In memory of my good friend Bud Therien, art publisher and editor par excellence


Acknowledgments of text and images reproduced by permission of third-party sources appear on the appropriate page in this textbook or in the credits pages at the back of this book, which constitute an extension of this copyright page.

PEARSON, ALWAYS LEARNING, and Revel are exclusive trademarks owned by Pearson Education, Inc., or its affiliates in the United States and/or other countries.

Library of Congress Cataloging-in-Publication Data
Title: Humanities : culture, continuity & change / Henry M. Sayre.
Classification: LCC CB69 .S29 2019 | DDC 001.3--dc23

All Rights Reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. For information regarding permissions, request forms and the appropriate contacts within the Pearson Education Global Rights & Permissions Department, please visit www.pearsoned.com/permissions/

Contents iv
Preface xi

PART FOUR

EXCESS, INQUIRY, AND RESTRAINT
1600–1800 706

21 The Baroque in Italy: The Church and Its Appeal 709
22 The Secular Baroque in the North: The Art of Observation 735
23 The Baroque Court: Absolute Power and Royal Patronage 765
24 The Rise of the Enlightenment in England: The Claims of Reason 795
25 The Rococo and the Enlightenment on the Continent: Privilege and Reason 831
26 The Rights of Man: Revolution and the Neoclassical Style 865

PART FIVE

ROMANTICISM, REALISM, AND EMPIRE
1800–1900 904

28 Industry and the Working Class: A New Realism 945
29 Defining a Nation: American National Identity and the Challenge of Civil War 977
30 Global Confrontation and Modern Life: The Quest for Cultural Identity 1007
31 The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe 1043
32 The Course of Empire: Expansion and Conflict in America 1075
33 The Fin de Siècle: Toward the Modern 1111

PART SIX

MODERNISM AND THE GLOBALIZATION OF CULTURES
1900 TO THE PRESENT 1142

34 The Era of Invention: Paris and the Modern World 1145
35 The Great War and Its Impact: A Lost Generation and a New Imagination 1173
36 New York, Skyscraper Culture, and the Jazz Age: Making It New 1203
37 The Age of Anxiety: Fascism and Depression, Holocaust and Bomb 1243
38 After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption 1283
39 Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s 1315
40 Without Boundaries: Multiple Meanings in a Postmodern World 1347

Index Index-1
Photo and Text Credits Credits-1
27. The Romantic World View

THE SELF IN NATURE AND THE NATURE OF SELF

The Romantic Imagination
A Romantic Experiment: “Cylindrical Ballads”
Romanticism as a Voyage of Discovery: Samuel Taylor Coleridge
Classical versus Romantic: The Odes of John Keats
The Romantic Landscape
The Romantic in Germany: Friedrich Schiller
Romanticism’s Darker Realities
The Romantic Hero
Goya’s Tragic Vision
Goya before Some Social Satire
Goya after Some Social Satire

28. Industry and the Working Class

A NEW REALISM

THE INDUSTRIAL CITY: Conditions in London
Water and Housing
Labor and Family Life
Reformists Respond: Utopian Socialism, Socialism, and Christian Reform
Utopian Socialism
A.W.N. Pugin, Architecture, and the Medieval Model
Literary Realism
Charles Dickens’s Hard Times
French Literary Realism
French Painting: The Dialogue between Idealism and Realism
Théodore Géricault: Rejecting Classicism

29. Defining a Nation

AMERICAN NATIONAL IDENTITY AND THE CHALLENGE OF CIVIL WAR

American Landscape: The Cultivated and the Sublime
Washington Irving’s Satiric Vision
The Hudson River Painters
Transcendentalism and the American Romantics
The Philosophy of Romantic Idealism: Emerson and Thoreau
Herman Melville and the Uncertain World of Mid-Dick’s
The Abolitionist Movement
Frederick Douglass
Other Slave Narratives
Harriet Beecher Stowe and Uncle Tom’s Cabin
Agassiz versus Danzé
Romanticizing Slavery in Antebellum American Art and Music
The Civil War
Reconstruction

