



# ART THROUGH THE AGES

EIGHTH EDITION

I  
ANCIENT,  
MEDIEVAL,  
AND  
NON-EUROPEAN ART

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COVER ART: *Two Dancers*, detail of a wall painting from the Tomb of the Lionesses, Tarquinia, c. 480–470 B.C. (Scala-Art Resource.)

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# PREFACE

Since publication of the first edition in 1926, Helen Gardner's *Art through the Ages* has been a favorite with generations of students and general readers, who have found it an exciting and informative survey. Miss Gardner's enthusiasm, knowledge, and humanity have made it possible for the beginner to learn how to see and thereby to penetrate the seeming mysteries of even the most complex artistic achievements. Every effort has been made in this volume to preserve her freshness and simplicity of style and, above all, her sympathetic approach to individual works of art and to the styles of which they are a part.

Miss Gardner completed the third edition shortly before her death in 1946. The fourth edition was prepared in 1959 by Professor Sumner Crosby and his colleagues at Yale University. Our fifth edition was published in 1970, the sixth in 1975, and the seventh in 1980. We were led to prepare this edition by the popularity of those earlier editions and by suggestions we received for further improvement. The eighth edition of Gardner's *Art through the Ages*, we hope, will continue a tradition of 60 years as a standard and reliable survey of the history of world art.

In this edition, in addition to emendations made throughout the book, the text and the number of pictures have been expanded to include works of art recently discovered, restudied, or considered by the editors to be particularly characteristic of their periods and illustrative of developmental trends. Fuller treatment has been given to periods and monuments when warranted. Many new pictures are in color, and a large number of black-and-white pictures in previous editions have been converted to color in this edition. Every effort has been made to accommodate the results of recent research in as comprehensive and detailed a survey of the material as the physical limits of a textbook of this scope permit.

In making a balanced historical introduction to the art of the whole world, which *Art through the Ages* uniquely achieves, the hardest task is selection—in effect, limitation—of the monuments to be discussed and illustrated. Through a corpus of monuments essential to the art-history survey course has long been forming, and though there seems to be considerable agreement as to what constitutes it, there will naturally be differences of choice deriving from differences of emphasis. A radical departure

from the corpus might well obliterate the outlines of the study. To avoid the random, systemless distribution of material that might result, we have generally adhered to the corpus and occasionally introduced monuments not well known, newly discovered, or not customarily treated in a survey. Our aim throughout has been to present and interpret works as reflections of an intelligible development rather than merely as items of a catalogue or miscellany. We have tried particularly to give coherence to the best assortment of materials by stressing—in the descriptions of sculpture and painting—the theme of representation as it passes through the many historical variations behind which operate the crucial transformations of humankind's view of itself and of the world.

Various teaching aids accompany the eighth edition of *Gardner's Art through the Ages*. A Study Guide by Kathleen Cohen and Horst de la Croix contains chapter-by-chapter drills on identification of geographical locations, time periods, styles, terms, iconography, major art movements, and specific philosophical, religious, and historical movements as they relate to particular works of art examined in the text. Self-quizzes and discussion questions enable students to evaluate their grasp of the material. A geographical index of locations of works of art illustrated in the eighth edition is also included.

A computer-generated, coded key is available to adopters for use in obtaining commercial slides of the works and monuments illustrated in the eighth edition. In addition, a computer disk will generate printed slide labels for all illustrations in the eighth edition, as well as printouts of lists of illustrations categorized by artist, title, date or period, medium, genre, and geographical location.

A note on style. Given a contemporary sensitivity, reported by some of our readers, to traditional English usage that would seem to disparage women, the editors disclaim at the outset any prejudice in the use of words like "man" or "mankind." These, through centuries of English speech and writing, have been generic terms for humanity and the human race and are inclusive of both sexes. Our disclaimer extends to such locutions as "the artist . . . he," which could not, we feel, be altered without clumsy misuse, neologism, or circumlocution destructive of English sense and style; nevertheless, we have made changes wherever they were appropriate and neither obtrusive on good form nor offensive to our readers' feelings. We would deeply appreciate the forbearance of concerned readers in this matter, especially since we do not believe ourselves to have the authority or the competence to introduce extraordinary changes in the language as it now stands.

