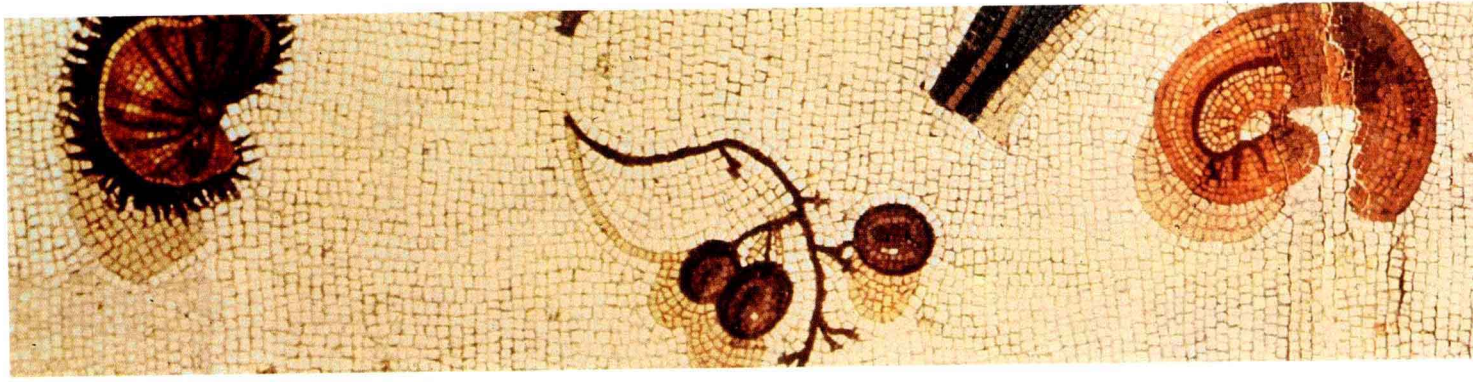
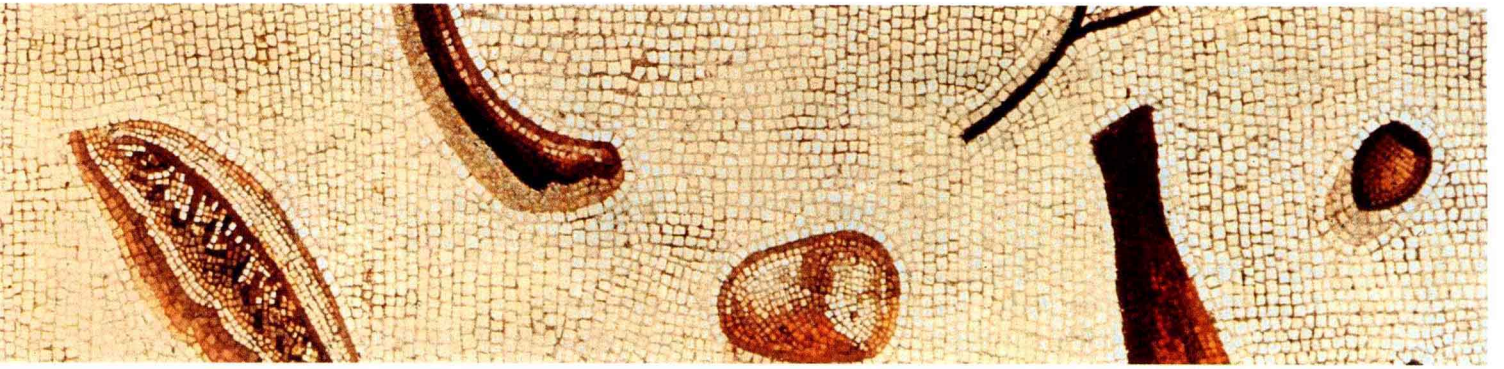


VOLUME ONE

ART HISTORY





VOLUME ONE

ART HISTORY

Marilyn
Stokstad

with the collaboration of
Marion Spears Grayson
and with chapters by Stephen Addiss,
Chu-tsing Li, Marilyn M. Rhie,
and Christopher D. Roy

