CALENDAR OF CREATIVE MAN

To The Memory of

S.H. Steinberg

Editor of *The Statesman's Year-Book* 1946-1969

CALENDAR OF CREATIVE MAN

John Paxton and Sheila Fairfield

With a foreword by
Dame Veronica Wedgwood OM, DBE

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FOREWORD

Calendar of Creative Man is an illuminating introduction to an immense subject. It records man's creative achievement chronologically over the ages in all its immense variety. The entries cover all aspects of human creative work from architecture to needlework, from the symphonies of Beethoven and the plays of Shakespeare to Indonesian textiles, Mughal painting, Japanese puppets, the lace glass of Venice and hundreds more . . .

This is no mere catalogue of bare facts. Each entry gives a compact commentary on the character and influence of the achievement recorded — a most courageous innovation in a work of chronological reference at a time like the present when, as we all know, experts disagree and new research can overthrow long-accepted ideas. But these clear and perceptive commentaries justify themselves: they give life to the facts, place them in their social setting, make connecting links between them, emphasise the relationship of different arts to each other, and indicate the cross-fertilisation of cultures.

We learn that Chinese calligraphy belongs both to art and literature; that Central American dances, adapted in sixteenth century Spain, changed the patterns and rhythms of European dancing; that the etchings of the Lorraine artist Jacques Callot, depicting the horrors of seventeenth century warfare, influenced Goya's more famous and more terrible series nearly two hundred years later. And much more on page after page. Links such as these stimulate ideas, arouse curiosity, and illustrate the complexity and the ultimate unity of the best in human achievement.

The late Dr Steinberg described civilisation as 'a co-operative achievement and a common heritage.' This book demonstrates the truth of that statement. It is also a heartening work to appear in a decade when we are more often confronted by the works of Destructive Man. Let us not forget that the works of Creative Man also continue.

C.V. WEDGWOOD

PREFACE

This book is dedicated to Henry Steinberg who compiled *Historical Tables*, now in its tenth edition. In a foreword to the first edition Dr. G.P. Gooch wrote:

'Dr. Steinberg has compiled this extremely useful work in the belief that civilization is a co-operative achievement and a common heritage. To cast one's eye down the column headed Cultural Life is to realise the width of his studies and interests. Peoples are connected with one another by a network of contacts and obligations, visible and invisible. The older the world grows, the greater the debt of each to all and of all to each. Every one of us is a citizen of the world: each nation is a branch of the human tree. Geographical, racial and linguistic barriers blur but cannot destroy the fundamental unity of mankind.'

We decided that the column headed Cultural Life could be expanded and *Calendar of Creative Man* is the result.

A 'calendar' is necessarily a comparison of *dates*; this publication is therefore a compilation of dated events. It was not possible to include those vast fields of folk and primitive art where changes take place slowly if at all.

Because of this emphasis on dates *Calendar of Creative Man* is likely to emphasise those cultures in which the identity of the individual artist is considered important, and the dates of his or her life have been recorded. Equally dated events in the earlier periods are few and far between and have therefore been encapsulated in summary essays outlining the major trends in the artistic development up to 500 A.D.

Some selection has been imposed by geography, and the work of the one significant painter of his period in a country not otherwise blessed with visual art has been given precedence over the work of, say, one of many brilliant French impressionists. So sometimes the famous have been omitted in favour of the rare.

Some individual works, however, are so famous that they serve as landmarks for people who have not got an extensive knowledge of art in general. These have been included for that reason, even if they do not represent a significant turning point in the history of art.

The cut-off date chosen was 1970; this seemed sensible in view of the difficulties of evaluating one's own decade; in fact those difficulties apply in only slightly less force to the 1960s, a decade on which opinions are still being formed and still subject to re-assessment.

Obviously a work of this kind depends on the devoted help of many people engaged in searching for and checking facts. Among those giving significant help we should like to mention:

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JP

SF

Bruton and Wokingham
November 1978

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Literature

3000–1000 B.C.

Mesopotamia The first literate civilization is that of the Sumerians, and is known from examples of cuneiform script to date back at least to c. 3000 B.C. Sumerian literature consists mainly of epics, hymns and collections of proverbs and is the source material for much of the later Babylonian epic creation. From 2000 B.C. there are references to the Babylonian hero Gilgamesh, which increase with the creative period of the first Babylonian dynasty, c. 1850–1650 B.C. Epic narratives form the bulk of this early heroic poetry.

Palestine The poems *Aghat* and *Keret* date from the thirteenth century B.C. and are a mixture of the heroic and the religious. One of the earliest known pieces of Hebrew poetry is the *Song of Deborah*, written in about 1200 B.C. and forming part of the Book of Judges; it is heroic verse in the form of a panegyric. A later form of heroic verse in Hebrew is the lament, typified by David's lament of Jonathan which was written c. 1010 B.C.

India The earliest known texts in any Indo-European language are the four Vedic texts, which comprise the canon of orthodox Hinduism and are written in Sanskrit. The first, a collection of hymns known as the *Rig Veda*, was written towards the end of the second millennium.

1000–500 B.C.

India The Upanishads, written c. 800 B.C., formed the basic text for popular Hinduism, and later for Buddhism.

Greece Among early epics were Homer's *Iliad* and *Odyssey*, probably composed in the eighth century. Epics were composed by bards to entertain noble houses, and Homer's are probably among the first actually to be written down. The Greeks were the first Europeans to produce a written literature, but most classical Greek literature is in the form of drama until the fifth century B.C., when a move towards prose began. Herodotus claimed that Aesop, the writer of fables, lived during the sixth century B.C.; some of the material Aesop used is found in earlier Hindu works, the *Panchatantru* and the *Hitopedesa*, which may have served him indirectly as sources. The same material was also used by many later writers.

Greek poetry showed early signs of personal expression, particularly in the lyric form (i.e. to be sung to the lyre); the poetess Sappho lived c. 600 B.C., and the poet Pindar wrote his odes c. 500 B.C.