30. Global Confrontation and Modern Life

THE QUEST FOR CULTURAL IDENTITY

The Revolutions of 1848
The Streets of Paris
The June Days in Paris: Worker Defeat and the Rise of Louis-Napoleon
The Hausmannization of Paris: 1870 Revolution across Europe: The Rise of Nationalism
Paris in the 1850s and 1860s
George Sand and Politics and the Female Voice
Théodore Chassée and the Poetry of Modern Life

Edouard Manet: The Painter of Modern Life
Émilie Zola and the Naturalist Novel
Nacionalism and the Politics of Opera
Empire and the Colonial Aspirations of the West
China and the Opium War
India and British Mass Migration
The Brief Rise and Quick Fall of Egypt
The Opening of Japan

31. The Promise of Renewal

HOPE AND POSSIBILITY IN LATE NINETEENTH-CENTURY EUROPE

French Impressionism
Monet’s Escape to Giverny
George Sand on Politics and the Female Voice
Claude Monet: The Sensation of Painting
Leisure: Renoir and Daguerre

Manet’s Response to Impressionism
Russian Realism and the Quest for the Russian Soul
The Writer and Artist under the Tsars
Russian Nationalist Music and Ballet
Britain and the Design of Social Reform
Morris, the Guild Movement, and the Pre-Raphaelites
John Stuart Mill: Women’s Rights and the Question of Liberty

32. The Course of Empire

EXPANSION AND CONFLICT IN AMERICA

The Native American in Myth and Reality
The Indian Removal Act
Women’s Arts on the Plains: Quillwork and Beadwork
Weaving and Basketry

CONTENTS
DEAR READER,

It has been nearly 20 years since I first sat down to write this book, and now, with the publication of this fourth edition, I’d like to take the opportunity to reflect on a moment on the humanistic enterprise as, in its new Revel edition, this book fully enters the digital age.

But first, you might well ask, what is the humanistic enterprise exactly? At the most superelevated level, a Humanities course is designed to help you identify the significant works of art, architecture, music, theater, philosophy, and literature of distinct cultures and times, and to recognize how these different expressions of the human spirit respond to and reflect their historical contexts. More broadly, you should arrive at some understanding of the creative process and how what we—and others—have made and continue to value reflects what we all think it means to be human. But in studying other cultures—entering into what the British-born, Ghanaian-American philosopher and novelist Kwame Anthony Appiah has described as a “conversation between people from different ways of life”—we learn even more. We turn to other cultures because to empathize with others, to willingly engage in discourse with ideas strange to ourselves, is perhaps the fundamental goal of the humanities. The humanities are, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, above all, disciplines of openness, inclusion, and respectful interaction.

APPENDIX A

ABOUT THE AUTHOR

Henry M. Sayre is Distinguished Professor of Art History Emeritus at Oregon State University. He earned his Ph.D. in American Literature from the University of Washington. He is producer and creator of the ten-part television series, A World of Art: Works in Progress, aired on PBS in the Fall of 1997; and author of seven books, including A World of Art: The Visual Text of William Carlos Williams, The Object of Performance: The American Avant-Garde since 1970; and an art history book for children, Cage Paintings to Picasso.
What’s New

NEW TO THE PRINT EDITION OF THE HUMANITIES

- Continuing Presence of the Past, a feature designed to underscore the book’s emphasis on continuity and change by connecting an artwork in each chapter to a contemporary artwork, helps students understand how the art of the past remains relevant today. Included only in the digital version of the last edition, the Continuing Presence of the Past is now featured in each chapter on its own page in close proximity to the artwork to which it refers. New additions to the feature include works by Paul Kos, Hiroshi Sugimoto, Lin-Manuel Miranda, Carrie Mae Weems, Daniel Buren, Arthur Amiotte, and Roy Lichtenstein.

- More than 300 images have been updated whenever new and improved images were available or works of art have been cleaned or restored.

