

VOLUME I FIFTH EDITION



CULTURE AND VALUES

A Survey of the Humanities

LAWRENCE CUNNINGHAM

JOHN REICH



CULTURE AND VALUES

A Survey of the Humanities

LAWRENCE S. CUNNINGHAM

*John A. O'Brien Professor of Theology
University of Notre Dame*

JOHN J. REICH

*Syracuse University
Florence, Italy*

VOLUME I ■ FIFTH EDITION

WADSWORTH
—★—
THOMSON LEARNING

Australia • Canada • Mexico • Singapore • Spain
United Kingdom • United States

Publisher: Earl McPeck
Editor: John Swanson
Development Editor: Stacey Sims
Marketing Manager: Steve Drummond
Project Editor: Rebecca Dodson
Production Manager: Serena Sipho
Print/Media Buyer: Elaine Curda
Permissions Editor: Shirley Webster
Text Designer: Brian Salisbury
Art Editor: Brian Salisbury
Photo Researcher: Cheri Throop

Copy Editor: Maxine Barber,
Roberta J. Landi
Cover Image: Limbourg Brothers.
May page from the
Trés Riches du Duc de Berry,
1413–1416. Musée Condé,
Chantilly, France.
Cover Printer: Lehigh Press, Inc.
Compositor: Progressive
Printer: R.R. Donnelley, Willard

COPYRIGHT © 2002 Thomson Learning, Inc. Thomson Learning™ is a trademark used herein under license.

ALL RIGHTS RESERVED. No part of this work covered by the copyright hereon may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including but not limited to photocopying, recording, taping, Web distribution, information networks, or information storage and retrieval systems—without the written permission of the publisher.

Printed in the United States of America
1 2 3 4 5 6 7 05 04 03 02

For more information about our products, contact us at:
Thomson Learning Academic Resource Center
1-800-423-0563

For permission to use material from this text,
contact us by:

Phone: 1-800-730-2214 **Fax:** 1-800-730-2215

Web: <http://www.thomsonrights.com>

Library of Congress Cataloging-in-Publication
Data 2001091450

ISBN 0-15-508538-7

Asia

Thomson Learning
60 Albert Street, #15-01
Albert Complex
Singapore 189969

Australia

Nelson Thomson Learning
102 Dodds Street
South Melbourne, Victoria 3205
Australia

Canada

Nelson Thomson Learning
1120 Birchmount Road
Toronto, Ontario M1K 5G4
Canada

Europe/Middle East/Africa

Thomson Learning
Berkshire House
168-173 High Holborn
London WC1 V7AA
United Kingdom

Latin America

Thomson Learning
Seneca, 53
Colonia Polanco
11560 Mexico D.F.
Mexico

Spain

Paraninfo Thomson Learning
Calle/Magallanes, 25
28015 Madrid, Spain

IT is now over twenty years since we finished the manuscript which would become this textbook. In the various additions, updating, and rewriting that constitutes the various editions of *Culture and Values*, we have not repented of our earliest convictions about what this book should represent. We repeat here what we said in the first edition, namely, that our desire is to present, in a chronological fashion, the most crucial landmarks of Western culture with clarity and, in such a way, that students might react to this tradition and its major accomplishments with the same enthusiasm as we experienced when we first encountered them and began to teach about them.

We believe that our own backgrounds have enhanced our appreciation for what we discuss in these pages. Lawrence Cunningham has degrees in philosophy, theology, literature, and humanities, while John Reich is a trained classicist, musician, and field archaeologist. Both of us have lived and lectured for extended periods in Europe. There is very little Western art or architecture discussed in this book which we have not seen firsthand.

In developing the new editions of *Culture and Values*, we have been the beneficiaries of the suggestions and criticisms of classroom teachers who have used the book. We have also consulted closely with the editorial team in meetings at Harcourt's Fort Worth office. Our own experiences as teachers both here and abroad have also made us sensitive to new needs and refinements as we rework this book.

In this new edition we have made a number of changes: updated and pruned the suggested readings; brought the final chapter up-to-date; and made additions to the Glossary. Furthermore, we have expanded some of the discussions, art representations, and readings to reflect the ever growing retrieval of women's voices in the history of Western culture. We are also very pleased that the editorial team has obtained some newer art reproductions, redrawn the timelines, and generally used the latest in technology to make the book so attractive. The biggest improvements to this edition are several new chapters which take into account the Islamic, African, and Asian cultures, which more than ever impinge on the ideas of the West. We have added these chapters in response to the many teachers who have noted the increasingly multicultural character of the world in which we live.

While it is true that the newer and ever expanding information technologies as well as the emergence of a global socio-political economy may render the notion of a purely occidental culture somewhat skewed (think, for example, of the globalization of popular music), we have

generally stayed within the traditional parameters of the West, although we now feel it necessary to put that Western context into a larger, more global, framework. This fifth edition, which comes in the beginning of the new millenium, seems the appropriate time to start such an expanded vision.

One of the more vexatious issues with which we have had to deal is what to leave out. Our aim is to provide some representative examples from each period, hoping that instructors would use their own predilections to fill out where we have been negligent. In that sense, to borrow the Zen concept, we are fingers pointing the way—attend to the direction and not to the finger. We refine that direction using input from instructors making those decisions and would like to acknowledge the reviewers of the fifth edition:

Debra Barrett-Graves, College of Santa Fe; Margaret Brill, Corning Community College; Michael Call, Brigham Young University; Rich Campbell, Riverland College; Ransom P. Cross, The University of Texas—El Paso; Kimberly Felos, St. Petersburg Junior College; Jenette Flow, Pasco—Hernando Community College; Bruce W. Hozeski, Ball State University; David Hutto, Georgia Perimeter College; Steven P. Johnson, Brigham Young University; Terrence Lewis, Calencia Community College; Fay C. McMillan, Northeast State Technical Community College; Sarah C. Neitzel, University of Texas—Pan American; Carol Nicklaus, Amarillo College; Lilian Taylor, College of Santa Fe; Elizabeth D. Van Loo, Troy State University—Dothan; Michael Walensky, Diablo Valley College; Gary Zacharias, Palomar College.

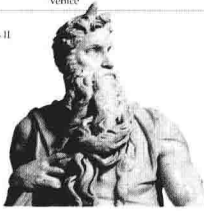




Finally, we would like to express our gratitude to those who have helped us in preparing this fifth edition. We would especially like to acknowledge the work of Scott Douglass of Chattanooga State Technical Community College, who served as our technology consultant on the new edition, providing assistance on the Web sites and captions for the cues, in development of the *Culture and Values* Web site, and in creation of online course materials for the book. Special thanks also go to John R. Swanson, acquisitions editor; Stacey Sims, developmental editor; Rebecca Dodson, project editor; Serena Manning, production manager; Brian Salisbury, art director; and Shirley Webster, picture and rights editor.

LSC
JJR

FEATURES

The fifth edition of *Culture and Values* maintains many of the features that have made the book so successful.