China The Chinese have a strong tradition of historical record; the earliest known history is the *Shu-Ching*, a pre-Confucian collection of ancient historical documents put together in the seventh century B.C. The seventh century also produced the *Shih-Ching* (Classic of Songs), a collection of hymns and other poems.

Mesopotamia From the seventh century dates the best-preserved text of the story of the hero Gilgamesh; versions of this epic are also found in Hittite. In Nineveh 22,000 clay tablets of historical, literary, scientific and religious texts in Assyrian were found in the excavations of the library of king Ashurbanipal, who reigned from 669–626 B.C.

500 B.C.—I A.D.

India The teachings of the Buddha (Gautama Sakyamuni) who died in 483 B.C. were at first passed on orally by his followers; later they were collected and written down. Certain of these collections are considered to be of literary merit, particularly the *Jātakas* (stories about the deeds of the Buddha) and the *Dhammapada* (a collection of sayings).

The two great Hindu epics, *Ramayana* and *Mahabharata*, were probably composed between 200 B.C. and 200 A.D. The *Ramayana* tells of the adventures of Rama, an incarnation of the god Vishnu, while the *Mahabharata*, said to be the longest poem in the world, is a mixture of myth, legend and moral and religious teaching. The best known part, the *Bhagavad Gita*, is still used by Hindus as a part of their devotions.

China The first of the books known as the Confucian Classics, which contain the teachings of Confucius together with books of ritual and religious song, was the *I-Ching*, dating from the second century B.C. It was written in Ku-wen, the literary language of the time which remained unchanged for centuries.

One of China's greatest poets was Sau-ma Hsiang-ju (170–117 B.C.), whose work strongly influenced the development of the long prose poem known as 'fu' poetry, which flourished during the Han period. Chinese poetry was always more contemplative than heroic.

In the first century B.C. began the first of a series of official Chinese histories, of which 26 were compiled before the beginning of the twentieth century A.D. The first was written by Ssu-ma Ch'ien and included many poems and legends; it is important to the literary historian because much earlier literature is preserved in it.

Greece The move from verse to prose is reflected in the work of Thucydides, the first truly critical historian, who wrote in the fifth century B.C.; his account of the Peloponnesian war included an analysis of its causes and strategy and of the roles of its leaders. His contemporary Herodotus wrote a more descriptive form of history.

Greek writers also made major contributions to philosophy and aesthetics at this time. The philosopher Plato (c. 427–347 B.C.) discussed the abstract nature of justice in *The Republic* and introduced the prose dialogue as a literary form, while Aristotle's *Poetics* reflects a different approach and argues from the particular to the general.

Rome Until the third century B.C. most of the literature of the Italian peoples was in the oral tradition. Then a Latin poetic idiom began to develop (Ennius, Plautus) culminating in Virgil's *Aeneid*, written during the first century B.C. A different tradition is represented by the highly personal poems of the poet Catullus (c. 84–c. 54 B.C.), the first of their kind to survive in Latin and based on Greek models.

In the first century B.C. prose overtook poetry, inspired by the study of rhetoric (Cicero). From that period come the prose histories of Julius Caesar (100–44 B.C.), who wrote accounts of his own campaigns, and the history of Rome by Livy (59 B.C.–17 A.D.), who used both official annals and the work of previous writers to produce a massive work incorporating both fact and legend. During the succeeding generation Horace wrote his satires, lyrics and odes, concentrating on the pursuit of technical excellence. The only Latin novel to survive complete is *The Golden Ass*, by Apuleius, written in the second century B.C.

Alexandria A famous library was founded c. 300 B.C. and became a gathering ground for writers of subjective poetry, chief among them being Theocritus, the first writer of pastoral idylls.

I–500 A.D.

Germany The Roman historian Tacitus, writing in 98 A.D., referred to songs in which the Germanic peoples celebrated their gods and recorded their history. Some of the songs concerned the mythical past, others were about more recent heroic events.

Greece The scholar 'Longinus' wrote, probably in the first century A.D., a treatise on the nature of the sublime in literature which was influential seventeen centuries later. The *Ecclesiastical History* of Eusebius, dating from the third century, blends the Hellenistic tradition with Christian beliefs.

Rome The influence of rhetoric led to the decline of the epic form and is seen in the satires of the poet Juvenal (first to second centuries A.D.), which influenced nearly all succeeding European satirists. Imaginative literature gave way to such scholarly works as those of Pliny the Elder and Plutarch. The gradual decline in Latin literature is matched by the rise of a new Christian literature (Augustine of Hippo, Boethius).

India The period 300–500 A.D. is considered the great age of Indian literature and the classical period of Sanskrit writing. Drama was the characteristic art of the period, and Kalidasa, renowned as lyric poet and dramatist, was perhaps the most important literary figure of the era.

China During the first and second centuries the typical Chinese ‘shih’ poetry developed, which was recited rather than sung, while the prose poem and sung poetry continued to flourish. From the third century onwards literary criticism came into being, as did ‘occasional poetry’, of which T’ao Ch’ien (365–427 A.D.), a recluse who wrote about the virtues of the simple life, was a master, and the short story.

Dance and Drama

38,000–5000 B.C.

Asia, Africa, Europe Cave paintings throughout this area show representations of men and women dancing; dance is probably one of the oldest forms of expression, but the dances devised either do not survive or (where they do survive among primitive peoples) are impossible to date.

5000–3000 B.C.

Egypt 4000 B.C. is a possible date for the earliest of the Egyptian pyramid texts, which are religious dramas about the ascent of the soul or the resurrection of the body; they were probably acted by priests. A Memphite drama, celebrating the coronation of the Pharaoh, dates from c. 3100 B.C. Paintings and reliefs show dancing as an important part of ceremonial and entertainment, and the dances were performed by professionals.

2000–1000 B.C.

Egypt Ikhnofret's account of the Abydos Passion Play, celebrating the god Osiris, dates from c. 1868 B.C., although there is no extant text. The audience took part in crowd scenes.

China It is possible that Chinese drama had its origins in the sacred rituals of ancestor worship; during the Chou dynasty, which began in 1122 B.C., these and other ritual forms of worship began to incorporate a dramatic element.

1000–500 B.C.

