An abstract painting featuring a prominent rainbow on the left side, with various colors like red, orange, yellow, green, and blue. In the center, there is a stylized tower or structure with a yellow base and a red upper section. The background is a mix of dark and light colors, creating a textured, layered effect.

VOLUME TWO  
**ART HISTORY** Marilyn  
Stokstad



VOLUME TWO

# ART HISTORY

Marilyn  
Stokstad  
University of Kansas

with the collaboration of  
Marion Spears Grayson  
and with chapters by Stephen Addiss,  
Bradford R. Collins, Chu-ting Li,  
Marylin M. Rhie,  
and Christopher D. Roy

Prentice Hall, Inc., and Harry N. Abrams, Inc., Publishers

TO MY SISTER, KAREN L.S. LEIDER, AND MY NIECE, ANNA J. LEIDER

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*On the cover and pages 2–3:* Robert Delaunay. *Homage to Blériot*. 1914. Tempera on canvas. Kunstmuseum, Basel, Switzerland (details of fig. 28-46)

*On the chapter-opening pages:* 610–611, Laurana, Courtyard of the Ducal Palace, Urbino (detail of fig. 17-59); 678–679, Brueghel the Elder, *Carrying of the Cross* (detail of fig. 18-57); 748–749, Peeters, *Still Life with Flowers, Goblet, Dried Fruit, and Pretzels* (detail of fig. 19-44); 820–821, page from *Hamza-nama*, a Mughal manuscript from North India (detail of fig. 20-5); 834–835, Shitao, *Landscape*, from a Qing dynasty album (detail of fig. 21-12); 852–853, contemporary Japanese ceramic vessels (detail of fig. 22-16); 872–873, Machu Picchu, Peru (detail of fig. 23-7); 892–893, feather cloak, from Hawaii (detail of fig. 24-11); 908–909, Ashanti *kente* cloth, from Ghana (detail of fig. 25-11); 926–927, Turner, *The Fighting "Téméraire"* (detail of fig. 26-28); Renoir, *Moulin de la Galette* (detail of fig. 27-47); Robert Delaunay, *Homage to Blériot* (detail of fig. 28-46); Paik, *Electronic Superhighway* (detail of illustration on page 1156)

VOLUME TWO

# ART HISTORY

# Preface

I have been privileged to teach art history for nearly four decades. Over that time I have become persuaded that our purpose in the introductory course should not be to groom scholars-to-be but rather to nurture an educated, enthusiastic public for the arts. I have also come to believe that we are not well-enough served by the major introductory textbooks presently available, all of which originated two or more generations ago. What is needed is a new text for a new generation of teachers and students, a text that balances formalist traditions with the newer interests of contextual art history and also meets the needs of a diverse and fast-changing student population. In support of that philosophy I offer *Art History*.

I firmly believe students should *enjoy* their art history survey. Only then will they learn to appreciate art as the most tangible creation of the human imagination. To this end we have sought in many ways to make *Art History* a sensitive, accessible, engaging textbook.

**We have made *Art History* contextual, in the best sense of the term.** Throughout the text we treat the visual arts not in a vacuum but within the essential contexts of history, geography, politics, religion, and culture; and we carefully define the parameters—social, religious, political, and cultural—that either constrained or liberated individual artists.

***Art History* is both comprehensive and inclusive.** Our goal has been to reach beyond the West to include a critical examination of the arts of other regions and cultures, presenting a global view of art through the centuries. We cover not only the world's most significant paintings and works of sculpture and architecture but also drawings, photographs, works in metal and ceramics, textiles, and jewelry. We have paid due respect to the canon of great monuments of the history of art, but we also have treated artists and artworks not previously acknowledged. We have drawn throughout on the best and most recent scholarship, including new discoveries (the prehistoric cave paintings in the Ardèche gorge in southern France, for example) and new interpretations of well-known works. And, bearing in mind the needs of undergraduate readers, we have sought wherever feasible to discuss works on view in many different museums and collections around the United States, including college and university museums.

**No effort has been spared to make this book a joy to read and use—in fact, to make it a work of art in itself.** Chapter introductions set the scene for the material to come, frequently making use of contemporary references to which readers can easily relate. While the text carries the central narrative of *Art History*, set-off boxes present interesting and instructive material that enriches the text. A number of thought-provoking boxes focus on such critical issues as “the myth of ‘primitive’ art” and the way the titles given to works of art may affect our perception of them. Other boxes provide insights into contextual influences, such as women as art patrons, the lives of major religious leaders, and significant literary movements. **Elements of Architecture** boxes explicate basic architectural forms and terminology.

**Technique** boxes explore how artworks have been made, from prehistoric cave paintings to Renaissance frescoes to how photography works. **Maps and timelines** visually place artworks in time and space, and time scales on each page let readers know where they are within the period each chapter covers. **A Parallels** feature in every chapter presents comparative information in tabular form that puts the major events and artworks discussed in that chapter in a global context. Finally, *Art History* includes **an unprecedented illustration program** of some 1,350 photographs—more than half in full color and some not published before—as well as hundreds of original line drawings (including architectural plans and cutaways) that have been created specifically for this book.

In addition, a complete ancillary package, including slide sets, CD-ROM, videodisc, videos, a student Study Guide, and an Instructor's Resource Manual with Test Bank, accompanies *Art History*.

***Art History* represents the joint effort of a distinguished team of scholars and educators.** Single authorship of a work such as this is no longer a viable proposition: our world has become too complex, the research on and interpretation of art too sophisticated, for that to work. An individual view of art may be very persuasive—even elegant—but it remains personal; we no longer look for a single “truth,” nor do we hold to a canon of artworks to the extent we once did. An effort such as this requires a team of scholar-teachers, all with independent views and the capability of treating the art they write about in its own terms and its own cultural context. The overarching viewpoint—the controlling imagination—is mine, but the book would not have been complete without the work of the following distinguished contributing authors:

Stephen Addiss, Tucker Boatwright Professor in the Humanities at the University of Richmond, Virginia

Bradford R. Collins, Associate Professor in the Art Department, University of South Carolina, Columbia

Chu-tsing Li, Professor Emeritus at the University of Kansas, Lawrence

Marylin M. Rhie, Jessie Wells Post Professor of Art and Professor of East Asian Studies at Smith College

Christopher D. Roy, Professor of Art History at the University of Iowa in Iowa City

Finally, the book would not have been possible without the substantial efforts of Marion Spears Grayson, an independent scholar with a Ph.D. from Columbia University who previously taught at Tufts University and Rice University. Her refinements and original contributions greatly enhanced the overall presentation. The book has also benefited greatly from the invaluable assistance and advice of scores of other scholars and teachers who have generously answered my questions, given their recommendations on organization and priorities, and provided specialized critiques.