Enhanced Illustrations. As in prior editions, the text is beautifully illustrated with over five hundred images, most of them in color. This new edition includes over ninety new images, including a photo of King Tutankhamen's golden death mask and another of the restored *Last Supper* with its unfamiliarly bright color. Many of the images previously reproduced in the book have been replaced with higher quality photos that provide either a better view of the original artwork or a truer match to the original's color and overall appearance. A number of the line drawings have also been redrawn for better accuracy of representation and better consistency with similar drawings found in the book.

CHAPTER 13 THE HIGH RENAISSANCE IN ITALY				
	GENERAL EVENTS	LITERATURE & PHILOSOPHY	ART	
FLORENTINE RENAISSANCE	1400 1471–1484 Reign of Pope Sixtus IV (della Rovere) 1492 Columbus discovers America 1494 Foreign invasions of Italy begin	c. 1494 Aldine Press established in Venice	1471–1484 Perugino, Botticelli, and others decorate Sistine Chapel side walls 1493–1506 Ancient frescoes and statues uncovered in Rome; <i>Lavacrum</i> found 1506 c. 1494 Decline of Medici power in Florence causes artists to migrate to Rome 1494–1495 Dürer's first trip to Venice	1473–1480 Sistine chapel built for Pope Sixtus IV 1473 Sistine Choir established by Sixtus IV 1486–1494 Josquin des Prez intermittently in service of Sistine Choir as composer of masses and motets; <i>Tu Pauperum Refugium</i>
	1503 1503–1513 Reign of Pope Julius II (della Rovere)  c. 1510 Decline of Venetian trade as a result of new geographic discoveries 1513–1521 Reign of Pope Leo X (de Medici) 1517 Reformation begins in Germany with Luther's 95 Theses, challenging the practice of indulgences	c. 1500–1505 Giorgione, <i>Enthroned Madonna with Saint Liberale and Saint Francis</i> , altarpiece 1505 Michelangelo called to Rome by Julius II to begin Pope's tomb: <i>Moses</i> (1513–1515), <i>Captives</i> (1527–1528) 1505–1508 Raphael works in Florence; <i>Madonna of the Meadows</i> (1505) 1508 Raphael begins frescoes for rooms in Vatican Palace: <i>The School of Athens</i> , <i>Stanza della Segnatura</i> (1509–1511) 1508–1511 Michelangelo, Sistine Chapel ceiling c. 1510 Giorgione, <i>The Tempest</i> 1511 Raphael, <i>Portrait of Julius II</i> 1515–1547 Francis I lures Leonardo and other Italian artists to France Painting in Venice emphasizes brilliant color and light; less linear than in Rome and Florence; Titian, <i>The Assumption of the Virgin</i> (1518) 1519 Death of Leonardo 1519–1534 Michelangelo works on Medici Chapel sculptures	   1520 Death of Raphael c. 1520 Mannerism emerges as artistic style c. 1528 Pontormo, <i>Deposition</i> , Capponi Chapel, Santa Felicità, Florence c. 1534 Parmigianino, <i>Madonna of the Long Neck</i> 1534–1541 Michelangelo, <i>The Last Judgment</i> fresco, Sistine Chapel 1538 Titian, <i>Venus of Urbino</i> 	1504 Bramante, Tempietto, San Pietro in Montorio, Rome 1506 Pope Julius II commissions Bramante to rebuild Saint Peter's Basilica  1512 Julian Choir established by Julius II for Saint Peter's Basilica 1514 Death of Bramante; Raphael, Sangalli, and others continue work on Saint Peter's 1519–1534 Michelangelo, Medici Chapel, Church of San Lorenzo, Florence 1524 Michelangelo, Laurentian Library, Florence; begun; entrance staircase finished 1529 1527 Adrian Willaert becomes choirmaster of Saint Mark's, Venice; multiple choirs and addition of instrumental music are Venetian innovations to liturgical music 1547 Michelangelo appointed architect of Saint Peter's; apse and dome begun 1547 1564 Death of Michelangelo 1576 Titian dies of plague 1592 Michelangelo's dome for Saint Peter's finished by Giacomo della Porta 1603 Victoria, <i>Requiem Mass for the Empress Maria</i>
	1520 1523–1534 Reign of Pope Clement VII (de Medici) 1527 Sack of Rome by Emperor Charles V 1534 Churches of Rome and England separate 1545 Council to reform Catholic Church begins at Trent	c. 1524–1534 Strozzi, poem on Michelangelo's <i>Night</i> 1527 Luther translates Bible into German 1528 Castiglione, <i>The Courtier</i> , dialogue on ideal courtly life 1550 Vasari, <i>Lives of the Painters</i> 1558–1566 Cellini, <i>Autobiography of Benvenuto Cellini</i> 1561 <i>The Courtier</i> translated into English by Sir Thomas Hoby		
1603				

Timelines. Each chapter begins with an illustrated, two-page timeline that organizes the major events and works for each era and, where appropriate, for each major category of works discussed in the chapter (i.e., general events, literature

and philosophy, art, architecture, and music). The timelines provide an instant visual reference that allows students to see the development of each type of art over the time period presented.

VALUES

Nationalism

One of the consequences of the rise of the cities and growing political consciousness was the development of nationalism: the identification of individuals with a nation-state, with its own culture and history. In the past, the units of which people felt a part were either smaller—a local region—or larger—a religious organization or a social class. In many cases, the nations with which people began to identify were either broken up into separate small states, as in the case of the future Germany and Italy, or formed part of a larger state: Hungary, Austria, and Serbia were all under the rule of the Hapsburg Empire, with Austria dominating the rest.

The period from 1848 to 1914 was one in which the struggle for national independence marked political and social life and left a strong impact on European culture. The arts, in fact, became one of the chief ways in which nationalists sought to stimulate a sense of peoples' awareness of their national roots. One of the basic factors that distinguished the Hungarians or the Czechs from their Austrian rulers was their language, and patriotic leaders fought for the right to use their own language in schools, government, and legal proceedings. In Hungary, the result was the creation by Austria of the Dual Monarchy in 1867, which allowed Hungarian speakers to have their own systems of education and public life. A year later, the Hapsburgs granted a similar independence to minorities living there: Poles, Czechs, Slovaks, Romanians, and others.

In Germany and Italy, the reverse process operated. Although most Italians spoke a dialect of the same lan-

guage, they had been ruled for centuries by a bewildering array of outside powers. In Sicily alone, Arabs, French, Spaniards, and English were only some of the occupiers who had succeeded one another. The architects of Italian unity used the existence of a common language, which went back to the poet Dante, to forge a sense of national identity.

The arts also played their part. Nationalist composers used folk tunes, sometimes real and sometimes invented, to underscore a sense of national consciousness. In the visual arts, painters illustrated historical events and sculptors portrayed patriotic leaders. While the newly formed nations aimed to create an independent national culture, the great powers reinforced their own identities. Russian composers turned away from Western models to underline their Slavic roots, while in Britain the artists and writers of the Victorian Age depicted the glories (and, in some cases, the horrors) of their nation.

The consequences of the rise of national conscious-

ness dominated us today. The competition of many of them. Among them and Yugoslavians. Basques of are just two arts contin-

were laid by Thomas Cole (1801–1848), born in England, whose later paintings combine grandeur of effect with accurate observation of details. His *Genesee Scenery* [17.30] is particularly successful in capturing a sense of atmosphere and presence.

