



PHILIP E. BISHOP

**ADVENTURES
IN THE
HUMAN SPIRIT**

SEVENTH EDITION

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IN THE
HUMAN SPIRIT**



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ADVENTURES IN THE HUMAN SPIRIT

Philip E. Bishop

Revising author Margaret Manos

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Difficult and unfamiliar names and terms in the text are followed by their phonetic pronunciation in square brackets. A simple phonetic system is used which includes the symbols:

ah = raw	oh = boat	tch = righteous
ay = late	oo = boot	zh = Asia
g = get	ow = bow	(n), (r), etc = barely voiced or nasal
igh, eye = bite	uh = plumb	

Preface to the Seventh Edition

After Philip E. Bishop passed away in April 2010, the publishers of *Adventures in the Human Spirit* asked me to take over the revision of this, its seventh edition. While I have edited innumerable college textbooks in the arts and humanities during my 20 years as a freelance developmental editor, it is one thing to edit a book and quite something else to assume the responsibility for a book as its author. Over six editions, Philip had refined the most readable one-volume overview of the humanities available. His voice was personable and engaging, his coverage authoritative and judicious.

In updating Philip's book, I have sought to maintain his readability, clarity, concision, and approachability, and to continue his discerning coverage of music, religion, literature, philosophy, and science. While extending the coverage of recent art and scholarship, we have also entirely recast the book's design to further engage students with dramatic new chapter-opening spreads, a refreshed color palette, and a clear pedagogical structure.

All 15 chapters have been revised to include:

- New opening learning outcome questions that create clear signposts for study
- New comprehensive timelines that recap events in the chapter
- New review questions for student self-evaluation and chapter review
- New Thought Experiment questions that prompt reflections on the ways in which a subject touches students' lives
- Enhanced coverage of non-Western high points in the humanities, including ancient and modern Asia, Africa, and the Americas
- More than 140 MyArtsLab links that connect students to Pearson's formidable on-line resources, and include closer looks at art objects, virtual tours of landmark architecture, historical documents, and extended primary sources
- More than 125 brand-new color illustrations
- A new and totally revised, comprehensive, detailed map program

In response to reviewer suggestions, the following chapters have been thoroughly updated:

- Chapter 1 has been revised to engage students right from the start, with special attention to the recent work of notable contemporary artists, such as Tara Donovan, Trisha Brown, Rachel Whiteread, and Marlene Dumas.

- Chapter 2 has expanded its coverage of ancient civilizations to include more on Mesopotamia, Egypt, and the ancient Americas.
- Chapter 15 has been completely reorganized and updated to include coverage of contemporary computer/video art, green architecture, post-colonial and feminist art, and globalism in art and architecture. Featured contemporary artists include Cindy Sherman, Maya Lin, Fred Wilson, Louise Bourgeois, Kara Walker, Christian Marclay, and Takeshi Murata.

Along with adding the new **Thought Experiment** box feature, I have expanded the **Global Perspective** boxes to enlarge the coverage of non-Western arts and cultures. The popular **Key Concept**, **Critical Question**, **Write Idea**, and **Windows on Daily Life** features remain.

Students should note that in addition to the **MyArtsLab** assets, every location mentioned in this text can be explored on the web via Google Earth, a powerful resource for virtual tours of landmark sites worldwide.

I am grateful to the following reviewers for their thoughtful suggestions:

Lynn Brink, North Lake College
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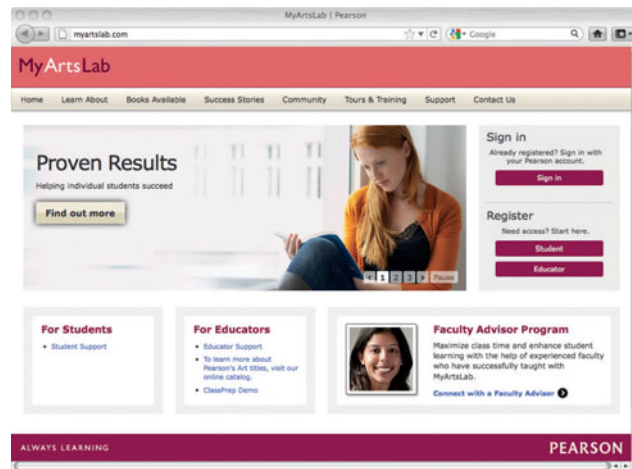
And for their support and assistance every step of the way, many thanks to Susie May, Kara Hattersley-Smith, designer Tim Foster, and picture researcher Peter Kent at Laurence King Publishing, and to Acquisitions Editor Billy Grieco at Pearson.

Margaret Manos
New York City, 2012

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- **Art21** and **Studio Technique videos** present up-close looks at real-life artists at work, helping students better understand techniques used during different eras.
- **360-degree architectural panoramas and simulations** of major monuments help students understand buildings—inside and out.
- Henry Sayre's *Writing About Art* 6th edition is now available online in its entirety as an eText within MyArtsLab. This straightforward guide prepares students to describe, interpret, and write about works of art in meaningful and lasting terms.
- **Discovering Art** is a robust online tutorial for exploring the major elements and principles of art, art media, and art processes. The site offers opportunities to review key terminology, search a large gallery of images, watch videos, and more.