# Acknowledgments

Writing and producing this book has been a far more challenging undertaking than any of us originally thought it would be. Were it not for the editorial and organizational expertise of Julia Moore, we never would have pulled it off. She inspired, orchestrated, and guided the team of editors, researchers, photo editors, designers, and illustrators who contributed their talents to the volume you now hold. Paul Gottlieb and Bud Therien convinced me to undertake the project, and with Phil Miller were unfailingly supportive throughout its complex gestation. A team of developmental editors led by David Chodoff at Prentice Hall and Jean Smith at Abrams refined the final manuscript to make it clear and accessible to students. Special thanks are due to Ellyn Childs Allison, Sheila Franklin Lieber, and Steve Rigolosi for their careful developmental work during the crucial early stages; to Mark Getlein for his extraordinary care in developing the chapters on Asian and African art; and to Gerald Lombardi for his work on the chapters on Western art since the Renaissance. Photo researchers Lauren Boucher, Jennifer Bright, Helen Lee, and Catherine Ruello performed miracles in finding the illustrations we needed—and, because of their zeal in finding the best pictures, sometimes helped us see what we wanted. John McKenna's drawings have brought exactly the right mix of information, clarity, and human presence to the illustration program. Special thanks also to Nancy Corwin, who was an essential resource on the history of craft, and to Jill Leslie Furst for her assistance on the chapters on the art of Pacific cultures and the art of the Americas. Designer Lydia Gershey and associate Yonah Schurink have broken new ground with their clear and inviting design and layout. Alison Pendergast, marketing manager, contributed many helpful insights as the book neared completion. My research assistants at the University of Kansas, Katherine Giele, Richard Watters, and Michael Willis, have truly earned my everlasting gratitude.

Every chapter has been read by one or more specialists: Barbara Abou-El-Haj, SUNY Binghamton; Jane Aiken, Virginia Polytechnic; Vicki Artimovich, Bellevue Community College; Elizabeth Atherton, El Camino College; Ulku Bates, Columbia University; Joseph P. Becherer, Grand Rapids Community College; Janet Catherine Berlo, University of Missouri, St. Louis; Roberta Bernstein, SUNY Albany; Edward Bleiberg, University of Memphis; Daniel Breslauer, University of Kansas; Ronald Buksbaum, Capital Community Technical College; Petra ten-Doesschate Chu, Seton Hall University; John Clarke, University of Texas, Austin; Robert Cohon, The Nelson-Atkins Museum of Art; Frances Colpitt, University of Texas, San Antonio; Lorelei H. Corcoran, University of Memphis; Ann G. Crowe, Virginia Commonwealth University; Pamela Decoteau, Southern Illinois University; Susan J. Delaney, Mira Costa College; Walter B. Denny, University of Massachusetts, Amherst; Richard DePuma, University of Iowa; Brian Dursam, University of Miami; Ross Edman, University of Illinois, Chicago; Gerald Eknoian, DeAnza State College; Mary S. Ellett, Randolph-Macon College; James D. Farmer, Virginia Commonwealth University; Craig Felton, Smith College; Mary F. Francey, University of Utah; Joanna Frueh, University of Nevada, Reno; Mark Fullerton, Ohio State University; Anna Gonosova, University

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versity; Charles R. Mack, University of South Carolina, Columbia; Brian Madigan, Wayne State University; Merideth Palumbo, Kent State University; Sharon Pruitt, East Carolina State University; J. Michael Taylor, James Madison University; Marcilene K. Wittmer, University of Miami; and Marilyn Wyman, San Jose State University.

### A Final Word

As each of us develops a genuine appreciation of the arts, we come to see them as the ultimate expression of human faith and integrity as well as creativity. I have tried here to capture that creativity, courage, and vision in such a way as to engage and enrich even those encountering art history for the very first time. If I have done that, I will feel richly rewarded.

Marilyn Stokstad  
Spring 1995

# Use Notes

The various features of this book reinforce each other, helping the reader to become comfortable with terminology and concepts specific to art history.

**Introduction and Starter Kit** The Introduction is an invitation to the pleasures of art history. The Starter Kit that follows the Introduction is a highly concise primer of basic concepts and tools. The outside margins of the Starter Kit pages are tinted to make them easy to find.

**Captions** There are two kinds of captions in this book: short and long. Short captions identify information specific to the work of art or architecture illustrated:

- artist (when known)
- title or descriptive name of work
- date
- original location (if moved to a museum or other site)
- material or materials a work is made of
- size (height before width) in feet and inches, with centimeters and meters in parentheses
- present location

The order of these elements varies, depending on the type of work illustrated. Dimensions are not given for architecture, for most wall painting, or for architectural sculpture. Some captions have one or more lines of small print below the identification section of the caption that gives museum or collection information. This is rarely required reading.

Long captions contain information of many kinds that complements the main text.

**Definitions of Terms** You will encounter the basic terms of art history in three places:

**IN THE TEXT**, where words appearing in **boldface** type are defined, or glossed, at the first use; some terms are explained more than once, especially those that experience shows are hard to remember.

**IN BOXED FEATURES** on technique and other subjects and in Elements of Architecture boxes, where labeled drawings and diagrams visually reinforce the use of terms.

**IN THE GLOSSARY** at the end of the volume, which contains all the words in **boldface** type in the text and boxes. The Glossary begins on page G1, and the outside margins are tinted to make the Glossary easy to find.

**Maps, Timelines, Parallels, and Time Scales** At the beginning of each chapter is a map with all the places mentioned in the chapter. Above the map, a timeline runs from the earliest through the latest years covered in that chapter. Small drawings of major artworks in the chapter are sited on the map at the places from which they come and are placed on the timelines at the times of their creation. In this way these major works are visually linked in time and place.

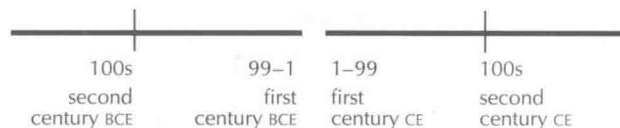
Parallels, a table near the beginning of every chapter, uses the main chapter sections to organize artistic and other events "at home and abroad." The Parallels offer a selection of simultaneous events for comparison without suggesting that there are direct connections between them.

Time scales appear in the upper corners of pages, providing a fast check on progress through the period.