By mid-century, a new approach to landscape painting had developed. Generally called *luminism*, it aimed to provide the sense of artistic anonymity Emerson and other Transcendentalists demanded. In a way this is the exact antithesis of Romanticism. Instead of sharing with the viewer their own reactions, the luminists tried by realism to eliminate their own presence and let nothing stand between the viewer and the scenes. Yet the results, far from achieving only a photographic realism, have an utterly characteristic and haunting beauty that has no real parallel in European art of the time. The painting

Lake George of the late Surrealist. The nineteenth-century approach to landscape painting. The early part of the Civil War became a painting. Head [17.30] in which

CONTEMPORARY VOICES

A Medieval Parent and a Student

I have recently discovered that you live dissolutely and slothfully, preferring license to restraint and play to work and strumming a guitar while the others are at their studies, whence it happens that you have read but one volume of law while more industrious companions have read several. I have decided to exhort you herewith to repent utterly of your dissolute and careless ways that you may no longer be called a waster and that your shame may be turned to good repute.

[Parent to a son at the university in Orleans, fourteenth century]

We occupy a good and comely dwelling, next door but one from the schools and marketplace, so that we can go to school each day without wetting our feet. We

have good companions in the house with us, well advanced in their studies, and of excellent habits—an advantage which we appreciate for, as the psalmist says “with an upright man thou wilt show thyself upright.” Wherefore, lest production should cease for lack of material, we beg your paternity to send us by the bearer money for the purchase of parchment, ink, a desk, and the other things which we need, in sufficient amount that we may suffer no want on your account (God forbid!) but finish our studies and return home with honor. The bearer will also take charge of the shoes and stockings which you will send us, and any news at all.

[Scholar to his father, Orleans, fourteenth century]

By our standards, student life in the thirteenth century was harsh. Food and lodging were primitive, heating scarce, artificial lighting nonexistent, and income sporadic. The daily schedule was rigorous, made more so by the shortage of books and writing material. An “ideal” student’s day, as sketched out in a late medieval pamphlet for student use, now seems rather grim:

A Student’s Day at the University of Paris

4:00 A.M.	Rise
5:00–6:00	Arts lectures
6:00	Mass and breakfast
8:00–10:00	Lectures
11:00–12:00	Disputations before the noon meal
1:00–3:00 P.M.	“Repetitions”—study of morning lectures with tutors
3:00–5:00	Cursory lectures (generalized lectures on special topics) or disputations
6:00	Supper
7:00–9:00	Study and repetitions
9:00	Bed

The masters’ lectures consisted of detailed commentaries on certain books the master intended to cover in a given term. Since books were expensive, emphasis was put on note taking and copying so that the student might build up his own collection of books. Examinations were oral, before a panel of masters. Students were also expected to participate in formal debates (called disputations) as part of their training.

Geoffrey Chaucer provides us an unforgettable, albeit idealized, portrait of the medieval student (the clerk or

cleric—many of the students were members of the minor clerical orders of the church) in his Prologue to the *Canterbury Tales*:

A clerk from Oxford was with us also,
Who’d turned to getting knowledge, long ago.
As meagre was his horse as is a rake,
Nor he himself too fat, I’ll undertake.
But he looked hollow and went soberly;
Right threadbare was his overcoat; for he
Had got him yet no churchly benefice,
Nor was so worldly as to gain office.
For he would rather have at his bed’s head
Some twenty books, all bound in black and red,
Of Aristotle and his philosophy
Than rich robes, fiddle, or gay psalteries.
Yet, and for all he was philosopher,
He had but little gold within his coffer;
But all that he might borrow from a friend
On books and learning he would swiftly spend.
And then he’d pray right busily for the souls
Of those who gave him wherewithal for schools.
Of study took he utmost care and heed.
Not one word spoke he more than was his need;
And that was said in fullest reverence
And short and quick and full of high good sense.
Pregnant of moral virtue was his speech;
And gladly would he learn and gladly teach.

Chaucer’s portrait of the lean, pious, poor, zealous student was highly idealized to create a type. We probably get a far more realistic picture of what students were actually doing and thinking about from the considerable amount of popular poetry that comes from the student culture of the medieval period. This poetry depicts a student life we are all familiar with: a poetry of wine, women, song, sharp satires at the expense of pompous

Boxes. Two types of boxes run throughout the book. “Contemporary Voices” boxes, taken from letters, journals, and narratives of the time period under discussion, provide students with insight into the concerns of individuals responding to the major events and ideas of the era firsthand. “Values” boxes make

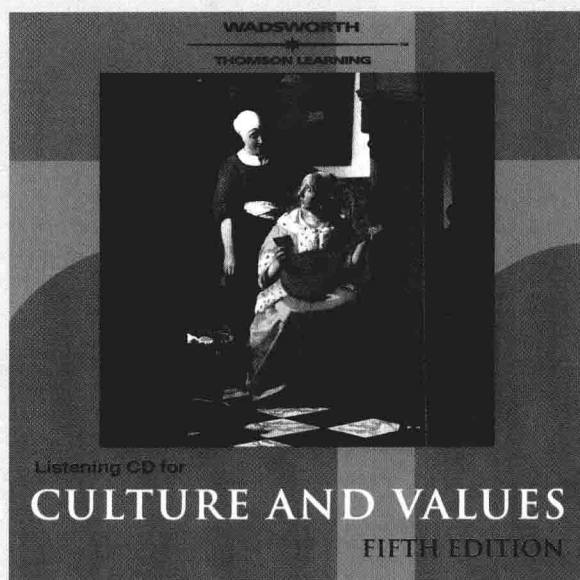
explicit the underlying issues or concerns unifying the works of a given era, examining their root causes and their ultimate impact on the type of art produced.

New Global Coverage. Many instructors using *Culture and Values* have expressed an interest in seeing more global coverage of the humanities. Under their guidance and review, three new chapters covering Asian and African cultures have been added to the book, and the treatment of Islamic culture has been expanded to a full chapter. In each case, the presentation focuses on the unique achievements and traditions of these cultures and their place within the broader human story.

SUPPLEMENTS*



Culture and Values Listening CD. This all-new CD features selections and excerpts from some of the major musical works discussed in the text. An icon of a lyre appears throughout the textbook to indicate the musical works represented on the CD. A full listing of the contents of the CD is provided on the textbook Web site. The Listening CD can be value-added to *Culture and Values* at a substantial discount to the student.




Culture and Values Online. Completely revised for the fifth edition and fully integrated with the textbook, the Web site for *Culture and Values* includes links to sites on major artists, writers, thinkers, and composers, and other resources related to the introduction to the humanities course. Included are chapter-by-chapter links to the sites referenced in the textbook's cues and end-of-chapter Web resources and to other sites directly related to the material in the text. The

*Adoption requirements may apply, so see your representative for details.

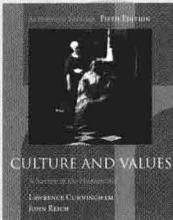
site also provides the timelines and the Glossary from the textbook, an audio pronunciation guide, and a selection of self-assessment tools. A variety of instructor's resources is also available, including a syllabus generator, online course management tools, and an electronic instructor's manual.

