

# Preface

We are bombarded with images from birth and tend to assume that we understand their meaning. But the paradoxical fact is that, although children read pictures before words, a picture is more complex than a word—hence the proverbial “a picture is worth a thousand words.” One aim of *Art across Time* is, therefore, to introduce readers to the complexity of images, while also surveying the history of those images. Context is a particular area of concern, for works of art lose much of their meaning if separated from the time and place in which they were created. Context also includes function, patronage, and the character and talent of the individual artist.

The complexity of the visual arts has led to different approaches to reading images. Throughout the text, therefore, there are discussions of methodology as well as new boxes entitled “Methods of Interpretation,” and there is a brief survey of the modern methodologies of art-historical interpretation in the Introduction.

While comprehensive, *Art across Time* avoids an encyclopedic approach to art history and attempts instead a more manageable narrative that is suitable for a one-year survey course. Certain key works and artists are given more attention than in some books, while other works and artists are omitted entirely. An effort is made to present the history of art as a dynamic narrative grounded in scholarship, a narrative that is a dialogue between modern viewers and their past.

## “Windows on the World”

Sections entitled “Window on the World” provide an introduction to the art of certain non-Western cultures. They highlight specific periods within cultures, particularly when they are thematically related to, or have significantly influenced, Western art. Some of the Windows—such as Aboriginal rock paintings in the chapter on prehistory and Japanese wood-block prints in the chapter on Impressionism (Chapter 22)—are placed within Western chapters. Others—for example, those dealing with the Indus Valley civilization, Mesoamerica, and the Far East—are placed chronologically between Western chapters. The Windows offer a sense of the range of world art and remind readers that the history of Western art is only one of many art-historical narratives. These narratives reflect the differences, as well as the similarities, between cultures and emphasize the complexity of the visual arts by taking Western readers far afield of their accustomed territory and exposing them to unfamiliar ways of thinking about the arts. As with the European artists of the early twentieth century who collected African and Oceanic sculpture in search of new, non-Classical ways of representing the human figure, so viewers who encounter such

works for the first time are encouraged to stretch their own limits of seeing and understanding.

## Boxes

Within chapters, readers will find boxes that encapsulate background information necessary for the study of art. These boxes take students aside, without interrupting the flow of the text, to explain media and techniques as well as different philosophies of art from Plato to Marx, Burke to Freud, and Winckelmann to Greenberg. Significant works of literature related to the arts are also covered: epics such as *Gilgamesh*, the *Iliad* and the *Odyssey*, the *Edda*, and *Beowulf*, as well as excerpts of Romantic, Dada, and contemporary poetry. One box shows Beauford Delaney quoting Balzac, an example of a personal artistic genealogy within the broader narrative of art history. Another illustrates the symbolism of color in Roman marble sculptures.

## Illustration Program

The illustrations in *Art across Time* are in a consistently large format, which encourages careful looking. All of the paintings are reproduced in color, and the percentage of color is higher than in any other survey text presently on the market. Two shades of black are used for the black-and-white illustrations, resulting in greater tonal density, and all illustrations are printed on a five-color press for optimal quality. Occasionally, more than one view of a sculpture or a building is illustrated to give readers a sense of its three-dimensional reality. This has been increased for the third edition.

A new feature in the illustration program of this edition is the placement of “Connections”—small, repeated images—to show thematic continuity in the arts. Thus, for example, a small figure of Titian’s *Venus of Urbino* accompanies Manet’s *Olympia*. A similar system is also used for comparative purposes.

Architectural discussions are enhanced with labeled plans, sections, and axonometric diagrams. Diagrams of the Mesopotamian cone mosaic technique, of the Greek lost-wax method, of altarpieces, and of lithography and cantilever have been added. Many of the picture captions include anecdotes or biographical information about the artists; these are intended to encourage readers to identify with painters, sculptors, and architects, and they also provide a sense of the role of artists in society. Maps both define geographical context and indicate changing national boundaries over time.

## Other Pedagogical Features

Languages as well as the visual arts have a history, and the etymology of art-historical terms is, therefore, provided. This reinforces the meanings of words and reveals their continuity through time. In the chapter on ancient Greece, transcriptions of terms and proper names are given according to Greek spelling, with certain exceptions in deference to convention: Acropolis, Euclid, Socrates, and Laocoön, all of which would be spelled with a “k” rather than a “c” in Greek. Likewise, Roman names and terms are given according to Latin transcription. The first time an art-historical term appears in the text, it is **boldfaced** to indicate that it is also defined in the glossary at the back of the book.

At the end of each chapter, a chronological time line of the works illustrated is useful for review purposes. This lists contemporaneous developments in other fields as well as cross-cultural artistic developments, and it contains selected images for review.

