of every body part in advance, even the fingers and toes, according to mathematical ratios.

Proportional systems can differ sharply from period to period, culture to culture, and artist to artist. Part of the task that art history students face is to perceive and adjust to these differences. In fact, many artists have used disproportion and distortion deliberately for expressive effect. Dürer's Death (FIG. I-7) has hardly any flesh on his bones, and his limbs are distorted and stretched. Disproportion and distortion distinguish him from all the other figures in the work, precisely as the artist intended.

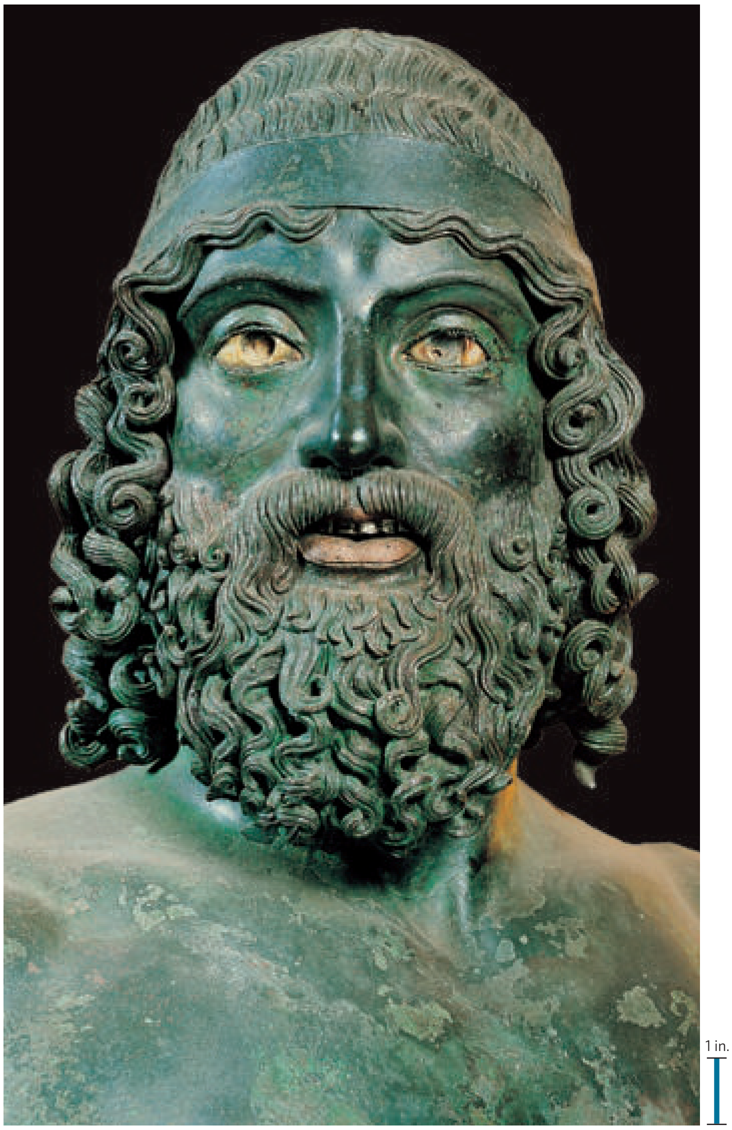
In other cases, artists have used disproportion to focus attention on one body part (often the head) or to single out a group member (usually the leader). These intentional "unnatural" discrepancies in proportion constitute what art historians call *hierarchy of scale,* the enlarging of elements considered the most important. On the bronze altar from Benin, Nigeria, illustrated here (FIG. I-13), the sculptor varied the size of each figure according to the person's social status. Largest, and therefore most important, is the Benin king, depicted twice, each time flanked by two smaller attendants. The king's head is also disproportionately large compared to his body, consistent with one of the Benin ruler's praise names: Great Head.

One problem that students of art history—and professional art historians too—confront when studying illustrations in art history books is that although the relative sizes of figures and objects in a painting or sculpture are easy to discern, it is impossible to determine the absolute size of the work reproduced because they



I-14 **Michelangelo Buonarroti, unfinished captive, 1527–1528. Marble, 8' $7\frac{1}{2}$" high. Galleria dell'Accademia, Florence.**

Carving a freestanding figure from stone or wood is a subtractive process. Italian master sculptor Michelangelo thought of sculpture as a process of "liberating" the statue within the block of marble.



I-15 **Head of a warrior, detail of a statue (fig. 2-34A) from the sea off Riace, Italy, ca. 460–450 bce. Bronze, full statue 6' 6" high. Museo Archeologico Nazionale, Reggio Calabria.**

The sculptor of this life-size statue of a bearded Greek warrior cast the head, limbs, torso, hands, and feet in separate molds, then welded the pieces together and added the eyes in a different material.

all are printed at approximately the same size on the page. Readers of *Art through the Ages* can learn the exact size of all artworks from the dimensions given in the captions and, more intuitively, from the scales positioned at the lower left or right corner of each illustration.

CARVING AND CASTING Sculptural technique falls into two basic categories, *subtractive* and *additive*. *Carving* is a subtractive technique. The final form is a reduction of the original mass of a block of stone, a piece of wood, or another material. Wood statues were once tree trunks, and stone statues began as blocks pried from mountains. The unfinished marble statue illustrated here (fig. I-14) by renowned Italian artist Michelangelo Buonarroti (1475–1564) clearly reveals the original shape of the stone block. Michelangelo thought of sculpture as a process of "liberating" the statue within the block. All sculptors of stone or wood cut away (subtract) "excess material." When they finish, they "leave behind" the statue—in this example, a twisting nude male form whose head Michelangelo never freed from the stone block.

In additive sculpture, the artist builds up the forms, usually in clay around a framework, or *armature*. Or a sculptor may fashion a *mold*, a hollow form for shaping, or *casting*, a fluid substance such as bronze. The ancient Greek sculptor who made the bronze statue of a warrior found in the sea near Riace, Italy, cast the head (fig. I-15) as well as the limbs, torso, hands, and feet (fig. 2-34A ↗) in separate molds and then *welded* them together (joined them by heating). Finally, the artist added features, such as the pupils of the eyes (now missing), in other materials. The warrior's teeth are silver, and his lower lip is copper.

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RELIEF SCULPTURE *Statues* and *busts* (head, shoulders, and chest) that exist independent of any architectural frame or setting and that viewers can walk around are *freestanding sculptures,* or *sculptures in the round.* In *relief sculpture,* the subjects project from the background but remain part of it. In *high reliefs* (FIG. I-13), the images project boldly and may even cast shadows. In *low reliefs* (FIG. I-12), the projection is slight.

ARCHITECTURAL DRAWINGS People experience buildings both visually and by moving through and around them, so they perceive architectural space and *mass* together. Architects can represent these spaces and masses graphically in several ways, including as plans, sections, elevations, and cutaway drawings.

A *plan,* essentially a map of a floor, shows the placement of a structure's masses and, therefore, the spaces they circumscribe and enclose. A *section,* a kind of vertical plan, depicts the placement of the masses as if someone cut through the building along a plane. Drawings showing a theoretical slice across a structure's width are *lateral sections.* Those cutting through a building's length are *longitudinal sections.* Illustrated here are the plan and lateral section (FIG. I-16) of Beauvais Cathedral, which readers can compare with the photograph of the church's *choir* (FIG. I-3). The plan shows the choir's shape and the location of the *piers* dividing the *aisles* and supporting the *vaults* above, as well as the pattern of the crisscrossing vault *ribs.* The lateral section shows not only the interior of the choir with its vaults and *stained-glass* windows but also the structure of the roof and the form of the exterior *flying buttresses* holding the vaults in place.

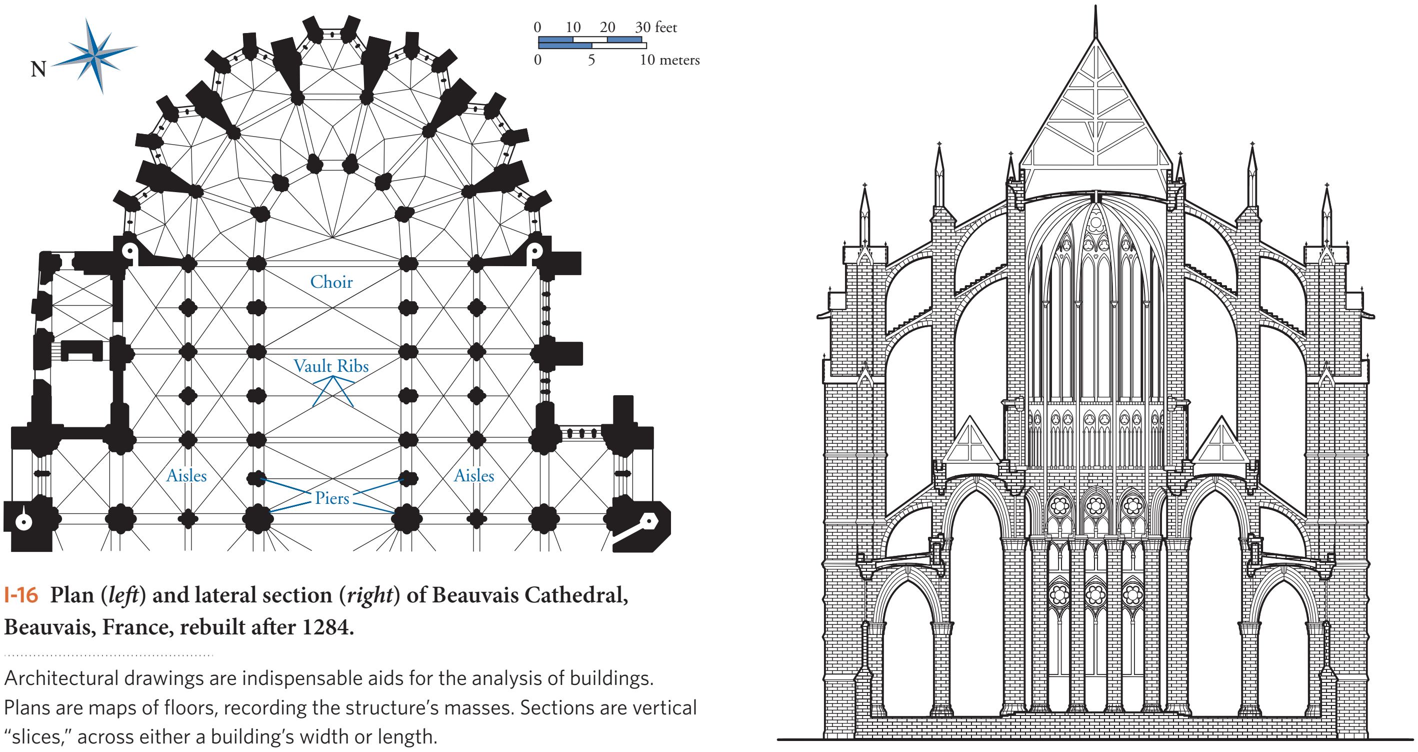
Other types of architectural drawings appear throughout this book. An *elevation* drawing is a head-on view of an external or internal wall. A *cutaway* combines in a single drawing an exterior view with an interior view of part of a building.

This overview of the art historian's vocabulary is not exhaustive, nor have artists used only painting, drawing, sculpture, and architecture as media over the millennia. Ceramics, jewelry, textiles, photography, and computer graphics are just some of the numerous other arts. All of them involve highly specialized techniques described in distinct vocabularies. As in this introductory chapter, new terms appear in *italics* when they first appear. The comprehensive glossary at the end of the book contains definitions of all italicized terms.

Art History and Other Disciplines

By its very nature, the work of art historians intersects with the work of others in many fields of knowledge, not only in the humanities but also in the social and natural sciences. Today, art historians must go beyond the boundaries of what the public and even professional art historians of previous generations considered the specialized discipline of art history. Art historical research in the 21st century is typically interdisciplinary in nature. To cite one example, in an effort to unlock the secrets of a particular statue, an art historian might conduct archival research hoping to uncover new documents shedding light on who paid for the work and why, who made it and when, where it originally stood, how people of the time reacted to it, and a host of other questions. Realizing, however, that the authors of the written documents often were not objective recorders of fact but observers with their own biases and agendas, the art historian may also use methodologies developed in fields such as literary criticism, philosophy, sociology, and gender studies to weigh the evidence that the documents provide.

At other times, rather than attempting to master many disciplines at once, art historians band together with other specialists in multidisciplinary inquiries. Art historians might call in chemists to date an artwork based on the composition of the materials used, or might ask geologists to determine which quarry furnished the stone for a particular statue. X-ray technicians might be enlisted in an attempt to establish whether a painting is a forgery. Of course, art historians often reciprocate by contributing their expertise to the solution of problems in other disciplines. A historian, for example,



I-16 **Plan (*left*) and lateral section (*right*) of Beauvais Cathedral, Beauvais, France, rebuilt after 1284.**

Architectural drawings are indispensable aids for the analysis of buildings. Plans are maps of floors, recording the structure's masses. Sections are vertical "slices," across either a building's width or length.

might ask an art historian to determine—based on style, material, iconography, and other criteria—if any of the portraits of a certain king date after his death. Such information would help establish the ruler's continuing prestige during the reigns of his successors. For example, some portraits of Augustus (FIG. I-8), the founder of the Roman Empire, postdate his death by decades, even centuries.

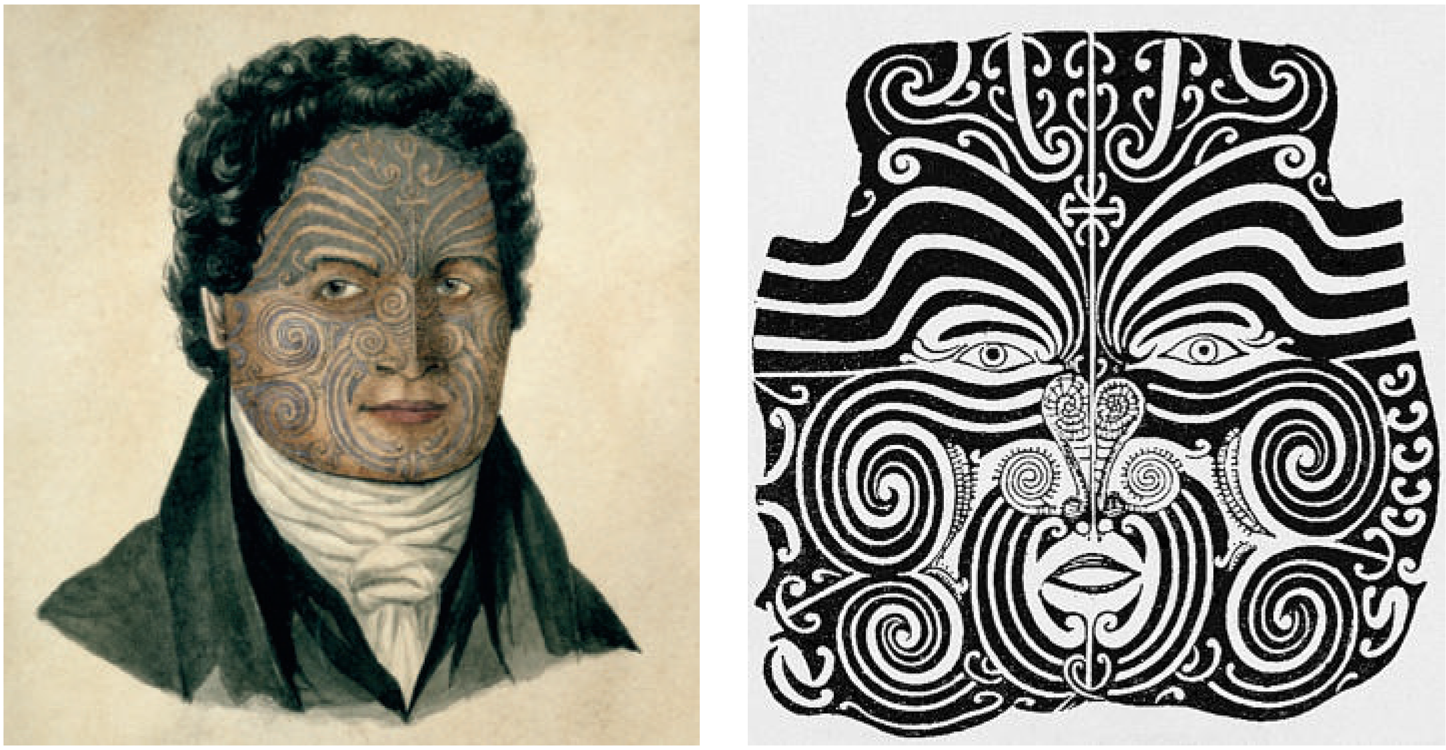
DIFFERENT WAYS OF SEEING

The history of art can be a history of artists and their works, of styles and stylistic change, of materials and techniques, of images and themes and their meanings, and of contexts and cultures and patrons. The best art historians analyze artworks from many viewpoints. But no art historian (or scholar in any other field), no matter how broad-minded in approach and no matter how experienced, can be truly objective. Like the artists who made the works illustrated and discussed in this book, art historians are members of a society, participants in its culture. How can scholars (and museum visitors and travelers to foreign locales) comprehend cultures unlike their own? They can try to reconstruct the original cultural contexts of artworks, but they are limited by their distance from the thought patterns of the cultures they study and by the obstructions to understanding—the assumptions, presuppositions, and prejudices peculiar to their own culture—that their own thought patterns raise. Art historians may reconstruct a distorted picture of the past because of culture-bound blindness.