Greece Pisistratus, tyrant of Athens, introduced a contest in Tragedy into the celebrations in honour of Dionysus in 534 B.C.; this is the first evidence of a Greek drama. Also at this time Thespis introduced the first actor into a traditional performance of choral narration. He may also have been the first to use a mask.

The Greeks honoured dancing both as a part of their religious worship, and for its theatrical and social enjoyment. They developed miming dance and a kind of dramatic ballet representing battle.

500 B.C.–1 A.D.

Greece During the fifth century tragedy ceased to be purely religious and took on secular themes. In 485 B.C. Aeschylus won his first prize in the tragic contest. He reduced the role of the Chorus and introduced a second actor, which made possible more complicated plots and direct confrontations between characters. Also in this period Epicharmus of Syracuse (550–460 B.C.) wrote mimes; mime had developed originally from the antics of jugglers and acrobats and does not have the religious origins of pure drama.

Sophocles won the tragic prize in 468 B.C. He introduced a third actor and reduced the choral odes to

interludes. He also developed the use of painted scenery. The *Oresteia* of Aeschylus was first produced in 458 B.C. and the *Medea* of Euripides in 431 B.C.; he was the first Greek dramatist to deal with psychological rather than social conflict. The *Oedipus Rex* of Sophocles was produced in c. 425 B.C., and the great amphitheatre at Epidaurus dates from this period.

The first contest in comedy writing and playing was held in 486 B.C., and in 411 B.C. came *Lysistrata* by Aristophanes (c. 448–380), the best known writer of Greek Old Comedy, which developed from the phallic worship of Dionysus. In 392 B.C. he wrote *Ecclesiazusa*, which marked the beginning of Middle Comedy, having less bawdiness and more plot. New Comedy developed c. 330 B.C.; this was a comedy of manners, and the most significant dramatist was Menander (c. 342–292 B.C.). His plays concerned individuals and the chorus were no longer involved in the plot. Some of his characters – the officious servant, the irritable old man – have become stock comic characters.

The nature of drama was a subject of debate among Greek writers. Plato, in his *Republic*, criticised it as appealing to the emotions rather than to reason and as encouraging blasphemy. Aristotle replied in the *Poetics* that drama had a beneficial function. He analysed the functions and structure of tragedy and his analysis was much referred to (and misinterpreted) by later writers.

Italy The first known stage was erected in Rome in 346 B.C., but true drama came later. In 240 B.C. Lucius Livius Andronicus introduced the Romans to plays by translating from the Greek. Gnaeus Naevius produced his first play in 235 B.C.; he translated Greek tragedy and comedy and created the Roman historical play ('fabula praetexta'). Plautus wrote very free translations of Greek New Comedy. One of his best known was *Menaechmi*, which inspired Shakespeare's *Comedy of Errors*. His plots were complicated and the plays full of topical allusions. Quintus Ennius began his career as a dramatist in 204 B.C. Many of his plays were translations from Euripides but only fragments survive.

166–160 B.C. was the active period of the comic dramatist Publius Terentius Afer, called Terence, much of whose extant work was based on Menander, although he altered the sources and showed greater originality than any other Roman playwright. The tone of his plays was more sophisticated than that of Plautus, and he was less popular in his own age. His plays were translated at the Renaissance and his influence is traceable in the work of Molière. During the early first century B.C. Pomponius and Novius were writing 'fabulae atellanae', rustic farces involving masked stock characters. They did not invent the form; it probably developed from impromptu performances at markets and fairs.

The two outstanding actors of the period were Roscius (died 62 B.C.), whose name is still a symbol of great acting, and the mime actor Publilius Syrus. Roscius worked out his performance in detail before going on stage, which was unusual at the time. Publilius Syrus established himself in a competition ordered by Julius Caesar in 46–45 B.C.; his rival was Decimus Laberius, the first Latin author to write down his mime plays.

The first permanent stone theatre was built in Rome in 55 B.C.

I–500 A.D.

Rome Lucius Annaeus Seneca (c. 4 B.C.–65 A.D.) wrote melodramatic adaptations of Greek tragedies which were intended for reading aloud and not for performance. His plays reflected the violence and treachery of his age and were popularly revived at the Renaissance, becoming the model for tragic drama.

The Romans developed Greek mimetic dance into the 'pantomime' or dumb-show with explanatory chorus.

India The Buddhist teacher Asvaghosa wrote plays in about 100 A.D. Only a few fragments survive but they indicate that the plays were written to spread Buddhist teaching. That Indian drama developed to a highly sophisticated level is indicated by the third century treatise by Bharata, the *Natya Sastya*; it covered every aspect of theatre and was influential on all later dramatists. Bhasa wrote *Svapnavasavadatta* in c. 350 A.D., basing it on the Hindu epics *Mahabharata* and *Ramayana*. In the early fifth century Kalidasa wrote what was later considered a masterpiece of Sanskrit drama, *Shakuntala*. Dance and drama were closely associated, dancing and acting being considered almost the same thing. Dance was also important in religion and dance rhythms and movements had a strong influence on figure-sculpture.

Music

30,000–10,000 B.C.

Europe, North Africa, Western Asia Musical instruments such as bone pipes have been excavated from Upper Palaeolithic sites, with further evidence of music-making provided by rock paintings.

4000–1000 B.C.

Western Asia Evidence of music before the third millennium B.C. is mainly iconographic, provided by cylinder seals, reliefs, etc. Fragments of actual instruments – harps, lyres, pipes, etc. – survive from the Royal Cemetery at Ur in Mesopotamia, dating from the first half of the third millennium B.C., and some instruments have been reconstructed; double reed pipes are attested in Mesopotamia at a very early date. In Anatolia sistrums survive from the late third millennium B.C. and later. This evidence of instruments is supplemented by written evidence, in Mesopotamia from the Sumerian period in the form of copies of literary works inscribed shortly after 2000 B.C. on clay tablets made at Nippur, the religious metropolis of the Sumerians, and in Asia Minor from the Hittite period. These sources name instruments and describe the place of music in ritual, the organization of the cult musicians, etc.

