Ninth Edition

Lawrence S. Cunningham

John J. Reich

Lois Fichner-Rathus

CULTURE & VALUES

A SURVEY OF THE HUMANITIES VOLUME I

CULTURE & VALUES

To Clark Baxter
Slim customer, cherished friend

CULTURE & VALUES

A SURVEY OF THE HUMANITIES

VOLUME I

NINTH EDITION

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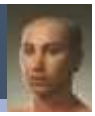

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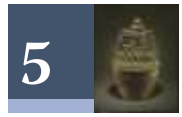

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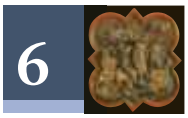

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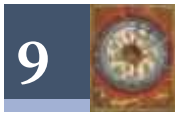

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Preface to the Ninth Edition

The ninth edition of *Culture & Values* continues its mission to inform students of the history of humankind through the lens of the humanities—language and literature, art and architecture, music, philosophy, and religion. Through the study of the humanities, we aim not only to *know* but to *understand*—to consider what humans across time and lands have thought about; and how they have felt or acted; how they have sought to come to terms with their relationship to the known and the unknown; and how culture has influenced them to develop and express their ideas, ideals, and their inner selves. *Culture & Values* encourages students to place their own backgrounds and beliefs in context and to consider how understanding both their own and other heritages contributes to becoming a citizen of the world in the 21st century.

WHAT'S NEW IN THE NINTH EDITION

Professors who have taught with earlier editions of the book will find that the ninth edition is familiar, yet, in many respects, quite new. Readers of the ninth edition will discover a new chapter on the Americas, three new types of features, and new works throughout, including numerous new maps.

New Features

The ninth edition has three new features designed to engage students and to demonstrate the relevance of the humanities to their contemporary world:

THE NEW CULTURE AND SOCIETY FEATURE highlights relationships between cultural and social developments, both ancient and modern. A sampling of topics includes:

- The "Theater of War," a project in which contemporary screen and stage actors participate in readings of ancient Greek tragedies to heighten awareness of posttraumatic stress disorder (PTSD) among veterans of the Iraq and Afghanistan wars.
- "A Technological Revolution: The Export of Humanist Learning," discusses how the invention of moveable type and the innovation of papermaking combined to make possible the widespread dissemination of knowledge in the West.

THE NEW CONNECTIONS FEATURE draws parallels between works of art and literature, relays contemporary responses to ancient events, and offers engaging new perspectives on cultural figures and monuments. Examples include:

- The use of computerized tomography (CT scanning) by Italian archaeologists excavating in Pompeii to better understand the daily lives and habits of the citizens of Pompeii prior to the eruption of Mount Vesuvius in 79 CE.
- The literary musings of 19th-century American writer Washington Irving—renowned for *The Legend of Sleepy Hollow*—that were inspired by his stay in the legendary Moorish palace, the Alhambra, in Granada, Spain.

THE NEW RELIGION FEATURE presents essential aspects and tenets of belief systems past and present, including:

- The Four Noble Truths of Buddhism
- The Five Pillars of Islam

WHAT'S NEW IN THE NINTH EDITION—CHAPTER BY CHAPTER

1 Beginnings

- New illustrations and new works of art, including Neanderthal jewelry dating back 130,000 years and handprint stencils dating from 35,000 BCE from the El Castillo Cave in Spain
- Culture and Society feature: "Mesopotamia: Tycoons of Trade"
- Connections feature: The Rosetta Stone

2 The Rise of Greece

- Excerpts from Robert Fitzgerald's translation of *The Odyssey*
- Connections feature: The Death of Sarpedon in Homer's *The Iliad* and Attic vase painting

3 Classical Greece and the Hellenistic Period

- New illustrations, including dramatic views of the Acropolis in Athens
- Culture and Society feature: "The Women Weavers of Ancient Greece"

- Culture and Society feature: "Theater of War," a program in which contemporary actors, including Jake Gyllenhaal and Paul Giamatti, do readings of the Greek play *Ajax* to help Iraq and Afghanistan veterans cope with PTSD
- Connections feature: The Pergamon Altar through the lens of contemporary German photographer Thomas Struth