- Whenever new scholarship has provided us with new insights and understandings, that scholarship has been included in the text. Examples include discussion of the earliest musical instruments—from prehistoric flutes to the development of the organ in Greece and Rome—continuing research at the Göbekli Tepe archaeological site, including the Pitcairn Flight into Egypt from Saint-Denis, Michelangelo’s design for the facade of St. Peter’s, Raphael’s Sistine Madonna, Bronzino’s Saint Sebastian, Degas’s Little Dancer Aged Fourteen, Picasso’s Guernica, and Balla’s Speeding Automobile.

New to the Revel edition of The Humanities

- In the last half of Chapter 40 on contemporary art has been added, including the Gobrek Tepe archaeological site, a Tong tomb figure of a horse, the Inca Twelve-Angle Stone in Cusco, the Phoenix Flight into Egypt from Saint-Denis, Michelangelo’s design for the facade of St. Peter’s, Raphael’s Sistine Madonna, Bronzino’s Saint Sebastian, Degas’s Little Dancer Aged Fourteen, Picasso’s Guernica, and Balla’s Speeding Automobile.

- The last half of Chapter 40 on contemporary art has been thoroughly reconceived, with many new images, to address issues of postcolonialism, the global marketplace and the commodification of culture, and the plural self in the Americas—Latino, African American, and Native American—as well as the impact of new media.

- In Chapter 26, the discussion of Alexander Hamilton and the Federalist papers has been greatly expanded in order to provide perspective on the current popularity of Lin-Manuel Miranda’s Hamilton: An American Musical.

- In response to readers’ requests, many new works of art have been added, including the Gobrek Tepe archaeological site, a Tong tomb figure of a horse, the Inca Twelve-Angle Stone in Cusco, the Phoenix Flight into Egypt from Saint-Denis, Michelangelo’s design for the facade of St. Peter’s, Raphael’s Sistine Madonna, Bronzino’s Saint Sebastian, Degas’s Little Dancer Aged Fourteen, Picasso’s Guernica, and Balla’s Speeding Automobile.

- Pan/zooms open a window where works of art appear next to a scaled human figure (or for small works, a scaled human hand), giving students an instant sense of the size of what they are studying.

- Each and every Closer Look and Continuing Presence of the Past has been transformed into a Revel video presentation, where students are guided through a detailed examination of the work.

- Listening Guides with Streaming Audio for most of the music selections in the book are embedded in the platform, which allow students to follow along as they listen to the selection.

- The entire text is available on streaming audio, much of it read by the author himself.

All of the new material cited in “What’s New” on page xi is included in the Revel edition as well, but Revel’s cross-platform digital environment allows us to offer many more aids to student learning in an interactive, engaging way.

Revel™ Education technology designed for the way today’s students read, think, and learn

When students are engaged deeply, they learn more effectively and perform better in their courses. This simple fact inspired the creation of Revel: an interactive learning experience designed for the way today’s students read, think, and learn. Built in collaboration with educators and students nationwide, Revel is a fully digital and highly engaging way to deliver respected Pearson content.

Revel enlivens course content with media interactives and assessments—integrated directly within the authors’ narrative that provide opportunities for students to read, practice, and study in one continuous experience. This interactive educational technology boosts student engagement, which leads to better understanding of concepts and improved performance throughout the course.

Pan/zooms appear with a simple click for almost all of the figures, allowing students to zoom in and examine details with stunning clarity and resolution, and then return to the overall view of the work of art, so they can relate these details to the whole.

The pan/zoom’s scale feature opens a window where works of art appear next to a scaled human figure (or for small works, a scaled human hand), giving students an instant sense of the size of what they are studying.

Interactive learning tools, in a variety of formats, review key terms and ideas, help the student in analyzing literary works, and make use of flashcards to test student retention.

Each chapter contains three kinds of writing prompts. All are keyed to specific works of visual art, literature, or music and appear in conjunction with figures that illustrate the works. Journaling prompts focus on building skills of visual analysis; Shared Writing responses relate the material in the chapter to today’s world; and Writing Space prompts encourage students to engage in cross-cultural thinking, often across chapters.

