

VOLUME ONE

# ART HISTORY

Marilyn  
Stokstad

**ART HISTORY** throws open the windows on the world of art. Engaging and accessible, it tells the many-sided story of art as one of the oldest, most revelatory, and most intriguing of human activities. The first new major survey of art to be published in many years and created for today's reader, *Art History* is a dynamic and endlessly rewarding one-book source of information and pleasure. It functions as a self-contained visual and textual compendium of art history in its cultural context, requiring virtually no prior knowledge or outside reference material. The book's imaginative design mirrors its lively content. Integrated maps and timelines visually reinforce the relationship of artworks and cultures in space and time.

Written by an outstanding team of scholars and teachers, all gifted at transforming complex ideas into meaningful, clear prose, *Art History* covers the Western tradition and the cultures of the Middle East, South Asia, East Asia, Africa, the Pacific Islands, and the Americas—each on its own terms. The world's finest paintings, sculpture, and works of architecture are covered here, as are drawings, photographs, works in metal, ceramics, and textiles. All are discussed within the social, religious, and intellectual contexts of their creation. The authors also address intriguing issues surrounding art: Is art taken as war booty a matter of protection or theft? How does the "title" of an artwork affect our perception of its meaning? What explains the relatively low number of women artists?

Special sections on techniques illustrate practical matters of production; for example, how Japanese armor was constructed, the process used to make ancient coins, the steps in the lost-wax casting process, and weaving and embroidery techniques. Architecture receives particular attention in hundreds of clearly labeled drawings and diagrams. All terms—even the most basic—are defined when first introduced and are included in the 900-word glossary.

*891 illustrations, including 396 plates in full color;  
16 maps and 16 timelines*

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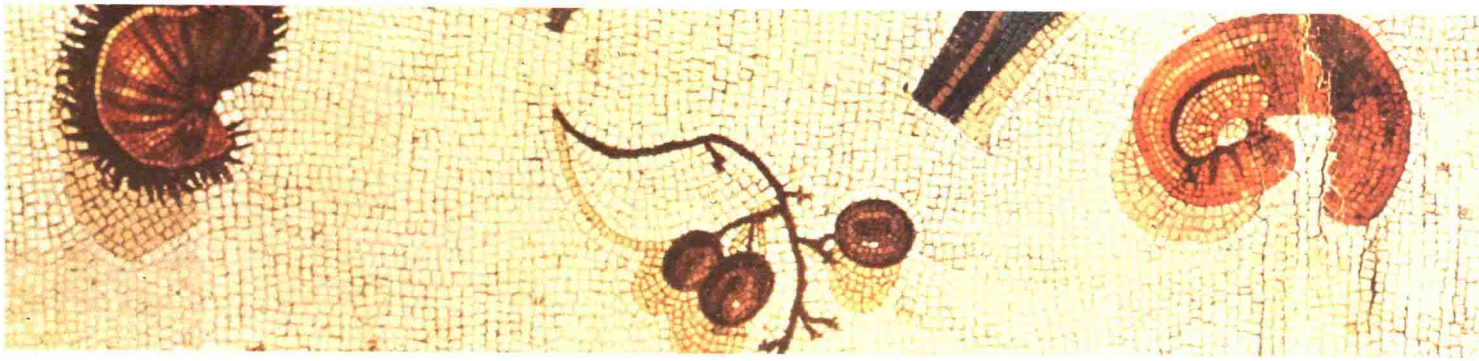
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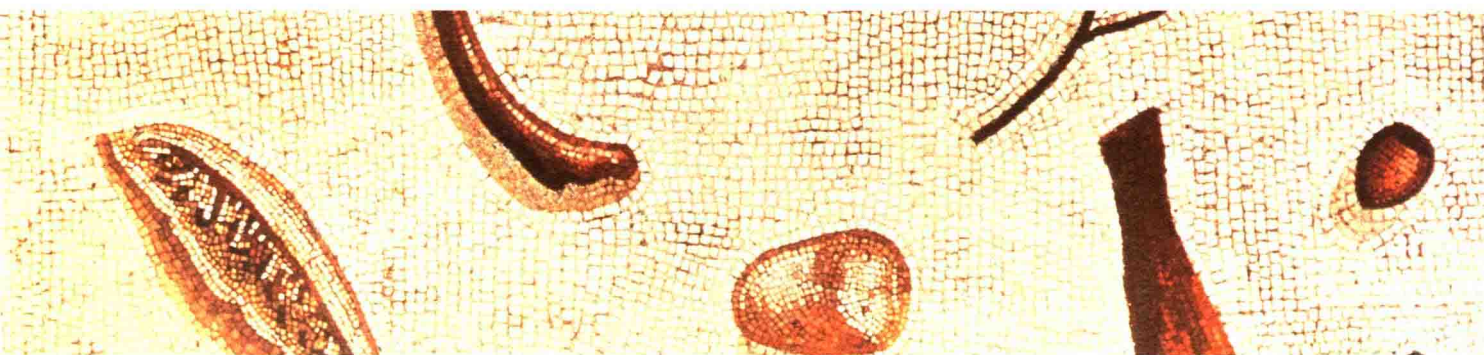
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Marilyn  
Stokstad