India Whistles and rattles are almost the only musical survivals from the literate Indus civilization of the third millennium B.C., although relations with Sumeria may be surmised.

Egypt The earliest clear iconographical evidence, and the earliest surviving instruments, date from *c.* 3000 B.C. From this time onwards there are a large number of pictures showing musical scenes, often including wind instruments and harps, with singers and dancers; sometimes the instruments are named and the texts of the songs given. Many actual instruments survive in good condition owing to the climatic conditions of Egypt; these include clappers, sistrums, and later also wind and string instruments and drums. Changes in general musical practice are attested at various times; increased participation by women, and smaller groups, in the Middle Kingdom; the introduction of instruments of increased range in the New Kingdom. Some representations of Egyptian music have been held to suggest the existence of cheironomy, a system of gestures to indicate various details of the music to be performed, at this date, and it has been suggested that some hieroglyphic inscriptions from as early as the third millennium B.C. may represent analogous written instructions, but the evidence for this, as for early western Asian musical notation, is not unequivocal.

Europe The variety of surviving instruments increases from *c.* 2000 B.C.; some instruments, such as the aulos or double reed pipe, the lyre and the harp, may have entered Europe from the Near East via Greece.

China Instruments, for example stone chimes, survive, and are depicted, from as early as the second millennium B.C.

India The oldest Indian texts relating to music are the *Vedas* and particularly, for musical concepts, the *Sama-veda*, dating from the second millennium B.C.

1000—500 B.C.

Mesopotamia Reliefs from Nineveh and elsewhere, now in the British Museum, offer plentiful evidence of instrumental ensembles and, seemingly, of secular as well as sacred music-making during the Assyrian period in the first millennium B.C. Even as late as the Hellenistic period, western Asiatic musical iconography shows interesting divergences from Greek practice.

Greece Early Greek song may have been chiefly epic, sung presumably to simple repetitive melodies, as with epics in other geographical areas in antiquity; but accompanied (lyric) song, both solo and choral, developed from the seventh century B.C. and was later associated with public competitions and, mainly from the fifth century, with drama.

Palestine Evidence of folk-songs, sacred music and much else occurs throughout the Old Testament, particularly concerning the instruments used in the successive temples in Jerusalem (c. 900 B.C.—70 A.D.), although there are still difficulties in identifying some of these. Some suggest possible connections with Mesopotamia, Egypt, Anatolia and Greece. The Psalms and their rubrics also give some evidence of performing practice. This literary evidence may to a limited extent be supplemented by archaeological discoveries, but some instruments of the Israelite period may have been made of wood.

500 B.C.—1 A.D.

Italy From the sixth century B.C., Etruscan iconographical evidence shows contact with Greek music; Etruscan music was later to influence that of Rome.

Greece The earliest evidence of Greek interest in music theory can be dated to the late sixth century B.C. (Lasus of Hermione, Pythagoras). In a new musical style of the late fifth and fourth centuries, known to modern scholars as the 'new music', musicians appear to have introduced a novel variety in rhythm and modality, generally giving the music increased importance at the expense of the text (Melanippides, Timotheus, Euripides). In the fourth century Greek musical theory reached a summit of systematic elaboration (Aristoxenus) and the great classics of Greek musical aesthetics were produced (Plato, Aristotle). From the third century B.C. onwards, a few actual notated melodies survive, including a fragment of Euripides's *Orestes*, c. 200 B.C. From this time the music of Greek drama began to spread throughout the Hellenistic and, later, the Roman world, lingering in some places well into the Christian era. Greek drama was first produced in Rome in 240 B.C. by Livius Andronicus. From about 288 B.C. musicians in Athens were organized in professional guilds dedicated to Dionysus; this development reflects an increase in professional music-making in the Hellenistic period. Also in the third century B.C., the hydraulis, ancestor of the modern pipe organ, was invented by Ctesibius of Alexandria.

Rome With the rise of the Roman Empire there was a great expansion of musical activity, with professionals migrating to Rome from all parts of the Empire. The exotic cults of Cybele and Isis, stressing the role of music in religious rites and representing the Egyptian tradition, were introduced to Rome.

Palestine Synagogues originated in the second century B.C. and a musical tradition of services of readings and prayers developed which probably influenced that of the early Christian church.

China An interest in speculative music theory is explicitly attested from the fourth century B.C. but may have existed at an earlier date. A body of doctrine linking music, education and metaphysics, comparable to that of Plato and, in its mathematical aspects, that of the Pythagoreans, was developed in the third century B.C.; some of this may have derived from Confucius (sixth century B.C.). After the third century B.C., with the establishment of Confucianism as a state cult, the so-called *ya-yueh* ('elegant music') was established as sacred Confucian music, to some extent drawing on earlier practice, and remained in use for some centuries. Surviving musical instruments from this period include bells from the period of the Warring States (late fifth to third centuries B.C.); and mouth organs and zithers, as well as possible evidence of a zither

notation, from the second century B.C., although no actual melody survives as early as this. Instrumental ensembles were cultivated in the Han dynasty (206 B.C.–220 A.D.); cross-fertilization between Chinese and foreign musical traditions occurred at this period to a greater extent than in later centuries.

I–500 A.D.

Near East and Europe In the early Christian church, hymnody appears to have been important; from the third and fourth centuries A.D. such Syrian collections of hymns as those of Bardesanes and Ephrem Syrus are attested. There is, however, only one hymn (with Greek text) to survive with music from Christian antiquity – Oxyrhynchus Papyrus 1786, from the late third century. The pilgrimage of the Gaulish nun Egeria to Jerusalem in about 384 A.D. yields important evidence of liturgical music, and the first mention of the antiphon. From the fourth century, Latin metrical hymnody began to be cultivated (Hilary of Poitiers, Ambrose) and, from the fifth century, a rich variety of Eastern Christian hymnody survives; Armenia and Georgia had become Christian in the fourth century, Ethiopia in the fifth. After the Christological controversies of the fifth century, the Nestorian and Monophysite churches of the East were separated from Byzantium and Rome, with far-reaching consequences for their musical traditions; it has been suggested that the Nestorian tradition, in its subsequent eastward expansion, influenced the music of Tibetan Buddhism.