## New to the Third Edition

At the request of reviewers and adopters of the second edition, the text is divided into seven parts. Each two-page part opener incorporates a time line that, in addition to placing key works of art in a chronological continuum, highlights other important developments relevant to the cultural contextualization of art. The part openers have been redesigned for the third edition and now include an introductory paragraph surveying developments covered in each part. The Introduction, formerly Chapter 1, has been updated.

In addition to the numerous text refinements, several substantial changes should be noted. The Window on the World for Mesoamerica has been rewritten, and Georgia Riley de Havenon, a pre-Columbian specialist, has contributed sections on Aztec and Andean art. The coverage of the Renaissance and Gothic periods has been reorganized. With the help of Robert Maxwell of the University of Michigan, Gothic diagrams have been redrawn to improve accuracy and pedagogy. Additional diagrams have been included and the number of color plates has been expanded in the Windows as well as throughout the text.

Finally, the last chapter has been updated to include recent artistic developments—especially globalization.

## Supplements

### Interactive CD-ROM

*Art across Time's* Core Concepts in Art CD-ROM, available free to students with every new copy of the textbook in any of its iterations, provides valuable supplemental materials. Below is a brief description and table of contents.

**Description** Conceived, designed, and written by students for students under the leadership of Bonnie Mitchell (Bowling Green State University), one of the preeminent multimedia designers, *Art across Time's* Core Concepts in Art CD-ROM provides supplemental exercises and information in the areas students experience difficulties.

### Contents

- **Elements of Art:** Allows students to interact with the formal elements of art by working through over 70 interactive exercises illustrating line, shape, color, light, dark, and texture.
- **Art Techniques:** Takes students on a tour of art studios. *Art Techniques* illustrates working with a variety of media from bronze pouring, to painting, to video techniques with extensive, narrated video segments.
- **Chapter Resources:** Study resources correlated to each chapter of *Art across Time*; both a review and test preparation. Students will find key terms, chapter summaries, and a self-correcting study quiz to help prepare for in-class tests, midterms, and finals. Also included is an exercise on methodologies that demonstrates the application of different methods to Van Eyck's *Arnolfini Portrait*.
- **Research and the Internet:** Introduces students to the research process from idea generation, to organization, to researching on- and off-line, and includes guidelines for incorporating sources for term papers and bibliographies.
- **Study Skills:** Helps your students adjust to the rigors of college work. The *Study Skills* section of the CD-ROM provides practical advice on how to succeed at college.

### Online Learning Center

Recently, the Internet has played an increasing role in college education; *Art across Time* is, therefore, supported by an Online Learning Center <<http://www.mhhe.com/artacrosstime>> that offers additional resources for students wishing to quiz themselves. They can send the results to their instructor via e-mail, link to additional research topics on the World Wide Web, use the pronunciation guide, follow links to artists, and more.

### Student Study Guide

The student study guides are designed as chapter-by-chapter workbooks to accompany *Art across Time*. Perforated pages allow professors to assign exercises to be handed in along with each reading assignment. The exercises include brief essays, fill-in-the-blanks, matching artists with works and works with their sites. In addition, students are asked to identify key figures and define terms.

Finally, slide sets for qualifying adopters and an instructor's manual complete the impressive supplemental support package for *Art across Time*. For more information, please contact your local McGraw-Hill sales representative, or e-mail <[art@mcgraw-hill.com](mailto:art@mcgraw-hill.com)>.

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## Reviewers

Thanks to our reviewers of the third edition: Roger Aikin, Creighton University; Steve Arbury, Radford University; Peter Barr, Siena Heights College; Vince Bodily, Ricks College; Kelly Dennis, University of Connecticut; Kimberly Francev, University of Arizona; Mitchell Frank, Carleton University; Richard Green, Eastern Arizona College; Pamela Hall, Glendale Community College; Kim Hartswick, George Washington University; LuAnn S. Kanabay, University of Connecticut; Janette Knowles, Ohio Dominican University; Ellen Konowitz, State of University of New York at New Paltz; Jane Kyle, University of Portland; Lisa Livingston, Modesto Junior College; David Ludley, Clayton College & State University; Virginia Marquardt, Marist College; Floyd Martin, University of Arkansas-Little Rock; Dr. Andrew Marvick, Southwestern Oklahoma State University; Beth A. Mulvaney, Meredith College; Fr. James Neilson O. Praem, St. Norbert College; Mallory O'Connor, Santa Fe Community College; Michelle Pacansky-Brock, Sierra College; Donald Paoletta, Nebraska Wesleyan University; Kristin Ringelberg, Elon College; Gil Rocha, Richland Community College; Jerry Soneson, University of Northern Iowa; Carolyn Tate, Texas Tech University; Rita Tekippe, State of University of West Georgia; Radford Thomas, Radford University; Gavin Townsend, University of Tennessee-Chattanooga; Anne Betty Weinschenker, Montclair State.