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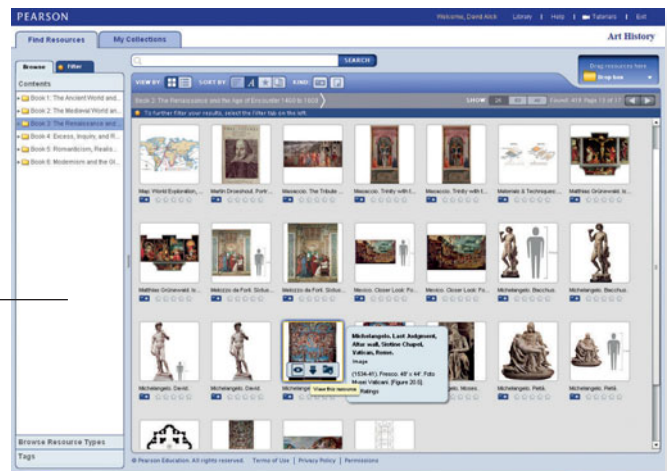
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An Invitation to Adventure

What distinguishes humans from other creatures? Other animals play, and give care to one another; some build hives, nests, and lodges; some live in seclusion, and some live in large communities; some seem to use languages to communicate. So what makes us different? This is the basic question of the humanities. Streams of images and thoughts occupy our minds; they spill out in our speech, and take shape in the myriad forms that make up human culture. What other animal tells **myths** and stories or paints the walls of its dwelling, buries its dead or worships a divinity? Such acts seem to be essentially human; such essences comprise the humanities. Humans quest for meaning.



1.1 Doug Wheeler, *DW 68 VEN MCASD 11*, 1968–2011. Light installation. Museum of Contemporary Art, San Diego.

California “Light and Space” artist Doug Wheeler (b. 1939) creates immersive “infinity environments,” where light is experienced as a tactile presence. Wheeler’s quest is to create a sense of absence. There is nothing to see—only light.

For thousands of years, humans have reshaped the world in their quest for meaning. In the process, humans have formed families, families have joined communities, communities have formed cultures, and cultures have created civilizations, every generation shaped in turn by its own upbringing. But for each new generation, an adventure begins anew. Every generation must find meanings true to its own inner life (Fig. 1.1). Every generation must re-invent what it is to be human.

Creating a Sense of Self

In Woody Allen's 2011 film *Midnight in Paris* Gil, a frustrated novelist played by Owen Wilson (Fig. 1.2), is surprised to discover that by entering a limousine at a certain Parisian street corner on the stroke of midnight he can travel back in time. He cannot believe his luck when he realizes that he can hobnob with his idols, the expatriate artistic community of 1920s Paris: he parties with F. Scott and Zelda Fitzgerald, talks about writing with Ernest Hemingway, submits his manuscript for Gertrude Stein's review and criticism, and rubs shoulders with painters such as Pierre Matisse and Pablo Picasso. Just when he is about to seduce Picasso's ex-mistress in this midnight realm, they are transported further back in time together to the era *she* idolizes, the Belle Epoch of nineteenth-century Paris, where she in turn is swept away by the idols of *her* imagination, artists such as Henri Toulouse-Lautrec, Edgar Degas, and Edouard Manet. And so the wheel turns. In this comedic fashion Gil comes to realize that, while he may idolize the achievements of his literary tradition, in the end he must create himself on his own terms, and in his own time.



Tradition: Nurturing the Creative Spirit

While utilizing an impossibly supernatural scenario, Woody Allen's film explores the process by which humans preserve and transmit their collective values—the process called tradition. Traditions are transmitted in numerous ways: informally, through family customs, play, or folklore; or more formally, through training, schooling, and religious institutions. The humanities are the vehicle by which these traditions travel through time.

Traditions do not exist by magic. A tradition can sustain itself only by stimulating the creativity of each new generation. As individuals attain adulthood, they renew and extend the accumulated expression and reflection of past generations. Like Owen Wilson's character, through encounters with the traditions of the past, we can each come to discover a unique, personal experience of the present.

Modes of Expression and Reflection

The humanities encompass the creative process of tradition as it unfolded in the past and continues in the present. The humanities express our most intense experiences and reflect on our most essential truths. Conventionally, the humanities are said to include several modes of expression: the visual arts (drawing, painting, sculpture, architecture, printmaking, photography, and film); the performing arts (music, dance, and theater); and the literary arts (poetry and prose). These divisions are somewhat arbitrary and were perhaps more true in the past than they are today, where numerous art forms combine characteristics of different categories. For example, film is listed here as a visual art, but it clearly contains a high content of performance. Or, in another example, while existing in a book format and containing texts that narrate stories, graphic novels also are profusely illustrated: so are they literary or visual arts? Most original contemporary artworks pose conundrums like this.

Closely allied to the modes of expression are what may be called modes of reflection: philosophy, religion, and history. In these modes, humans reflect on fundamental questions: "What is truth?" "What is the nature

1.2 Owen Wilson in *Midnight in Paris*, 2011, written and directed by American Woody Allen (b. 1935). Film still.

When interrogated by Ernest Hemingway: "You'll never be a great writer if you fear dying. Do you?" Gil replies, "Yeah, I do. I would say it's my greatest fear."

of the divine?” “What is the meaning of the past?” For example, until only recently the great preponderance of visual art was made in the service of religion. Along similar lines, we often find that the questions that preoccupy the philosophical expression of an age are also reflected in the arts and letters of that period. In these ways, the humanities interpret these diverse modes—the arts, religion, philosophy—through fruitful interaction and interplay.

THOUGHT EXPERIMENT

While the humanities are usually seen as distinctly different from mathematics and the sciences, advances in math and science, and the changes these bring to technology, also shape humanistic thought and expression. Should the humanities and sciences be considered distinct, or do these fields have more similarities than differences?

Can we take an active part in the creative process of the humanities? If we learn to command the modes of expression and reflection, will our experience be enriched? Will our powers of thought and creativity be enlarged? Can the study of the humanities help us develop as individuals? Can the humanities teach us, so that we may live more fully in the present?

The answer to all these questions is emphatically “Yes!” as you are free to discover for yourself.