Persia Seven modes appear to have existed in Persian music before the sixth century A.D.; in that century the theorist Bārbad seems to have extended the modal system.

India The earliest Indian treatise on music is the *Nāyaśāstra*, whose musical sections may date from the fourth and fifth centuries A.D.; it contains accounts of instruments and details of performing practice. Reliefs and other iconographical evidence of the second century B.C. and later also supply evidence of dances, instrumentalists and instrumental ensembles.

Architecture

4000–2000 B.C.

Mesopotamia The Sumerian architecture of the Tigris and Euphrates valleys dates back to the fourth millennium B.C. Arches, domes and vaults in sun-dried brick were used for richly ornate palaces, temples and fortifications, all of which were sited on raised platforms or ziggurats. These are the first known city settlements, with the temple as focus. The best known example of a temple is at Warka, the Biblical Erech, in Iraq, dating from the late fourth millennium B.C., where the wall decoration included a series of buttresses, a device used in Mesopotamia until Hellenistic times and signifying sacred buildings. Another spectacular temple was built at Ur, c. 2000 B.C., where a number of staircases ascended to diminishing platforms, leading to the shrine placed at the very top of the ziggurat; here the decoration became an integral part of the whole structure. Clay was used for building before brick, and continued to be used for domestic building. The ‘tells’, mounds made from successive layers of building, are characteristic of Sumerian architecture and are widely distributed throughout the Near and Middle East.

Asia Minor The Hittite people of Anatolia used both timber and stone for building. Their base unit was the ‘megaron’, a modest rectangular room with a door at one end set under a deep porch, as discovered in the excavations at Troy dating from c. 3250–2600 B.C. The remains of other monuments date mainly from about the fourteenth or thirteenth centuries B.C.

Egypt The supreme achievement of Egyptian monumental architecture lay in the construction of the funeral complex, consisting of a series of processional halls leading to a pyramid, the tomb of the ruler. The earliest large-scale example was built for king Zoser, founder of the Third Dynasty (c. 2780–2680 B.C.), by Imhotep at Saqqara. The form of the pyramid, which developed from a mostaba, a simple funerary structure, reached its full expression in the Great Pyramid of Cheops at Gizeh in c. 2600–2480 B.C. Built in stone, it had an internal arrangement of passages, galleries and air-shafts leading to the chamber where the mummified body of the king was placed. This kind of layout was used, with some variation, in all pyramidal structures.

Crete The earliest known examples of European architecture still in existence are the palaces of Knossos and Phaestos excavated in Crete. They were built about 3000 B.C., possibly by settlers from Egypt, and were probably destroyed by an earthquake c. 1700 B.C. They were then rebuilt and the surviving remnants of the so-called palace of king Minos at Knossos reveal its complex asymmetrical planning, integrated by its many courtyards, colonnades and gardens with the surrounding countryside. The interiors had brightly painted wall decoration.

North and West Europe The practice of building megalithic monuments, particularly tombs for collective burial and standing stones, alone or in groups, spread westward across Europe in the third millennium B.C. Some of the work at Stonehenge, England, is thought to date from this period.

2000–1000 B.C.

Mesopotamia In the second millennium B.C. the Assyrians from northern Mesopotamia inherited the Sumerian architectural tradition. Their contribution lies mainly in the field of decoration and ornament; polychrome brickwork and relief sculpture appeared in the ninth century B.C. The best example of this work is the palace of Sargon, c. 722–705 B.C., in the city of Khorsabad (Iraq).

Egypt The best known of the mortuary temples, at Deir el Bahari (1085 B.C.) dates from the period of the New Kingdom (1570–1085 B.C.). Its pillared halls, colonnades and ramps formed a precedent for all the subsequent temples.

Greece Further destruction occurred in Crete *c.* 1400 B.C. but by then Cretan building techniques, such as the rectangular megaron, forerunner of the Greek temple, were known in mainland Greece, while the beehive tombs found on the mainland show a northern, megalithic influence. The greatest work of this period is the now ruined citadel of Mycenae, surrounded by its cyclopean walls and entered by the Lion Gate. The lions, carved in relief about the lintel, are the earliest known European examples of architectural sculpture. A significant variation on the Cretan palace prototype was the planning of the citadel on a single axis of courtyards, staircases and rooms. This planning system was to survive the destruction of the Mycenaean culture in about 1200 B.C.

1000–500 B.C.

Persia Persian architecture became the source of most advances in the Middle East at this period, with its emphasis on large-scale interiors. Excavations indicate that the best example of this is the palace of Persepolis, built *c.* 518–460 B.C. It is a complex of richly decorated buildings which reveal both Assyrian influences, in the use of animal sculpture on the capitals and sculpted wall decoration, and Egyptian influences, in the handling of the architectural masses.

Mesopotamia In southern Mesopotamia, the neo-Babylonian style combined features of both Sumerian and Assyrian architecture. The city of Babylon (Iraq), rebuilt in burnt brick by Nebuchadnezzar in 605–563 B.C. on a rectangular plan, was dominated by a great palace with hanging gardens, forming one of the Seven Wonders of the ancient world. A second famous building in the city was the Tower of Babel, placed on a platform topped by a massive spiral construction on Assyrian lines.

Asia Minor Urartian architecture around Lake Van (Turkey) has unidentified origins. Amongst the stone fortresses, the citadel of Van, built *c.* 800 B.C. and strategically placed on a platform on a cliff edge, is the most striking example of the military architecture of the period, while amongst the temples the best example is that of Altintepe, dating from the seventh century B.C.

Palestine Nothing survives of the Temple of Solomon, built *c.* 950 B.C. by the Phoenicians, although excavations of the city of Jerusalem, built after David had made it his capital, reveal a complicated system of defences.

Central America The earliest known buildings are the earth monuments of the Gulf region of Mexico, dating from the Olmec period, *c.* 800 B.C.