[| SEARCH](#) | [E-SERVICE](#) | [INSTRUCTOR COPY](#)

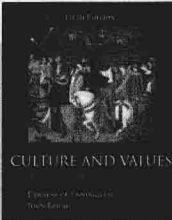


HUMANITIES


- [▶ ARTS and HUMANITIES HOME](#)
- [▶ PRODUCT HOME](#)
- [▶ ABOUT the PRODUCT](#)
- [▼ WEB SITE RESOURCES](#)



Alternate



Volume 1



Volume 2

Culture and Values, 5e
 Lawrence S. Cunningham
 and John Reich
 ©2002

BUY
online

Alternate Volume all chapters without readings **0-15-508532-8**
Volume 1 (chapters 1-11 with readings) **0-15-508538-7**
Volume 2 (chapters 12-22 with readings) **0-15-508544-1**

Chapter Summaries

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22

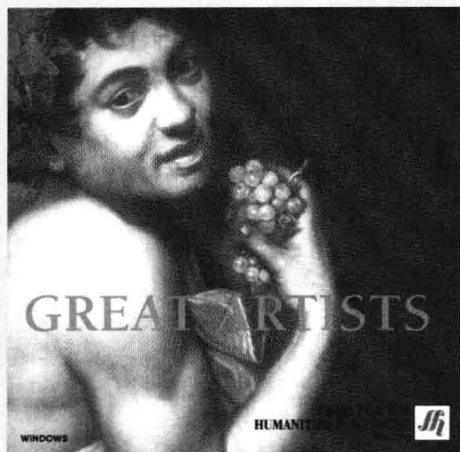
Chapter 1
The Beginning of Civilization. The early civilizations of the ancient Middle East laid the basis for the development of Western culture. In Egypt and Mesopotamia, in the period around 3000 B.C., the simple farming communities of the earlier Neolithic (New Stone) Age were replaced by cities, the product of agricultural discoveries that provided the food supply for relatively large numbers of people to live together.

Many of the characteristics of urban life developed during the following centuries: large-scale buildings, trade and commerce, systems of government, and religion. The people of the Mesopotamian city of Uruk invented the earliest known writing systems in the world.

Course Management Tools (WebCT and Blackboard). For the first time ever, a text-specific online course prepared by Scott Douglass is also available for adoption with *Culture and Values*. Among the many features are chapter-by-chapter learning modules, assignments, discussion questions, Web links and activities, and self-tests. Also available for Blackboard.

Humanities Hits on the Web. This brief guide by Scott Douglass of Chattanooga State Technical Community College provides an overview on accessing

and exploring the wealth of resources available to students of the humanities on the World Wide Web. It includes information on major search engines, e-mail, list serves and newsgroups, information on documenting Internet resources, as well as an annotated list of Web sites specifically for the humanities.



Great Artists CD-ROM. This CD-ROM focuses on the works of eight major artists—William Blake, El Greco, Leonardo da Vinci, Pablo Picasso, Rembrandt, Vincent van Gogh, J.H.M. W. Turner, and Jean-Antoine Watteau. Students explore forty famous paintings and discover the influences that inspired the artists. They examine each painting by date, type, and content, and find out exactly how they were created. The CD-ROM includes one thousand full-color images, twenty minutes of running video, biographies of the artists, five hundred thousand words of descriptive text, and one hundred music excerpts and video clips. It also provides an examination of the artists' materials and methods, the ability to compare and contrast sections of different paintings, and insight into composition and techniques through video sequences and timelines.

Great Artists can be value-added to *Culture and Values* at a substantial discount to the student.

Humanities Video and CD-ROM Library. This extensive library of videos and CD-ROMs contains selections covering every era, a significant number of major artists, and a variety of media including architecture and photography. Videos and CD-ROMs are available featuring civilizations from around the globe including the Americas, Africa, and Asia.

World Cultures Resources Database [<http://www.harbrace.com/hist/world>]. The World Cultures Resources Series, compiled by Lynn H. Nelson and Steven K. Drummond, is a database of classic primary and secondary readings appropriate for courses within the integrated humanities curriculum. The Series places the creation of the text in your hands, allowing you to create learning materials that match your course and your teaching style. You choose the readings that you want to teach and build the text to present them in the order in which you choose.

Instructor's Manual and Test Bank

The Instructor's Manual, prepared by Roberta Vandermast, contains a variety of features for each chapter including suggestions for classroom discussion, assignments for students, and audiovisual resources. The Test Bank provides fill-in-the-blank, matching, short-answer, essay, and multiple-choice questions for each chapter. A computerized version of the Test Bank is available on CD for both Windows and Mac users.

Study Guide

For the first time a study guide, prepared by Ira Holmes, is available for purchase with *Culture and Values*. It provides a section of self-review activities and a self-quiz for each chapter of the book. Additional resources at the end of the book include information on researching and writing about the humanities, suggestions for a museum visit, and a set of study cards that can be used for preparing exams.

Slide Package I: 100 Artworks

Each of the one hundred slides in this all-new package has been carefully selected to provide the highest quality and closest match available to the view of the image provided in the textbook. So that previous adopters of the textbook may enjoy even more comprehensive slide coverage, the fifth edition slide set is composed of all-new images and does not reproduce images provided in the previous edition set.

Slide Package II: Maps and Diagrams

This smaller slide set contains twenty-five slides of maps and diagrams taken directly from the textbook.

Digital Images from Saskia

Enter the digital age with a set of high quality digital images from the leading provider of fine art images, Saskia, Ltd. The entire one hundred-slide collection is delivered on CD-ROM for your department's use. Build classroom presentations, use on your Web site, or build study collections for your students.

TABLE OF CONTENTS—SPECIAL FEATURES

VOLUME I

Maps

1	The Ancient World	5
2	Ancient Greece	36
3	The Hellenistic World	93
4	The Roman World	128
5	The Spread of Buddhism	179
	Shang Control of Ancient China	183
6	Israel at the Time of Jesus	208
	Christian Communities	208
7	The Byzantine World	242
	Justinian's Empire	250
8	The Islamic World	269
9	The Carolingian World	294
10	The Île of France	347
11	The Black Death	398

Values Boxes

1	Mortality	14
2	Destiny	39
3	Civic Pride	74
4	Empire	135
6	Revelation	206
7	Autocracy	243
8	Values	277
9	Feudalism	309
10	Dialectics	356
11	Natural Disaster and Human Response	399

Contemporary Voices Boxes

1	Love, Marriage, and Divorce in Ancient Egypt	18
2	Daily Life in the World of Homer	41
3	Kerdo the Cobbler	94
4	A Dinner Party in Imperial Rome	135
5	War and Religion in the Age of Ashoka	178
6	Vibia Perpetua	209
7	Procopius of Caesarea	237
8	Contemporary Voices	276
9	An Abbot, an Irish Scholar, and Charlemagne's Biographer	297
10	A Medieval Parent and a Student	358
11	John Ball	403

ONE way to see the arts as a whole is to consider a widespread mutual experience: a church or synagogue service or the worship in a Buddhist monastery. Such a gathering is a celebration of written literature done, at least in part, in music in an architectural setting decorated to reflect the religious sensibilities of the community. A church service makes use of visual arts, literature, and music. While the service acts as an integrator of the arts, considered separately, each art has its own peculiar characteristics that give it shape. The same integration may be seen, of course, in an opera or in a music video.