A single instance underscores how differently people of diverse cultures view the world and how various ways of seeing can result in sharp differences in how artists depict the world. Illustrated here are two contemporaneous portraits of a 19th-century Maori chieftain (FIG. I-17)—one by an Englishman, JOHN SYLVESTER (active early 19th century), and the other by the New Zealand chieftain himself, TE PEHI KUPE (d. 1829). Both reproduce the chieftain's facial *tattoo.* The European artist (FIG. I-17, *left*) included the head and shoulders and downplayed the tattooing. The tattoo pattern is one aspect of the likeness among many, no more or less important than the chieftain's European attire. Sylvester also recorded his subject's momentary glance toward the right and the play of light on his hair, fleeting aspects having nothing to do with the figure's identity.

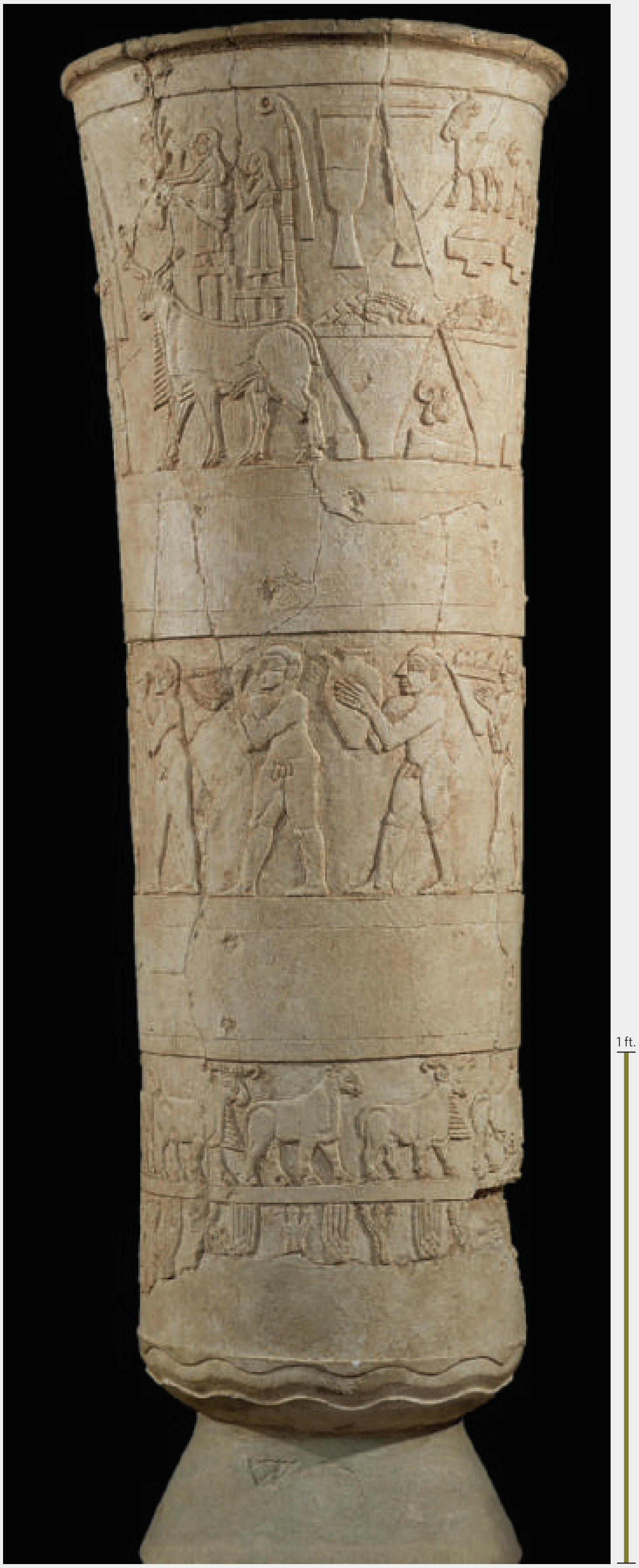
In contrast, Te Pehi Kupe's self-portrait (FIG. I-17, *right*)—made during a trip to Liverpool, England, to obtain European arms to take back to New Zealand—is not a picture of a man situated in space and bathed in light. Rather, it is the chieftain's statement of the supreme importance of the tattoo design announcing his rank among his people. Remarkably, Te Pehi Kupe created the tattoo patterns from memory, without the aid of a mirror. The splendidly composed insignia, presented as a flat design separated from the body and even from the head, is the Maori chieftain's image of himself. Only by understanding the cultural context of each portrait can art historians hope to understand why either representation appears as it does.

As noted at the outset, the study of the context of artworks and buildings is one of the central concerns of art historians. *Art through the Ages* seeks to present a history of art and architecture that will help readers understand not only the subjects, styles, and techniques of paintings, sculptures, buildings, and other art forms created in all parts of the world during 30 millennia but also their cultural and historical contexts. That story now begins.

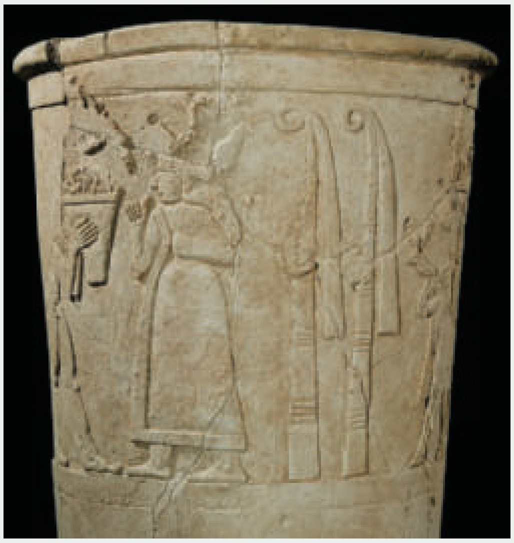


I-17 ***Left:* JOHN HENRY SYLVESTER, *Portrait of Te Pehi Kupe,* 1826. Watercolor, $8\frac{1}{4}$" × $6\frac{1}{4}$". National Library of Australia, Canberra (Rex Nan Kivell Collection). *Right:* TE PEHI KUPE, *Self-Portrait,* 1826. From Leo Frobenius, *The Childhood of Man: A Popular Account of the Lives, Customs and Thoughts of the Primitive Races* (Philadelphia: J. B. Lippincott, 1909), 35, fig. 28.**

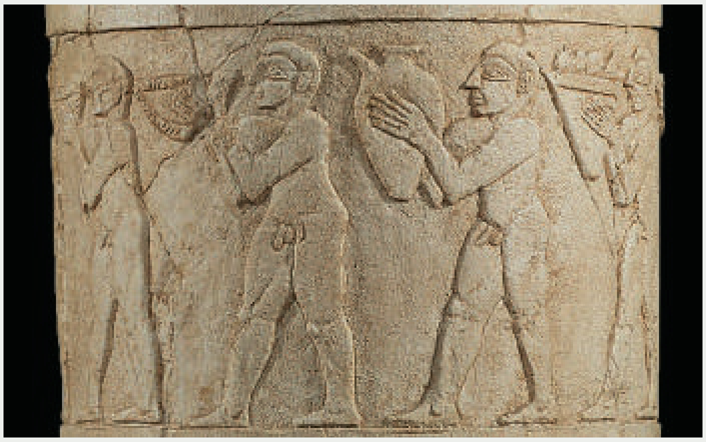
These strikingly different portraits of the same Maori chief reveal the different ways of seeing of a European artist and an Oceanic one. Understanding the cultural context of artworks is vital to art history.



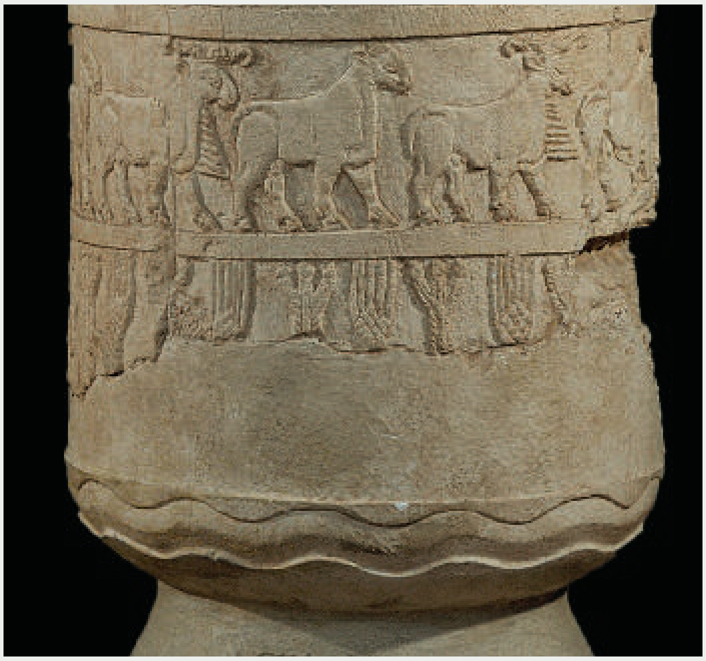
1-1 Presentation of offerings to Inanna (*Warka Vase*), from the Inanna temple complex, Uruk (modern Warka), Iraq, ca. 3200–3000 BCE. Alabaster, 3' ¼" high. National Museum of Iraq, Baghdad.



◀ **1-1a** The *Warka Vase* is the first great work of narrative relief sculpture known. It represents a ceremony in honor of the goddess Inanna in which a priest-king brings votive offerings to deposit in her shrine.



▲ **1-1b** The Sumerians were the first to use pictures to tell coherent stories. This sculptor placed the figures in three registers. In each band, all the humans and animals stand on a common ground line.



▲ **1-1c** The two lowest registers show ewes, rams, and crops above a wavy line representing water. The animals and food are Inanna's blessings to the inhabitants of the city-state.

1

Prehistory and the First Civilizations

FRAMING THE ERA

PICTORIAL NARRATION IN ANCIENT SUMER

Mesopotamia—a Greek word meaning "the land between the [Tigris and Euphrates] rivers"—is the core of the region often called the Fertile Crescent, where humans first learned how to use the wheel and plow and how to control floods and construct irrigation canals. In the fourth millennium BCE, the inhabitants of ancient Sumer, "the cradle of civilization," established the earliest complex urban societies, called *city-states.* The Sumerians also invented writing and were the first to use pictures to tell coherent stories, far surpassing all earlier artists' tentative efforts at pictorial narration.

The *Warka Vase* (FIG. 1-1) from Uruk (modern Warka) is the first great work of narrative *relief sculpture* known. Its depiction of a religious ceremony honoring the Sumerian goddess Inanna (FIG. **1-1A**) incorporates all of the pictorial conventions that would dominate narrative art for the next 2,000 years. The artist divided the pictorial field into three bands (called *registers* or *friezes*) and placed all the figures on a common *ground line,* a format that marks a significant break with the haphazard figure placement of Stone Age art (FIGS. 1-4 to 1-6). The lowest band shows crops above a wavy line representing water. Then comes a register with alternating ewes and rams. Agriculture and animal husbandry were the staples of the Sumerian economy, but the produce and the female and male animals are also fertility symbols. They underscore that Inanna blessed Uruk's inhabitants with good crops and increased herds.

A procession of naked men moving in the opposite direction of the animals fills the band at the center of the vase. The men carry baskets and jars overflowing with the earth's abundance. They will present their bounty to the goddess as a *votive offering* (gift of gratitude to a deity usually made in fulfillment of a vow). In the uppermost band of the *Warka Vase* is Inanna wearing a tall horned headdress. Facing her is a nude male figure bringing a large vessel brimming with offerings to be deposited in the goddess's shrine, and behind her (not visible in FIG. 1-1), a man wearing a tasseled skirt and an attendant carrying his long train. Near the man is the *pictograph* for the Sumerian official that scholars ambiguously refer to as a "priest-king"—that is, both a religious and secular leader. Some art historians interpret the scene as a symbolic marriage between the priest-king and the goddess, ensuring her continued goodwill—and reaffirming the leader's exalted position in society. The greater height of the priest-king and Inanna compared with the offering bearers indicates their greater importance, a convention called *hierarchy of scale,* which the Sumerians also pioneered.

The arrow icon indicates that the referenced Bonus Image or Bonus Essay appears in MindTap.

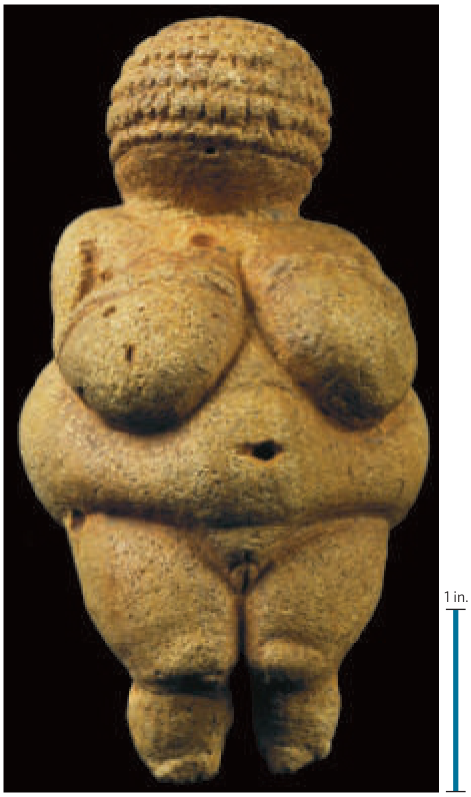
PREHISTORY

Humankind originated in Africa in the very remote past. Yet it was not until millions of years later that ancient hunters began to represent (literally, "to present again"—in different and substitute form) the world around them and to fashion the first examples of what people generally call "art." The immensity of this intellectual achievement cannot be exaggerated.