4 Rome

- Excerpts from Rolphe Humphries's translation of Virgil's *The Aeneid*
- New illustrations of the Ara Pacis, the Pantheon, the Column of Trajan, and more
- Connections feature: A comparison of Ibsen's *Cataline* and Cicero's speeches against his accused conspirator
- Connections feature: A comparison of the character of Julius Caesar in Shakespeare's tragedy and stoic philosophers in ancient Rome
- Connections feature: Anthropologists' use of CT scanning to investigate the daily lives and habits of Pompeiians prior to the eruption of Mount Vesuvius in 79 CE
- Connections feature: A comparison of Mussolini's "Square Colosseum" and the ancient Roman Colosseum

5 Early Civilizations of South Asia, China, and Japan

- New coverage of Southeast Asia (including Java and Cambodia) and Japan
- New illustrations, including photos, of the citadel of Mohenjo-daro and the Longmen grottoes of Luoyang, China
- Connections feature: The use of holographic projection to "bring back to life" Afghanistan's Bamiyan Buddhas, destroyed by the Taliban in 2001

6 The Rise of the Biblical Tradition

- New illustrations, including images of Syria's Synagogue at Dura-Europos and the Church of the Holy Sepulcher in Jerusalem
- Connections feature: William Blake's watercolor drawings and engraved illustrations for the Book of Job
- Connections feature: The looting of Dura-Europos and the bombing of Palmyra by the Islamic State

7 Early Christianity: Ravenna and Byzantium

- New illustrations
- Discussion of the Blues versus the Greens and the Nika riots in Byzantium
- Connections feature: A comparison between St. Augustine's views as expressed in *The Literal Meaning of Genesis* and the Church's sentencing of Galileo for heresy
- Connections feature: The Sarah Bernhardt/Theodora nexus—the 19th-century actress's identification with the Byzantine empress

8 The Islamic World

- Discussion and illustration of the poetic inscriptions and *miradors* of the Alhambra palace
- Discussion and illustration of the intersection of the Cathedral and the Mosque of Córdoba
- Connections feature: The shrine of John the Baptist in the Umayyad Great Mosque in Damascus
- Connections feature: American writer Washington Irving's *Tales of the Alhambra*
- Connections feature: The Islamic art of tessellation in Seville's Alcázar palace

9 The Rise of Medieval Culture

- Excerpts from Seamus Heaney's translation of *Beowulf*
- New illustrations, including images of Saint Sernin in Toulouse and the Palatine Chapel at Aachen
- Connections feature: The role of Irish monks in preserving the works of antiquity during years of European instability

10 The High Middle Ages

- New illustrations of French cathedral architecture, sculpture, and stained glass
- New chapter preview: The monastery at Skellig Michael, setting for the final scene of *Star Wars: The Force Awakens*
- Connections feature: Abelard and Héloïse, love and death

11 The Fourteenth Century: A Time of Transition

- New discussion and illustration of Gloucester Cathedral
- Connections feature: Judy Chicago celebrates 14th-century feminist Christine de Pizan in *The Dinner Party*
- Connections feature: Critical responses to Brunelleschi's *duomo* for Santa Maria del Fiore (the Cathedral of Florence)

12 The Fifteenth Century

- Culture and Society feature: "A Technological Revolution: The Export of Humanist Learning"
- Connections feature: Cosimo de' Medici and Donatello
- Connections feature: Botticelli's Venus and the Aphrodite of Knidos

13 The High Renaissance and Mannerism in Italy

- New illustrations, including new views of the Sistine Chapel, the Tempietto, and the Villa Rotunda

- Connections feature: Papermaking and Leonardo's experimental sketches and drawings
- Connections feature: The mutilation and restoration of Michelangelo's *Pietà*

Familiar Features in the Ninth Edition

A DYNAMIC, ELEGANT, AND ACCESSIBLE DESIGN that features brilliant, accurate color reproductions of works of art along with large-format reproductions of original pages of literary works. Students will be able to fully appreciate the visual impact of these works and may be inspired to seek out art in museums and to visit historic sites.