500 B.C.–1 A.D.

Greece By the end of the seventh century B.C. Greek architecture was becoming that of the city as a unit, and the classical architectural orders had emerged. The first of these was the Doric, reminiscent of Assyrian and Egyptian columns and capitals and imitating in stone earlier wooden structures. This was the basis of the typical columnar and trabeated style of Greek temples, of which one of the finest examples is the ruined Parthenon at Athens, dating from *c.* 447–438 B.C. Architectural sculpture also played an important role in these magnificent buildings. From the Doric order developed the more graceful Ionic, in the middle of the sixth century B.C., and the descriptive Corinthian in the fifth century. Although the temples are the culmination of classical Greek architecture, they are not its only achievement. Equally memorable are the huge open-air theatres with semi-circular auditoria, usually cut out of a hillside, and the impressive tombs, of which the demolished mausoleum at Halicarnassus is the most famous example. This monument was built in Asia Minor, demonstrating the spread of the Greek style to other eastern Mediterranean countries.

Egypt In the fourth century B.C. the Greeks, settling in Egypt, took over the columnar form and built a number of temples still in the traditional Egyptian manner, but at the same time established Alexandria on Hellenistic lines.

India The development of architecture in the Indian sub-continent ran parallel with the development of religious expression in the form of Buddhism, Jainism and Hinduism. The earliest brick and stone buildings were associated with the rise of Buddhism in the fourth century B.C.; they are mainly carved out of rock surfaces. Later a mount over the relics, such as the Great Stupa at Sanchi, India, dating from the first century B.C., became the building of worship. Buddhist stupas were decorated in order to emphasize the structure while the Jain and Hindu stupas, which evolved from the Buddhist model, were ornamented in a way which concealed the main body of the structure. On the whole the ornament originated in Hellenistic prototypes, although in Hindu temples the introduction of a human figure, often of erotic character, was totally new and original.

Ceylon As in India, architectural history begins with the rise of Buddhism, when it was introduced from India in the third century B.C. The oldest structure is the third century Thuparama stupa, in the city of Anuradhapura.

China Our knowledge of ancient Chinese buildings derives only from paintings and relief panels since, due to the use of timber as the main material, few buildings survive. In wooden buildings a column without a capital was the most important architectural element around which screen walls and roofs were placed. During the Han period (206 B.C.–220 A.D.) there was an architectural flowering, and town-planning on a rectangular axial system became a feature. Amongst the early stone structures, the best known example is the Great Wall, begun c. 214 B.C., on the north border. It is believed to have been an earth embankment initially and to have received stone facing at a later date, while the imposing watch towers were added in 1368 A.D.

Central America Most surviving buildings were designed for religious purposes, the most striking being the huge pyramids. Unlike their Egyptian counterparts they were constructed of earth in several stepped stages, surmounted by a flat platform to support a small temple which housed an image of the god. Their base was usually rectangular, such as those at the religious centre of Teotihuacan, Mexico, begun c. 100 B.C., but some, for example at Cuiculco, Mexico, (now destroyed) were circular. It seems that they were sometimes decorated with sculpture and painted panels. From an early date ceremonial courts and related buildings were constructed in association with the pyramids. The Aztecs and later the Mayans inherited the pyramid from earlier civilizations and there is evidence that they also adapted them for defensive purposes.

South America The chief distinction of Andean architecture is the high quality of masonry used. The earliest known example is the ruined castle of Chavin de Huantar (Peru), variously dated between 1000 and 100 B.C. Stone was cut to fit without cement round the rubble core of the walls. The same method of construction was still employed by the Incas in the sixteenth century. In the lowlands adobe brick was used, sometimes to build ceremonial pyramids like those in Mexico. Early examples are those at Moche, Peru, dated c. 500 A.D.

I–500 A.D.

Rome With the decline of Greek civilization in the second century B.C., the Greek inheritance passed to the Romans, who enlarged the architectural repertoire by the frequent use of the arch, vault and dome, often employing brick and concrete in their construction. The arch had rarely been used by the Greeks, but the Etruscans in north Italy had built with it from the fourth century B.C. Emboldened by these structural innovations, the Romans often built on an immense scale, notably the now ruined Coliseum in Rome, which dates from 69–79 A.D. There the arcaded wall is the dominating feature and, as often occurred in Roman building, the columns, particularly the Corinthian and Composite orders, serve more for decorative than for practical purposes. The Romans applied the same urban architectural style throughout their vast

empire and the Roman tradition continued into the sixth century, but the finest work dates from the first and second centuries A.D.

Persia Under the Sassanian dynasty (226–642 A.D.) building, mainly of palaces, flourished, forming a link between the old Mesopotamian architecture and that of Byzantium.

Japan Before the introduction of Buddhism to Japan in the sixth century A.D., Japanese architecture was generally very primitive. Two types of house, the sheltered pit dwelling in the north and the platform house in the south, have been noted by archaeologists. Grander than these were the imperial palaces, but they are only known from early and imprecise written sources. More is known of the imperial tombs which, until the seventh century A.D., were housed in large underground stone chambers. The Shinto shrines at Ise were periodically rebuilt by tradition and replicas of the original third century A.D. shrines survive. Uninfluenced by Chinese precedent, they are simple timber rectangular buildings with floors raised above ground level. The roofs have straight-sided gables.

Visual and Three-Dimensional Arts

35,000–8000 B.C.

Asia, Africa, Europe Palaeolithic or early Stone Age hunters, who have been named ‘Cromagnon Man’, spread outwards from the Near East. Their name was taken from a French site where their settlement has been excavated; other French sites have given their names to successive palaeolithic cultures (Aurignacian, Gravettian and Magdalenian). These hunters made the first pieces of representational art now surviving in about 25,000 B.C. One aspect was the decoration of everyday objects: they made implements carved in the round as animal figures or incised with decoration, and carved small figurines in animal and human form. Their materials were antler, bone and ivory. The other aspect of this primitive art was cave painting. The Gravettian hunters penetrated to the Ural mountains, where they made monochrome animal paintings such as those found in the Kapova cave. The later Magdalenians were responsible for the painted polychrome animal figures in the caves of Spain and southern France, the best known being those at Lascaux (c. 15,000 B.C.) and Altamira (c. 12,000 B.C.). The artists used powdered ochre, haematite and manganese pigments which they applied with brushes, pads and blowpipes; caves were also decorated with prints of their hands.