The Visual Arts

The visual arts can be logically divided into those media that are inherently pictorial in nature—drawing, painting, printmaking, and photography—and those media that result in the creation of three-dimensional things—sculpture and architecture. Let’s look at each of these categories in turn.

THOUGHT EXPERIMENT

Applied arts and crafts—such as pottery, weaving, glasswork, metalwork, and jewelry, as well as graphic design and industrial design—have not conventionally been considered humanities. In what ways do applied arts and crafts resemble the humanities? In what ways do they differ?



1.3 Marlene Dumas, *The Blindfolded Man*, 2007. Oil on canvas, 39½ × 35½ ins (100 × 90 cm). David Zwirner Gallery, New York.

Noted for her evocative figures, South Africa-born Marlene Dumas (b. 1953) handles paint with fluidity. In this painting, one of a series protesting the torture of political prisoners, only a few corrections in thick impasto—on the cheek, for instance—reveal that the medium is oil paint. Reckless brushwork and bruised color stress the trauma of violence.

The Pictorial Arts

Vision is arguably our most powerful sense, the sense we depend on most of all, and making pictures is one of humankind’s most primal impulses. Our desire to represent the world visually produces the pictorial arts. In today’s culture, pictorial images surround us in astounding numbers and intensity. In order to understand, interpret, and appreciate pictorial arts, here are some of the basic questions we can ask.

In what medium is the picture created?

The **medium** (pl. **media**) is the physical or material means by which a picture is communicated. A painter might choose the medium of oil paint applied to wood or canvas (Fig. 1.3), or watercolor applied to paper. Each painting medium has its own technical requirements and pictorial qualities. The transparent wash of a watercolor contrasts sharply with the tangible density of oil paint. Likewise, the pictorial media of printmaking and photography have their own complex technical requirements and unique aesthetic effects.

What are the picture's important lines and shapes?

A line is an extended point, the most basic element of pictorial communication. Lines help to define the picture as a whole: horizontal and vertical lines tend to define space as stable and orderly, while diagonal lines create tension and suggest motion. Lines can establish a direction for the eye to follow, even when the line is implied. A shape is the area bounded by a line; it may be curved or linear, regular or irregular. Shapes also help to create a pictorial structure, and are used to evoke in the viewer a certain feeling. We respond differently, for example, to the organic shape of a shell than to the shapes of machines and buildings.

How does the picture use color and light?

Pictures act directly on the viewer by their color. Aside from their visual and emotional quality, colors can also have symbolic importance. Additionally, light creates a sense of depth when it falls across an object. Light also creates dramatic interest by emphasizing important elements or creating a play of light and shadow.

Does the picture contain significant patterns?

A pattern is the repetition of a pictorial element according to a particular design. The pattern may consist of line, shape, color, or some other significant pictorial element. Patterns create a visual structure or rhythm that makes a picture's meaning more emphatic (Fig. 1.4).

How are the parts of the picture combined into a meaningful whole?

Composition is the combination of a picture's elements into one whole. Composition may involve the picture's division into major parts, such as foreground and background. With composition an artist can orchestrate the picture's elements into a complex pictorial statement.


Often, pictorial works communicate a narrative or symbolic message. In such cases, the following questions are also useful: Does the picture tell a story? Does it contain important symbols? Is there a dramatic action?

Sculpture: The Art of Shaping

Sculpture is the shaping of material into a three-dimensional work of art. Like painting, it is one of the most ancient arts. Sculpture can take virtually any shape and can be crafted in virtually any material. To begin assessing sculptural works, the following questions are useful.

Is the sculpture "in the round" or in relief?

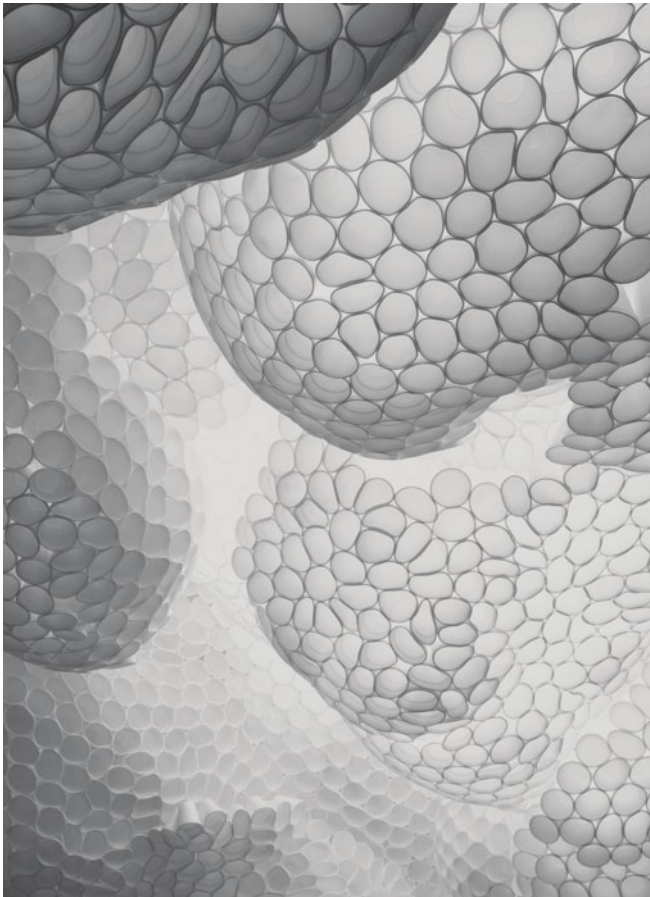
Sculpture in the round (also called "freestanding") is shaped so that the work stands freely and can be seen from all sides. Such full-round statues may be on any scale, from small figurines to colossal statues. Relief

 **View** the Closer Look at the *Descent of the Ganges* relief, Mamallapuram, on myartslab.com



1.4 JR, *Women are Heroes*, 2008. Enlarged photographic prints pasted on architectural façades. Rio de Janeiro, Brazil.

Seeking to provoke change by empowering community, Tunisian French graffiti artist JR (b. 1983) photographs the faces of women of impoverished areas and then enlists community members to paste enormous blow-ups of them throughout their neighborhoods. Through the unexpected use of scale and repeated pattern, JR's public mural projects draw attention to the humanity of slum dwellers while decrying their plight.