Music is primarily a temporal art, which is to say that there is music when there is someone to play the instruments and sing the songs. When the performance is over, the music stops.

The visual arts and *architecture* are spatial arts that have permanence. When a religious service is over, people may still come into the building to admire its architecture or marvel at its paintings or sculptures or look at the decorative details of the building.

Literature has a permanent quality in that it is recorded in books, although some literature is meant not to be read but to be heard. Shakespeare did not write plays for people to read, but for audiences to see and hear performed. Books nonetheless have permanence in the sense that they can be read not only in a specific context, but also at one's pleasure. Thus, to continue the religious-service example, one can read the psalms for their poetry or for devotion apart from their communal use in worship.

What we have said about the religious service applies equally to anything from a rock concert to grand opera: artworks can be seen as an integrated whole. Likewise, we can consider these arts separately. After all, people paint paintings, compose music, or write poetry to be enjoyed as discrete experiences. At other times, of course, two arts may be joined when there was no original intention to do so, as when a composer sets a poem to music or an artist finds inspiration in a literary text or, to use a more complex example, when a ballet is inspired by a literary text and is danced against the background or sets created by an artist to enhance both the dance and the text that inspired it.

However we view the arts, either separately or as integrated, one thing is clear: they are the product of human invention and human genius. When we speak of *culture*, we are not talking about something strange or "highbrow"; we are talking about something that derives from human invention. A jungle is a product of nature, but a garden is a product of culture: human ingenuity has modified the vegetative world.

In this book we discuss some of the works of human culture that have endured over the centuries. We often refer to these works as *masterpieces*, but what does the term mean? The issue is complicated because tastes and attitudes change over the centuries. Two hundred years ago the medieval cathedral was not appreciated; it was called Gothic because it was considered barbarian. Today we call such a building a masterpiece. Very roughly we can say that a masterpiece of art is any work that carries with it a surplus of meaning.

Having "surplus of meaning" means that a certain work not only reflects technical and imaginative skill, but also that its very existence sums up the best of a certain age, which spills over as a source of inspiration for further ages. As one reads through the history of the Western humanistic achievement it is clear that certain products of human genius are looked to by subsequent generations as a source of inspiration; they have a surplus of meaning. Thus the Roman achievement in architecture with the dome of the Pantheon both symbolized their skill in architecture and became a reference point for every major dome built in the West since. The dome of the Pantheon finds echoes in 6th-century Constantinople (Hagia Sophia); in 15th-century Florence (the Duomo); in 16th-century Rome (St. Peter's); and in 18th-century Washington D.C. (the Capitol building).

The notion of surplus of meaning provides us with a clue as to how to study the humanistic tradition and its achievements. Admittedly simplifying, we can say that such a study has two steps that we have tried to synthesize into a whole in this book:

The Work in Itself. At this level we are asking the question of fact and raising the issue of observation: What is the work and how is it achieved? This question includes not only the basic information about, say, what kind of visual art this is (sculpture, painting, mosaic) or what its formal elements are (Is it geometric in style? bright in color? very linear? and so on), but also questions of its function: Is this work an homage to politics? for a private patron? for a church? We look at artworks, then, to ask questions about both their form and their function.

This is an important point. We may look at a painting or sculpture in a museum with great pleasure, but that pleasure would be all the more enhanced were we to see that work in its proper setting rather than as an object on display. To ask about form and function, in short, is to ask equally about context. When reading certain literary works (such as the *Iliad* or the *Song of Roland*) we should read them aloud since, in their original form, they were written to be recited, not read silently on a page.

The Work in Relation to History. The human achievements of our common past tell us much about earlier cultures both in their differences and in their similarities. A study of the tragic plays that have survived from ancient Athens gives us a glimpse into Athenians' problems, preoccupations, and aspirations as filtered through the words of Sophocles or Euripides. From such a study we learn both about the culture of Athens and something about how the human spirit has faced the perennial issues of justice, loyalty, and duty. In that sense we are in dialogue with our ancestors across the ages. In the study of ancient culture we see the roots of our own.

To carry out such a project requires willingness really to look at art and closely read literature with an eye equally to the aspect of form/function and to the past and the present. Music, however, requires a special treatment because it is the most abstract of arts (How do we speak about that which is meant not to be seen but to be heard?) and the most temporal. For that reason a somewhat more extended guide to music follows.

HOW TO LOOK AT ART

Anyone who thumbs through a standard history of art can be overwhelmed by the complexity of what is discussed. We find everything from paintings on the walls of caves and huge sculptures carved into the faces of mountains to tiny pieces of jewelry or miniature paintings. All of these are art because they were made by the human hand in an attempt to express human ideas and/or emotions. Our response to such objects depends a good deal on our own education and cultural biases. We may find some modern art ugly or stupid or bewildering. We may think of all art as highbrow or elitist despite the fact that we like certain movies (film is an art) enough to see them over and over. At first glance, art from the East may seem odd simply because we do not have the reference points with which we can judge the art good or bad.

Our lives are so bound up with art that we often fail to recognize how much we are shaped by it. We are bombarded with examples of graphic art (television commercials, magazine ads, CD jackets, displays in stores) every day; we use art to make statements about who we are and what we value in the way we decorate our rooms and in the style of our clothing. In all of these ways we manipulate artistic symbols to make statements about what we believe in, what we stand for, and how we want others to see us. The many sites on the Web bombard us with visual clues which attempt to make us stop and find out what is being offered or argued.

The history of art is nothing more than the record of how people have used their minds and imaginations to symbolize who they are and what they value. If a certain age spends enormous amounts of money to build and

decorate churches (as in 12th-century France) and another spends the same kind of money on palaces (like 18th-century France), we learn about what each age values the most.

The very complexity of human art makes it difficult to interpret. That difficulty increases when we are looking at art from a much different culture and/or a far different age. We may admire the massiveness of Egyptian architecture, but find it hard to appreciate why such energies were used for the cult of the dead. When confronted with the art of another age (or even our own art, for that matter), a number of questions we can ask of ourselves and of the art may lead us to greater understanding.

For What Was This Piece of Art Made? This is essentially a question of *context*. Most of the religious paintings in our museums were originally meant to be seen in churches in very specific settings. To imagine them in their original setting helps us to understand that they had a devotional purpose that is lost when they are seen on a museum wall. To ask about the original setting, then, helps us to ask further whether the painting is in fact devotional or meant as a teaching tool or to serve some other purpose.

Setting is crucial. A frescoed wall on a public building is meant to be seen by many people, while a fresco on the wall of an aristocratic home is meant for a much smaller, more elite class of viewer. The calligraphy decorating an Islamic mosque tells us much about the importance of the sacred writings of Islam. A sculpture designed for a wall niche is going to have a shape different from one designed to be seen by walking around it. Similarly, art made under official sponsorship of an authoritarian government must be read in a far different manner than art produced by underground artists who have no standing with the government. Finally, art may be purely decorative or it may have a didactic purpose, but (and here is a paradox) purely decorative art may teach us while didactic art may end up being purely decorative.