CHAPTER PREVIEWS draw students into the material of each chapter by connecting intriguing works of art and other images with the ideas and ideals that permeate the eras under discussion, encouraging students to face each new period with curiosity and anticipation. At the same time, the previews reinforce connections to the knowledge students have accumulated from previous chapters.

COMPARE + CONTRAST features present two or more works of art or literature side by side and encourage students to focus on stylistic, technical, and cultural similarities and differences. The features promote critical thinking by encouraging students to consider the larger context in which works were created, honing their interpretive skills and challenging them to probe for meaning beyond first impressions. Compare + Contrast features parallel the time-honored pedagogy of analyzing works of art, texts, and ideas by describing their similarities and differences.

TIMELINES in each chapter give students a broad framework for the periods under discussion by highlighting seminal dates and events.

END-OF-CHAPTER GLOSSARIES provide students with an efficient way to access and review key terms and their meanings.

THE BIG PICTURE feature at the end of each chapter summarizes the cultural events and achievements that shape the character of each period and place. Organized into categories (Language and Literature; Art, Architecture, and Music; Philosophy and Religion), the Big Picture reinforces for students the simultaneity of developments in history and the humanities.

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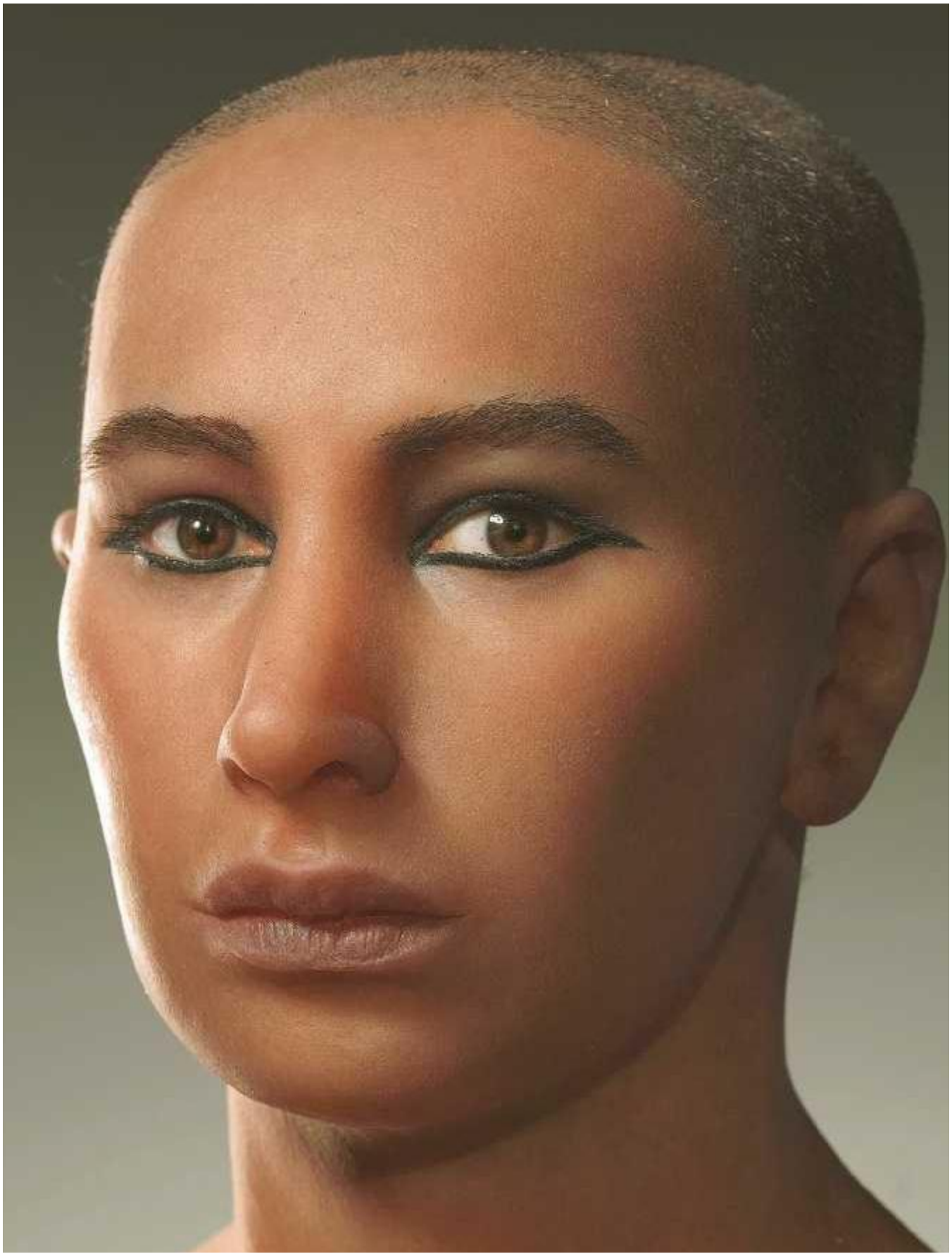
CULTURE & VALUES