1.5 Tara Donovan, *Untitled*, 2003 (detail). Styrofoam cups, hot glue, 6 ft (H) × 20 ft (W) × 19 ft 2 ins (D). Ace Gallery, New York.

By massing everyday industrial products, American sculptor Tara Donovan (b. 1969) produces surprising forms. Here, a complex surface emerges from the repetition of a simple gluing procedure. Donovan's explorations of process are a subtle commentary on unpredictability and the precariousness of environmental systems.

What is the sculpture's texture? Texture is the way the surface of an object feels to the sense of touch. A painting can only suggest textures, but a sculpture's textures may actually be touched and explored. Different sculptural materials appeal to the touch in different ways. Marble, for example, can be finished to an extremely smooth, sensuous texture. A clumsy, rough texture, on the other hand, has a different meaning entirely.

Does the sculpture imply movement?

Though most sculptures are immobile, some can appear to move through the space that they occupy. Bernini's fearsome *David* (see Fig. 10.2) has drawn his sling and is about to unleash the missile that will kill Goliath, while in Donatello's more static version (see Fig. 8.16), David rests his foot on Goliath's head. Twentieth-century artists freed sculpture so that some parts could actually move. The first "mobile" was invented in the early twentieth century, when the irreverent modernist Marcel Duchamp (see page 394) placed a bicycle wheel on a stool.

sculpture is attached to a wall or panel and is meant to be viewed from one side only.

From what materials is the sculpture made? Sculpture can be shaped from any material able to be carved, modeled, assembled, or cast (Fig. 1.5, Fig. 1.6). As with painting, a sculptor may work in a variety of media or materials. Some materials, such as stone and wood, are shaped by removing the excess, a **subtractive** process. Sculpture in clay or plaster, on the other hand, can be modeled by an **additive** process of building up layers of material. Metal can be beaten or bent into the desired shape, or it can be melted and then poured, or "cast," into a mold.

1.6 Rachel Whiteread, *House*. Completed Autumn 1993 and demolished in January 2004. Cast concrete.

British sculptor Rachel Whiteread's *House* explores collective meaning and memory. By spraying concrete on interior walls and ceilings of a house in a neighborhood scheduled for demolition, Whiteread (b. 1963) produces a mysterious yet monumental expression of empty space. Her signature style derives from her use of architectural interiors as molds for casting sculpture.



 **Watch** the studio technique video on sculpture carving (relief) on myartslab.com

What is the sculpture's relation to site?

Sculpture may have a specific relation to its site, that is, its location in a surrounding space. Naturally, a religious sculpture is vitally related to the church, temple, or other place of worship in which it is housed.

Architecture

Architecture, the art of enclosing a space to provide shelter, is sometimes called the “mother of the arts.” Compared with sculpture or painting, architecture requires considerably greater resources of wealth, materials, technical know-how, and labor. Since only the most powerful members of a society can afford to construct large buildings, significant works of architecture are often associated with wealth and power (Fig. 1.7).

What is the building's function? Nearly all buildings serve a function in the community that constructs them. The earliest great buildings were temples to honor gods or palaces to house the mighty. Temples had a sacred function, because they were associated

1.7 Beijing National Stadium (“The Bird's Nest”), designed by Swiss architecture firm Herzog & de Meuron, Beijing, China, 2003–2008.

Built for the track and field events of the 2008 Summer Olympic Games, the stadium seats 80,000. The outer steel frame supports a canopy that arches over seats in the red concrete bowl within. Activist Chinese artist Ai Weiwei (b. 1957), who collaborated on the design, later criticized the project as a “pretend smile” of Chinese public relations.

with the divine and holy, whereas a royal palace had a secular function, serving everyday needs.

Because the temple and the palace involved the community as a whole, they are called public architecture. Houses and other structures used strictly by individuals are termed private or domestic architecture. Virtually all significant buildings have functions that combine sacred or secular purposes with private or public use.

From which materials is the building constructed?

Materials are as essential to architecture as they are to sculpture. The ancient Greeks built their houses from wood and their temples from stone. Consequently, Greek private architecture has disappeared, while ancient Greek temples still inspire architects today. Often new architectural materials incorporate the old. The Romans developed the use of concrete—a material made of cement, sand, stone, and water—but decorated this unsightly material with an outer layer of stone, in order to make their buildings look like those of the ancient Greeks. Twentieth-century builders improved concrete by adding steel reinforcement.

What is the building's design? The most important and complex aspect of a building is its design, the way the building is put together. Architectural design is akin to composition in painting, yet more essential. A poorly composed painting will merely languish in an attic; a poorly designed building may collapse. Architectural



design is so closely tied to function and materials that these three elements of architecture—design, function, materials—form an interdependent triad.

What is the relation between the exterior and interior of the building? A building presents itself to the world through its exterior, yet usually serves its function through the interior. A building's exterior and interior may reflect a common design, as with Frank Lloyd Wright's Guggenheim Museum in New York (see Fig. 15.8). Exterior and interior may exhibit different principles of design, creating a tension between outside and inside.