**Boxes** Special material that complements, enhances, explains, or extends the text is set off in three types of tinted boxes. Elements of Architecture boxes clarify specifically architectural features, such as "Space-Spanning Construction Devices" in the Starter Kit (page 32). Technique boxes (see "Lost-Wax Casting," page 31) amplify the methodology by which a type of artwork is created. Other boxes treat special-interest material related to the text.

**Bibliography** The Bibliography, at the end of this book beginning on page B1, contains books in English, organized by general works and by chapter, that are basic to the study of art history today, as well as works cited in the text.

**Dates, Abbreviations, and Other Conventions** This book uses the designations **BCE** and **CE**, abbreviations for "before the Common Era" and "Common Era," instead of **BC** ("before Christ") and **AD** ("Anno Domini," "the year of our Lord"). The first century **BCE** is the period from 99 **BCE** to 1 **BCE**; the first century **CE** is from the year 1 **CE** to 99 **CE**. Similarly, the second century **BCE** is the period from 199 **BCE** to 100 **BCE**; the second century **CE** extends from 100 **CE** to 199 **CE**.



*Circa* ("about" or "approximately") is used with dates, spelled out in the text and abbreviated to "c." in the captions, when an exact date is not yet verified.

An illustration is called a "figure," or "fig." Figure 6-70 is the seventieth numbered illustration in Chapter 6. Figures 1 through 29 are in the Introduction and the Starter Kit. There are two types of figures: photographs of artworks or of models, and line drawings. The latter are used when a work cannot be photographed or when a diagram or simple drawing is the clearest way to illustrate an object or a place.

When introducing artists, we use the words *active* and *documented* with dates—in addition to "b." (for "born") and "d." (for "died"). "Active" means that an artist worked during the years given. "Documented" means that documents link the person to the date.

Accents are used for words in Spanish, Italian, French, and German only.

With few exceptions, names of museums and other cultural bodies in Western European countries are given in the form used in that country.

**Titles of Works of Art** Most paintings and sculpture created in Europe and the United States in the last 500 years have been given formal titles, either by the artist or by critics and art historians. Such formal titles are printed in italics. In other traditions and cultures, a single title is not important or even recognized. In this book we use formal titles of artworks in cases where they are established and descriptive titles of artworks where titles are not established. If a work is best known by its non-English title, such as Manet's *Le Dejeuner sur l'Herbe* (*The Luncheon on the Grass*), the original language precedes the translation.



# Introduction

1. Wall painting with four horses, Vallon-Pont-d'Arc, Ardèche gorge, France. c. 28,000 BCE. Paint on limestone



I stood in front of that exquisite panel with the four horses' heads and . . . I was so overcome that I cried. It was like going into an attic and finding a da Vinci [painting]. Except that this great [artist] was unknown." With these words Jean Clottes, an eminent French authority on prehistoric cave art, described viewing one of the 300 breathtakingly beautiful paintings just discovered in a huge limestone cavern near the Ardèche River in southern France (Marlise Simons, "In a French Cave, Wildlife Scenes from a Long-Gone World," *The New York Times*, January 24, 1995, page C10).

These remarkable animal images, fixed in time and preserved undisturbed in their remote cavern, were created some 30,000 years ago (fig. 1). That such representations were made at all is evidence of a uniquely human trait. And what animals are painted here? When were they painted, and how have they been preserved? Why were the paintings made, and what do they tell us about the people who made them? All these questions—what is depicted, how, when, why—are subjects of art history. And, because *these* magnificent images come from a time before there were written records, they provide the best information available not just about early humans' art but also about their reality.

## ART AND REALITY

What is art? And what is reality? Especially today, why should one draw or paint, carve or model, when an image can be captured with a camera? In a nineteenth-century painting, *Interior with Portraits* (fig. 2), by the American artist Thomas LeClear, two children stand painfully still while a photographer prepares to take their picture. The paintings and sculpture that fill the studio have been shoved aside to make way for a new kind of art—the photograph. As the photographer adjusts the lens of his camera, we see his baggy pants but not his head. Is LeClear suggesting that the painter's head (brain and eye) is being replaced by the lens

(a kind of mechanical brain and eye) of the camera? Or even that the artist and the camera have become a single recording eye? Or is this painting a witty commentary on the nature of reality? Art history leads us to ask such questions.

LeClear's painting resembles a snapshot in its record of studio clutter, but LeClear made subtle changes in what he saw. Using the formal elements of painting—the arrangement of shapes and colors—he focused attention on the children rather than on the interesting and distracting objects that surround them. Light falls on the girl and boy and intensifies the brilliant coral and green of the cloth on the floor. Softer coral shades in the curtain and the upholstered chair



2. Thomas LeClear. *Interior with Portraits*. c. 1865. Oil on canvas, 25 $\frac{7}{8}$  x 40 $\frac{1}{2}$ " (65.7 x 102.9 cm). National Museum of American Art, Smithsonian Institution, Washington, D.C. Museum purchase made possible by the Pauline Edwards Bequest

frame the image, and the repeated colors balance each other. LeClear also reminds us that art is an illusion: the photograph will show the children in a vast landscape with a rug and animal skin, but the painting reveals that the landscape is just a two-dimensional painted backdrop and the rug and animal skin just slightly worn, painted cloth. These observations make us realize that the painting is more than a portrait; it is also a commentary on the artist as a creator of illusions.

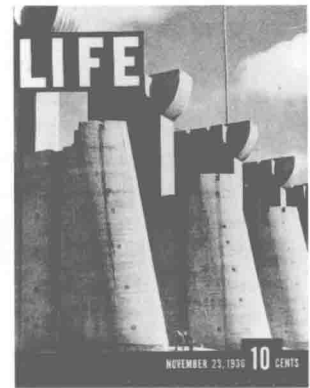
Certainly there is more to this painting—and to most paintings—than one first sees. We can simply enjoy *Interior with Portraits* as a record of nineteenth-century America, but we can also study the history of the painting to probe deeper into its significance. Who are the children? Why was their portrait painted? Who owned the painting? The answers to these questions lead us to further doubts about the reality of this seemingly “realistic” work.