1

Beginnings

PREVIEW

The Valley of the Kings, Luxor, Egypt; January 5, 2005: Nearly 3300 years after his death, Tutankhamen's leathery mummy was delicately removed from its tomb and guided into a portable CT scanner. It was not the first time—or the last—that modern technology would be tapped to feed the curiosity of scientists, archaeologists, and museum officials about the mysteries surrounding the reign and death of the legendary boy-king Tut who was crowned at the age of eight and died only 10 years later. Earlier X-rays revealed a hole at the base of Tut's cranium, leading to the suspicion that he was murdered. This time around, the focus—and the conclusions—changed. Scientists found a puncture in Tut's skin over a severe break in his left thigh. As it is known that this accident took place just days before his death, some experts on the scanning team conjectured that this break, and the puncture caused by it, may have led to a serious infection and Tut's consequent death. (Otherwise, the young pharaoh was the picture of health—no signs of malnutrition or disease, with strong bones and teeth, and probably five and a half feet tall.)

Scientists, including experts in anatomy, pathology, and radiology, spent two months analyzing more than 1700 high-resolution three-dimensional images taken during the CT scan. Then artists and scholars took a turn. Three independent teams, one each from Egypt, France, and the United States, came up with their own versions of what Tut might have looked like in life: a bit of an elongated skull (normal, they say), full lips, a receding chin, and a pronounced overbite that seems to have run in the family. It was the first time—but certainly not the last—that CT scans would be used to reconstruct the faces of the Egyptian celebrity dead (**Fig. 1.1**).

We stare at Tut's image, and his gaze transfixes us. We set aside the bubble-bursting fact that it is a computer-generated rendering, not unlike any we might see in video games, and allow ourselves to put a face to the name. The unknown becomes tangible; the myth, a reality. What does this fixation reveal about us, about our needs, about human nature? Perhaps that we have a desire to connect with the *humanness* of our ancestors, to know them as we know anyone else. We study history to discover how events have sculpted the course of human existence and to fill in our chronological blanks. But it is in the study of what people thought about themselves and cared enough about leaving behind—philosophy and religion, literature, the arts and architecture—that we find our connection to humanity.

◀ **1.1 King Tutankhamen's face reconstructed.** This silicone bust is believed to be an accurate forensic reconstruction of the face of the Egyptian pharaoh, also called King Tut, who died some 3300 years ago at the age of about 18 or 19. It is based on CT scans of the mummy.

▲ **1.2 Mammoth Bone Hut, Teeth Tusks, and Tar Pits, ca. 15,000 BCE. Exhibit, The Field Museum of Natural History, Chicago, Illinois.** This house was built of hundreds of mammoth bones by hunters on windswept, treeless plains in Ukraine. Working as a team, hut builders needed only a few days to haul together hundreds of massive bones and stack them into a snug abode.