A work as extensive as a history of world art could not be undertaken or completed without the counsel and active participation of experts in fields other than our own. In some cases, this took the form of preparation of chapters or portions of chapters; in others, of reviews of work in progress or already prepared. For such contributions to this edition and to previous ones, we offer our sincere thanks to Professor James Ackerman, Harvard University; Professor Marjorie P. Balge, University of Virginia; Professor Jacques Bordaz, University of Pennsylvania; Professor Louise Alpers Bordaz, Columbia University; Professor James Cahill, University of California, Berkeley; Professor Herbert M. Cole, University of California, Santa Barbara; Professor George Corbin, Lehman College, City University of New York; Professor Mary S. Ellett, Randolph-Macon Woman's College; Professor Roger K. Elliott, Central Virginia Community College; Professor Ian Fraser, Herron School of Art; Professor Oleg Grabar, Harvard University; Professor M.F. Hearn, University of Pittsburgh; Professor Howard Hibbard, late of Columbia University; Professor Joel Isaacson, University of Michigan; Professor M. Barry Katz, Virginia Commonwealth University; Professor Robert A. Koch, Princeton University; Professor William L. MacDonald, formerly of Smith College; Professor A. Dean McKenzie, University of Oregon; Professor Diane Degasis Moran, Sweet Briar College; Dr. Harry Murutes, University of Akron; Professor Edith Porada, Columbia University; Professor Bruce Radde, San José State University; Professor Raphael X. Reichert, California State University at Fresno; Professor Grace Seiberling, University of Rochester; Dr. Peter Selz, University of California, Berkeley; Professor David Simon, Colby College; Professor Pamela H. Simpson, Washington and Lee University; Professor Richard Vinograd, University of Southern California; Professor Joanna Williams, University of California, Berkeley; and the Art History Department, Herron School of Art, Indiana University–Purdue University at Indian-

apolis. We owe a special debt of gratitude to Luraine Collins Tansey, art librarian and slide consultant, who compiled the bibliography and made valuable suggestions on its content. In addition, she designed the geographical index for the Study Guide, prepared the computer-generated coded key, and completed and made available the personal computer diskette. Rod Scher, HBJ Electronic Publishing, and also Charles Edgin and Jo Ellen Hardester Herrick, CCOC Computer Center, San Jose, managed the technical problems in the diskette's production. Edith Crowe did indispensable bibliographical research.

Among those who have contributed their efforts, often in demanding and painstaking capacity, to the efficient management of an enormously detailed manuscript are our editors, Albert Richards, Mary George, and Andrea McCarrick; our art editor, Susan Holtz, and her assistants on this project, Avery Hallowell, Alice Harmon, and Rebecca Lytle; our designer, Jamie Fidler; and our production manager, Sharon Weldy.

We should like, as we thank all those who have helped immeasurably in the production of this book, to affirm that we alone are responsible for whatever may be its deficiencies.

*Horst de la Croix  
Richard G. Tansey*

## A Note on the Paperbound Version

This volume is one of two that constitute the paperbound version of *Gardner's Art through the Ages*, Eighth Edition. The two volumes exactly reproduce the text of the one-volume version, including its pagination. The first of these volumes contains Part I, The Ancient World; Part II, The Middle Ages; and Part III, The Non-European World. The second volume contains Part IV, The Renaissance and the Baroque and Rococo; and Part V, The Modern World. The Introduction, glossary, bibliography, and index appear in both volumes. The two-volume printing is intended for those who have occasion to use only half of *Art through the Ages*. The differences between the one-volume and the two-volume versions of the book are differences in form only.

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# INTRODUCTION

The goal of art history—the subject of this book—is the discerning appreciation and enjoyment of art, from whatever time and place it may have come, by whatever hands it may have been made. Outside the academic world, the terms *art* and *history* are not often juxtaposed. People tend to think of history as the record and interpretation of past (particularly political) human actions, and of art—quite correctly—as something *present* to the eye and touch, which, of course, the vanished human events that make up history are not. The fact is that a visible and tangible work of art is a kind of *persisting event*. It was made at a particular time and place by particular persons, even if we do not always know just when, where, and by whom. Although it is the creation of the past, art continues to exist in the present, long surviving its times; Charlemagne has been dead for a thousand years, but his chapel still stands at Aachen.