8000–5000 B.C.

Asia, Africa, Europe The Near East was the focus for a new form of rock painting, with animal and human figures in silhouette. These depicted scenes of dancing, battle and hunting for game. An early example is the Anatolian settlement of Catal Huyuk (c. 6250 B.C.), which contained shrine rooms decorated with mural paintings based on a cult of fertility and death; some also showed hunting scenes. Religious sculpture for the shrines was made in stone and terracotta, the most important pieces being the fertility goddess and her consort. Plaster relief on the walls sometimes incorporated real animal skulls.

Mesopotamia The technique of pottery making was developed by the first Neolithic or New Stone Age farmers in the villages of the Tigris and Euphrates rivers, and pottery became an art form in its own right from about 6000 B.C. In Mesopotamia it forms a complete cultural sequence to the beginning of the literate Sumerian civilization c. 3000 B.C. The use of plain and decorated pottery spread both east and west.

5000–3000 B.C.

Mesopotamia The Tigris and Euphrates valleys continued to form a nucleus for the art of the developing agricultural settlements. Figures and vessels were carved from alabaster, and pottery was decorated with stylized animal figures and geometric patterns; polychrome painted ware has been excavated at Samarra, Tell Halaf and Hassuna.

The earliest rulers in Mesopotamia were the Sumerians, who gradually evolved a new type of civilisation based on urban settlements. Sculptors at Uruk and other Sumerian centres developed a style of human figure sculpture that showed an interest in the dignity of human beings and at the same time reflected an organized hieratic society. Free-standing sculpted figures were always in frontal pose, staring straight ahead, while relief-carving usually showed figures in profile. Sumerian artists were skilled in copper and alabaster and their work established styles that remained influential in Mesopotamia and Egypt for two thousand years.

Egypt Hieratic Sumerian art influenced that of early pharaonic Egypt. The victory palette of king Narmer was a characteristic Egyptian version of the Sumerian style; it was carved in relief on slate to show the exploits of the king. A faience or glazed quartz frit was developed and widely used for beads and ornaments, bowls, vases, tiling and inlay.

Greece In Thessaly a form of painted pottery now called Dimini ware began to be made. It was decorated with bold bands of stripes, spirals and zig-zags, usually in black and red. Painted pottery in various styles was found as far west as Sicily at this period.

Persia Pottery making also spread east to Susa, where pots were decorated with sophisticated animal designs in dark brown or black on a cream ground.

China The Neolithic farming communities of the Yang Shao people in the Yellow and Wei river valleys formed the earliest centre of culture and made painted pottery, including large funerary jars with bold chevron patterning.

Japan The Neolithic Jomon people, who were hunters and fishermen, made pottery but were more interested in modelling than painting, and produced figurines that were sometimes eccentric in form.

3000–1000 B.C.

Mesopotamia Sumerian civilisation continued to develop and funerary objects from the royal tombs of Ur (c. 2600–2500 B.C.) included effigies, armour and personal possessions made of precious metals and stones. The ‘standard of Ur’, also found in a tomb, is now thought to have been the sound-box of a harp; it was decorated with inlaid figures in shell and limestone on a mosaic of lapis lazuli. The cylinder seals used by Sumerian officials stimulated interest in the artistic possibilities of the repeating pattern running in horizontal lines, and were influential on later reliefs, after Sumerian rule had given way to that of the Babylonians and Assyrians.

By about 1500 B.C. the Assyrians had begun to produce their own art, distinct from that of the Babylonians to the south. Their most characteristic work was in stone, which the Babylonians lacked. They made and coloured relief wall panels, the main subject being the king and his exploits. Background events were shown in rows above the foreground subject; human figures were stiff, animals full of vigour.

Egypt In c. 3000 B.C. the kingdoms of Upper and Lower Egypt were united, and increased stability led to new artistic developments. The artists of the Old Kingdom (2700–2180 B.C.) excelled at portrait sculpture in stone and wood. For a stone sculpture the figure was drawn, from the front and in profile, on the sides of a shaped block; a grid was used to ensure the correct proportions for an idealized figure. The stone was then sawn, chiselled or pounded away from the outlines to leave a monolithic figure which combined the frontal and the profile view. Pottery began to be thrown on the wheel at this period.

The walls of tombs and palaces were decorated with plaster reliefs, often painted. Reliefs and mural painting showed a strong feeling for nature and often portrayed the landscape and wild life of the Nile valley with an unprecedented realism. The painting medium was not fresco but gouache, with mineral or frit pigments in gum or water. Composition was divided into three horizontal registers, the lowest indicating the foreground.

The sculpture of the New Kingdom (1567–1085 B.C.) showed more interest in the surface texture of the materials, in form and design, than in representation. Earlier sculptors had emphasized likeness, in the belief that to make a likeness was to perpetuate the original. The ‘block statue’ showed an emphasis on reducing form to its essentials.

The first glassware was made during the eighteenth dynasty (1567–1320 B.C.). Vessels were moulded not blown, and were decorated with coloured glass trails. Simple engraving was practised, treating solid glass like a block of precious stone, and carving it. Mosaic glass was made by fusing coloured rods.

In 1375 B.C. the pharaoh Akhenaten established a city at el-Amarna as a centre for his sun-worshipping religion. The art of this new cult was revolutionary in its lively and informal portrayal of court life. Thebes remained the centre of formal, conservative art.

Crete The earlier sculpture found in Crete and the Cyclades is in the form of small figures made of white marble in an elegant near-abstract form, and is the work of an independent pre-Minoan farming and sailing community.

Between 2000 and 1500 B.C. Cretan civilization rose to new heights, possibly under Egyptian influence, and fresco painting, of which the best known depicted the sport of bull-leaping, was developed in the Minoan palaces. The artists also painted decorative groups of birds and flowers, as well as framing their painted scenes with borders of abstract pattern. Their main colours were blue, yellow, buff and a reddish brown. The frescoes showed great liveliness and responsiveness to nature, and a strong feeling for beauty. The most characteristic were painted after 1700 B.C.