BEFORE HISTORY

Archaeologists have unearthed bits and pieces of culture that predate the age of Tutankhamen by thousands, if not tens of thousands, of years. Scientists have determined that our species—*Homo sapiens*—walked the Earth at least 150 millennia before the famous pharaoh was born. And incredible as it may seem, a thousand centuries before Tut adorned his eyes with black pigment, someone in a prehistoric workshop was mixing paint.

The words *Stone Age* can conjure an image of our human ancestors dressed in skins, huddling before a fire in a cave, while the world around them—the elements and the animals—threatens their survival. We may not envision them as intelligent and reflective, as having needs beyond food, shelter, and the survival of the species. But they did have beliefs and rituals; they did make art and music. They were self-aware. They wanted to preserve and communicate something of who they were, what they had done, and how they mattered, even if they had, as yet, no ability to write.

What we know about the origins of the human family is constantly changing. As this book was being revised for its ninth edition, for example, researchers announced the discovery of a new hominid species—*Homo naledi*—whose bones were found deep in a South African cave by that name. The discovery seems to suggest that the bodies were purposefully placed in the remote chamber and are an indication of some sort of ritualized burial practice.

Prehistoric art and culture—created before recorded history—are divided into three phases that correspond to the periods of the Stone Age: Paleolithic (ca. 2,500,000–ca. 10,000 BCE; the Old Stone Age), Mesolithic (ca. 10,000–ca. 8000 BCE; the Middle Stone Age), and **Neolithic** (ca. 5500–ca. 2500 BCE; the New Stone Age). Archaeological finds from the Stone Age include cave paintings; relief carvings; figurines of stone, ivory, and bone; jewelry; and musical instruments. The first works of art feature "stenciled handprints," geometric symbols, animals, and abstracted human figures. The earliest humans found shelter in nature's protective cocoons—the mouth of a yawning cave, the underside of a rocky ledge, the dense canopy of a wide-spreading tree. Beyond these ready-made opportunities, they sought ways to create shelter. But before humans devised ways of transporting materials over vast distances, they had to rely on local possibilities. Fifteen thousand years ago, humans dragged the skeletal remains of woolly mammoths to a protective spot and piled them into dome-like structures complete with a grand entrance framed by colossal tusks. The author Howard Bloom quipped, "First came the mammoth, then came architecture" (Fig. 1.2). In all, very few Stone Age structures have survived.