Paleolithic Age

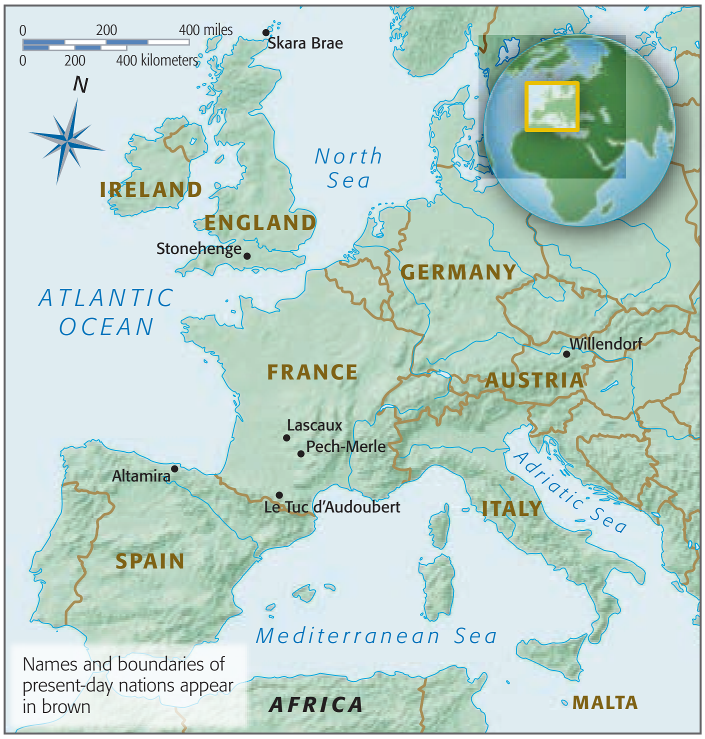
The earliest preserved art objects date to around 40,000 to 30,000 BCE, during the Old Stone Age or *Paleolithic* period (from the Greek *paleo,* "old," and *lithos,* "stone"). Paleolithic artworks are astonishingly varied. They range from simple shell necklaces to human and animal forms in ivory, clay, and stone to life-size paintings, *engravings,* and relief sculptures covering the walls and ceilings of caves.

VENUS OF WILLENDORF One of the oldest sculptures discovered to date, carved using simple stone tools, is the tiny limestone figurine (FIG. 1-2) of a woman nicknamed the *Venus of Willendorf* after its *findspot* in Austria (MAP 1-1). Art historians can only speculate on the function and meaning of this and similar objects because they date to a time before writing, before (or pre-) history. Yet the preponderance of female over male figures in the art of the Old Stone Age seems to indicate a preoccupation with women, whose childbearing capabilities ensured the survival of the species. The



1-2 Nude woman (*Venus of Willendorf*), from Willendorf, Austria, ca. 28,000–25,000 BCE. Limestone, $4\frac{1}{4}$" high. Naturhistorisches Museum, Vienna.

The anatomical exaggerations in this tiny figurine—one of the oldest sculptures known—are typical of Paleolithic representations of women, whose child-bearing capabilities ensured the survival of the species.



MAP 1-1 Stone Age sites in western Europe.

PREHISTORY AND THE FIRST CIVILIZATIONS

40,000–3500 BCE
Stone Age

- Paleolithic (40,000–9000 BCE) humans create the first sculptures and paintings. The works range in scale from tiny figurines to life-size paintings on cave walls.
- In the Neolithic (8000–3500 BCE) age, the first settled communities appear in Anatolia and Mesopotamia. Artists produce the first large-scale sculptures and earliest paintings with coherent narratives.

3500–2150 BCE
Sumer, Akkad, Old Kingdom

- Sumerians (3500–2332 BCE) establish the first city-states, construct temples on lofty mud-brick platforms, and adopt the register format for narrative art.
- Akkadians (2332–2150 BCE) produce the earliest known life-size hollow-cast metal sculptures.
- Old Kingdom (2575–2134 BCE) Egyptian sculptors create statuary types expressing the eternal nature of divine kingship. The Fourth Dynasty kings build three colossal pyramids at Gizeh.

2150–1070 BCE
Babylonia, New Kingdom

- Hammurabi, the greatest Babylonian king (r. 1792–1750 BCE), sets up a stele recording his comprehensive laws.
- Egyptian New Kingdom (1550–1070 BCE) architects construct grandiose pylon temples. Akhenaton introduces a new religion and new art forms.

1070–900 BCE

900–330 BCE
Assyria, Achaemenid Persia

- Assyrians (900–612 BCE) construct fortified citadels guarded by lamassu, and carve large-scale reliefs celebrating their prowess in warfare and hunting.
- Achaemenid Persians (559–330 BCE) build an immense palace complex at Persepolis featuring an audience hall that could accommodate 10,000 guests.

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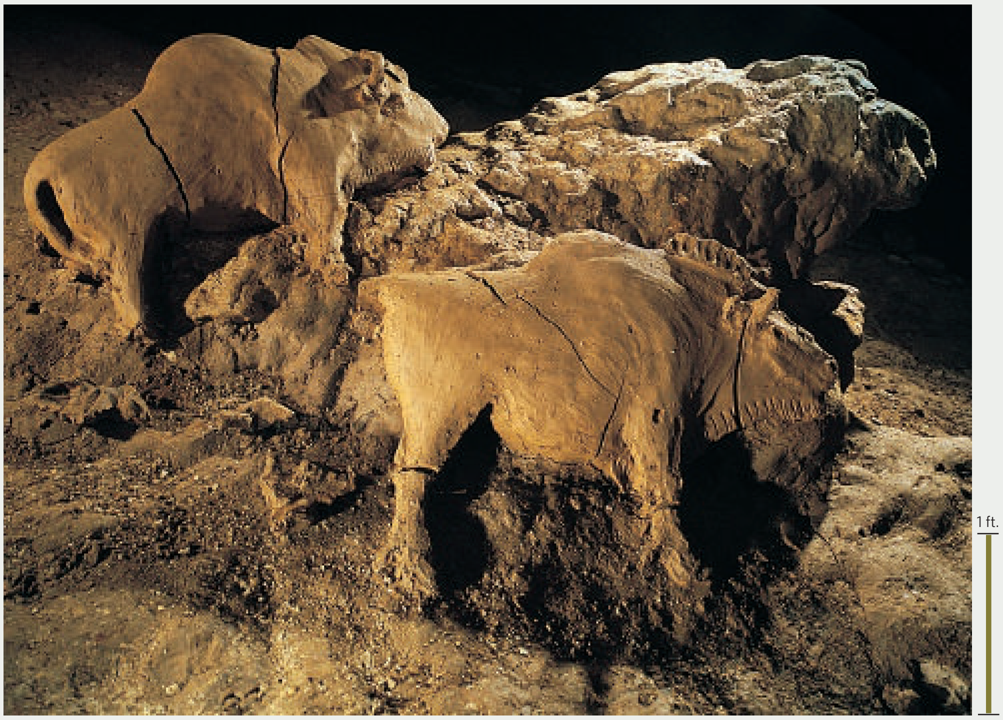
PROBLEMS AND SOLUTIONS

How to Represent an Animal

Like every artist in every age in every medium, the sculptor of the pair of bison (FIG. 1-3) in the cave at Le Tuc d'Audoubert had to answer two questions before beginning work: *What* shall be my subject? *How* shall I represent it? In Paleolithic art, in Africa (FIG. **1-3A** ↗) as well as in Europe, the almost universal answer to the first question was an animal. In fact, Paleolithic painters and sculptors depicted humans infrequently, and men almost never. In equally stark contrast to today's world, there was also agreement on the best answer to the second question. During the Old Stone Age and for thousands of years thereafter, artists represented virtually every animal in every painting in the same manner: in strict profile. Why?

The profile is the only view of an animal in which the head, body, tail, and all four legs are visible. The frontal view conceals most of the body, and a three-quarter view shows neither the front nor side fully. Only the profile view is completely informative about the animal's shape, and that is why Paleolithic painters and relief sculptors universally chose it.

A very long time passed before artists placed any premium on "variety" or "originality" either in subject choice or in representational manner. These are quite modern notions in the history of art. The aim of the earliest artists was to create a convincing image of their subject, a kind of pictorial definition of the animal capturing its very essence, and only the profile view met their needs.



1-3 **Two bison, reliefs in the cave at Le Tuc d'Audoubert, France, ca. 15,000–10,000 BCE. Clay, right bison 2' $\frac{7}{8}$" long.**

Animals are far more common subjects in Paleolithic art than are humans. In both relief sculpture and painting, animals always appear in profile, the only view completely informative about their shape.

anatomical exaggeration of the Willendorf figurine has suggested to many scholars that this and other prehistoric statuettes of women served as fertility images. The breasts of the Willendorf woman are enormous, far larger in proportion than the tiny forearms and hands resting on them. In addition to using a stone *chisel,* the sculptor also used a *burin* to *incise* (scratch) into the stone the outline of the pubic triangle. Sculptors often omitted this detail in other Paleolithic female figurines, however, and many of the women also have far more slender proportions than the Willendorf woman, leading some scholars to question the nature of these figures as fertility images. In any case, it seems clear that the makers' intent was not to represent a specific woman but the female form.

LE TUC D'AUDOUBERT Far more common than Paleolithic representations of humans are sculptures and paintings of animals (see "How to Represent an Animal," above). An early example of animal sculpture is the pair of clay bison reliefs (FIG. 1-3) in the cave at Le Tuc d'Audoubert, France. The sculptor modeled the forms by pressing the clay against the surface of a large boulder at the back of the cave. After using both hands to form the overall shape of the animals, the artist smoothed the surfaces with a spatula-like tool and used fingers to shape the eyes, nostrils, mouths, and manes.

CAVE PAINTING The bison of Le Tuc d'Audoubert are among the largest sculptures of the Paleolithic period, but they are dwarfed by the "herds" of painted animals that roam the cave walls of southern France and northern Spain. Examples of Paleolithic painting now have been found at more than 200 European sites. Nonetheless, archaeologists still regard painted caves as rare occurrences, because even though the cave images number in the hundreds, prehistoric artists created them over a period of some 10,000 to 20,000 years.

Paleolithic painters drew their subjects using chunks of red and yellow ocher. For painting, they ground these same ochers into powders that they mixed with water before applying. Large flat stones served as *palettes* to hold the pigment. The painters made brushes from reeds, bristles, or twigs, and may have used a blowpipe of reed or hollow bone to spray pigments on out-of-reach surfaces. Some caves have natural ledges on the rock walls, on which the painters could have stood in order to reach the upper surfaces of the naturally formed chambers and corridors. To illuminate their work, the painters used stone lamps filled with marrow or fat, perhaps with a wick of moss. Despite the difficulty of making the tools and pigments, modern attempts at replicating the techniques of Paleolithic painting have demonstrated that skilled workers could cover large surfaces with images in less than a day.

ART AND SOCIETY

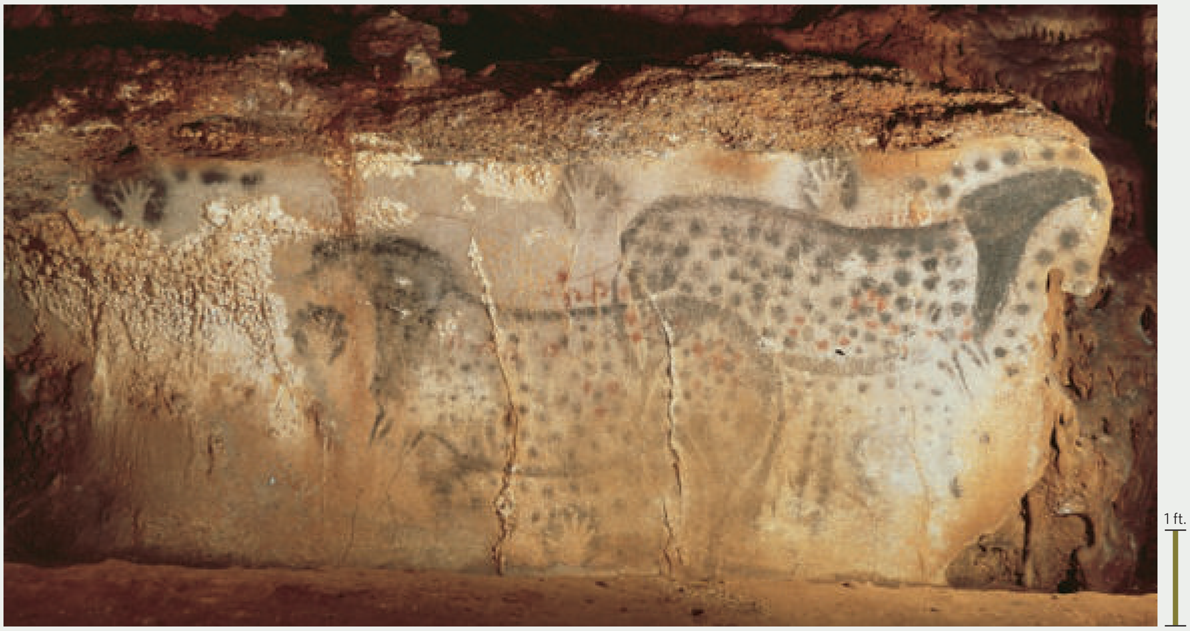
Why Is There Art in Paleolithic Caves?

Ever since the discovery of the first cave paintings at Altamira in northwestern Spain in 1879, scholars have wondered why the hunters of the Old Stone Age decided to cover the walls of dark caverns with animal images (FIGS. 1-3 to 1-6). Researchers have proposed various theories, including that the animals were mere decoration, but this explanation cannot account for the narrow range of subjects or the inaccessibility of many of the representations. In fact, the remote locations of many of the images, and indications that the caves were in use for centuries, are precisely why many experts have suggested that prehistoric peoples attributed magical properties to the images they painted and sculpted. According to this argument, by confining animals to the surfaces of their cave walls, Paleolithic communities believed they were bringing the beasts under their control. Some scholars have even hypothesized that rituals or dances were performed in front of the images and that these rites served to improve hunters' luck in tracking and killing the animals. Others have speculated that the animal representations may have served as teaching tools to instruct new hunters about the character of the various species they would encounter or even that the images served as targets for spears.

In contrast, some prehistorians have argued that the magical purpose of the paintings and reliefs was not to facilitate the *destruction* of animal species. Instead, they believe that the first painters and sculptors created animal images to assure the *survival* of the herds on which Paleolithic peoples depended for their food supply and for their clothing. A central problem for both the hunting-magic and food-creation theories is that the animals that were the staple foods of Old Stone Age diets did not include the species most frequently portrayed.

Other researchers have sought to reconstruct an elaborate mythology based on the cave paintings and sculptures, suggesting that Paleolithic humans believed they had animal ancestors. Still others have equated certain species with men and others with women and postulated various meanings for the abstract signs that sometimes accompany the images.

Almost all of these theories have been discredited over time, and most prehistorians admit that the intent of these representations is unknown. In fact, a single explanation for all Paleolithic animal images, even ones similar in subject, style, and *composition* (how the motifs are arranged on the surface), is unlikely to apply universally. The meaning of these works remains an unsolved mystery—and always will, because before the invention of writing, no contemporaneous explanations could be recorded.