What, If Anything, Does This Piece of Art Hope to Communicate? This question is one of *intellectual* or *emotional* context. Funeral sculpture may reflect the grief of the survivors, or a desire to commemorate the achievements of the deceased, or to affirm what the survivors believe about life after death, or a combination of these purposes. If we think of art as a variety of speech we can then inquire of any artwork: What is it saying?

An artist may strive for an ideal ("I want to paint the most beautiful woman in the world," or "I wish my painting to be taken for reality itself," or "I wish to move people to love or hate or sorrow by my sculpture") or to illustrate the power of an idea or (as in the case with most primitive art) to "capture" the power of the spirit world for religious and/or magical purposes.

An artist may well produce a work simply to demonstrate inventiveness or to expand the boundaries of what art means. The story is told of Pablo Picasso's reply to a

woman who said that her ten-year-old child could paint better than he. Picasso replied, "Congratulations, Madame. Your child is a genius." We know that before he was a teenager Picasso could draw and paint with photographic accuracy. He said that during his long life he tried to learn how to paint with the fresh eye and spontaneous simplicity of a child.

How Was This Piece of Art Made? This question inquires into both the materials and the skills the artist employs to turn materials into art. Throughout this book we will speak of different artistic techniques, like bronze casting or etching or panel painting; here we make a more general point. To learn to appreciate the *craft* of the artist is a first step toward enjoying art for its worth as art—to developing an "eye" for art. This requires *looking* at the object as a crafted object. Thus, for example, a close examination of Michelangelo's *Pietà* shows the pure smooth beauty of marble, while his *Slaves* demonstrates the roughness of stone and the sculptor's effort to carve meaning from hard material. We might stand back to admire a painting as a whole, but then to look closely at one portion of it teaches us the subtle manipulation of color and line that creates the overall effect.

What Is the Composition of This Artwork? This question addresses how the artist "composes" the work. Much Renaissance painting uses a pyramidal construction so that the most important figure is at the apex of the pyramid and lesser figures form the base. Some paintings presume something happening outside the picture itself (such as an unseen source of light); a cubist painting tries to render simultaneous views of an object. At other times, an artist may enhance the composition by the manipulation of color with a movement from light to dark or a stark contrast between dark and light, as in the *chiaroscuro* of Baroque painting. In all of these cases the artists intend to do something more than merely "depict" a scene; they appeal to our imaginative and intellectual powers as we enter into the picture or engage the sculpture or look at their film.

Composition, obviously, is not restricted to painting. Filmmakers compose with close-ups or tracking shots just as sculptors carve for frontal or side views of an object. Since all of these techniques are designed to make us see in a particular manner, only by thinking about composition do we begin to reflect on what the artist has done. If we do not think about composition, we tend to take an artwork at "face value" and, as a consequence, are not training our "eye." Much contemporary imaging is done by the power of mixing done on the computer.

What Elements Should We Notice about a Work of Art? The answer to this question is a summary of what we have stated above. Without pretending to exclusivity, we should judge art on the basis of the following three aspects:

Formal elements. What kind of artwork is it? What materials are employed? What is its composition in terms of

structure? In terms of pure form, how does this particular work look when compared to a similar work of the same or another artist?

Symbolic elements. What is this artwork attempting to "say"? Is its purpose didactic, propagandistic, to give pleasure, or what? How well do the formal elements contribute to the symbolic statement being attempted in the work of art?

Social elements. What is the context of this work of art? Who is paying for it and why? Whose purposes does it serve? At this level, many different philosophies come into play. A Marxist critic might judge a work in terms of its sense of class or economic aspects, while a feminist might inquire whether it affirms women or acts as an agent of subjugation and/or exploitation.

It is possible to restrict oneself to formal criticism of an artwork (Is this well done in terms of craft and composition?), but such an approach does not do full justice to what the artist is trying to do. Conversely, to judge every work purely in terms of social theory excludes the notion of an artistic work and, as a consequence, reduces art to politics or philosophy. For a fuller appreciation of art, then, all of the elements mentioned above need to come into play.

HOW TO LISTEN TO MUSIC

The sections of this book devoted to music are designed for readers who have no special training in musical theory and practice. Response to significant works of music, after all, should require no more specialized knowledge than the ability to respond to *Oedipus Rex*, say, or a Byzantine mosaic. Indeed, many millions of people buy recorded music in one form or another, or enjoy listening to it on the radio without the slightest knowledge of how the music is constructed or performed.

The gap between the simple pleasure of the listener and the complex skills of composer and performer often prevents the development of a more serious grasp of music history and its relation to the other arts. The aim of this section is to help bridge that gap without trying to provide too much technical information. After a brief survey of music's role in Western culture, we shall look at the "language" used to discuss musical works—both specific terminology, such as *sharp* and *flat*, and more general concepts, such as line and color.

Music in Western Culture

The origins of music are unknown, and neither the excavations of ancient instruments and depictions of performers nor the evidence from modern primitive societies gives any impression of its early stages. Presumably, like the early cave paintings, music served some kind of magical or ritual purpose. This is borne out

by the fact that music still forms a vital part of most religious ceremonies today, from the hymns sung in Christian churches or the solo singing of the cantor in an Orthodox Jewish synagogue to the elaborate musical rituals performed in Buddhist or Shinto temples in Japan. The Old Testament makes many references to the power of music, most notably in the famous story of the battle of Jericho, and it is clear that by historical times music played an important role in Jewish life, both sacred and secular.

By the time of the Greeks, the first major Western culture to develop, music had become as much a science as an art. It retained its importance for religious rituals; in fact, according to Greek mythology the gods themselves invented it. At the same time the theoretical relationships between the various musical pitches attracted the attention of philosophers such as Pythagoras (c. 550 B.C.), who described the underlying unity of the universe as the “harmony of the spheres.” Later 4th-century-B.C. thinkers like Plato and Aristotle emphasized music’s power to affect human feeling and behavior. Thus for the Greeks, music represented a religious, intellectual, and moral force. Once again, music is still used in our own world to affect people’s feelings, whether it be the stirring sound of a march, a solemn funeral dirge, or the eroticism of much modern “pop” music (of which Plato would thoroughly have disapproved).

Virtually all of the music—and art, for that matter—to have survived from the Middle Ages is religious. Popular secular music certainly existed, but since no real system of notation was invented before the 11th century, it has disappeared without a trace. The ceremonies of both the Western and the Eastern (Byzantine) church centered around the chanting of a single musical line, a kind of music that is called *monophonic* (from the Greek “single voice”). Around the time musical notation was devised, composers began to become interested in the possibilities of notes sounding simultaneously—what we would think of as harmony. Music involving several separate lines sounding together (as in a modern string quartet or a jazz group) became popular only in the 14th century. This gradual introduction of *polyphony* (“many voices”) is perhaps the single most important development in the history of music, since composers began to think not only horizontally (that is, melodically), but also vertically, or harmonically. In the process the possibilities of musical expression were immeasurably enriched.