How does the building employ the other arts? Commonly, a building incorporates other arts for decorative purposes (this is why architecture is called the “mother of the arts”). Temples and churches commonly use exterior relief sculpture to attract and educate the faithful. However, buildings can also employ performing arts such as music or theater, often creating a mutual influence among the arts. The sound of choirs singing in St. Mark's in Venice in the fifteenth century was so distinctive that the church's architecture helped shape the development of Renaissance music.

The Performing Arts

Unlike the visual arts that produce tangible objects, the performing arts produce transient events that take place temporarily. Taking place in time, they tend to have a beginning, middle, and end; and this structure lends them a story-telling character. Traditionally, the performing arts encompass music, dance, and drama, often in combination. Today, with the proliferation of broadcast and recording media, the performing arts are not confined to live performance during a single moment; as broadcasts and recordings, they are freed from the confines of a single time and place.

Music

Music depends upon performers—players or singers—to bring it to life. It is abstract and ephemeral, consisting only of sounds and silences. Music differs from ordinary sound—noise—in that it is consciously organized in a meaningful way. The basic component of music is the **tone**. A musical tone has a certain **pitch** that sounds either high or low. For example, a flute plays tones of a higher pitch than a cello, just as a soprano's voice is pitched higher than a tenor's. A musical tone also

has color, which means simply how the tone sounds. Because they produce sound in different ways, the flute and violin have different colors, even when playing the same tone. Finally, musical tones have dynamics, depending on how loudly or softly the tones are played. By combining these elements of musical tone—pitch, color, and dynamics—composers and musicians create the infinite variety of the world's music.

What are the music's basic melody and rhythm? A **melody** is a series of tones that make some sense to the ear, creating a tune that the ear can follow. Anything the listener can hum is a melody. Anything one can tap a foot to is a **rhythm**, a beat created by regularly accented tones. Rhythm is essential to one of music's most important functions, as an accompaniment to dance.

The possibilities of melody and rhythm are infinite, yet most music follows particular rules for inventing melodic and rhythmic arrangements. In Western music melodies are expressed in a **key**—a series of seven tones with set intervals between tones. Rhythm is usually determined by a basic **meter**, the set number of beats per musical unit. The form of dance music called the waltz is easily recognized by its triple meter, or three beats per measure.

What instruments or voices perform the music? The color of a musical work depends on the combination of musical instruments or voices that perform it. In recent centuries, composers have written music calling for a specific combination of instrumental or choral voices. Mozart composed frequently for a string quartet, while Brahms's symphonic works require the orchestra to have a large brass section. Vocal music is written for voices in a certain range: an opera role, for example, may require a tenor voice or a baritone. A composition for voice may call for a specified number of soloists (one singer per part) and a chorus (several singers singing the same part).

Where is the music performed, and for what purpose? The setting of a musical performance is usually closely related to its function. As with architecture, music can serve either sacred or secular functions, depending on whether it is performed during a religious service or in a concert hall (Fig. 1.8). The setting and function also help determine the choice of instruments—a parade calls for a marching band, while a wedding reception would more likely employ a string ensemble.

What is the form of the musical composition?

As in the other arts, musical form means the arrangement of a composition's parts into a unified and meaningful whole. A musical form may be very simple and brief, like a nursery rhyme with a single verse, or it may be very large, with the performance lasting several hours and requiring a full orchestra and a large chorus. Popular songs, for example, usually take the form of A-B-A. An initial melody and rhythm (A) are stated and often repeated. Then a verse is sung to a different but closely related second melody (B). Finally, the opening melody (A) is repeated to create closure. In the Western musical tradition, even larger and more complex forms—such as the movements of a **symphony**—follow this pattern of statement, variation, and restatement. Understanding any musical composition

can usually begin with identifying its parts and seeing their relation.

The number of musical forms can be overwhelming. During the past 300 years, composers have invented and practiced dozens of different musical forms. The origin of these musical forms is closely related to a composition's setting and function. For example, the **cantata** was a choral work that set a biblical story to music and was often performed in churches. The **blues** was a mournful song form that originated from the hollers of African-American slaves as they worked in the fields. Both forms are still performed today, the cantata in churches and the blues in nightclubs.

THOUGHT EXPERIMENT

Expressions of popular culture—such as sitcoms, pop music, advertising, arcade games, clothing fashions—have only grudgingly been accepted as valid subjects of study for the humanities. Is “low culture” merely commercialized rubbish or is it truly revolutionary?



Dance

Like music, the performing art of dance is difficult to capture. Dance is the rhythmic and patterned movement of the human body, usually to musical accompaniment. It is perhaps the most ancient art, and one that is still practiced in every known human culture. Dance can be as simple and spontaneous as the gyrations of a stadium crowd cheering for their favorite team or as formalized and complex as a classical ballet. Our historical knowledge of dance is limited since, like music, its performance leaves few historical traces.

What kind of dance is it? Dance is generally categorized according to three types: popular dance, ballet, and modern dance. Popular dance includes forms of dance passed on traditionally, such as folk dances, or dances practiced for social occasions, such as ballroom dancing. Popular dances can be highly complex and

1.8 Lady Gaga playing a keytar during the Monster Ball Tour, Consol Energy Center, Pittsburgh, 2010.

American singer/songwriter Stefani Germanotta, better known as “Lady Gaga” (b. 1986), utilizes a bombastic style that combines the theatrical flamboyance of Italian opera with the droll wit of pop art. She says, “I went to a Catholic school, but it was on the New York underground that I found myself.”¹



1.9 Trisha Brown's *Roof Piece*, performed on 12 rooftops over a ten-block area in New York City's SoHo, 1971. Photograph by Babette Mangolte.