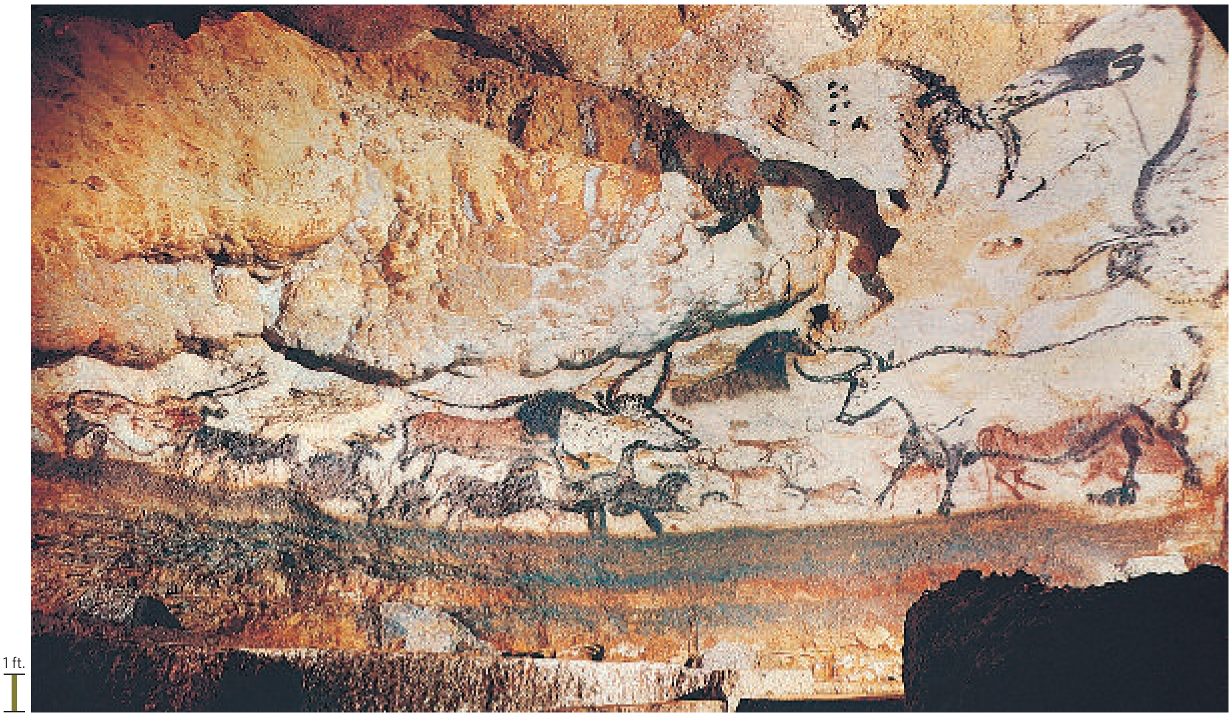


1-4 Spotted horses and negative hand imprints, wall painting in the cave at Pech-Merle, France, ca. 23,000–22,000 BCE. 11' 2" long.

Many Paleolithic paintings include abstract signs and handprints. Some scholars think that the Pech-Merle painted hands are "signatures" of cult or community members or, less likely, of individual painters.

PECH-MERLE A *mural* (wall) painting (FIG. 1-4) in a cave at Pech-Merle, France, provides some insight into the reason Stone Age artists chose certain subjects for specific locations. The horse at the right may have been inspired by the rock formation in the wall surface resembling a horse's head and neck. Like the clay bison at Le Tuc d'Audoubert, the Pech-Merle horses are in strict profile. Here, however, painted hands accompany them. These and the majority of painted hands at other sites are "negative"—that is, the painter placed one hand against the wall and then brushed or blew or spat pigment around it. Occasionally, the painter dipped a hand in the pigment and then pressed it against the wall, leaving a "positive" imprint. These handprints must have had a purpose. Some scholars have considered them "signatures" of cult or community members or, less likely, of individual painters. Checks, dots, squares, and other abstract signs appear near the painted animals in other Paleolithic caves. In fact, the "spotted horses" of Pech-Merle may not have spots. The "spots" also surround the horses and may be stones or signs. Several observers think that these various signs are a primitive form of writing, but like the hands—and everything else in Paleolithic art—their meaning is unknown (see "Why Is There Art in Paleolithic Caves?" above).

LASCAUX The best-known Paleolithic cave is that at Lascaux, near Montignac, France, which features a large circular gallery called



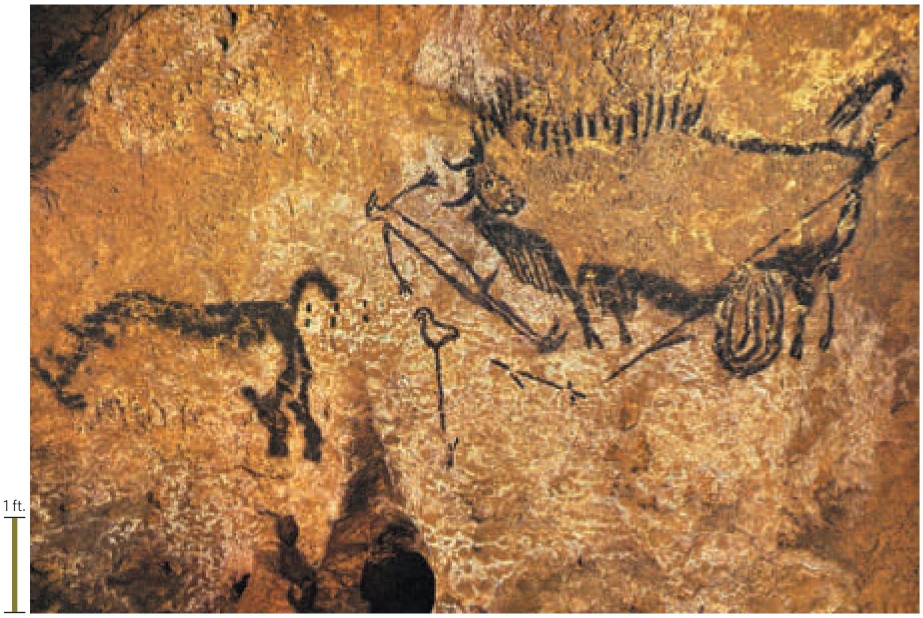
1-5 **Left wall of the Hall of the Bulls in the cave at Lascaux, France, ca. 16,000–14,000 BCE. Largest bull 11' 6" long.**

The purpose and meaning of Paleolithic cave paintings are unknown, but it is clear that the painters' sole concern was representing the animals, not locating them in a specific place or on a common ground line.

the Hall of the Bulls (FIG. 1-5). Not all of the painted animals are bulls, despite the modern nickname. Some of the animals, such as the great bull at the right in FIG. 1-5, were represented using outline alone, but others are colored silhouettes. These are the two basic approaches to drawing and painting in the history of art. Here, they appear side by side, suggesting that different artists painted the animals at various times. The impression that a modern viewer gets of a rapidly moving herd is therefore almost certainly false. The "herd" consists of several different species of animals of disparate sizes moving in different directions. Although most share a common ground line, some—for example, those in the upper right corner of FIG. 1-5—seem to float above the viewer's head, like clouds in the sky. The painting has no setting, no background, no indication of place. The Paleolithic painter's sole concern was representing the animals, not locating them in a specific place.

Another feature of the Lascaux paintings deserves attention. The bulls show a convention of representing horns that art historians call *twisted perspective,* or *composite view,* because viewers see the heads in profile but the horns from the front. Thus the painter's approach is not consistently optical (seen from a fixed viewpoint). Rather, the approach is descriptive of the fact that cattle have two horns. Two horns are part of the concept "bull." In strict profile, only one horn would be visible, but painting the animal in that way would be an incomplete picture of it.

Perhaps the most perplexing painting in any Paleolithic cave is the mural (FIG. 1-6) deep in the well shaft at Lascaux, where man (as opposed to woman) makes one of his earliest appearances in the history of art. At the left, and moving to the left, is a rhinoceros. Beneath its tail are two rows of three dots of uncertain significance. At the right is a bison, with less realistic proportions, probably the work of someone else. The second painter nonetheless successfully suggested the bristling rage of the animal, whose bowels hang from its belly in a heavy coil. Between the two beasts is a bird-faced (masked?) man with outstretched arms and hands having only four fingers. The painter depicted the man with far less care and detail than either animal, but made the hunter's gender explicit by the prominent penis. The position of the man is ambiguous. Is he wounded or dead or merely tilted back and unharmed? Do the staff(?) with



1-6 **Rhinoceros, wounded man, and disemboweled bison, painting in the well of the cave at Lascaux, France, ca. 16,000–14,000 BCE. Bison 3' $4\frac{1}{2}$" long.**

If these paintings of two animals and a bird-faced (masked?) man, deep in a well shaft in the Lascaux cave, depict a hunting scene, they constitute the earliest example of narrative art ever discovered.

the bird on top and the spear belong to him? Is it he or the rhinoceros that gravely wounded the bison—or neither? Which animal, if either, has knocked the man down, if indeed he is on the ground? Are these three images related at all? Modern viewers can be sure of nothing, but if the painter(s) placed the figures beside each other to tell a story, this is evidence for the creation of narrative compositions involving humans and animals at a much earlier date than anyone had imagined only a few generations ago. Yet it is important to remember that even if the painter(s) intended to tell a story, very few people would have been able to "read" it. The mural, in a deep shaft, is very difficult to reach and could have been viewed only in flickering lamplight. Like all Paleolithic art, the scene in the Lascaux well shaft is a puzzle.

Neolithic Age

Around 9000 BCE, the ice covering much of northern Europe during the Paleolithic period melted as the climate warmed. The sea level rose more than 300 feet, separating England from continental Europe, and Spain from Africa. The Paleolithic gave way to a transitional period, the *Mesolithic* (Middle Stone Age). Then, for several thousand years at different times in different parts of the globe, a great new age, the *Neolithic* (New Stone Age), dawned. Humans began to domesticate plants and animals and settle in fixed abodes. Their food supply assured, many groups changed from hunters to herders to farmers and finally to townspeople. Wandering hunters settled down to organized community living in villages surrounded by cultivated fields. In addition to agriculture, these Neolithic societies originated weaving, metalworking, pottery, and counting and recording with tokens, and constructed religious shrines as well as homes.

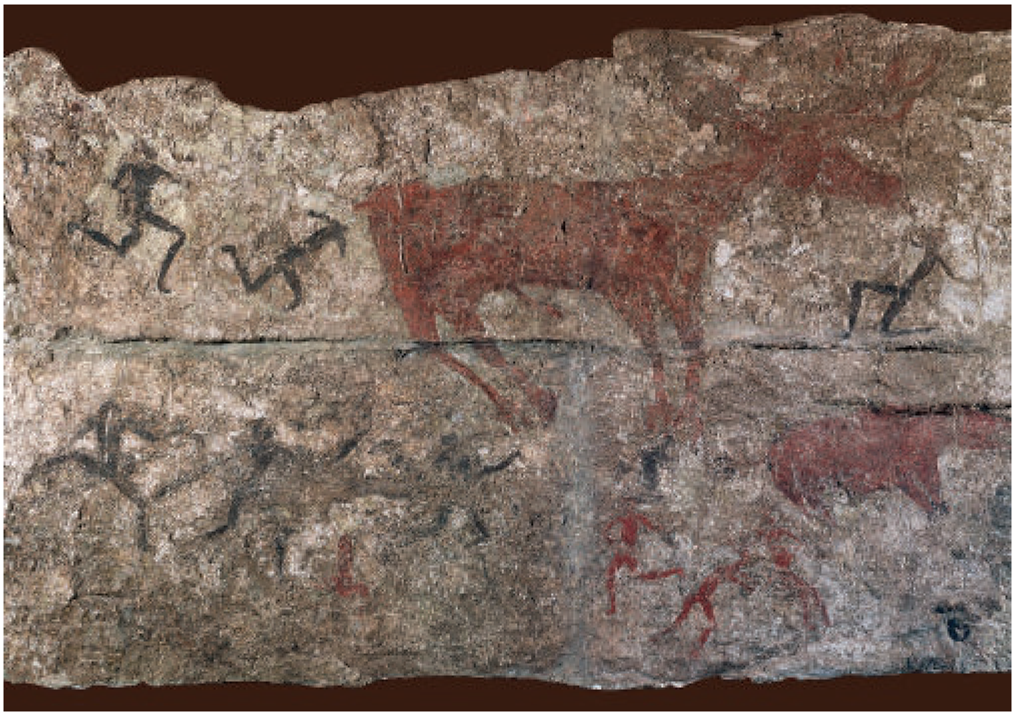
This traditional sequence may recently have been overturned, however, by excavations at Göbekli Tepe in southeastern Turkey. There, German archaeologists discovered that prehistoric hunter-gatherers had built stone temples with animal reliefs on T-shaped *pillars* around 9000 BCE, long before sedentary farmers established permanent village communities at sites such as Çatal Höyük.

ÇATAL HÖYÜK The Neolithic settlement at Çatal Höyük on the central Anatolian plateau flourished between 6500 and 5700 BCE and was one of the world's first experiments in urban living. The regularity of the town's plan suggests that the inhabitants built the settlement to some predetermined scheme. The houses, constructed of mud brick strengthened by sturdy timber frames, varied in size but repeated the same basic plan. The rooms have plastered and painted floors and walls, with platforms along the walls that served as sites for sleeping, working, and eating. The living buried the dead beneath the floors.

The excavators have found many rooms decorated with mural paintings and plaster reliefs. These "shrines" had an uncertain function, but their number indicates that the rooms played an important role in the life of the Neolithic settlement. On the wall of one room, archaeologists discovered a painted representation of a deer hunt (FIG. 1-7). The mural is worlds apart from the cave paintings that the hunters of the Paleolithic period produced. Perhaps what is most strikingly new about the Çatal Höyük painting and similar Neolithic examples is the regular appearance of the human figure—not only singly but also in large, coherent groups with a wide variety of poses, subjects, and settings. As noted earlier, humans rarely figured in Paleolithic paintings, and pictorial narratives are almost unknown. Even the Lascaux "hunting scene" (FIG. 1-6) is doubtful as a narrative. In Neolithic art, scenes with humans dominating animals are central subjects.

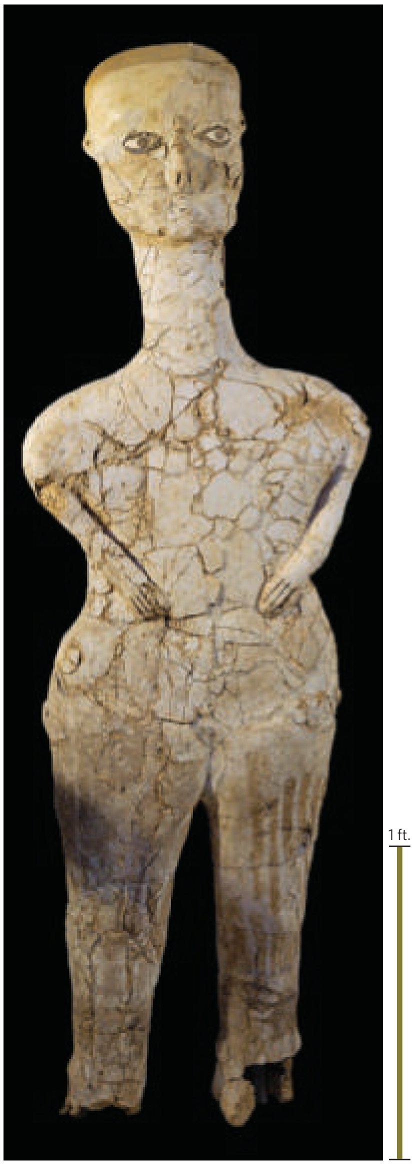
In the Çatal Höyük hunt, the group of hunters—and no one doubts that it is, indeed, an organized hunting party, not a series of individual figures—is a rhythmic repetition of basic shapes, but the painter took care to distinguish important descriptive details (bows, arrows, and garments), and the heads have clearly defined noses, mouths, chins, and hair. The Neolithic painter placed all the heads in profile for the same reason Paleolithic painters universally chose the profile view for representations of animals. Only the side view of the human head shows all its shapes clearly. However, at Çatal Höyük the painter presented the torsos from the front—again, the most informative viewpoint—whereas the profile view was the choice for the legs and arms. This composite view of the human body is as artificial as the twisted horns of the Lascaux bulls (FIG. 1-5) because the human body cannot make an abrupt 90-degree shift at the hips. But it well describes the parts of a human body, as opposed to how a body appears from a particular viewpoint.