## THE BASES OF ART HISTORY

### Style

The time in which a work of art was made has everything to do with the way it looks—with, in one key term, its *style*. In other words, the style of a work of art is a function of its historical *period*. The historiography of art proceeds by sorting works of architecture, sculpture, and painting into stylistic classes on the bases of their likenesses and the times or periods in which they were

*Dancers* (detail of FIG. 3-35), wall painting from the tomb of Nebamun (?), Thebes, c. 1450 B.C.

produced. It is a fundamental hypothesis of art history that works of art produced at the same time (and, of course, in the same place) will generally have common stylistic traits. Of course, all historiography assumes that events derive their character from the time in which they happen (and perhaps from their "great men," also products of their time); thus, we can speak of the Periclean Age, the Age of Reason, even—as with the title of a recent historical work—of the Age of Roosevelt. We also must know the time of a work if we are to know its meaning—to know it for what it is. Yet if the work of art still stands before us, persisting from the past, isn't this sufficient? By virtue of its survival, isn't the work in a sense *independent* of time? May not a work of art speak to people of all times as long as it survives? The key to this last question is the word "speak." Indeed, it may speak, but what is its language? What does it say to us? Art may be more than a form of communication, but it is certainly that; and it is the business of art history to learn the "languages" of the art of many different periods as they are embodied in the monuments from their respective times. We can assume that artists in every age express in their works some sort of meaning that is intelligible to themselves and others. We can get at that meaning only by setting a particular work in relation to other works like it that were made about the same time. By grouping works in this way, we can infer a community of meaning as well as of *form*; a style will then be outlined. In a chronological series of works having common stylistic features, we may find that the later and the earlier works show stylistic *differences* as well. The art historian tends to think of this phenomenon as reflecting an evolution, a *development*.

It is obvious that before stylistic development can be inferred it is necessary to be sure that the chronological sequence is correct (that each monument is correctly dated); without this certainty, art-historical order and intelligibility are impossible. Thus, an indispensable tool of the historian is *chronology*, the measuring scale of historical time; without it there could be no history of style—only a confusion of unclassifiable monuments, impossible to describe in any sequence of change.

The table of contents of this book reflects what is essentially a series of periods and subperiods arranged in chronological order—the historical sequence that embraces the sequence of art styles. Until the later eighteenth century, the history of art was really a disconnected account of the lives and the works of individual artists. We now regard art history as a record of the dynamic change of styles in time, and the art of individual masters as substyles of the overall period styles. Although one speaks of "change" in the history of art, the objects themselves obviously do not change; as we have said, they persist, although each naturally suffers some material wear and tear with time. But the fact that works of art from one period look different from those of other periods leads us to infer that *something* changes. This something can only be the points of view of the human makers of works of art with respect to the meaning of life and of art. Modern historiography is much influenced by modern philosophies of change and evolution, and, from the terms and data of biological science, our modern history of art was bound to borrow a sense of continuous process to help explain art-historical change.

In art history, as in the sciences and in other historical disciplines, we have gone far in knowing a thing once we have classified it. Art historians, having done this, resemble experienced travelers who learn to discriminate the different "styles" peculiar to different places. Such travelers know that one must not expect the same style of life in the Maine woods as on the Riviera, and when they have seen a great many places and peoples—like art historians who are familiar with a great many monuments—they are not only at ease



with them, but can be said to know and appreciate them for what they are. As their experience broadens, so does their discrimination, or perception of distinctive differences. As world travelers come to see that the location contributes to the unique quality and charm of a town, so students of art, viewing it in the historical dimension, become convinced that a work's peculiar significance, quality, and charm are a function of the time of its making.

But isn't the historical "placing" of a work of art, so visibly and tangibly present, irrelevant to the *appreciation* of it? After all, isn't art-historical knowledge *about* a work of art different from the direct experience of it? The answers lie in the fact that uninstructed appreciators, no matter how sincere, still approach a work of art with the esthetic presuppositions of their own time, rather than of the time of the work itself. Their presuppositions can be tantamount to prejudices, so that their appreciation, even if genuine, may well be for the wrong reasons; it will, in fact, be undiscerning and indiscriminate, so that dozens of works of art may be viewed in the same way, without any savor of the individual significance and quality of each. Thus, as a work of art is intended for a particular audience at a particular time and place, so may its *purpose* be quite particular, and its purpose necessarily enters into its meaning. For example, the famous *Vladimir Madonna* (FIG. 7-62, p. 291) is a Byzantine-Russian icon, a species of art produced not as a work of "fine art" so much as a sacred object endowed with religio-magical power. It was considered, moreover, the especially holy picture of Russia that miraculously saved the city of Vladimir from the hosts of Tamerlane, the city of Kazan from the later Tartar invasions, and all of Russia from the Poles in the seventeenth century. We may admire it for its innate beauty of line, shape, and color, its expressiveness, and its craftsmanship, but unless we are aware of its special historical function as a wonder-working image, we miss the point. We can admire many works of art for their form, content, and quality, but we need a further characterizing experience; otherwise, we are admiring very different works without discriminating their decisive differences. We will be confused, and our judgment will be faulty.