American Trisha Brown (b. 1936) has been a leading avant-garde choreographer and dancer since the 1960s. During this time, SoHo, an industrial area of Manhattan that had fallen into disuse, was becoming a mecca for young artists. In *Roof Piece*, each dancer transmits movements to a dancer on the nearest roof. The photograph illustrates the use of documentation for recording conceptual artwork.

artistic and may require considerable training. Popular dances are not always performed for an audience.

Ballet is a theatrical dance that combines highly formalized steps and poses with athletic leaps and turns. Even today, classical ballet dancers' rigorous training begins with the five "positions" prescribed in the seventeenth century. The term "ballet" also describes the combination of ballet dance, music, and staging in a theatrical work such as *Swan Lake* or *Sleeping Beauty*. In a ballet, the dancers' steps and movements are orchestrated by the **choreographer**, who must coordinate the music, story, and dance to form an intelligible whole. A dance choreographer is part composer, part theatrical director, and part dance master.

The last of the dance types is modern dance, which includes the forms of dance created in reaction to classical ballet. Modern dance seeks more freedom and expressiveness than ballet, but it still involves choreography and theatrical performance (Fig. 1.9). It is often more abstract and less oriented toward a story than traditional ballet, and it often incorporates modern music and art.

What is the relation between the dance and the music? Dance is so closely allied with music that musical styles are often named for the dance they accompany. From the waltz to hip-hop, dance and music have been melded with one another. The dance

form of the minuet, which originated in France, was preserved in the eighteenth-century symphonies of Mozart (see page 310). In the 1970s, disco music fueled a popular dance revival among young people dissatisfied with rock and roll's informal dance styles. In the same way, the improvisational music of jazz (see page 408) has fostered the equally inventive form of jazz dance.

Is the dance mimetic? The term "mimetic" stems from the Greek word for "imitation." Mimetic dance imitates the gestures and actions of real life and is especially important in ballet and other narrative forms. In a romantic ballet, for example, the dancers' calculated poses and movements may be choreographed to imitate the joy of a couple in love.

How are the dancing movements combined into a meaningful whole? A dance's form, much like the form of music or theater, is the artful combination of dancing gestures and movements. In a dance performance, the dancers' movements create a changing combination of line, motion, pattern, tension, and rhythm. More so than with any other art, the form of dance is perceptible only in performance. The three-dimensional energy and complexity of a dance performance cannot be fully captured by a system of notation or even by film.

Theater

Theater is the art of acting out dramatic literature in a live performance. Since most readers will have studied dramatic works as literature, this introduction considers aspects of theatrical performance.

How is the play staged through set, lighting, and costume? The stage is the physical space in which a dramatic work is performed. Most Western theaters today use a conventional **proscenium** stage. The proscenium stage is enclosed within a rectangular frame, and the audience views the action through an invisible “fourth wall.” A theater may instead have a thrust stage, in which a stage platform projects into the audience, or a stage in-the-round, which has a performance area completely surrounded by the audience.

The most complex elements of staging involve the theatrical set, which is made up of lighting and scenery. The set design creates the imaginary space in which the dramatic action is performed (Fig. 1.10). Sets may incorporate elaborate scenery and stage machinery. Some medieval dramas known as morality plays managed to represent the Garden of Eden, a fiery hell, and the throne of heaven, all in one elaborate set. Twentieth-century expressionist theater used complicated revolving stages and sets to accommodate huge casts. With the advent of electrical lights, theatrical lighting became essential in shaping the theatrical performance. Lighting helps to underscore mood, character, and other elements of the dramatic action taking place on the stage.

The costumes worn by actors are also part of the staging and set the tone of a theatrical performance. The choice of costumes is an especially important decision when performing a play from the past. For example, should a director costume Shakespearean characters in modern dress or in period costume? Like theatrical lighting, costume can emphasize an aspect of the character or imply changes in a character during the performance.

How do the director and actors interpret the dramatic script? Acting is probably the aspect of theatrical performance that audiences are most sensitive to and critical of. Under the director’s guidance, actors are responsible for realizing the dramatic script in their words and actions on stage. An actor’s performing skill and discrimination largely determine the impact a character will have on the audience.

The director of a play governs every aspect of the performance, including staging, acting, and changes in



1.10 K. K. Barrett, scene design for *Stop the Virgins*, directed by Adam Rapp, St. Ann’s Warehouse, Brooklyn, New York, 2011. An operatic blend of technology, music, dance, and theater by Karen Orzolek (b. 1978)—better known as Karen O, lead singer of indie rock band the Yeah Yeah Yeahs—*Stop the Virgins* was billed as the first “psycho-opera.” While a drummer in a punk band during the 1970s, Oklahoma native K. K. Barrett (b. 1955) initially learned production design by making music videos.

the script. Yet the director has no immediately visible role in the performance. The director’s decisions can only be inferred from the performance itself. A critical audience should appreciate the director’s choices in casting—the choice of particular actors for certain roles. The director also determines how they move together on stage, and how quickly or slowly the action proceeds. With such decisions, the director controls the essential character of the whole theatrical performance.

Opera

Opera can be defined simply as theater set to music. Yet such a simple definition cannot suggest opera’s spectacular effects. Opera combines all the performing arts—music, dance, and theater—in an artistic experience that cannot be matched by any of these arts alone.

Unfortunately, opera suffers from an inaccessibility to audiences. The need for a precise match between the words of an opera and its music makes it difficult for operas to be translated. An opera written in Italian or French is usually performed in the original language, so an English-speaking audience must be satisfied with a program summary or translated dialogue titles projected over the stage. In addition, opera has historically been an art of the upper classes, and it is still associated with elite audiences.