The Experience of Listening

“What music expresses is eternal, infinite, and ideal. It does *not* express the passion, love, or longing of this or that individual in this or that situation, but passion, love, or longing in itself; and this it presents in that unlimited variety of motivations which is the exclusive and particular characteristic of music, foreign and inexpressible in

any other language” (Richard Wagner). With these words, one of the greatest of all composers described the power of music to express universal emotions. Yet for those unaccustomed to serious listening, it is precisely this breadth of experience with which it is difficult to identify. We can understand a joyful or tragic situation. Joy and tragedy themselves, though, are more difficult to comprehend.

There are a number of ways by which the experience of listening can become more rewarding and more enjoyable. Not all of them will work for everyone, but over the course of time they have proved helpful for many newcomers to the satisfactions of music.

1. *Before listening* to the piece you have selected, ask yourself some questions:

What is the historical context of the music? For whom was it composed—for a general or for an elite audience?

Did the composer have a specific assignment? If the work was intended for performance in church, for example, it should sound very different from a set of dances. Sometimes the location of the performance affected the sound of the music: composers of masses to be sung in Gothic cathedrals used the buildings’ acoustical properties to emphasize the resonant qualities of their works.

With what forces was the music to be performed? Do they correspond to those intended by the composer? Performers of medieval music, in particular, often have to reconstruct much that is missing or uncertain. Even in the case of later traditions, the original sounds can sometimes be only approximated. The superstars of the 18th-century world of opera were the *castrati*, male singers who had been castrated in their youth and whose soprano voices had therefore never broken; contemporaries described the sounds they produced as incomparably brilliant and flexible. The custom, which seems to us so barbaric, was abandoned in the 19th century, and even the most fanatic musicologist must settle for a substitute today. The case is an extreme one, but it points to the moral that even with the best of intentions, modern performers cannot always reproduce the original sounds.

Does the work have a text? If so, read it through before you listen to the music; it is easiest to concentrate on one thing at a time. In the case of a translation, does the version you are using capture the spirit of the original? Translators sometimes take a simple, popular lyric and make it sound archaic and obscure in order to convey the sense of “old” music. If the words do not make much sense to you, they would probably seem equally incomprehensible to the composer. Music, of all the arts, is concerned with direct communication.

Is the piece divided into sections? If so, why? Is their relationship determined by purely musical considerations—the structure of the piece—or by external factors, the words of a song, for example, or the parts of a Mass?

Finally, given all the above, what do you expect the music to sound like? Your preliminary thinking should have prepared you for the kind of musical experience in store for you. If it has not, go back and reconsider some of the points above.

2. *While you are listening to the music:*

Concentrate as completely as you can. It is virtually impossible to gain much from music written in an unfamiliar idiom unless you give it your full attention. Read written information before you begin to listen, as you ask yourself the questions above, not *while* the music is playing. If there is a text, keep an eye on it but do not let it distract you from the music.

Concentrating is not always easy, particularly if you are mainly used to listening to music as a background, but there are some ways in which you can help your own concentration. To avoid visual distraction, fix your eyes on some detail near you—a mark on the wall, a design in someone's dress, the cover of a book. At first this will seem artificial, but after a while your attention should be taken by the music. If you feel your concentration fading, do *not* pick up a magazine or gaze around; consciously force your attention back to the music and try to analyze what you are hearing. Does it correspond to your expectations? How is the composer trying to achieve an effect? By variety of instrumental color? Are any of the ideas, or tunes, repeated?

Unlike literature or the visual arts, music occurs in the dimension of time. When you are reading, you can turn backward to check a reference or remind yourself of a character's identity. In looking at a painting, you can move from a detail to an overall view as often as you want. In music, the speed of your attention is controlled by the composer. Once you lose the thread of the discourse, you cannot regain it by going back; you must try to pick up again and follow the music as it continues—and that requires your renewed attention.

On the other hand, in these times of easy access to recordings, the same pieces can be listened to repeatedly. Even the most experienced musicians cannot grasp some works fully without several hearings. Indeed, one of the features that distinguishes "art" music from more "popular" works is its capacity to yield increasing rewards. On a first hearing, therefore, try to grasp the general mood and structure and note features to listen for the next time you hear the piece. Do not be discouraged if the idiom seems strange or remote, and be prepared to become familiar with a few works from each period you are studying.

As you become accustomed to serious listening, you will notice certain patterns used by composers to give form to their works. They vary according to the styles of the day, and throughout this book there are descriptions of each period's musical characteristics. In responding to the general feeling the music expresses, therefore, you should try to note the specific features that identify the time of its composition.

3. *After you have heard the piece, ask yourself these questions:*

Which characteristics of the music indicated the period of its composition? Were they due to the forces employed (voices and/or instruments)?

How was the piece constructed? Did the composer make use of repetition? Was there a change of mood and, if so, did the original mood return at the end?

What kind of melody was used? Was it continuous or did it divide into a series of shorter phrases?

If a text was involved, how did the music relate to the words? Were they audible? Did the composer intend them to be? If not, why not?

Were there aspects of the music that reminded you of the literature and visual arts of the same period? In what kind of buildings can you imagine it being performed? What does the music tell you about the society for which it was written?

Finally, ask yourself the most difficult question of all: What did the music express? Richard Wagner described the meaning of music as "foreign and inexpressible in any other language." There is no dictionary of musical meaning, and listeners must interpret for themselves what they hear. We all understand the general significance of words like *contentment* or *despair*, but music can distinguish between a million shades of each.

Concepts in Music

There is a natural tendency in talking about the arts to use terms from one art form in describing another. Thus most people would know what to expect from a "colorful" story or a painting in "quiet" shades of blue. This metaphorical use of language helps describe characteristics that are otherwise often very difficult to isolate, but some care is required to remain within the general bounds of comprehension.

Line. In music, *line* generally means the progression in time of a series of notes: the melody. A melody in music is a succession of tones related to one another to form a complete musical thought. Melodies vary in length and in shape and may be made up of several smaller parts. They may move quickly or slowly, smoothly or with strongly accented (stressed) notes. Some melodies are carefully balanced and proportional, others are irregular and asymmetrical. A melodic line dictates the basic character of a piece of music, just as lines do in a painting or the plot line does for a story or play.

Texture. The degree to which a piece of music has a thick or thin *texture* depends on the number of voices and/or instruments involved. Thus the monophonic music of the Middle Ages, with its single voice, has the thinnest texture possible. At the opposite extreme is a 19th-century opera, where half a dozen soloists, chorus, and a large orchestra were sometimes combined. Needless to say, thickness and thinness of texture are neither

good nor bad in themselves, merely simple terms of description.

Composers control the shifting texture of their works in several ways. The number of lines heard simultaneously can be increased or reduced—a full orchestral climax followed by a single flute, for example. The most important factor in the texture of the sound, however, is the number of combined independent melodic lines; this playing (or singing) together of two or more separate melodies is called *counterpoint*. Another factor influencing musical texture is the vertical arrangement of the notes: six notes played close together low in the scale will sound thicker than six notes more widely distributed.