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On the cover and pages 2-3: Heraclitus. *The Unswept Floor*, mosaic variant of a 2nd-century BCE painting by Sosos of Pergamon, with photographic restoration of upper border. 2nd century CE

On the chapter-opening pages: 34-35, Stonehenge (detail of fig. 1-21); 60-61, gold crown from Kalhu (detail of fig. 2-25); 90-91, Great Pyramids, Giza (detail of fig. 3-10); *Landscape*, Thera (detail of fig. 4-18); 150-151, *Marshalls and Young Women*, from the Parthenon (detail of fig. 5-48); 220-221, *The Unswept Floor*, mosaic (detail of fig. 6-70); 286-287, *Anastasis*, fresco, Istanbul (detail of fig. 7-52); 336-337, *muqarnas* dome, the Alhambra (detail of fig. 8-12); 364-365, Cave Temple of Shiva, Elephanta (detail of fig. 9-29); 394-395, *Admonitions of the Imperial Instructress* (detail of fig., 10-10); 420-421, Scene from *The Tale of Genji* (detail of fig. 11-13); 442-443, Maya vessel (detail of fig. 12-12); 464-465, *The Herders' Village*, wall painting, Algeria (detail of fig. 13-1); 478-479, Purse cover, from Sutton Hoo burial ship (detail of fig. 14-7); 506-507, *Dream of Henry I*, *Worcester Chronicle* (detail of fig. 15-28); 544-545, *Shrine of the Three Kings* (detail of fig. 16-56)



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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 a camera 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. **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

Marilyn 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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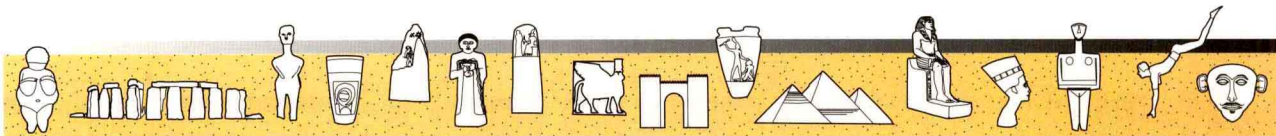
Finally, the book was class tested with students under the direction of these teachers: Fred C. Albertson, University of Memphis; Betty J. Crouther, University of Mississippi; Linda M. Gigante, University of Louisville; Jennifer Haley, University of Nebraska, Lincoln; Cynthia Hahn, Florida State University; Lawrence R. Hoey, University of Wisconsin, Milwaukee; Delane O. Karalow, Virginia Commonwealth Uni-

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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



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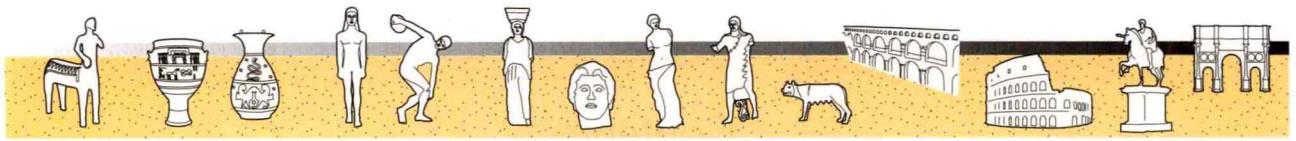
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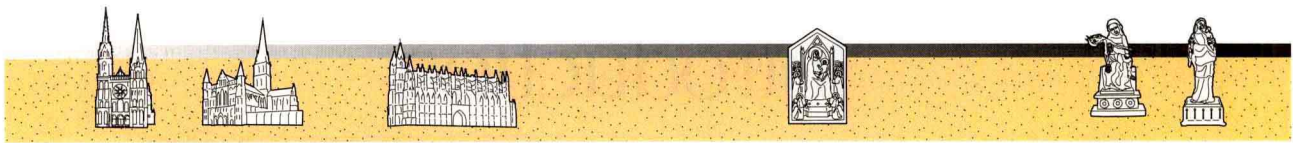
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Introduction

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