Still, opera is a stunning art form that can, with a little cultivation, provide pleasure for any humanities student. From a student's point of view, opera is interesting if only because it can stimulate so many of the questions asked already in this brief introduction to the arts: How is the opera staged? What is the relation between the words and the music? How has a director interpreted the script? What instruments and voices are used? How has a singer interpreted the musical score and the dramatic script? How is dance incorporated into the operatic narrative?

The variety of questions suggests that opera, perhaps the least known of the performing arts, is the best-chosen introduction to those arts.

THOUGHT EXPERIMENT

The idea of the humanities is a product of Western history and civilization. Some non-Western cultures do not even have a word for the concept. Should cultural productions from outside the West, from cultures deriving from other traditions, properly be considered as expressions of the humanities? If so, how? If not, why not?

The Literary Arts

Literature divides generally into two kinds: fiction, composed from the author's imagination; and non-fiction, recounting the author's actual thoughts or real events. The largest body of literature is fictional and divides further into three main genres: drama, poetry, and narrative fiction.

Drama is literature to be acted out in theatrical performance, an art discussed as the art of theater, above. Poetry is a literature of rhythmic sound and concentrated imagery. Poetry usually employs a regular pattern of stresses (called a **meter**) and often contains highly condensed metaphor and symbol. Poetry may actually take the form of drama (Greek tragedy, for example) or narrative (the ancient epics). Poetry of the most personal and concentrated kind is called **lyric**, which can be written in particular forms (for example, the sonnet, elegy, or ode). About poetry, one may ask: What form does the poem take? What are its patterns of sound (meter, rhythm)? How does it employ metaphor or symbol?

Tibetan poet Woese (Weise in Chinese) (b. 1966) lives in Beijing, China. Her first poetry collection, *Tibet*

Above, won a national award in 2001. However, after her next book, *Notes on Tibet*, a prose collection on current Tibetan social realities, was banned by Chinese authorities, she lost her job and social benefits.

After a few years
You are at the original place
I am at the opposite end
ride on a plane
in a car
and I have already arrived there
After a few years
You have aged some
I have aged some
We seem to have been aging at the same time
still young
have tempers
After a few years
completely covered in dust
my countenance is also lost
Yet importuning poise
I take some bones
as jewelry
Hang them on my chest
as if without a second thought
After a few years
Your appearance
so very clean
An air of books
as if seventeen
as if the innermost teardrops
added a luster
that no one could outshine
After a few years
At last sitting together
first a little distant
then slightly closer
The voices carrying on around us
sights strange and colorful
I wish to speak but refrain
You wish to speak but do the same
What else can be said ²

Woese (translated by D. Dayton)
"After a Few Years" from *Tibet Above*
<http://www.thedrunkenboat.com/weise.html>

WRITE IDEA

What is it about poets that can threaten governmental authorities? To try to answer this question, research the life and work of a poet whose work has been banned by a government.



GLOBAL PERSPECTIVE

The First Humans

The first modern humans appeared some 200,000 years ago in Africa, gradually migrating to Asia and Europe and beyond. These early humans sustained themselves in small clans by hunting and gathering food, while developing cultures that share much with later human civilizations. They adorned their bodies with ornaments of shell and teeth, made specialized tools of wood, stone, and bone, and buried their dead with provisions for the next life. Around their fires, they must have chanted stories of cosmic conflicts and heroic deeds. Most of what we know about these earliest humans has been discovered only in the past 100 years, and many parts of the world have yet to be explored. Archaeologists are constantly drawing new conclusions from their examinations of the material and biological remains of early humans.

Early humans made their most rapid cultural progress during the Upper Paleolithic period, or Late Stone Age, from 40,000 to about 10,000 BCE. During this span, humans perfected methods of making stone tools, sewing clothing, building dwellings, and baking clay. Most remarkable is the flowering of the arts—drawing, painting, sculpting, print-making, even music making. The fingerholes of flutes from this time period made from vulture bones produce a musical scale much like our own. Most spectacular perhaps are caves sometimes containing more than 400 painted and engraved images of wild animals—mammoths, bison, lions, and rhinoceros—rendered with uncanny realism and

immediacy. If we imagine them in a flickering torchlight, the oxen and horses at Lascaux [LAH-skoh] in France seem to thunder across the cave wall (Fig. 1.11). Footprints found at some cave sites seem to record dancing, suggesting that these Paleolithic chambers were used for ritual festivities and storytelling, a sort of prehistoric theater hall or movie house.

Late-Stone-Age sculptors rendered human images in vivid and stylized forms carved in stone or molded in clay. Most of the figures so far unearthed are female, often with exaggerated sexual features (Fig. 1.12). Scholars speculate about the function of these first sculptures: were they religious objects, adornment, or perhaps magical charms to induce fertility and ease childbirth?

Because these peoples left no written record, we can only guess at the meanings and purposes of their art. Even so, in remote places around the world Stone Age cultures did persist up until modern times. For example, the Eskimos of the Arctic, the San bushman of Africa's Kalahari Desert, the Aborigine of the Australian outback, all managed to thrive for thousands of years in places where a modern human would not manage to survive for even a month. By studying the lifeways of these peoples, who devote much of their time to cultural activities, we can imagine some of the experience of the earliest humans.

Around 10,000 BCE, the Paleolithic period gave way to the Neolithic period, or New Stone Age, as humans began to



1.11 Hall of Bulls, Lascaux, France, c. 15,000–13,000 ABD. Paint on limestone.

Paleolithic artists may have applied paint by chewing charcoal and animal fat, and spitting the mixture onto the cave walls. Note how the animal forms at center left are superimposed on one another, perhaps a representation of spatial depth.