The technique of painting also changed dramatically from the Paleolithic to the Neolithic Age. The Çatal Höyük painters used



1-7 Deer hunt, detail of a wall painting from level III, Çatal Höyük, Turkey, ca. 5750 BCE. Museum of Anatolian Civilization, Ankara.

This Neolithic painter depicted human figures as composites of frontal and profile views, the most descriptive picture of the shape of the human body. This format would become the rule for millennia.



1-8 **Human figure, from Ain Ghazal, Jordan, ca. 6500 BCE. Plaster, painted and inlaid with cowrie shell and bitumen, 3' $5\frac{3}{8}$" high. Musée du Louvre, Paris.**

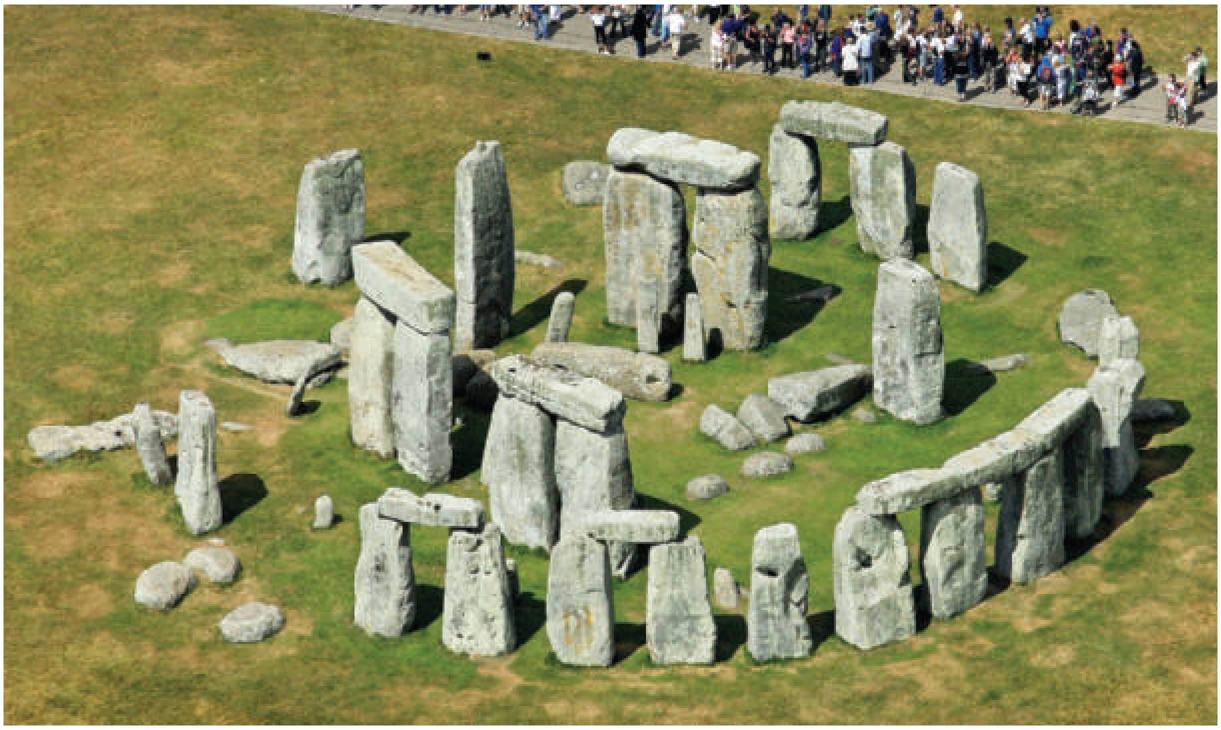
At Ain Ghazal, archaeologists have uncovered dozens of large white plaster Neolithic statuettes with details added in paint and shell. They mark the beginning of large-scale sculpture in the history of art.

brushes to apply their pigments to a background of dry white plaster. The careful preparation of the wall surface is in striking contrast to the direct application of pigment to the irregularly shaped walls and ceilings of Old Stone Age caves.

AIN GHAZAL A second well-excavated Neolithic settlement is Ain Ghazal, near Amman, Jordan. Occupied from around 7200 to 5000 BCE, Ain Ghazal has produced striking finds, including two caches containing three dozen plaster statuettes (FIG. 1-8) datable to around 6500 BCE. The sculptures, which appear to have been ritually buried, are white plaster built up over a core of reeds and twine, with black bitumen, a tarlike substance, for the pupils of the eyes. Some of the figures have painted clothing. Only rarely did the sculptors indicate the gender of the figures. Whatever their purpose, the size (as much as 3 feet tall) and sophisticated technique of the Ain Ghazal statuettes sharply differentiate the Neolithic figurines from tiny, faceless Paleolithic sculptures such as the *Venus of Willendorf* (FIG. 1-2). The Ain Ghazal statues mark the beginning of large-scale sculpture in the ancient world.

STONEHENGE In western Europe, where Paleolithic paintings and sculptures abound, no comparably developed towns of the time of Çatal Höyük or Ain Ghazal have been found. However, in succeeding millennia, perhaps as early as 4000 BCE, the local Neolithic populations in several areas developed a monumental architecture employing massive rough-cut stones. The very dimensions of the stones, some as tall as 24 feet and weighing as much as 50 tons, have prompted historians to call them *megaliths* ("great stones") and to designate the culture that produced them *megalithic.*

Although megalithic monuments are plentiful throughout Europe, the arrangement of huge stones in a circle (called a *henge*), often surrounded by a ditch, is almost entirely limited to Britain. The most imposing example is Stonehenge (FIG. 1-9) near Salisbury, a complex of rough-cut sarsen (a form of sandstone) stones and smaller "bluestones" (various volcanic rocks) built in several stages over hundreds of years. In its final form, Stonehenge consists of an outermost ring, 97 feet in diameter, of 24-foot-tall sarsen *monoliths* (one-piece pillars) supporting *lintels* (horizontal stone blocks used to span an opening). This simple *post-and-lintel system* of construction is still in use today. Inside is a ring of bluestones, which in turn encircles a horseshoe (open end facing east) of *trilithons* (three-stone constructions)—five lintel-topped pairs of the largest sarsens, each weighing 45 to 50 tons. Standing apart and to the east (outside the aerial view) is the "heel-stone," which, for a person looking outward from the center of the complex, would have marked the



1-9 **Aerial view of Stonehenge (looking northwest), Salisbury Plain, Wiltshire, England, ca. 2550–1600 BCE.**

One of the earliest examples of monumental stone architecture in Neolithic Europe, the circles of 24-foot-tall trilithons at Stonehenge probably functioned as an astronomical observatory and solar calendar.

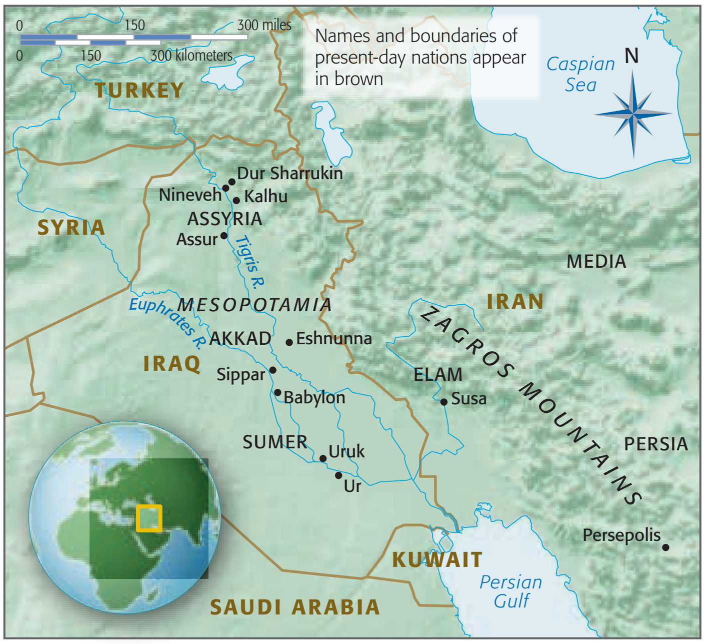
point where the sun rose at the summer solstice. Perhaps originally a burial site, Stonehenge in its latest phase seems to have been a kind of astronomical observatory and a remarkably accurate solar calendar that may also have served as a center of healing, attracting the sick and dying from throughout the region. Whatever function Stonehenge served in Neolithic Britain, it is an enduring testament to the rapidly developing intellectual powers of humans as well as to their capacity for heroic physical effort.

ANCIENT MESOPOTAMIA AND PERSIA

The fundamental change in human society from the dangerous and uncertain life of the hunter and gatherer to the more predictable and stable life of the farmer and herder first occurred in Mesopotamia, the land mass that forms a huge "fertile crescent" from the mountainous border between Turkey and Syria through Iraq to Iran's Zagros Mountain range (MAP 1-2). There, in present-day southern Iraq, the world's first great civilization—Sumer (FIG. 1-1)—arose in the valley between the Tigris and Euphrates Rivers.

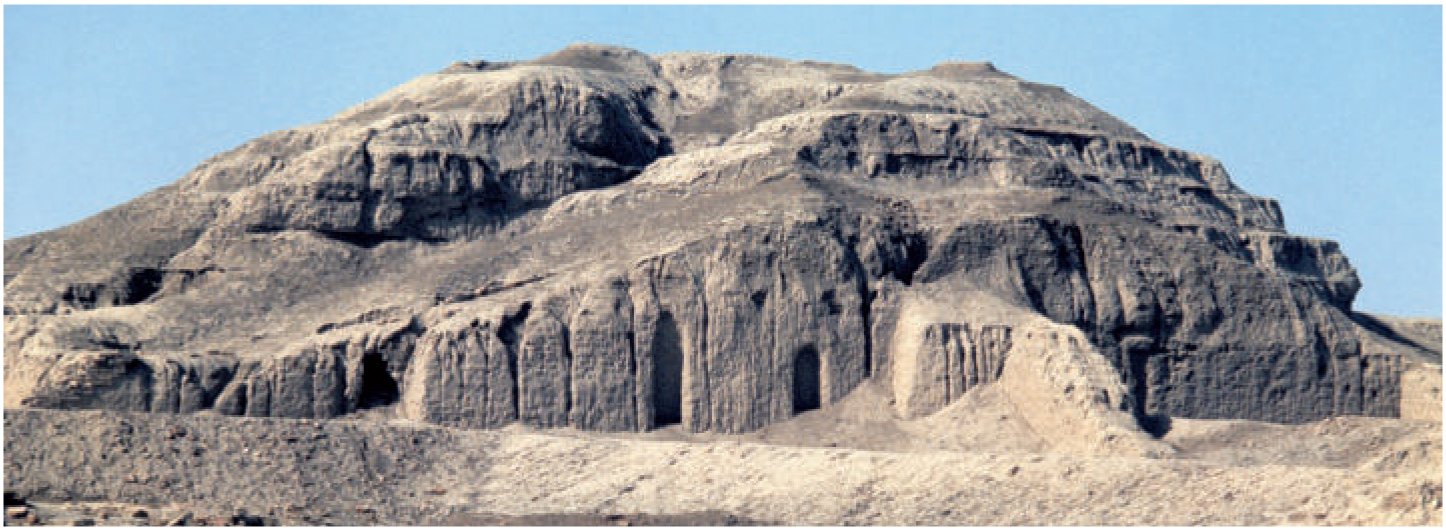
Sumer

Ancient Sumer was not a unified nation. Rather, it comprised a dozen or so independent city-states under the protection of different Mesopotamian deities. The Sumerian rulers were the gods' representatives on earth and the stewards of their earthly treasure. The rulers and priests directed all communal activities, including canal construction, crop collection, and food distribution. Because the Sumerians developed agriculture to such an extent that only a portion of the population had to produce food, some members of the community were free to specialize in other activities, including manufacturing, trade, and administration. Specialization of labor is the hallmark of the first complex urban societies. In the Sumerian city-states of the fourth millennium BCE, activities that once had been individually initiated became institutionalized for the first time. The community, whether ruled by a single person or a council chosen from among the leading families, assumed functions such as protection from enemy attack and the whims of nature. The city-state was one of the many Sumerian inventions.



MAP 1-2 **Ancient Mesopotamia and Persia.**

WHITE TEMPLE, URUK The layout of Sumerian cities reflected the central role of the gods in daily life. The main temple to each state's chief god formed the city's nucleus. In fact, the temple complex was a kind of city within a city, where priests and scribes carried on official administrative and commercial business as well as oversaw all religious functions. The outstanding preserved example of early Sumerian temple architecture is the 5,000-year-old White Temple (FIG. 1-10) at Uruk, a city with a population of about 40,000 that was the home of the legendary Gilgamesh. Sumerian builders did not have access to stone quarries and instead formed mud bricks for the superstructures of their temples and other buildings. Mud brick is a durable building material, but unlike stone, it deteriorates with exposure to water. The Sumerians nonetheless erected towering works, such as the Uruk temple, several centuries before the Egyptians built their stone pyramids (FIGS. 1-25 to 1-27). This says a



1-10 **White Temple, Uruk (modern Warka), Iraq, ca. 3200–3000 BCE.**

Using only mud bricks, the Sumerians erected temples on lofty platforms several centuries before the Egyptians built stone pyramids. This temple was probably dedicated to Anu, the sky god.

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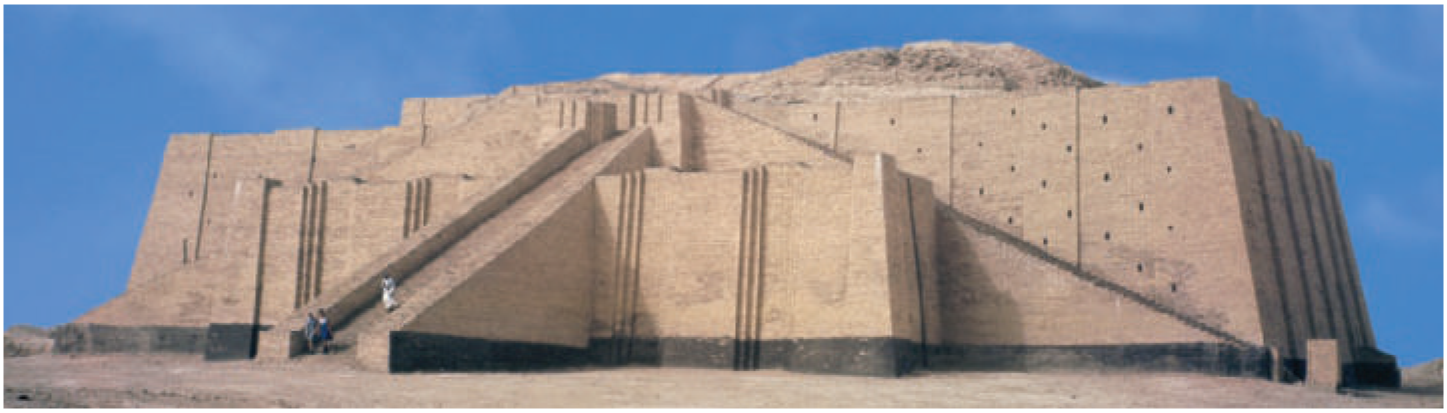


1-11 Ziggurat (looking southwest), Ur (modern Tell Muqayyar), Iraq, ca. 2100 BCE.

The 50-foot-tall Ur ziggurat is one of the largest in Mesopotamia. It has three (restored) ramplike stairways of 100 steps each that originally ended at a gateway to a brick temple, which does not survive.