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 Fruch, University of Nevada, Reno; Mark Fullerton, Ohio State University; Anna Gonosova, University

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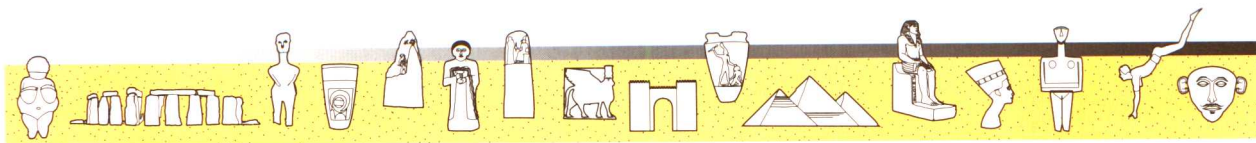
Finally, the book was class tested with students under the direction of these teachers: Fred C. Albertson, University of Memphis; Betty J. Crouther, University of Mississippi; Linda M. Gigante, University of Louisville; Jennifer Haley, University of Nebraska, Lincoln; Cynthia Hahn, Florida State University; 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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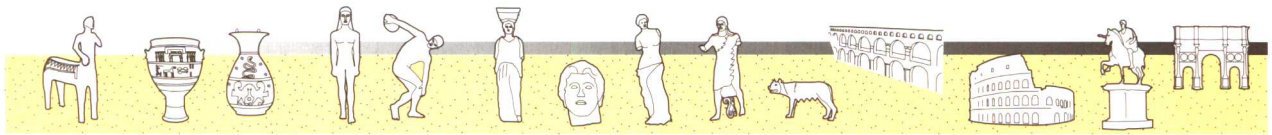
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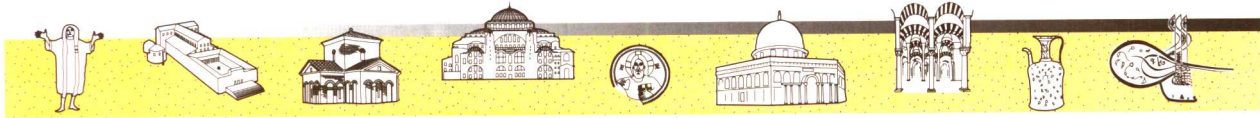


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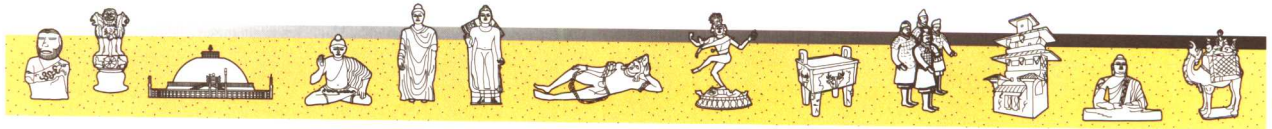
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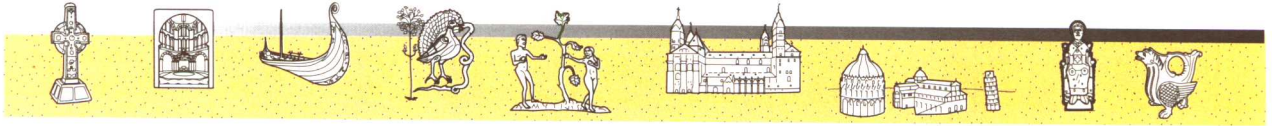
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