Thomas LeClear worked in Buffalo, New York, from 1847 to 1863. The painting, which is now in the National Museum of American Art in Washington, D.C., once belonged to the Sidway family of Buffalo. Family records show that the girl in the painting, Parnell Sidway, died in 1849; the boy, her younger brother James Sidway, died in 1865 while working as a volunteer fire fighter. Evidence suggests that the painting was not made until the 1860s, well after Parnell’s death and when James was a grown man—or possibly after his death, too. LeClear moved to New York City in 1863, and the studio seen in the painting may be one he borrowed from his son-in-law there. Another clue to the painting’s date is the camera, which is a type that was not used before 1860. The Sidway children, then, could never have posed for this painting. It must, instead, be a memorial portrait, perhaps painted by LeClear from a photograph. In short, this image of “reality” cannot be “real.” Art historical research reveals a story entirely different from what observation of the painting alone suggests.

This new knowledge leads us to further speculations on the nature of art. The memorial portrait, with its re-creation of vanished childhood, is a reflection on life and death. In



3. Margaret Bourke-White. *Fort Peck Dam, Montana*. 1936



4. First cover, *Life* magazine, November 23, 1936

this context, the ambiguities we noticed before—the contrast between the reality of the studio and the unreal landscape on the cloth in the background, the juxtaposition between the new medium of photography and the old-fashioned, painted portrait on an easel—take on deeper significance. LeClear seems to be commenting on the tension between nature and art, on art and reality, and on the role of the artist as a recording eye and controlling imagination.

But what about the reality of photographs? Today the camera has become a universal tool for picture making. Even though we know that film can be manipulated and photographs made to “lie,” we generally accept that the camera tells the truth. We forget that in a photograph a vibrant, moving, three-dimensional world has been immobilized, reduced to two dimensions, and sometimes recorded in black and white.

Photographs can be powerful works of art. In the 1930s and 1940s people waited as eagerly for the weekly arrival of *Life* magazine, with its photojournalism and photo essays, as people do today for their favorite television program. An extraordinary photographer of that time was Margaret Bourke-White, whose photograph of Peck Dam (fig. 3), used on the cover of the first issue of *Life* in 1936 (fig. 4), made a

dramatic social-political statement about the role of government. In the depths of the economic depression of the 1930s, public works like the dam in the picture, which controlled floods and provided electric power, gave people hope for a better life. Bourke-White's photograph is a symbol of the power of technology and engineering over nature. It seems to equate the monumental grandeur of the past—Egyptian pyramids, the Roman Colosseum, medieval European castles. The arrangement of elements in the image reflects techniques that had been perfected by artists over the centuries: the repetition of simple forms, a steady recession into space, and a dramatic contrast of light and dark. Two red bands with bold white lettering turn the photograph into a handsome piece of **graphic design**, that is, a work in which art and design, typography, and printing are brought together to communicate a message.

Bourke-White's skillful capturing of the powerful dam reminds us that the camera is merely a mechanical tool for making records until an artist puts it to use. Anyone who has ever taken a snapshot of a friend only to find that the finished picture includes unnoticed rubbish and telephone wires will recognize the importance of the human brain's ability to filter and select. But an artist's vision can turn the everyday world into a superior reality—perhaps simply more focused or intense, certainly more imaginative.

We can easily understand a photograph of a dam, the imagery in a painting of a nineteenth-century artist's studio is not too strange to us, and even prehistoric animal paintings in a cave have a haunting familiarity. Other works, however, present a few more challenges. The fifteenth-century painting *The Annunciation*, by Jan van Eyck (fig. 5), is an excellent example of how some artists try to paint more than the eye can see and more than the mind can grasp. We can enjoy the painting for its visual characteristics—the drawing, colors, and arrangement of shapes—but we need the help of art history and information about the painting's cultural context if we want to understand it fully. Jan van Eyck (1390–1441) lived in the wealthy city of Bruges, in what is now Belgium, in the first half of the fifteenth century. The painting seems to be set in Jan van Eyck's own time in a church with stone walls and arches, tile floor, wooden roof, stained-glass windows, and wall paintings. The artist has so carefully recreated the colors and textures of every surface that he convinces us of the truth of his vision. Clearly something strange and wonderful is happening. We see a richly robed youth with splendid multicolored wings interrupting a kneeling young woman's reading. The two figures gesture gracefully upward toward a dove flying down streaks of gold. Golden letters float from their lips, forming the Latin words that mean "Hail, full of grace" and "Behold the handmaiden of the Lord." But only if we know something about the symbols, or **iconography**, of Christian art does the subject of the painting become clear. The scene is the Annunciation, the moment when the angel Gabriel tells the Virgin Mary that she will bear the Son of God, Jesus Christ (recounted in the New Testament of the Christian Bible, Luke 1:26–38). All the details have a meaning. The dove symbolizes the Holy Spirit. The white lilies are symbols of Mary. The one stained-glass window of God (flanked by wall paintings of Moses) is



5. Jan van Eyck. *The Annunciation*. c. 1434–36. Oil on canvas, transferred from panel, painted surface 35<sup>3</sup>/<sub>8</sub> x 137<sup>7</sup>/<sub>8</sub>" (90.2 x 34.1 cm). National Gallery of Art, Washington, D.C. Andrew W. Mellon Collection 1937.1.39

juxtaposed with the three windows enclosing Mary (representing the Trinity of Father, Son, and Holy Spirit), and this contrast suggests that a new era is about to begin. The signs of the zodiac in the floor tiles indicate the traditional date of the Annunciation, March 25. The placement of the figures in a much later architectural setting is quite unreal, however.

Art historians explain that Jan van Eyck not only is representing a miracle but also is illustrating the idea that Mary is the new Christian Church.

Art historians learn all they can about the lives of artists and those close to them. Seeking information about Jan van Eyck, for example, they have investigated his brother Hubert, Jan's wife, Margaret, and his chief patron, the duke of Burgundy. They are also fascinated by painting techniques—in this case the preparation of the wood panel, the original drawing, and the building of the images in transparent oil layers. The history of the painting (its **provenance**) is important too—its transfer from wood panel to canvas, its cleaning and restoration, and its trail of ownership. The painting, given by American financier Andrew W. Mellon to the National Gallery of Art in Washington, D.C., was once owned by Tsar Nicholas I of Russia.

In this book we study the history of art around the world from earliest times to the present. Although we treat Western art in the most detail, we also look extensively at the art of other regions. The qualities of a work of art, the artist who made it, the patron who paid for it, the audiences who have viewed it, and the places in which it has been displayed—all are considered in our study of art's history.