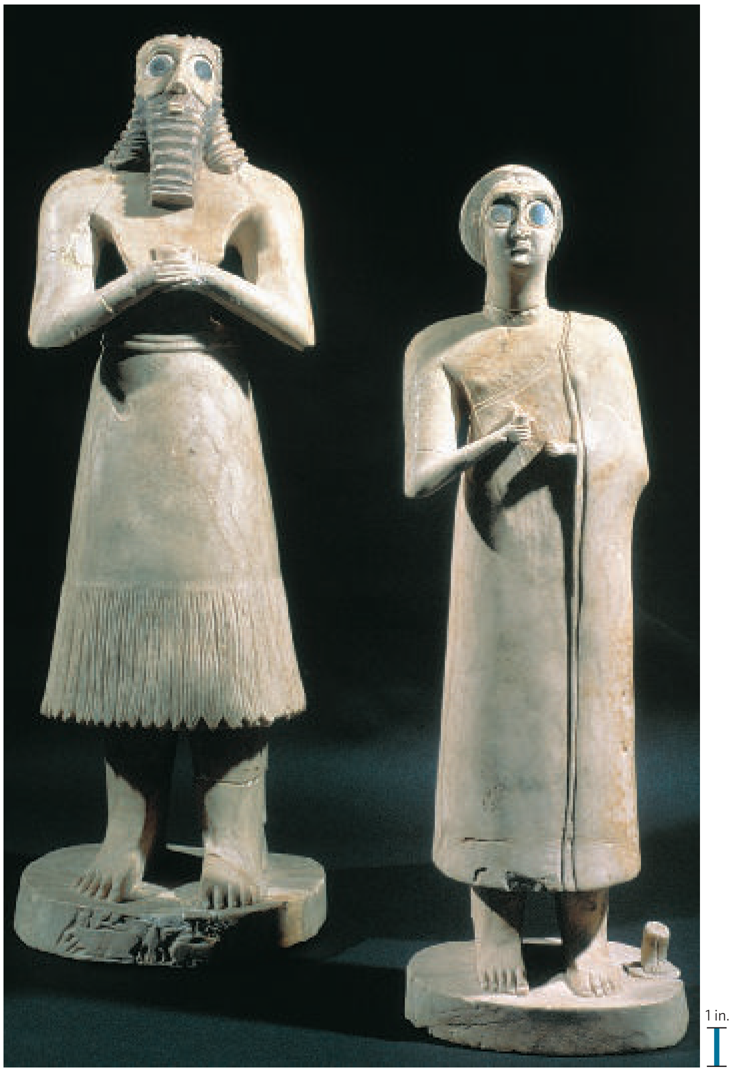
great deal about the Sumerians' desire to provide grandiose settings for the worship of their deities.

The Uruk temple (whose whitewashed walls suggested its modern nickname) stands atop a platform 40 feet above street level. A stairway leads to the temple at the top. As in other Sumerian temples, the corners of the White Temple are oriented to the cardinal points of the compass. The building, probably dedicated to Anu, the sky god, is of modest proportions (61 by 16 feet). By design, Sumerian temples did not accommodate large throngs of worshipers but only a select few, the priests and perhaps the leading community members. The White Temple had several chambers. The central hall, or *cella,* was the divinity's room and housed a stepped altar. The Sumerians referred to their temples as "waiting rooms," a reflection of their belief that the deity would descend from the heavens to appear before the priests in the cella. It is unclear whether the Uruk temple had a roof.

ZIGGURAT, UR Eroded temples on mud-brick platforms still dominate most of the ruined cities of Sumer. The best preserved is the *ziggurat* (tiered Mesopotamian temple platform) at Ur (FIG. 1-11), the home of the biblical Abraham. Built about a millennium after Uruk's White Temple and much grander, the Ur ziggurat is a solid mass of mud brick 50 feet high, faced with baked bricks laid in bitumen. Three (restored) ramplike stairways of a hundred steps each converge on a tower-flanked gateway. From there another flight of steps (which has not been rebuilt) probably led to the temple that once crowned the ziggurat.

The loftiness of the Sumerian temple platforms made a profound impression on the peoples of ancient Mesopotamia. The tallest, at Babylon, was about 270 feet high. Known to the Hebrews as the Tower of Babel, it became the centerpiece of a cautionary biblical tale (Gen. 11:1–9) about arrogance. Humankind's desire to build a tower to Heaven angered God. The Lord caused the workers to speak different languages, preventing them from communicating with one another and bringing construction of the ziggurat to a halt.

ESHNUNNA STATUETTES The *Warka Vase* (FIG. 1-1), discussed in the introduction to this chapter, provides priceless information about the rituals that took place in Sumerian temples. Further insight into Sumerian religion comes from a cache of gypsum statuettes inlaid with shell and black limestone found in a temple at Eshnunna (modern Tell Asmar). The two largest figures (FIG. 1-12), like all the others, represent mortals rather than deities. They hold the small beakers

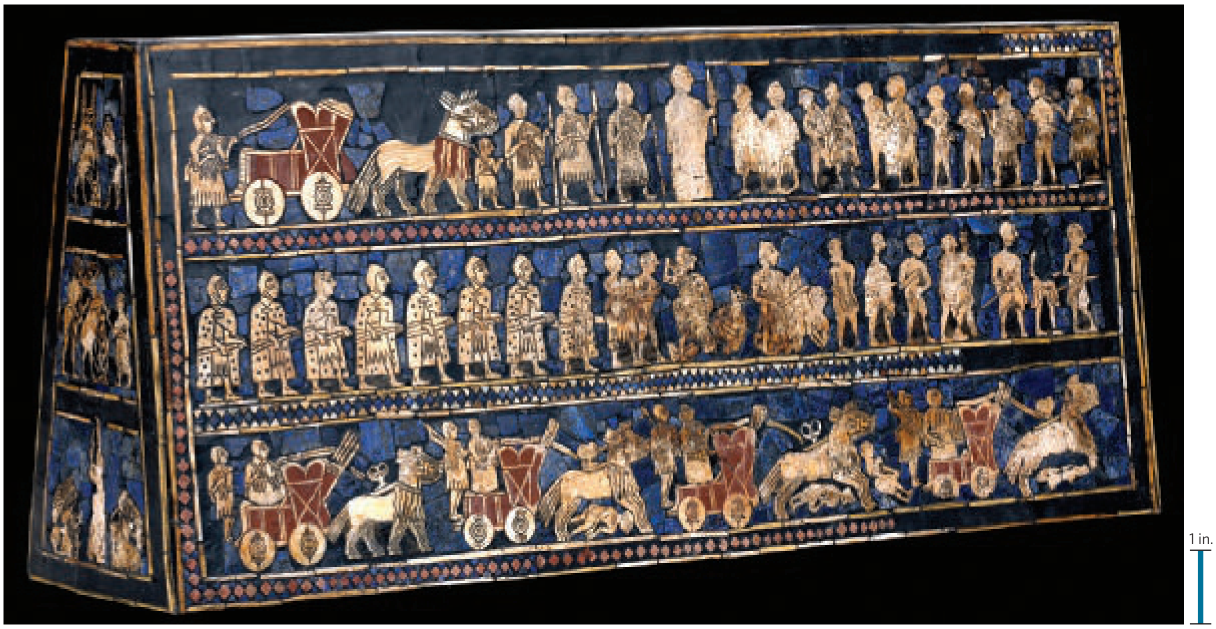


1-12 Statuettes of two worshipers, from the Square Temple at Eshnunna (modern Tell Asmar), Iraq, ca. 2700 BCE. Gypsum, shell, and black limestone. Man 2' 4$\frac{1}{4}$" high, woman 1' 11$\frac{1}{4}$" high. National Museum of Iraq, Baghdad.

The oversized eyes probably symbolize the perpetual wakefulness of these substitute worshipers offering prayers to the deity. The beakers that the figures hold were used to pour libations in honor of the gods.

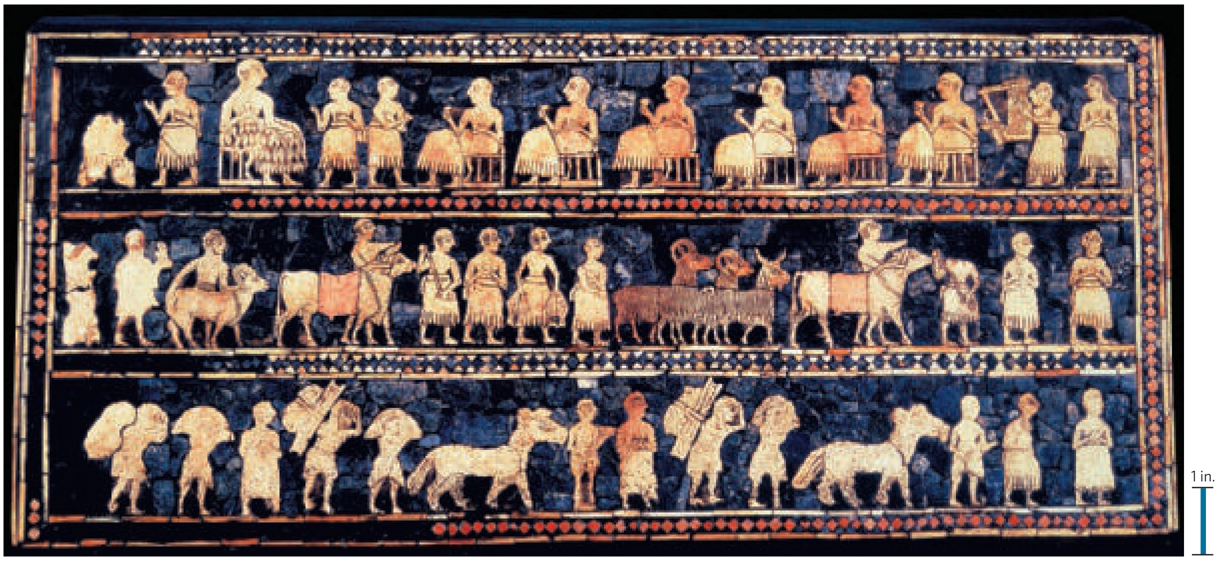
that the Sumerians used for *libations* (ritual pouring of liquid) in honor of the gods. The men wear belts and fringed skirts. Most have beards and shoulder-length hair. The women wear long robes, with the right shoulder bare. Similar figurines from other sites bear inscriptions with the name of the donor and the god or even specific prayers to the deity on the owner's behalf. With their heads tilted upward, the figures wait in the Sumerian "waiting room" for the divinity to appear. Most striking is the disproportionate relationship between the inlaid oversized eyes and the tiny hands. Scholars have explained the exaggeration of the eye size in various ways. Because the purpose of these votive figures was to offer constant prayers to the gods on their donors' behalf, the open-eyed stares most likely symbolize the eternal wakefulness necessary to fulfill their duty.

STANDARD OF UR Agriculture, trade, and the spoils of war brought considerable wealth to some of the city-states of ancient Sumer. Nowhere is this clearer than in the so-called Royal Cemetery at Ur. Archaeologists debate whether those buried in this cemetery were true kings and queens or simply aristocrats, priests, and priestesses, but their tombs were regal in character. They contained gold helmets and daggers with handles of lapis lazuli (a rich azure-blue stone imported from Afghanistan), gold beakers and bowls, jewelry



1-13 **War side of the *Standard of Ur,* from tomb 779, Royal Cemetery, Ur (modern Tell Muqayyar), Iraq, ca. 2600–2400 BCE. Wood, lapis lazuli, shell, and red limestone, 8" × 1' 7". British Museum, London.**

In this early example of historical narrative, a Sumerian artist depicted a battlefield victory in three registers, reading from bottom to top. The size of the figures varies with their importance in society.



1-14 **Peace side of the *Standard of Ur,* from tomb 779, Royal Cemetery, Ur (modern Tell Muqayyar), Iraq, ca. 2600–2400 BCE. Wood, lapis lazuli, shell, and red limestone, 8" × 1' 7". British Museum, London.**

Entertaining the Sumerian nobility at this banquet are a harp player and a singer. The artist represented all of the standing and seated humans in composite views and all the animals in strict profile.

of gold and lapis, musical instruments, chariots, and other luxurious items. Not the costliest object found in the "royal" graves, but the most significant for the history of art, is the so-called *Standard of Ur* (FIGS. 1-13 and 1-14), the sloping sides of which are inlaid with shell, lapis lazuli, and red limestone. The excavator who discovered this box-shaped object thought the Sumerians mounted it on a pole as a kind of military standard, hence its nickname. The "standard" may have been the sound box of a musical instrument.

Art historians usually refer to the two long sides of the box as the "war side" (FIG. 1-13) and "peace side" (FIG. 1-14). On the war side, four ass-drawn four-wheeled war chariots crush enemies, whose bodies appear on the ground in front of and beneath the animals. Above, foot soldiers gather up and lead away captured foes. In the uppermost register, soldiers present bound captives (whom the victors have stripped naked to degrade them) to a kinglike figure, who has stepped out of his chariot. His central place in the composition and his greater stature (his head breaks through the border at the top) set him apart from all the other figures.

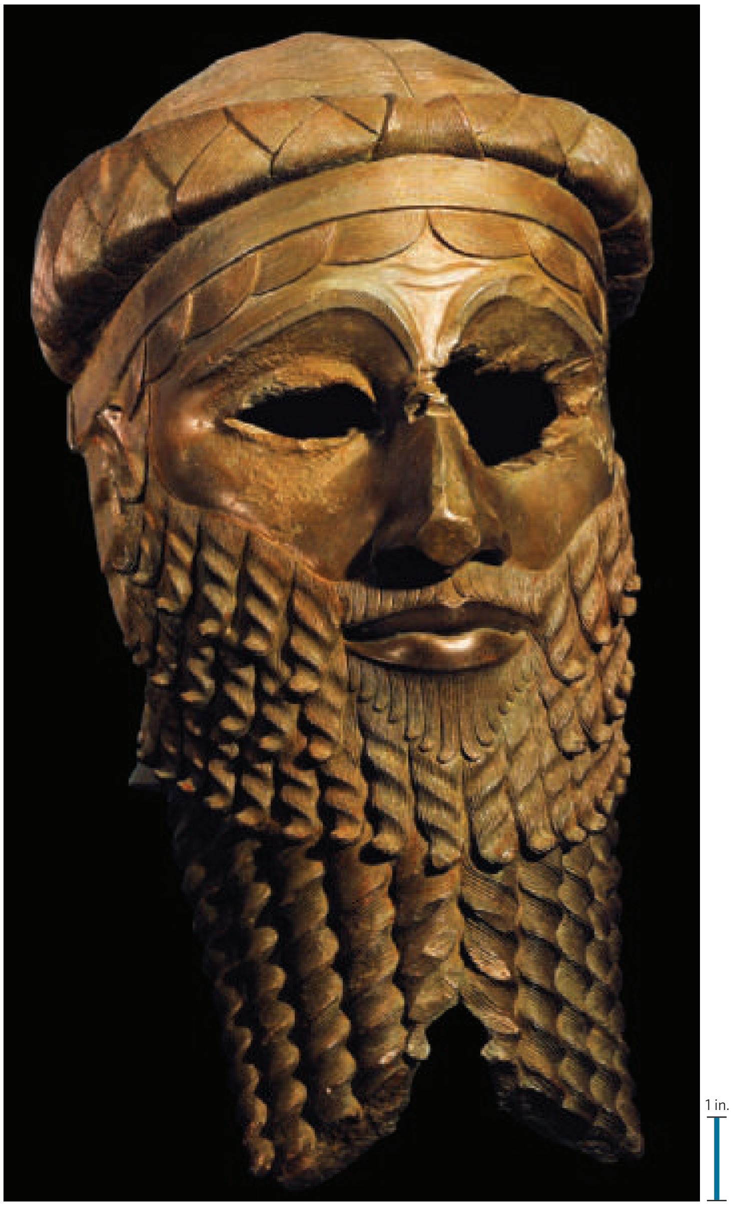
In the lowest band on the peace side, men carry provisions, possibly war booty, on their backs. Above, attendants transport animals, perhaps also spoils of war, and fish for the great banquet depicted in the uppermost register. There, seated dignitaries and a larger-than-life personage (third from the left; probably a king, whose head interrupts the upper border) attend a feast. A harp player and a long-haired bare-chested singer (a court *eunuch*) entertain the group. Some art historians have interpreted the scene as a celebration after the victory in warfare represented on the other side of the box. But the two sides may be independent narratives illustrating the two principal roles of a Sumerian ruler—the mighty warrior who defeats enemies of his city-state and the chief administrator who, with the blessing of the gods, assures the bountifulness of the land in peacetime (compare FIG. 1-1). The absence of an inscription prevents connecting the scenes with a specific event or person, but, like the *Warka Vase,* the *Standard of Ur* undoubtedly is another early example of historical narrative, even if only of a generic kind.