Although our most fundamental way of classifying works of art is by the time of their making, classification by *place of origin* is also crucial. In many periods, a general style (Gothic, for example) will have a great many regional variations: French Gothic architecture is strikingly different from both English and Italian Gothic. Differences of climate helped to make French Gothic an architecture with no bearing walls (and with great spaces for stained-glass windows) and Italian Gothic an architecture with large expanses of wall wonderfully suited to mural painting. Art history, then, is also concerned with the spread of a style from its place of origin. Supplementing time of origin with place of origin therefore adds another dimension to the picture of art monuments in the process of stylistic development.

The *artist*, of course, provides a third dimension in the history of art. Early "histories" of art, written before the advent of modern concepts of style and stylistic development, were simply biographies of artists. Biography as one dimension is still important, for, through it, we can trace stylistic development within the career of the artist. We can learn much from contemporaneous historical accounts, from documents such as commission contracts, and from the artist's own theoretical writings and literary remains. All of this is useful in "explaining" an artist's works, although no complete "explanation" exhausts the meaning of them. Relationships to their predecessors, contemporaries, and followers can be described in terms of the concepts *influence* and *school*. It is likely that artists are influenced by their masters and then influence or are influenced by fellow artists working

somewhat in the same style at the same time and place. We designate a group of such artists as a *school*; by this, we do not mean an academy, but a classification of time, place, and style. Thus, we may speak of the Dutch School of the seventeenth century and, within it, of subschools like those of Haarlem, Utrecht, and Leyden.

### Iconography

The categories of time and place, the record of the artist, influences, and schools are all used in the composition of the picture of stylistic development. Another kind of classification, another key to works of art, is *iconography*—the study of the subject matter of and symbolism in works of art. By this approach, paintings and sculptures are grouped in terms of their themes rather than their styles, and the development of subject matter becomes a major focus of critical study. Iconographic studies have an ancillary function in stylistic analysis; they are often valuable in tracing influences and in assigning dates and places of origin.

### Historical Context

Another very broad source of knowledge of a work of art lies outside the artistic region itself, yet encloses it and is in transaction with it. This is the *general historical context*—the political, social, economic, scientific, technological, and intellectual background that accompanies and influences specifically art-historical events. The fall of Rome, the coming of Christianity, and the barbarian invasions all had much to do with stylistic changes in architecture, sculpture, and painting in the early centuries of our era. The triumph of science and technology had everything to do with the great transformation of the Renaissance tradition that took place in what we call “modern art”—the art of our own time. The work of art, the persisting event, is, after all, a historical document.

## THE WORK OF ART

The work of art is an object as well as a historical event. To describe and analyze it, we use categories and vocabularies that have become more-or-less standard and that are indispensable to an understanding of this book.

### General Concepts

*Form*, for the purposes of art history, refers to the shape of the “object” of art; in the made object, it is the shape that the expression of content takes. To create forms, to make a work of art, artists must shape materials with tools. Each of the many materials, tools, and processes available has its own potentialities and limitations; it is part of the artists’ creative activity to select the tools most suitable to their purpose. The technical processes that the artists employ, as well as the distinctive, personal way in which they handle them, we call their *technique*. If the material that artists use is the substance of their art, then their technique is their individual manner of giving that substance form. Form, technique, and material are interrelated, as we can readily see in a comparison of the marble statue of *Apollo* from Olympia (FIG. 5-40, p. 149) with the bronze *Charioteer of Delphi* (FIG. 5-37, p. 148). The *Apollo* is firmly modeled in broad, generalized planes, reflecting the ways of shaping stone that are more-or-less dictated by the character of that material and by the tool used—the chisel. On the other hand, the *Charioteer*’s fineness