Learn more about Revel www.pearsonhighered.com/revel

In addition, a variety of self-tests, review features, and writing opportunities have been built into the platform. These are all designed to ensure the student’s mastery of the material.

Multiple-choice self-tests, at the conclusion of each major section of a chapter, allow the student to assess quickly how well they have absorbed the material at hand.

Interactive learning tools, in a variety of formats, review key terms and ideas, help the student in analyzing literary works, and make use of flashcards to test student retention.

Each chapter contains three kinds of writing prompts. All are keyed to specific works of visual art, literature, or music and appear in conjunction with figures that illustrate the works. Journaling prompts focus on building skills of visual analysis; Shared Writing responses relate the material in the chapter to today’s world; and Writing Space prompts encourage students to engage in cross-cultural thinking, often across chapters.

Learn more about Revel www.pearsonhighered.com/revel

- Each and every Closer Look and Continuing Presence of the Past has been transformed into a Revel video presentation, where students are guided through a detailed examination of the work.

- Listening Guides with Streaming Audio for most of the music selections in the book are embedded in the platform, which allow students to follow along as they listen to the selection.

- The entire text is available on streaming audio, much of it read by the author himself.

In addition, a variety of self-tests, review features, and writing opportunities have been built into the platform. These are all designed to ensure the student’s mastery of the material.

- Multiple-choice self-tests, at the conclusion of each major section of a chapter, allow the student to assess quickly how well they have absorbed the material at hand.

- Interactive learning tools, in a variety of formats, review key terms and ideas, help the student in analyzing literary works, and make use of flashcards to test student retention.

- Each chapter contains three kinds of writing prompts. All are keyed to specific works of visual art, literature, or music and appear in conjunction with figures that illustrate the works. Journaling prompts focus on building skills of visual analysis; Shared Writing responses relate the material in the chapter to today’s world; and Writing Space prompts encourage students to engage in cross-cultural thinking, often across chapters.

Learn more about Revel www.pearsonhighered.com/revel
Developing The Humanities

The Humanities: Culture, Continuity & Change is the result of an extensive development process involving the contributions of over 100 instructors and their students. We are grateful to all who participated in shaping the content, clarity, and design of this text. Manuscript reviewers and focus group participants include:

ALABAMA
Conradus Biel, Auburn University

CALIFORNIA
Calvin Chang, City College of San Francisco
Lauren Davis, San Diego City College
Cristina D. Deubert, Riverside Community College
John Hounsou, San Diego Mesa College
Gwyneth Mejias, Palomar College
Brady Newton, College of San Mateo
Sacramento, Joseph P., Sacramento City College

COLORADO
Rebecca Bagby, Arapahoe Community College
Mary Beth Smith, Red Rocks Community College

CONNECTICUT
Alcohol Haseeb, Central Connecticut State University

FLORIDA
Walter Berneck, Palm Beach Atlantic University
Amber Brock, Tallahassee Community College
Connie DeSimone, Broward Community College
Kathryn Foa, St. Petersburg College
Karaline Harris, South Florida Community College
College of Central Florida
Dale Hooker, Edison State College
Theresa Joiner, South Florida Community College
Jane Jones, State College of Florida, Manatee-

NEBRASKA
Mary Johnston, Minnesota State University

MINNESOTA
Northeast Campus

MASSACHUSETTS
Peter B. Kelly, Berkshire Community College

MICHIGAN
Marsha Perry, Jackson Community College
Robert Quinn, Ferris State University

MINNESOTA
Mary Johnston, Minnesota State University

NEBRASKA
Michael Holt, University of Nebraska

NEVADA
Chris Brown, Sierra College

NEW JERSEY
Joy Broman, Montclair State University
Karen E. Gil-Ramos, New Jersey City University

NEW MEXICO
Sarah Epstien, Central New Mexico Community

NEW YORK
Erica Duvall, Pratt Institute
Mary Greene, Community College of Staten Island
Thomas A. Haring, Hostos Community College
Elizabeth C. Mansfield, New York University
Carmelo Moscati, New York University