Akkad

In 2334 BCE, the loosely linked group of cities known as Sumer came under the domination of a great ruler, Sargon of Akkad (r. 2332–2279 BCE). Archaeologists have yet to locate Akkad, but the city was in the vicinity of Babylon. Under Sargon (whose name means "true king") and his successors, the Akkadians introduced a new concept of royal power based on unswerving loyalty to the king rather than to the city-state. Naram-Sin (r. 2254–2218 BCE), Sargon's grandson, regarded the governors of his cities as mere royal servants, and called himself King of the Four Quarters—in effect, ruler of the earth, akin to a god.

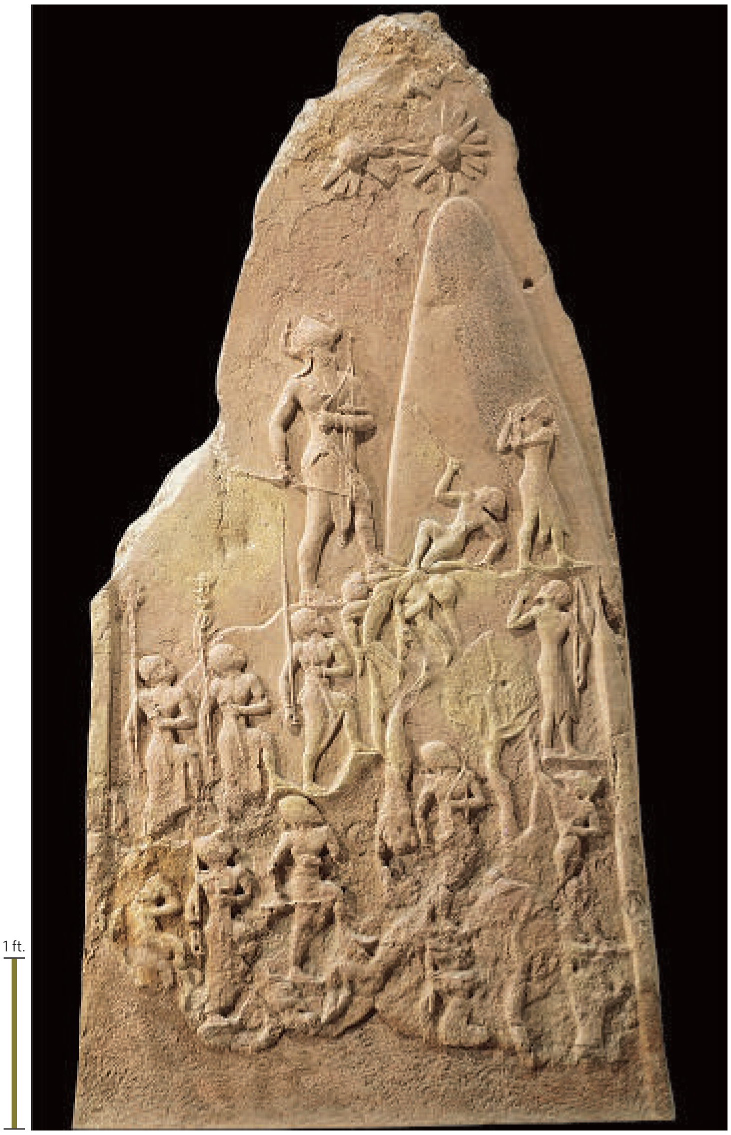
AKKADIAN PORTRAITURE A magnificent copper head (FIG. 1-15) portraying an Akkadian king embodies this new concept of absolute monarchy. The head is all that survives of a statue knocked over in antiquity, perhaps during the sack of Nineveh in 612 BCE. To make a political statement, the enemy forces not only toppled the Akkadian royal portrait but gouged out the eyes (once inlaid with precious or semiprecious stones), broke off the lower part of the beard, and slashed the ears. Nonetheless, the king's majestic serenity, dignity, and authority are evident. So, too, is the masterful way the sculptor balanced *naturalism* and *abstract* patterning. The artist carefully observed and recorded the distinctive profile of the king's nose and long, curly beard, and brilliantly communicated the differing textures of flesh and hair, even the contrasting textures of the mustache, beard, and braided hair on the top of the head. The coiffure's triangles, lozenges, and overlapping disks of hair and the great arching eyebrows that give such character to the portrait reveal that the artist was also sensitive to formal pattern. No less remarkable is the fact that this is the oldest extant life-size, hollow-cast metal sculpture (see "Hollow-Casting Life-Size Bronze Statues," page 64). The head demonstrates the sculptor's skill in casting and polishing copper and in engraving the details.

NARAM-SIN The godlike sovereignty the kings of Akkad claimed is also evident in the victory stele that Naram-Sin set up at Sippar. A *stele* is a carved stone slab erected to commemorate a historical event or, in some other cultures, to mark a grave (FIG. 2-45). Naram-Sin's



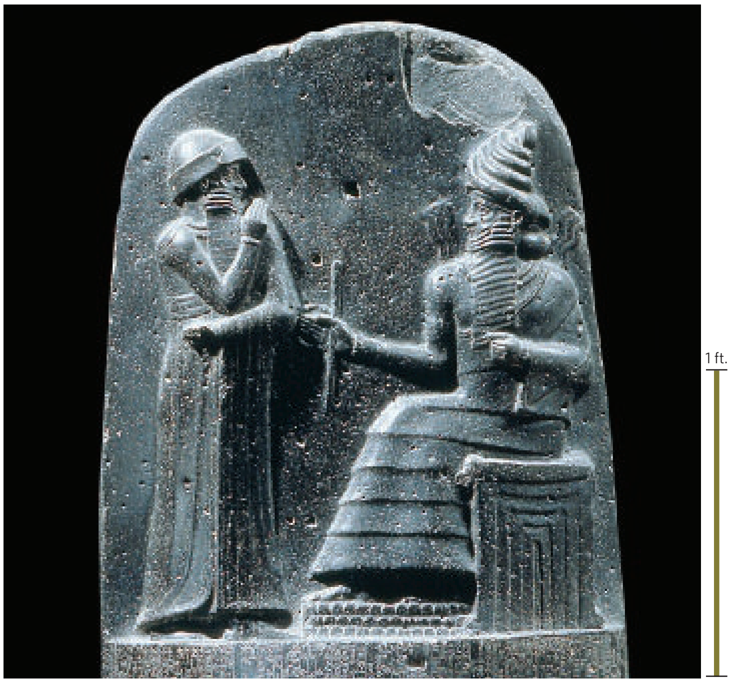
1-15 Head of an Akkadian ruler, from Nineveh (modern Kuyunjik), Iraq, ca. 2250–2200 BCE. Copper, 1' $2\frac{3}{8}$" high. National Museum of Iraq, Baghdad.

The sculptor of this oldest known life-size hollow-cast head captured the distinctive features of the ruler while also displaying a keen sense of abstract pattern. Vandals defaced the head in antiquity.



1-16 **Victory stele of Naram-Sin, set up at Sippar, Iraq, found at Susa, Iran, ca. 2254–2218 BCE. Pink sandstone, 6' 7" high. Musée du Louvre, Paris.**

To commemorate his conquest of the Lullubi, Naram-Sin set up this stele showing him leading his army up a mountain. The sculptor staggered the figures, abandoning the traditional register format.



1-17 **Hammurabi and Shamash, detail of the law stele of Hammurabi, set up at Babylon, Iraq, found at Susa, Iran, ca. 1780 BCE. Basalt, stele 7' 4" high, detail 2' high. Musée du Louvre, Paris.**

Crowning Hammurabi's law stele is a relief of the king and the flame-shouldered sun god Shamash, one of the first examples of an artist representing a figure or object from an angle (foreshortening).

stele (FIG. 1-16) commemorates his defeat of the Lullubi, a people of the Iranian mountains to the east. The sculptor depicted the grandson of Sargon leading his army up the slopes of a wooded mountain. His routed enemies fall, flee, die, or beg for mercy. The king stands alone, far taller than his men, treading on the bodies of two of the fallen Lullubi. He wears the horned helmet signifying divinity—the first time a king appears as a god in Mesopotamian art. At least three favorable stars (the stele is damaged at the top) shine on his triumph.

By storming the mountain, Naram-Sin seems also to be scaling the ladder to the heavens, the same idea that lies behind Mesopotamian ziggurats. His troops march up the slope behind him in orderly files, suggesting the discipline and organization of the king's forces. In contrast, the Lullubi are in disarray, depicted in a great variety of postures. One falls headlong down the mountainside. The Akkadian artist adhered to older conventions in many details, especially by portraying the king and his soldiers in composite views and by placing a frontal two-horned helmet on Naram-Sin's profile head. But the sculptor showed daring innovation in creating a *landscape* setting for the story and placing the figures on staggered levels. This was a bold rejection of the millennium-old compositional formula of telling a story in a series of horizontal registers.

Babylon

Around 2150 BCE, a mountain people, the Gutians, brought an end to Akkadian power. The cities of Sumer, however, soon united in response to the alien presence, drove the Gutians out of Mesopotamia, and established a Neo-Sumerian state ruled by the kings of Ur. Historians call this period the Third Dynasty of Ur. It was then that the Ur ziggurat (FIG. 1-11) was constructed, but Sumer's resurgence was short lived. The last of the Ur kings fell at the hands of the Elamites, who ruled the territory east of the Tigris River. In the following two centuries, the traditional Mesopotamian political pattern of several independent city-states existing side by side reemerged and persisted until one of those cities, Babylon, succeeded in establishing a centralized government that ruled southern Mesopotamia in the 18th and 17th centuries BCE.

HAMMURABI Babylon's most powerful king was Hammurabi (r. 1792–1750 BCE). Famous in his own time for his conquests, he is best known today for his comprehensive laws, which prescribed penalties for everything from adultery and murder to the cutting down of a neighbor's trees. Hammurabi's laws are inscribed on a tall black-basalt stele (FIG. 1-16A) discovered at Susa in Iran. At the top (FIG. 1-17), Hammurabi stands before Shamash, the flame-shouldered sun god. The king raises his hand in respect. The god extends to Hammurabi the rod and ring that symbolize authority. The symbols are builders' tools—measuring rods and coiled rope.

PROBLEMS AND SOLUTIONS

How Many Legs Does a Lamassu Have?

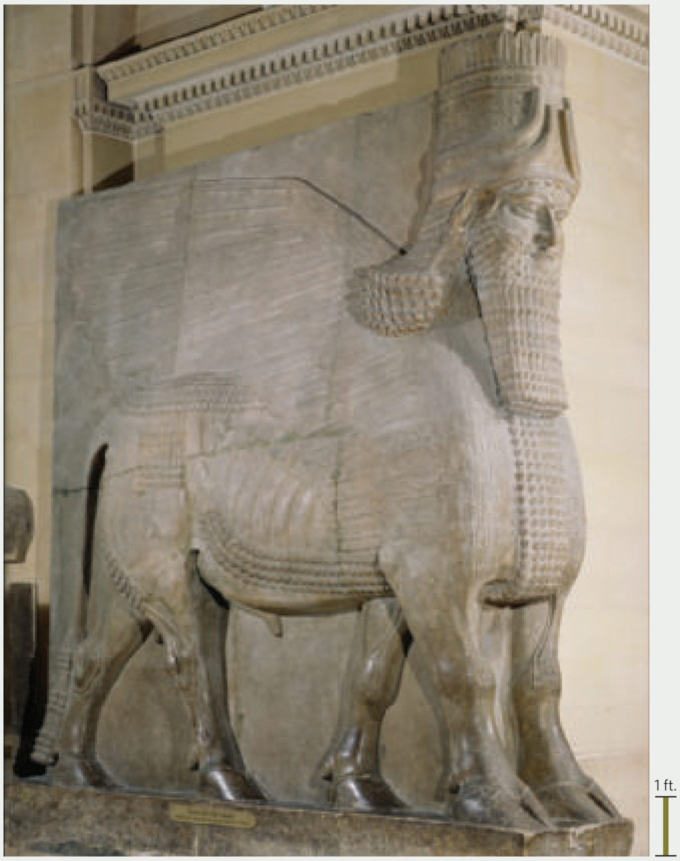
Guarding the gate to Sargon II's palace at Dur Sharrukin and many of the other Assyrian royal complexes were colossal limestone monsters (FIG. 1-18), which the Assyrians probably called *lamassu*. These winged, man-headed bulls (or lions in some instances) served to ward off the king's enemies.

The task of moving and installing these immense stone sculptures was so difficult that several reliefs in the palace of Sargon's successor, Sennacherib (r. 705–681 BCE), celebrate the feat, showing scores of men dragging lamassu figures with the aid of ropes and sledges.

The two lamassu guarding the gateway of Sargon's Dur Sharrukin palace are nearly 14 feet tall. But transporting these mammoth blocks from the quarry to the building site was not the only problem the Assyrian sculptors had to confront. The artists also had to find a satisfactory way to represent a composite beast no one had ever seen, and they had to make the monster's unfamiliar form intelligible from every angle. They came up with a solution that may seem strange to modern eyes, but one consistent with the pictorial conventions of the age and perfectly suited to the problem.

The Assyrian lamassu sculptures are partly in the round, but the sculptors nonetheless conceived them as high reliefs on adjacent sides of a corner. They combine the front view of the animal at rest with the side view of it in motion. Seeking to present a complete picture of the lamassu from both the front and the side, the sculptors of all the extant Assyrian guardian statues gave each of the monsters five legs—two seen from the front, four seen from the side.

The Assyrian lamassu sculptures, therefore, are yet another case of early artists providing a *conceptual representation* of an animal or person and all its important parts, as opposed to an *optical representation* of the composite monster as it would stand in the real, versus the pictorial, world.



1-18 Lamassu (man-headed winged bull), from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad), Iraq, ca. 720–705 BCE. Limestone, 13' 10" high. Musée du Louvre, Paris.

Ancient sculptors insisted on showing complete views of animals. This four-legged composite monster that guarded an Assyrian palace has five legs—two when seen from the front and four in profile view.

They connote Hammurabi's capacity to build the social order and to measure people's lives—that is, to render judgments and enforce laws. The sculptor depicted Shamash in the familiar convention of combined front and side views, but with two important exceptions. The god's great headdress with its four pairs of horns is in true profile so that only four, not all eight, of the horns are visible. Also, the artist seems to have tentatively explored the notion of *foreshortening*—a means of suggesting depth by representing a figure or object at an angle, instead of frontally or in profile. Shamash's beard is a series of diagonal rather than horizontal lines, suggesting its recession from the picture plane. The sculptor also depicted the god's throne at an angle, further enhancing the illusion of spatial recession. Innovations such as these and the bold abandonment of the register format in favor of a tiered landscape on the Naram-Sin stele were exceptional in early eras of the history of art. These occasional departures from conventional representational modes testify to the creativity of Mesopotamian artists, but they did not displace the age-old formulas.