## ART AND THE IDEA OF BEAUTY

For thousands of years people have sought to create objects of beauty and significance—objects we call art—that did more than simply help them survive. The concept of beauty, however, has found expression in a variety of **styles**,

or manners of representation. The figure from Galgenburg, Austria, made more than 33,000 years ago, illustrates an **abstract** style (fig. 6). Its maker simplified shapes, eliminated all but the essentials, and emphasized the underlying human forms. An equally abstract vision of woman can be seen in Kitagawa Utamaro's *Woman at the Height of Her Beauty* (fig. 7). This late-eighteenth-century Japanese work, printed in color from a **woodblock**, or image carved out of a block of wood, is the creation of a complex society regulated by convention and ritual. The woman's dress and hair-style defy the laws of nature. Rich textiles turn her body into a pattern, and pins hold her hair in elaborate shapes. Utamaro renders the patterned silks and carved pins meticulously, but he depicts the woman's face with a few sweeping lines. The elaboration of surface detail to create ornamental effects combined with an effort to capture the essence of form is characteristic of abstract art.

Two of the other works we have looked at so far—LeClerc's *Interior with Portraits* and Jan van Eyck's *Annunciation*—exemplify a contrasting style known as **realism**. Realistic art, even if it represents an imagined or supernatural subject, has a surface reality; the artists appear, with greater or lesser accuracy, to be recording exactly what they see. Realistic art, as we have noted, can carry complex messages and be open to individual interpretation.

Realism and abstraction represent opposite approaches to the representation of beauty. In a third style, called **idealism**, artists aim to represent things not as they are but as they ought to be. In ancient Greece and Rome artists made intense observations of the world around them and then subjected



6. Human figure, found at Galgenburg, Austria. c. 31,000 BCE. Stone, height 3" (7.4 cm). Naturhistorisches Museum, Vienna



7. Kitagawa Utamaro. *Woman at the Height of Her Beauty*. Mid-1790s. Color woodblock print, 15 1/8 x 10" (38.5 x 25.5 cm). Spencer Museum of Art, University of Kansas, Lawrence  
William Bridges Thayer Memorial



8. Attributed to Aulos, son of Alexas. Gem with Apollo and Cassandra. 40–20 BCE. Gold with engraved carnelian, ring  $1\frac{3}{8} \times 1''$  (3.4 x 2.5 cm), gem  $1\frac{3}{16} \times \frac{3}{4}''$  (1.9 x 2.1 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri  
Purchase: Acquired through the generosity of Mr. and Mrs. Robert S. Everitt (F93-22)

Apollo fell in love with Cassandra, and although she rejected him he gave her a potent gift—the ability to foretell the future, symbolized by the raven. To show his disappointment, the frustrated Apollo added a spiteful twist to his gift—no one would believe Cassandra’s prophetic warnings. Today, doom-sayers are still called Cassandras, and ravens are associated with prophecy.

their observations to mathematical analysis to define what they considered to be perfect forms. Emphasizing human rationality, they eliminated accidents of nature and sought balance and harmony in their work. Their sculpture and painting established ideals that have inspired Western art ever since. The term *Classical*, which refers to the period in ancient Greek history when this type of idealism emerged, has come to be used broadly (and with a lowercase *c*) as a synonym for the peak of perfection in any period.

Classical idealism can pervade even the smallest works of art. About 2,000 years ago a Roman gem cutter known as Aulos added the opulence of imperial Rome to the ideals of Classical Greece when he engraved a deep-red, precious stone with the figures of the tragic princess Cassandra and the Greek god Apollo (fig. 8). Cassandra sleeps by rocky cliffs and a twisting laurel tree that suggest the dramatic natural setting of Delphi, Greece, a site sacred to Apollo. The god leans on the laurel tree, also sacred to him, with his cloak draped loosely and gracefully behind him. Apollo and Cassandra have the strong athletic bodies and regular facial features that charac-

terize Classical art, and their graceful poses and elegant drapery seem at the same time ideally perfect and perfectly natural. These beautiful figures and their story of frustrated love were not meant to be seen in a museum (a *museum* literally is the home of Apollo’s Muses, the goddesses of learning and the arts). The carved gem was set in a gold finger ring and would have been constantly before its wearer’s eyes. This sculpture reminds us that exceptional art can come in any size and material and can be intended for daily personal use as well as for special, occasional contemplation.

The flawless perfection of Classical idealism could be dramatically modified by artists more concerned with emotions than pure form. The calm of Cassandra and Apollo contrasts with the melodramatic representation of a story from the ancient Greek legend of the Trojan War. The priest Laocoön (fig. 9), who attempted to warn the Trojans against the Greeks, was strangled along with his two sons by serpents. Heroic and tragic, Laocoön represents a good man destroyed by forces beyond his control. His features twist in agony, and the muscles of his superhuman torso and arms extend and knot as he struggles. This sculpture, then at least sixteen centuries old, was rediscovered in Rome in the 1500s, and it inspired artists such as Michelangelo to develop a heroic style. Through the centuries people have returned again and again to the ideals of Classical art. In the United States official sculpture and architecture often copy Classical forms, and even the National Museum of American Art is housed in a Greek-style building.

How different from this ideal of physical beauty the perception and representation of spiritual beauty can be. A fifteenth-century bronze sculpture from India represents Punitavati, a beautiful and generous woman who was deeply devoted to the Hindu god Shiva (fig. 10). Abandoned by her greedy husband because she gave food to beggars, Punitavati offered her beauty to Shiva. Shiva accepted her offering, turning her into an emaciated, fanged hag. According to legend, Punitavati, with clanging cymbals, provides the music for Shiva as he dances the cosmic dance of destruction and creation that keeps the universe in motion. To the followers of Shiva, Punitavati became a saint called Karaikkalammaiyar. The bronze sculpture, although it depicts the saint’s hideous appearance, is nevertheless beautiful both in its formal qualities and in its message of generosity and sacrifice.

Some works of art defy simple categories, and artists may go to extraordinary lengths to represent their visions. The art critic Robert Hughes called James Hampton’s (1909–1964) *Throne of the Third Heaven of the Nations’ Millennium General Assembly* (fig. 11) “the finest piece of visionary art produced by an American.” Yet this fabulous creation is composed of discarded furniture, flashbulbs, and all sorts of trash tacked together and wrapped in aluminum and gold foil and purple paper. The primacy of painting, especially oil painting, is gone. Hampton’s inspiration, whether divine or not, knows no bounds. He worked as a janitor to support himself while, in a rented garage, he built his monument to Jesus. In rising tiers, thrones and altars are prepared for Jesus and Moses, the New Testament at the right, the Old Testament at the left. Everything is labeled and described, but Hampton invented his own language and writing system to express his vision. Although his language is still not fully



9. Hagesandros, Polydoros, and Athanadoros of Rhodes. *Laocoön and His Sons*, perhaps the original of the 2nd or 1st century BCE or a Roman copy of the 1st century CE. Marble, height 8' (2.44 m). Musei Vaticani, Museo Pio Clementino, Cortile Ottagono, Rome

understood, its major source is the Bible, especially the Book of Revelation. On one of many placards he wrote his artist's credo: "Where there is no vision, the people perish" (Proverbs 29:18).