Color. The color, or *timbre*, of a piece of music is determined by the instruments or voices employed. Gregorian chant is monochrome, having only one line. The modern symphony orchestra has a vast range to draw upon, from the bright sound of the oboe or the trumpet to the dark, mellow sound of the cello or French horn. Different instruments used in Japanese or Chinese music will result in a quite distinct but very different timbre. Some composers have been more interested than others in exploiting the range of color instrumental combinations can produce; not surprisingly, Romantic music provides some of the most colorful examples.

Medium. The *medium* is the method of performance. Pieces can be written for solo piano, string quartet, symphony orchestra, or any other combination the composer chooses. A prime factor will be the importance of color in the work. Another is the length and seriousness of the musical material. It is difficult, although not impossible, for a piece written for solo violin to sustain the listener's interest for half an hour. Still another is the practicality of performance. Pieces using large or unusual combinations of instruments stand less chance of being frequently programmed. In the 19th century composers often chose a medium that allowed performance in the home, thus creating a vast piano literature.

Form. *Form* is the outward, visible (or hearable) shape of a work as opposed to its substance (medium) or color. This structure can be created in a number of ways. Baroque composers worked according to the principle of unity in variety. In most Baroque movements the principal melodic idea continually recurs in the music, and the general texture remains consistent. The formal basis of much classical music is contrast, where two or more melodies of differing character (hard and soft, or brilliant and sentimental) are first laid out separately, then developed and combined, then separated again. The Romans often pushed the notion of contrasts to extremes, although retaining the basic motions of classical form. Certain types of work dictate their own form. A composer writing a requiem mass is clearly less free to experiment with formal variation than one writing a piece for symphony orchestra. The words of a song strongly suggest the structure of the music, even if they do not im-

pose it. Indeed, so pronounced was the Baroque sense of unity that the sung arias in Baroque operas inevitably conclude with a repetition of the words and music of the beginning, even if the character's mood or emotion has changed.

Thus music, like the other arts, involves the general concepts described above. A firm grasp of them is essential to an understanding of how the various arts have changed and developed over the centuries and how the changes are reflected in similarities—or differences—between art forms. The concept of the humanities implies that the arts did not grow and change in isolation from one another or from around the world. As this book shows, they are integrated both among themselves and with the general developments of Western thought and history.

HOW TO READ LITERATURE

"Reading literature" conjures up visions of someone sitting in an armchair with glasses on and nose buried in a thick volume—say, Tolstoy's *War and Peace*. The plain truth is that a fair amount of the literature found in this book was never meant to be read that way at all. Once that fact is recognized, reading becomes an exercise in which different methods can serve as a great aid for both pleasure and understanding. That becomes clear when we consider various literary forms and ask ourselves how their authors originally meant them to be encountered. Let us consider some of the forms that will be studied in this volume to make the point more specifically:

Dramatic Literature. This is the most obvious genre of literature that calls for something more than reading the text quietly. Plays—ancient, medieval, Elizabethan, or modern—are meant to be acted, with living voices interpreting what the playwright wrote in the script. What seems to be strange and stilted language as we first encounter Shakespeare becomes powerful and beautiful when we hear his words spoken by someone who knows and loves language.

A further point: Until relatively recent times most dramas were played on stages nearly bare of scenery and, obviously, extremely limited in terms of lighting, theatrical devices, and the like. As a consequence, earlier texts contain a great deal of description that in the modern theater (and, even more, in a film) can be supplied by current technology. Where Shakespeare has a character say "But look, the morn in russet mangle clad/Walks o'er the dew of yon high eastward hill," a modern writer might simply instruct the lighting manager to make the sun come up.

Dramatic literature must be approached with a sense of its oral aspect as well as an awareness that the language reflects the intention of the author to have the

words acted out. Dramatic language is meant to be *heard* and *seen*.

Epic. Like drama, epics have a strong oral background. It is commonplace to note that before Homer's *Iliad* took its present form, it was memorized and recited by a professional class of bards. Similarly, the *Song of Roland* was probably heard by many people and read by relatively few in the formative decades of its composition. Even epics that are more consciously literary echo the oral background of the epic; Vergil begins his elegant *Aeneid* with the words "Arms and the man I sing" not "Of Arms and the man I write." The Islamic scriptures—the Koran—is most effectively recited.

The practical conclusion to be drawn from this is that these long poetic tales take on a greater power when they are read aloud with sensitivity to their cadence.

Poetry. Under this general heading we have a very complicated subject. To approach poetry with intelligence, we need to inquire about the kind of poetry with which we are dealing. The lyrics of songs are poems, but they are better heard sung than read in a book. On the other hand, certain kinds of poems are so arranged on a page that not to see them in print is to miss a good deal of their power or charm. Furthermore, some poems are meant for the individual reader, while others are public pieces meant for the group. There is, for example, a vast difference between a love sonnet and a biblical psalm. Both are examples of poetry, but the former expresses a private emotion while the latter most likely gets its full energy from use in worship: we can imagine a congregation singing a psalm, but not the same congregation reciting one of Petrarch's sonnets to Laura.

In poetry, then, context is all. Our appreciation of a poem is enhanced once we have discovered where the poem belongs: with music? on a page? with an aristocratic circle of intellectuals? as part of a national or ethnic or religious heritage? as propaganda or protest or to express deep emotions?

At base, however, poetry is the refined use of language. The poet is the maker of words. Our greatest appreciation of a poem comes when we say to ourselves that this could not be said better. An authentic poem cannot be edited or paraphrased or glossed. Poetic language, even in long poems, is economical. One can

understand that by simple experiment: take one of Dante's portraits in the *Divine Comedy* and try to do a better job of description in fewer words. The genius of Dante (or Chaucer in the *Prologue* to *The Canterbury Tales*) is his ability to sketch out a fully formed person in a few stanzas.

Prose. God created humans, the writer Elie Wiesel once remarked, because he loves a good story. Narrative is as old as human history. The stories that stand behind the *Decameron* and *The Canterbury Tales* have been shown to have existed not only for centuries, but in widely different cultural milieus. Stories are told to draw out moral examples or to instruct or warn, but, by and large, stories are told because we enjoy hearing them. We read novels in order to enter into a new world and suspend the workaday world we live in, just as we watch films for the same purpose. The difference between a story and a film is that one can linger over a story, but in a film there is no "second look."

Some prose obviously is not fictional. It can be autobiographical like Augustine's *Confessions* or it may be a philosophical essay like Jean-Paul Sartre's attempt to explain what he means by existentialism. How do we approach that kind of writing? First, with a willingness to listen to what is being said. Second, with a readiness to judge: Does this passage ring true? What objections might I make to it? and so on. Third, with an openness that says, in effect, there is something to be learned here.

A final point has to do with attitude. We live in an age in which much of what we know comes to us in very brief "sound bites" via television, and much of what we read comes to us in the disposable form of newspapers and magazines and inexpensive paperbacks. To read—*really* to read—requires that we discipline ourselves to cultivate a more leisurely approach to that art. There is merit in speed-reading the morning sports page; there is no merit in doing the same with a poem or a short story. It may take time to learn to slow down and read at a leisurely pace (leisure is the basis of culture, says Aristotle), but if we learn to do so we have taught ourselves a skill that will enrich us throughout our lives. A good thought exercise is to ask whether reading from a computer screen is a different exercise than reading from a book.