Assyria

The Babylonian Empire toppled in the face of an onslaught by the Hittites, an Anatolian people who conquered and sacked Babylon around 1595 BCE. They then retired to their homeland, leaving Babylon in the hands of the Kassites. By around 900 BCE, however, the Assyrians had overtaken Mesopotamia. The new conquerors took their name from Assur, the city in northern Iraq dedicated to the god Ashur. At the height of their power, the Assyrians ruled an empire that extended from the Tigris to the Nile and from the Persian Gulf to Asia Minor.

DUR SHARRUKIN The royal citadel of Sargon II (r. 721–705 BCE) at Dur Sharrukin is the most completely excavated of the many Assyrian palaces. The citadel measured about a square mile in area and included a great ziggurat and six sanctuaries for six different gods. The palace, elevated on a mound 50 feet high, covered some 25 acres and had more than 200 courtyards and timber-roofed rooms. The ambitious layout reveals the confidence of the Assyrian kings in their all-conquering might, but its strong defensive walls and gateway guarded by monstrous beasts (see "How Many Legs Does a Lamassu Have?" above, and FIG. 1-18) also reflect a society ever fearful of attack during a period of almost constant warfare.

KALHU Sheathing the mud-brick walls of the Assyrian palaces were extensive series of painted gypsum reliefs exalting royal power and piety. The sculptures record official ceremonies, religious rituals, battlefield victories, and the slaying of wild animals. (The Assyrians,

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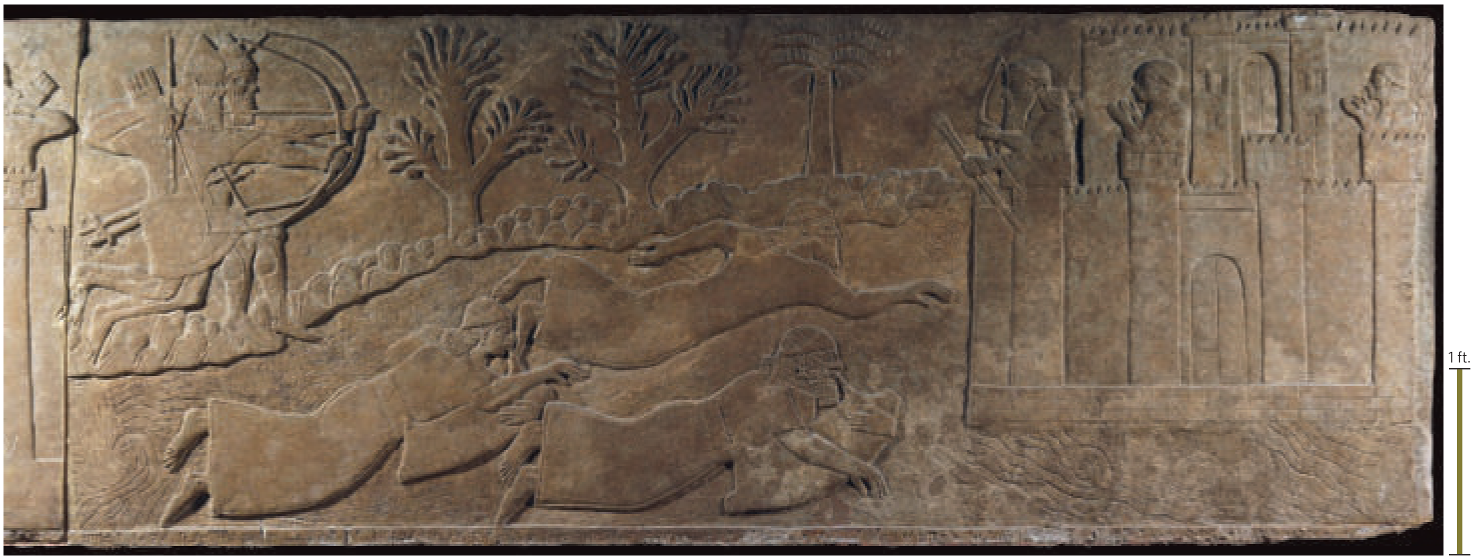


1-19 Assyrian archers pursuing enemies, relief from the northwest palace of Ashurnasirpal II, Kalhu (modern Nimrud), Iraq, ca. 875–860 BCE. Gypsum, 2' $10\frac{5}{8}$" high. British Museum, London.

Extensive reliefs exalting the king and recounting his great deeds adorned the walls of Assyrian palaces. This one depicts Ashurnasirpal II's archers driving the enemy into the Euphrates River.

like many other societies before and after, regarded prowess in hunting as a manly virtue on a par with success in warfare.) One of the most extensive cycles of Assyrian narrative reliefs comes from the northwest palace of Ashurnasirpal II (r. 883–859 BCE) at Kalhu.

The relief illustrated here (FIG. 1-19) depicts an episode in an 878 BCE battle during which the Assyrians drove the enemy's forces into the Euphrates River. Two Assyrian archers shoot arrows at three fleeing foes. One swims with an arrow in his back. The other two attempt to float to safety by inflating animal skins. Their destination is a fort where their compatriots await them. The artist showed the fort as if it were in the middle of the river, but it was, of course, on land, perhaps at some distance from the battle. Ancient artists often compressed distances and enlarged the human actors so that they would stand out from their environment (compare FIG. 1-16). The Assyrian sculptor also combined different viewpoints in the same composition. The spectator views the river from above, and the men, trees, and fort from the side. The artist also made other adjustments for clarity. The archers' bowstrings are in front of their bodies but behind their heads in order not to hide their faces. (The men will snare their heads in their bows when they launch their arrows.) All these liberties with optical reality, however, result in a vivid and easily legible narrative, which was the sculptor's primary goal.

Neo-Babylonia

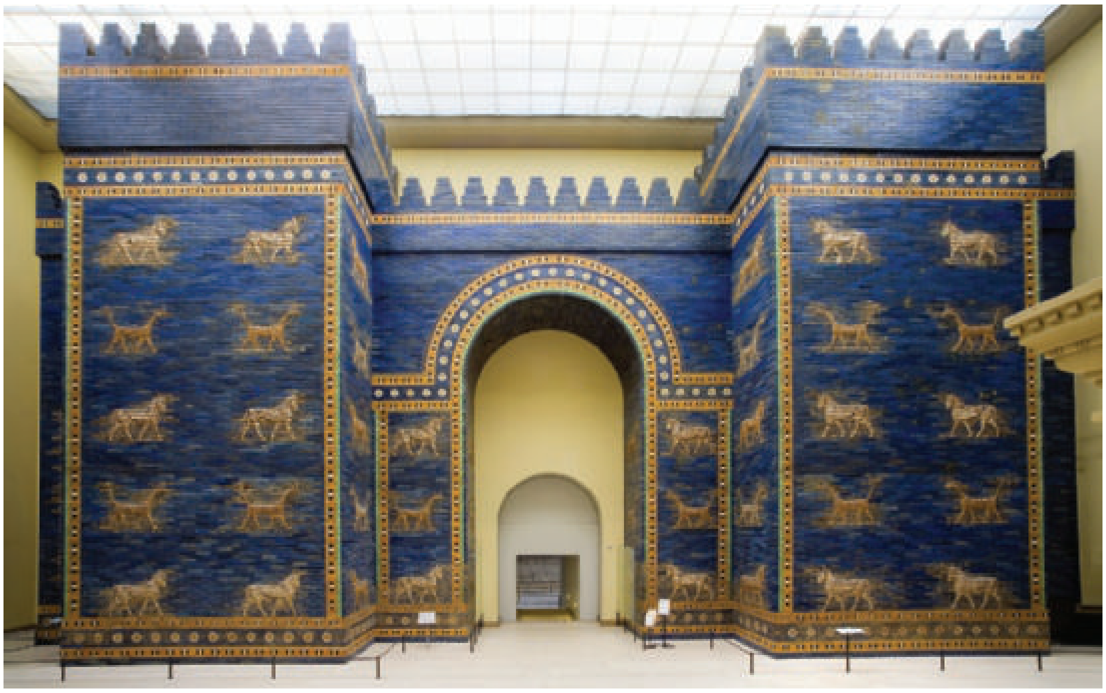
The Assyrian Empire was never very secure, and in the mid-seventh century BCE it began to disintegrate, eventually collapsing from the simultaneous onslaught of the Medes from the east and the resurgent Babylonians from the south. For almost a century beginning in 612 BCE, Neo-Babylonian kings held sway over the former Assyrian Empire.

ISHTAR GATE The most renowned Neo-Babylonian king was Nebuchadnezzar II (r. 604–562 BCE), who restored Babylon to its rank as one of the great cities of antiquity. The centerpiece of Nebuchadnezzar's vast mud-brick city was an enormous ziggurat—the Tower of Babel—dedicated to Marduk, the chief god of the Babylonians. Throughout the city, the most important monuments were faced with dazzling blue *glazed* bricks. Some of the buildings, such as the Ishtar Gate (FIG. 1-20), with its imposing *arcuated* (*arch*-shaped) opening flanked by towers, featured glazed bricks with molded reliefs of animals, real and imaginary. The Babylonian artists molded and glazed each brick separately, then set them in proper sequence on the wall. On the Ishtar Gate, profile figures of Marduk's dragon and Adad's bull alternate. (Ishtar was the Babylonian equivalent of Inanna; Adad was the Babylonian god of storms.) Lining the processional way leading up to the gate were reliefs of Ishtar's sacred lion, glazed in yellow, brown, and red against a blue background.

Achaemenid Persia

Although Nebuchadnezzar—the "king of kings" in the book of Daniel (2:37)—had boasted that he "caused a mighty wall to circumscribe Babylon . . . so that the enemy who would do evil would not threaten," Cyrus of Persia (r. 559–529 BCE) captured the city in 539 BCE. Cyrus was the founder of the Achaemenid dynasty and traced his ancestry back to a mythical King Achaemenes. Babylon was but one of the Persians' conquests. Egypt fell to them in 525 BCE, and by 480 BCE the Persian Empire was the largest the world had yet known, extending from the Indus River in South Asia to the Danube River in northeastern Europe. If the Greeks had not turned back the Persians in 479 BCE, the Achaemenids would have taken control of southeastern Europe as well (see page 63). The Achaemenid line ended with the death of Darius III in 330 BCE, after his defeat at the hands of Alexander the Great (FIG. 2-50).

PERSEPOLIS The most important source of knowledge about Persian art and architecture is the ceremonial and administrative complex within the citadel at Persepolis (FIG. 1-21), which the successors of Cyrus, Darius I (r. 522–486 BCE) and Xerxes (r. 486–465 BCE), built between 521 and 465 BCE. Situated on a high plateau, the

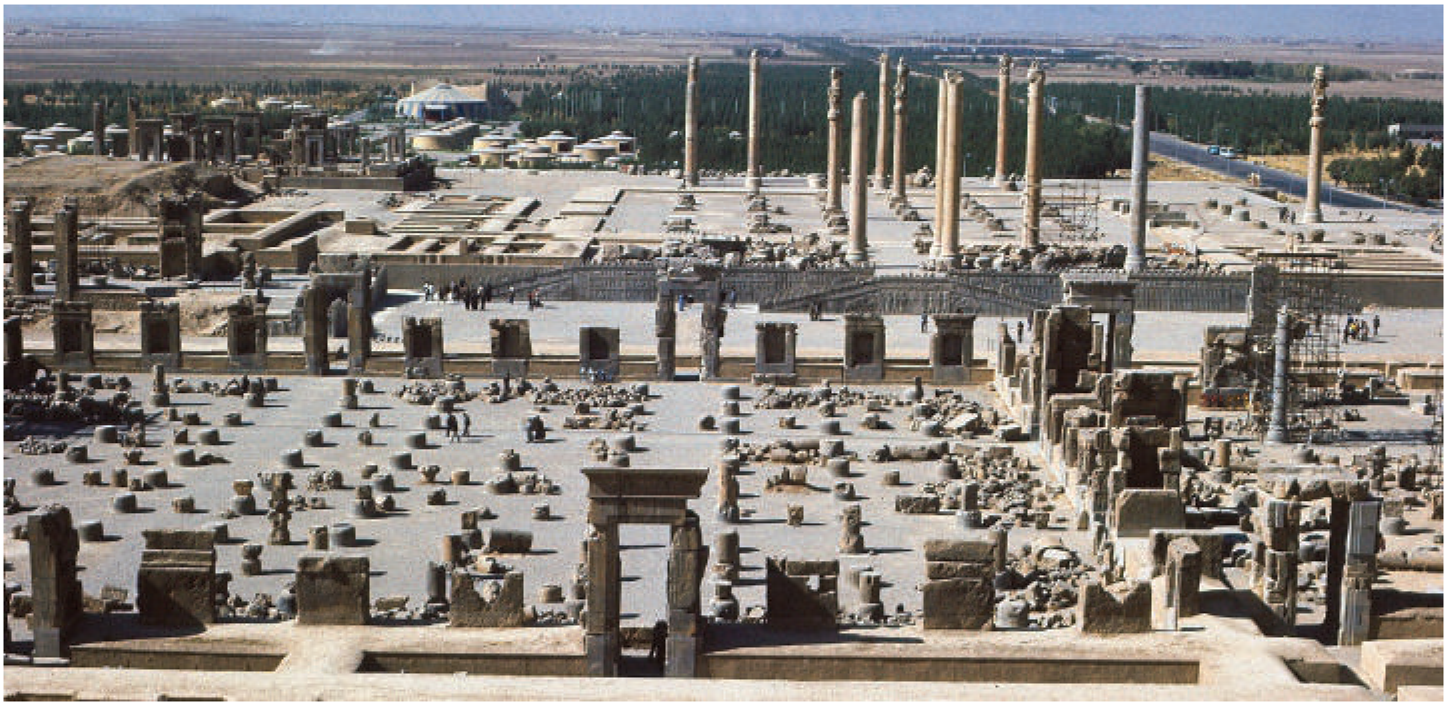


1-20 **Ishtar Gate (restored), Babylon, Iraq, ca. 575 BCE. Vorderasiatisches Museum, Staatliche Museen zu Berlin, Berlin.**

Babylon under King Nebuchadnezzar II was one of the greatest cities of the ancient world. Its gigantic arcuated Ishtar Gate featured glazed-brick reliefs of Marduk's dragon and Adad's bull.

heavily fortified complex of royal buildings stood on a wide platform overlooking the plain. Alexander the Great razed the site in a gesture symbolizing the destruction of Persian imperial power. Even in ruins, the Persepolis citadel is impressive. The approach to the citadel led through a monumental gateway called the Gate of All Lands, a reference to the harmony among the peoples of the vast Persian Empire. Assyrian-inspired colossal man-headed winged bulls flanked the great entrance. Broad ceremonial stairways provided access to the platform and the huge royal audience hall, or *apadana,* in which 10,000 guests could stand at one time amid 36 colossal *columns* with 57-foot *shafts* topped by sculpted animals.

The reliefs decorating the walls of the terrace and staircases leading to the apadana represent processions of royal guards, Persian nobles and dignitaries, and representatives from 23 subject nations bringing tribute to the king. Every emissary wears a characteristic costume and carries a typical regional gift for the conqueror. Traces of paint prove that the reliefs were brightly colored. Although Assyrian palace reliefs may have inspired those at Persepolis, the



1-21 **Aerial view of Persepolis (looking west with the apadana in the background), Iran, ca. 521–465 BCE.**

The Persian capital at Persepolis boasted a grandiose column-filled royal audience hall capable of housing 10,000 guests. The terraces featured reliefs of subject nations bringing tribute to the king.