These different ideas of art and beauty remind us that as viewers we enter into an agreement with artists, who, in turn, make special demands on us. We re-create works of art for ourselves as we bring to them our own experiences. Without our participation they are only hunks of stone or metal or pieces of paper or canvas covered with ink or colored paints. Artistic styles change with time and place. From extreme realism at one end of the spectrum to entirely non-representational art at the other, artists have worked with varying degrees of realism, idealism, and abstraction. The challenge for the student of art history is to discover not only how but why these changes have occurred and ultimately what of significance can be learned from them, what meaning they carry.

## ARTISTS

We have focused so far on works of art. What of the artists who make the art? Biologists have pointed out that human beings are mammals with very large brains and that these large brains demand stimulation. Curious, active, inventive humans constantly look, taste, smell, and listen. They invent fine arts, fine food, fine perfume, and fine music. They play games, invent rituals,



10. *Punitavati (Karaikkalammaiyar)*, Shiva saint, from Karaikkal, India. 15th century. Bronze, height 16¼" (41.3 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri  
Purchase: Nelson Trust (33-533)



11. James Hampton. *Throne of the Third Heaven of the Nations' Millennium General Assembly*. c. 1950–64. Gold and silver aluminum foil, colored Kraft paper, and plastic sheets over wood, paperboard, and glass, 10'6" x 27' x 14'6" (3.2 x 8.23 x 4.42 m). National Museum of American Art, Smithsonian Institution, Washington, D.C.

and speculate on the nature of things, on the nature of life. They constantly communicate with each other, and some of them even try to communicate with the past and future.

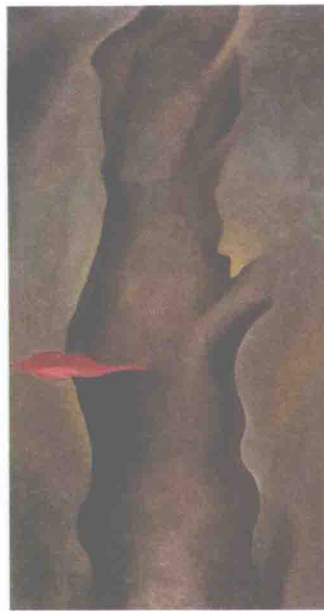
We have seen that some artists try to record the world as they see it, and they attempt to educate or convince their viewers with straightforward stories or elaborate symbols.

Others create works of art inspired by an inner vision. Like the twentieth-century American Georgia O'Keeffe (fig. 12) they attempt to express in images what cannot be expressed in words. An organized religion such as Christianity or Buddhism may motivate them, but the artists may also divorce themselves from any social group and attempt to record personal visions or intense mystical experiences. These inner visions may spring from entirely secular insights, and the artist's motivation or intention may be quite different from the public perception of her or his art.

Originally, artists were considered artisans, or craftspeople. The master (and sometimes the mistress) of a workshop was the controlling intellect, the organizer, and the inspiration for others. Utamaro's color woodblock prints, for example, were the product of a team effort. In the workshop Utamaro drew and painted pictures for his assistants to transfer to individual blocks of wood. They carved the lines and color areas, covered the surface with ink or colors, then transferred the image to paper. Since ancient times artists have worked in teams to produce great buildings, paintings, and stained glass. The same spirit is evident today in the complex glassworks of American Dale Chihuly. His team of artist-craftspeople is skilled in the ancient art of glassmaking, but Chihuly remains the controlling mind and imagination. Once created, his pieces are transformed whenever they are assembled. Thus each work takes on a new life in accordance with the mind, eye, and hand of each owner-patron. Made in the 1990s, *Violet Persian Set with Red Lip Wraps* (fig. 13) has twenty separate pieces whose relationship to each other is determined by the imagination of the assembler. Like a fragile sea creature of the endangered coral reefs, the glass is vulnerable to thoughtless depredation, yet it is timeless in its reminder of primeval life. The purple captures light, color, and movement for a weary second. Artists, artisans, and patrons unite in an ever-changing individual yet communal act of creation.

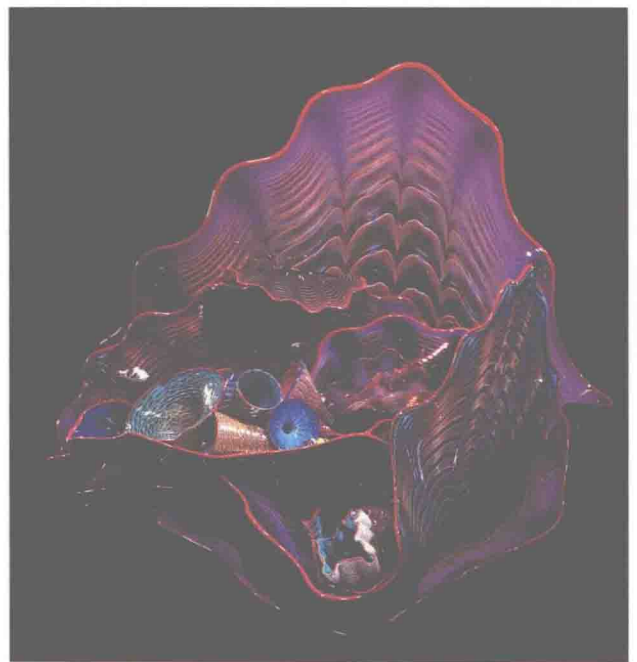
About 600 years ago, artists in western Europe, especially in Italy, began to think of themselves as divinely inspired creative geniuses rather than as team workers. Painters like Guercino (Giovanni Francesco Barbieri, 1591–1666) took the evangelist Luke as their model, guide, and protector—their patron saint. People believed that Saint Luke had painted a portrait of the Virgin Mary holding the Christ Child. In Guercino's painting *Saint Luke Displaying a Painting of the Virgin* (fig. 14), the saint still holds his palette and brushes while an angel holds the painting on the easel. A book, a quill pen, and an inkpot decorated with a statue of an ox (a symbol for Luke) rest on a table behind the saint, reminders that he wrote one of the Gospels of the New Testament. The message Guercino conveys is that Saint Luke is a divinely inspired and endowed artist and that all artists share in this inspiration through their association with their patron saint.