Watch the video on Prehistoric Sites and Decorated Caves of the Vézère valley on myartslab.com

master more of the physical environment itself, eventually creating **megalithic** (large stone) structures. The Neolithic saw perhaps the most important shift in humans' way of life, from food-gathering to food-growing economies. Human domestication of crops and animals—today called the Neolithic revolution—enabled the first large-scale human settlements, first in Asia and eventually across the globe.

1.12 Woman from Willendorf, Austria, c. 30,000–25,000 BCE. Limestone, height 4½ ins (11.5 cm). Naturhistorisches Museum, Vienna.

The swelling forms of the figure's breasts, belly, and thighs are symbolic of female fertility. Such distortions also suggest a playful sense of humor. Small enough to fit in the palm of a hand, this carving may have been inspired originally by the natural nick in the stone that marks the navel.



Narrative fiction is literature that tells a story. The most common forms of narrative fiction are the novel and the short story, which usually describe events and characters in believable, true-to-life detail. However, narrative can also take the form of fantasy, recounting a dream or vision. The narrator or author often sees the action from a specific point of view and may comment on the action or characters. In reading narrative fiction, it helps to observe: What form does the narrative take? What is the action (plot)? Who are the chief characters, and what are their significant speeches and actions? What is the author's point of view?

Fictional works often contain underlying ideas, or themes, that develop across the whole work. Identifying a literary work's themes often helps the reader to understand it as a whole and connect it to other works.

Nonfictional literature takes such forms as biography, the literary account of a person's life, and the essay, a brief exposition of the author's views on a particular subject.

An Invitation to the Adventure

We live in an age of information. High-speed electronic systems power a global Internet, enabling instantaneous communication for nearly everyone, to nearly everything, nearly everywhere. Most of the foregoing examples were drawn from arts and letters originating in just the past few years. In every case, you can look these creators up online and spend hours learning more about each one of them. Never before has it been so possible to learn so much about the achievements of humankind so readily.

New achievements in the humanities are being made all the time, in every part of the world, by people of every race and ethnicity, young and old, female and male. Often their creations are composed of combinations of the categories we have mentioned, resulting in new hybrid categories. Interestingly, most every example incorporates some sort of rejection or defiance of tradition, some innovation over and above the past, some form of superseding. Yet none of them is based on merely breaking rules, on merely destroying the past. Instead, their creative defiance is in conversation with tradition, with the humanistic achievements of the past. Without this context, these works would be mere passing fads. It is the rich continuity of the humanities that creates a context for meaning, but without being familiar and conversant with this continuity, we may barely be able to respond to this artistry. Simply put, in order to question authority, we need to know something about authority first. In order to be a creator in the humanities, we need to know something about the humanities first.

Therefore, we acquire a voice in the human conversation by asking ourselves: What is my response to the work of art? How is my response shaped by the work itself? How is my response shaped by my own background and experience?

If, as some say, knowledge is power, knowledge is also pleasure. Knowledge of a human culture gives us power in that culture and pleasure in being a part of it. This is just as true for pop music as it is for the classical symphonies of Mozart and Beethoven. Knowledge broadens our potential to have power and find pleasure in the world.

The works of culture discussed in this survey offer a rich texture of meaning and experience. Understanding them is often hard work—one must grasp the basic

CHAPTER 1: TIMELINE

200,000 BCE

200,000 BCE First modern humans appear in Africa, migrate gradually to Asia and Europe

principles of music, for example, while also attending to the subtleties of a symphony or opera. The rewards are substantial. As we learn to command more fully the cultures around us, our own powers of thought and

creativity are enlarged. This text aims to prepare readers for the challenges of the humanities and introduce them to their pleasures. You are invited to join in the adventure of the human spirit. This is your invitation.

CHAPTER REVIEW

A summary of questions to help the reader discover the pleasures of the humanities:

The Pictorial Arts In what medium is the picture created? What are the picture's important lines and shapes? How does the picture use color and light? Does the picture contain significant patterns? How are the parts of the picture combined into a meaningful whole?

Sculpture Is the sculpture full-round or in relief? From what materials is the sculpture shaped? What is the sculpture's texture? Does the sculpture imply movement? What is the sculpture's relation to site?

Architecture What is the building's function? From which materials is the building constructed? What is the building's design? What is the relation between the exterior and interior of the building? How does the building employ the other arts?

Music What are the music's basic melody and rhythm? What instruments or voices perform the music? Where is the music performed, and for what purpose? What is the form of the musical composition?

Dance What kind of dance is it (popular, ballet, modern)? What is the relation between the dance and the

music? Is the dance mimetic? How are the dancing movements combined into a meaningful whole?

Theater How is the play staged through set, lighting, and costume? How do the director and actors interpret the dramatic script?

Opera How is the opera staged? What is the relation between the words and the music? How has a director interpreted the script? What instruments and voices are used? How has a singer interpreted the musical score and the dramatic script? How is dance incorporated into the operatic narrative?

Poetry What form does the poem take? What are its patterns of sound (meter, rhythm)? How does it employ metaphor or symbol?

Narrative Fiction What form does the narrative take? What is the action (plot)? Who are the chief characters, and what are their significant speeches and actions? What is the author's point of view?

Personal Response What is my response to the work of art? How is that response shaped by the work itself and by my own experience?

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40,000 BCE

40,000–10,000 BCE Upper Paleolithic (Late Stone Age)
Chipped stone tools; earliest stone sculptures (1.12);
cave paintings (1.11); migration into America

30,000 BCE

20,000 BCE

10,000 BCE

10,000–2300 BCE Neolithic (New Stone Age) Polished stone tools; domestication of plants and animals; Stonehenge (see Fig. 2.2); potter's wheel (Egypt); rock art (Africa)

2300–1000 BCE Bronze Age
Metal tools and weapons;
development of writing
(China, India)