NORTH CAROLINA
Stephanie Freeman, North Carolina Central University

OHIO
Karen Gable, University of North Carolina at Charlotte
Kyrsten Grgur, University of North Carolina at Greensboro
Karin Homan, University of North Carolina at Chapel Hill

OKLAHOMA
Amelia H. Blackman, Tulsa Community College

SOUTHERN STATE
Dana Re, Northeastern State University
Javier Rivas, Rogers State University
Jim Ford, Rogers State University
Diana Luo, Rogers State University
James W. Meek, Oklahoma State University
Gregory Thompson, Oklahoma State University

PENNSYLVANIA
James Roney, Humboldt State University
Elizabeth Pillett, Borough Community College
Douglas B. Rosentrater, Bucks County Community College
Delve Thomas, Harford Area Community College
RHODE ISLAND
Melissa Knaff, Lambda, Rhode Island School of Design

TEXAS
Mitch Butler, Collin County Community College
Peggy Berreth, Collin County Community College
Marsa Lindholm, Lone Star College-North Harris
Colin Mason, Temple College

UTAH
Marshall Ansell, Brigham Young University
Tami Barden, Dixie College
Robert Colton, Brigham Young University
Keith Pepperell, Dixie State University
Joseph D. Perry, Brigham Young University
Charlotte Stanford, Brigham Young University

Acknowledgments

No project of this scope could ever have come into being without the hard work and perseverance of many more people than its author. In fact, this author has been humbled by the teams at Pearson and Laurence King Publishing, who never wavered in their confidence in my ability to finish this fourth edition of what remains an enormous undertaking. At Laurence King, I am especially grateful to Senior Editor and project editor Chelea Edwards for the exceptional care she has taken in moving the project forward, a task made doubly difficult by our working simultaneously in print and digital formats. I also want to thank Julia Ruxton, Picture Manager, and Peter Kent, who researched picture permissions, for their sometimes miraculous work at finding images, often providing me with a wealth of choices. Rachel Thorne has handled the always difficult task of securing literary permissions with aplomb and good humor. Emily Asquith and Rosie Lewis made this a far better book by their scrupulous copy editing, and Simon Walsh oversaw matters of production with his usual mastery. The overwhelming task of indexing the book has been borne by Vicki Robinson. Allan Sommervillle has patiently worked with me to get the page design as close to perfect as we could manage, and I have come to very much appreciate his eye and sense of style. Finally, all of these great people at Laurence King are overseen by the inestimable Kara Hattemers-Smith. At Pearson, Rich Barnes has helped coordinate Revel production with the good people at Ohlinger Publishing Services and, particularly, their program manager, Laura Bidwa. For her help with the Closer Look and Continuing Presence of the past videos, I’d like to thank Cynthia Ward. It is always a pleasure to work with her. And I have been especially pleased with Kelly Donahue-Wallace’s work on the learning modules for each chapter in Revel. On the marketing side at Pearson, Wendy Albert and Nick Bolt have helped us all to understand just what students want and need. Much of what is good about this book I owe to Sarah Touborg’s great editorial advice while she was at Pearson, and to the late Bud Thieren, who envisioned this project and saw it through to the first edition. I am forever grateful for the support, encouragement, and, above all, friendship of both.

No one has been more important in seeing this fourth edition through to production than Helen Ronan. She has no official title, but without her negotiating the intricacies of development between Ohlinger Publishing’s work on the Revel edition, Laurence King’s work on the print edition, and Pearson as a whole, this edition would today be nowhere— I hesitate to think where. With all my thanks, I hereby appoint her Liaison-In-Chief.

Finally, I want to thank, with all my love, my beautiful wife, Sandy Brooke, who has always supported this project in every way. I have said this before, but it continues to be true: She has continued to teach, paint, and write, while urging me on, listening to my struggles, humming me when I didn’t deserve it, and being a far better wife than I was a husband. She was, is, and will continue to be, I trust, the source of my strength.