Even the most inspired artists had to learn their trade through study or years of **apprenticeship** to a master. In his painting *The Drawing Lesson* (fig. 15), Dutch artist Jan Steen (1626–1679) takes us into an artist's studio where an apprentice watches his master teaching a young woman. The woman has been drawing from a sculpture because women then were not permitted to work from live nude models.



12. Georgia O'Keeffe. *Portrait of a Day, First Day*. 1924. Oil on canvas, 35 x 18" (89 x 45.8 cm). Spencer Museum of Art, University of Kansas, Lawrence  
Gift of the Georgia O'Keeffe Foundation

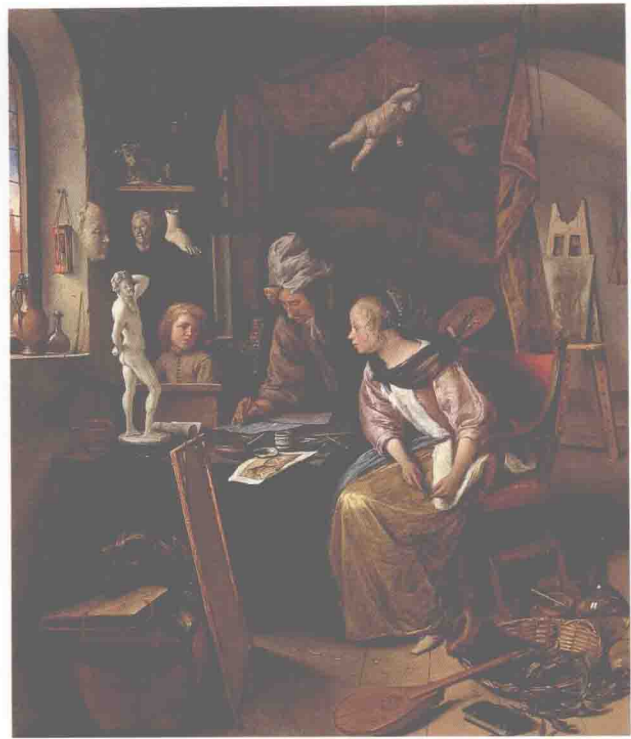
The year before she painted *Portrait of a Day, First Day*, O'Keeffe wrote, "One day seven years ago [I] found myself saying to myself—I can't live where I want to—I can't go where I want to—I can't even say what I want to— School and things that painters have taught me even keep me from painting as I want to. I decided I was a very stupid fool not to at least paint as I wanted to and say what I wanted to when I painted as that seemed to be the only thing I could do that didn't concern anybody but myself—that was nobody's business but my own. . . I found that I could say things with color and shapes that I couldn't say in any other way—things that I had no words for. Some of the wise men say it is not painting, some of them say it is" (cited in *Alfred Stieglitz Presents One Hundred Pictures: Oils, Watercolors, Pastels, Drawings by Georgia O'Keeffe, American*, The Anderson Galleries, New York, exhibition brochure, January 29–February 10, 1923).



13. Dale Chihuly. *Violet Persian Set with Red Lip Wraps*. 1990. Glass, 26 x 30 x 25" (66 x 76.2 x 63.5 cm). Spencer Museum of Art, University of Kansas, Lawrence  
Peter T. Bohan Acquisition Fund



14. Guercino. *Saint Luke Displaying a Painting of the Virgin*. 1652–53. Oil on canvas, 7'3" x 5'11" (2.21 x 1.81 m). The Nelson-Atkins Museum of Art, Kansas City, Missouri Purchase (F83-55)



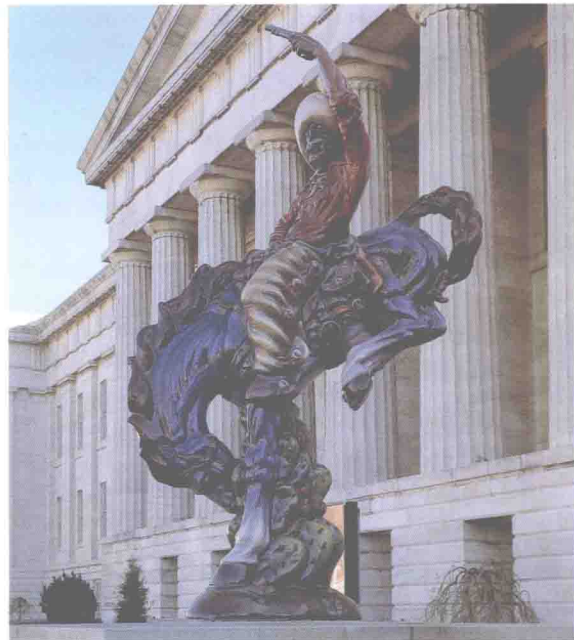
15. Jan Steen. *The Drawing Lesson*. 1665. Oil on wood, 19<sup>3</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>4</sub>" (49.3 x 41 cm). The J. Paul Getty Museum, Malibu, California

Plaster reproductions hang on the wall and stand on the shelf, and a carved boy-angel has been suspended from the ceiling in front of a large tapestry. The painter holds his own palette, and we see his painting set on an easel in the background. Like Thomas LeClear's painting of the photographer's studio, *The Drawing Lesson* is a valuable record of an artist's equipment and workplace, including such things as the musical instruments, furniture, glass, ceramics, and basketry used in the seventeenth century.

The painting is more than a realistic **genre painting** (scene from daily life) or **still life** (an arrangement of objects). *The Drawing Lesson* is also an **allegory**, or symbolic representation of the arts. The objects in the studio symbolize painting, sculpture, and music. The sculpture of the ox on the shelf is more than a bookend; as we have already seen, it symbolizes Saint Luke, the painters' patron saint. The basket in the foreground holds not only the woman's fur muff but also a laurel wreath, a symbol of Apollo and the classical tribute for excellence.

## ARTISTS AND ART HISTORY

Artists draw on their predecessors in ways that make each work a very personal history of art. They build on the works of the past, either inspired by or reacting against them, but always challenging them with their new creations. The influence of Jan Steen's genre painting, for example, can be seen in Thomas LeClear's *Interior with Portraits*, and Guercino's *Saint Luke* is based on an earlier **icon**—or miraculous image—he had seen in his local church. In his 1980–1990 *Vaquero* (Cowboy), Luis Jimenez revitalizes a sculptural form with roots in antiquity, the equestrian monument, or statue of a horse and rider (fig. 16).