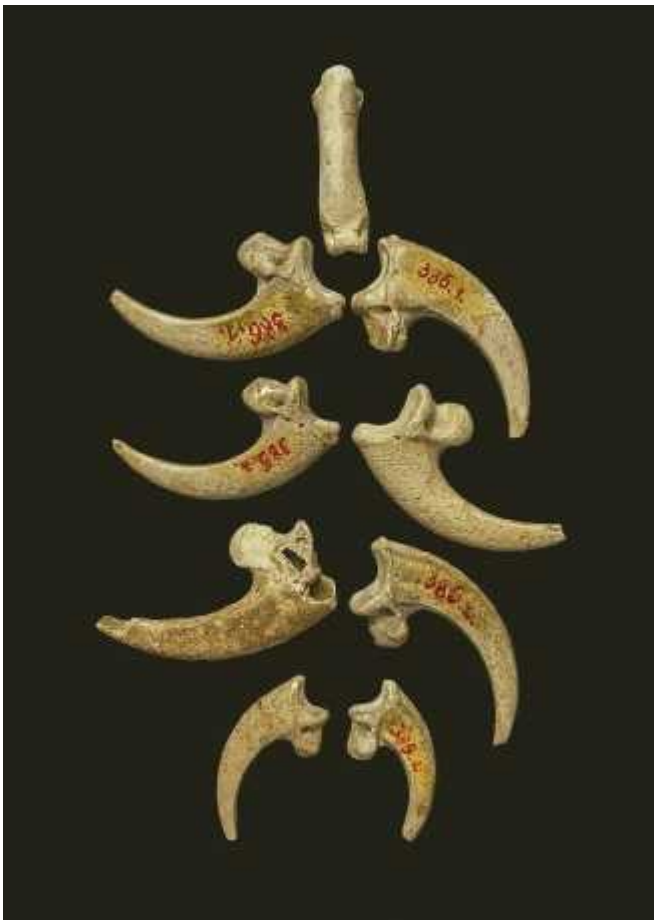
Before History

2.5 Million BCE	10,000 BCE 8000 BCE	1600 BCE
Paleolithic Period (Old Stone Age)	**Neolithic Period (Late Stone Age)**	
First ritual burying of the dead	Humans settle communities	
Neanderthals make jewelry	Agriculture begins; farmers make and use pottery	
Homo sapiens (and perhaps Neanderthals) create paintings on cave walls	Humans create large-scale sculptures and architecture	
Humans carve small figurines	Humans continue to carve small figurines	
Hunting provides the main food source	Tools and weaponry are made of bronze	
Implements and weapons are made of stone		

Paleolithic Developments

Archaeological evidence points to the existence of Neanderthals (our cousins, but not our direct ancestors) going back 300,000 to 500,000 years; paleontologists who discovered the first fossilized remains of the species in Germany's Neanderthal Valley coined the term *Neanderthal*. These "cousins" of ours populated parts of Europe, Asia, and Africa—the continent to which we can trace our own, true genetic ancestry—that of *Homo sapiens*—back about 150,000 years. We, too, spread northward into what is now Europe some 43,000 to 45,000 years ago and coexisted with Neanderthals for, perhaps, 10,000 to 15,000 years. By sometime around 30,000 BCE, however, the Neanderthal species was extinct. How and why this happened is not definitively known, although *Homo sapiens* may have brought it about. That does not mean, however, that Neanderthal DNA ceased to exist; intermingling and interbreeding between Neanderthals and *Homo sapiens* has ensured that a least a bit of their genetic legacy survives in us.

You may have heard the word *Neanderthal* slung as an insult toward someone seen as brutish, uncultured, intellectually backward, or basic-skill-deprived, and the genesis of our claim to superiority certainly has its roots in the perception that Neanderthals were a primitive group superseded by our own, "superior" ancestors. It is a narrow picture at the very least. Recent discoveries of rock art in a Gibraltar cave have contributed to debunking previously held notions that Neanderthals had neither the brainpower nor the technical means for artistic expression. Excavations in what is modern-day Croatia have yielded, among other things, necklaces and bracelets fashioned from eagle talons (Fig. 1.3), indicating that Neanderthals were interested in body adornment, whether as objects of ritual or luxury.



▲ **1.3 A Neanderthal Necklace or Bracelet Made of Eagle Talons, ca. 130,000 BCE.**

▲ **1.4 Abalone shell, ochre filled, ca. 100,000 BCE, Blombos Cave, Still Bay, South Africa. Residue of liquefied ochre-rich mixture ca. ¼" (5 mm) deep.** It is believed that humans mixed the first known paint in this abalone shell.

First and foremost, though, the **Paleolithic** period is marked by the making of tools. *Homo sapiens* used blades of flint rock to create hammerstones, chisels, axes, and weapons that were useful in cutting and gathering edible plants and also in hunting game. Flint was also the material that led to the real technological and, hence, developmental game changer for Stone Age humans: the discovery of fire. Learning to maintain it and harnessing its potential became the wellspring of material culture.

The importance of such tools—such technology—to human survival is clear. But a discovery in a South African cave has given us insight into Stone Age "chemistry": 100,000 years ago, *Homo sapiens* created paints for their cave murals and, perhaps, body decoration from earth pigments that they pounded and ground and liquefied to a consistency that could be scooped out of a large abalone shell with a spatula made of bone (Fig. 1.4).[1]

It is also possible that Neanderthals created some of the earliest cave paintings we find in present-day Spain. The ones in

1. C. S. Henshilwood et al. A 100,000-year-old ochre-processing workshop at Blombos Cave, South Africa. *Science* 334, no. 6053 (2011): 219–222.