16. Luis Jimenez. *Vaquero*. Modeled 1980, cast 1990. Cast fiberglass and epoxy, height 16'6" (5.03 m). National Museum of American Art, Smithsonian Institution, Washington, D.C.

This white-hatted, gun-slinging bronco buster whoops it up in front of the stately, classical colonnade of the Old Patent Building (now the National Museum of American Art, the National Portrait Gallery, and the Archives of American Art). The Old Patent Office was designed in 1836 and finished in 1867. One of the finest Neoclassical buildings in the United States and the site of Abraham Lincoln's second inaugural ball, it was supposed to be destroyed for a parking lot when it was acquired by the Smithsonian in 1958.



*Vaquero* also reflects Jimenez's Mexican and Texan heritage and his place in a tradition of Hispanic American art that draws on many sources, including the art of the Maya, Aztec, and other great Native American civilizations, the African culture of the Caribbean Islands, and the transplanted art of Spain and Portugal.

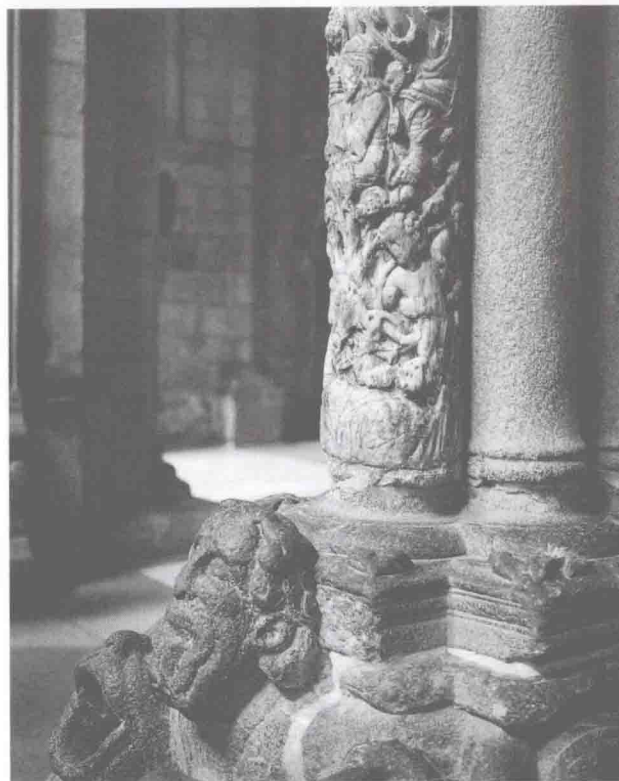
Equestrian statues have traditionally been stately symbols of power and authority, with the rider's command over the animal emblematic of human control over lesser beings, nature, and the passions. Jimenez's bucking bronco turns this tradition, or at least the horse, on its head. Rather than a stately symbol of human control, he gives us a horse and cowboy united in a single exuberant and dynamic force. Located in front of the National Museum of American Art, the work can be seen as a witty satire on Washington, D.C.'s bronze monuments to soldiers. At the same time, it reminds us that real *vaqueros* included hard-working African Americans and Hispanic Americans who had little in common with the cowboys of popular fiction.

In his work, Jimenez has abandoned traditional bronze and marble for fiberglass. He first models a sculpture in a plastic paste called plasticine on a steel armature; then he makes a fiberglass mold, from which he casts the final sculpture, also in fiberglass. The materials and processes are the same as those used to make many automobile bodies, and as with automobiles, the process allows an artist to make several "originals." After a sculpture is assembled and polished, it is sprayed with the kind of acrylic urethane used to coat the outside of jet airplanes. Jimenez applies colors with an airbrush and coats the finished sculpture with three more layers of acrylic urethane to protect the color and emphasize its distinctive, sleek, gleaming surface. *Vaquero* is true public, popular art. It appeals to every kind of audience from the rancher to the connoisseur.

When artists appropriate and transform images from the past the way Jimenez appropriated the equestrian form, they enrich the **aesthetic** vocabulary of the arts in general. *Vaquero* resonates through the ages with associations to cultures distant in time and place that give it added meaning. This kind of aesthetic free-for-all encourages artistic diversity and discourages the imposition of a single correct or canonical (approved) approach or point of view. In the jargon of our time, no medium is *privileged*, and no group of artists is *marginalized*.

## ART AND SOCIETY

The visual arts are among the most sophisticated forms of human communication, at once shaping and shaped by the social context in which they find expression. Artists are often interpreters of their times. They can also be enlisted to serve social ends in forms that range from heavy-handed propaganda to the more subtle persuasiveness of Margaret Bourke-White's photographs for *Life* magazine. From the priests and priestesses in ancient Egypt to the representatives of various faiths today, religious leaders have understood the value of the visual arts in educating people about doctrine and in reinforcing their faith. Especially beginning in the eleventh century in western Europe, architecture and sculpture provided settings for elaborate rites and inspiring and instructive art. At the Cathedral of Santiago de Compostela in north-



17. *Pórtico de la Gloria*. Photograph by Joan Myers. 1988

Tradition required that pilgrims to the Cathedral of Santiago de Compostela place their fingers in the tendrils of the carved Tree of Jesse as they asked Saint James's blessing on arrival in the church. Millions of fingers have worn away the carving, leaving a rich patina of age. The twelfth-century sculpture still inspires twentieth-century artists such as photographer Joan Myers.

western Spain, which shelters the tomb of Saint James, the marble of the central portal has been polished and the twelfth-century sculpture have been worn down by the touch of pilgrims' fingers (fig. 17).

Marxist art historians once saw art as an expression of great social forces rather than of individual genius, but most people now agree that neither history and economics nor philosophy and religion alone can account for the art of a Rembrandt or Michelangelo. The same applies to extraordinary "ordinary" people, too, who have created powerful art to satisfy their own inner need to communicate ideas. In Lucas, Kansas, in 1905, Samuel Perry Dinsmoor, a visionary populist, began building his Garden of Eden (fig. 18). By 1927 he had surrounded his home with twenty-nine concrete trees ranging from 8 to 40 feet high. He filled the branches with figures that told the biblical story of the Creation and the Expulsion from the Garden of Eden under the ever-present—and electrified—Eye of God. Adam and Eve succumb to the serpent; Cain strikes down Abel. Evil and death enter the world as creatures attack each other. In Dinsmoor's modern world, people defend themselves through their right to vote. Under the protection of the Goddess of Liberty draped in an American flag, a man and woman literally cut down big business with a saw labeled "ballot." Dinsmoor communicated his ideas forcefully and directly through haunting imagery. At dusk his electric