Greece From c. 1500 B.C. the Mycenaeans from the Greek mainland came to dominate the Minoans and adapted much of their art. Their approach was more formal and austere, with hunting and warfare as the main inspirations; they could not imitate the sensitive, decorative qualities of Minoan art. They introduced the potter's wheel c. 1800 B.C.

North and Atlantic Europe Neolithic farming settlers, arriving later than in southern Europe and the Near East, developed a characteristic stylized and geometric art, much of it in the form of carving on stone, including representations of a funerary or mother goddess.

Asia Minor The Hittites in Anatolia began to make monumental sculpture c. 1450 B.C. The sanctuary of Yazilikaya (thirteenth century B.C.) was cut out of rock and decorated with relief figures of kings, gods and goddesses. Most of their art was religious, but their treatment of human figures was lively and sympathetic. They worked in stone, copper, bronze, silver, gold and iron.

India A fully developed literate civilization flourished in the Indus valley during much of this period but little is known of its art, apart from terracotta figures and painted pottery.

China During the period 3000–2000 B.C. the farming settlements of Shantung and Ronan made a fine black pottery in elaborate form. The potter's wheel appeared towards the end of the period.

Between 2000 and 1000 B.C. bronze-casting developed as an art along the course of the Yellow River under the Shang dynasty (1600–1027 B.C.), a loose federation of city state. Styles varied from the simple to the ornate; many vessels were made for ritual purposes and were elaborately decorated with motifs which were engraved in piece-moulds and usually bore a religious significance. Favourite animal subjects were the tiger and the dragon. The decoration used on bronzes was influential on most other art forms until c. 100 B.C. Chinese woven silks were first produced at this time.

Central America In Mexico, Colombia and Ecuador, potters in agricultural settlements began to make female figurines and to model grotesque heads as decoration for their bowls and cups.

South America Textiles surviving from this period are woven in elaborate designs, many of them with a serpent motif.

1000–500 B.C.

Persia During this period the Persian peoples grew to dominate the Near and Middle East, both politically and culturally. In Mannae, in the north west, an art of working in ivory and precious metals was developed which had Assyrian elements and, later, reflected Scythian nomad art.

During the sixth century B.C. the Persian empire was founded under a single ruler, and work began on the city of Persepolis in c. 518 B.C. The decoration of the city was characterized by stone relief panels depicting ceremonial processions of figures carved in profile in a cold and formal style. Like all empires, Persia adopted art styles from subject and trading nations and in turn disseminated her own styles widely. Persian influence was strong in early Indian art.

Greece Mycenaean art degenerated during the period 1000–500 B.C. and was represented only by

pottery painted in geometric patterns, of which the 'key' pattern was the most typical. In the eighth century the patterning covered most of the vase surface and human figures were introduced, in geometric form. By the late eighth century an oriental style of decoration, through Syrian influence, introduced the lotus flower, palmette and animal motifs. The 'black figure' style of vase painting, making a black silhouette figure and engraving the details on it, flourished at Corinth during 700–600 B.C. and was then taken up by Attic potters who finally surpassed the Corinthians and also later introduced the 'red figure' style of painting a figure in outline, putting in the details with lines of thin paint, and filling up the background between the figures with black. Reds and blacks were achieved through controlled oxydization during firing.

The archaic style of Greek sculpture first appeared *c.* 670 B.C. and is thought to have developed with some influence from Egypt through Syria. Sculptors at first concentrated on the face and the frontal view, learning slowly to understand the profile and the form of the body. The main figures were the nude standing male (*kouros*) and the draped standing female figure (*kore*), both in rigid frontal pose.

Italy The sculptured reliefs in stone, bronze and terracotta made by the Etruscans showed Greek and oriental influences and first appeared in 700–600 B.C. The Etruscans were particularly skilled in metalwork, engraving scenes from Greek mythology as decoration on vessels, mirrors and panels. From *c.* 600 their paintings were murals inspired by the decorative traditions of the Near East and, it is thought, by Greek painting, of which little survives from this period. Southern Italy began producing pottery on the wheel *c.* 750 B.C.

China Bronze cast vessels began to appear in simpler form and the earlier elaboration was transferred to jade. The 'Huai' style of bronze casting first appeared *c.* 600 B.C.; the artists used inlays of gold, silver and copper to produce the religious motifs of earlier bronzes for purely decorative effects. Bronzes were produced in great variety until *c.* 220 A.D.

Central America The first major Central American civilization was that of the Olmecs on the Mexican Gulf. Their art was mainly in the form of sculpture, particularly their 'big head' sculptures, which were carved from single blocks of basalt up to 3 metres high; they also made small statuettes in a variety of materials including jade. The features of the jaguar, a cult animal, were often incorporated into religious sculpture.

South America Architecture and sculpture emerged at about the same time (*c.* 1000 B.C.); the religious iconography of the ritual buildings of Chavin de Huantar (Peru) included serpent and cat motifs in stone relief. Artists of this period also made ceramics of massive form and graceful organic shape. The temples of Kotosh and Cerro were decorated with relief panels in stone.

500 B.C.—I A.D.

Greece The classical period in Greek sculpture began *c.* 480 B.C. when sculptors had mastered the anatomy of the male body and began to concentrate on varying the pose and using drapery to enhance form. The statues of the Parthenon (447–438 B.C.) typified this period. The great masters of the fifth century were Phidias and Polyclitus; of the fourth century, Scopas, Praxiteles and Lysippus. The female nude did not appear until the fourth century. In relief carving, artists developed an understanding of perspective and mastered the presentation of three quarter profile, giving a greater sense of depth in shallow relief.

The naturalism of the classical period was emphasized in the Hellenistic period (from 323 B.C.). Sculptors explored the most difficult poses and groupings with great virtuosity; their figures were often types in the theatrical sense of the word, sometimes to the point of caricature. Portrait busts were made to show psychological, not representational, likenesses.

Polygnotus of Thasos (active *c.* 450 B.C.) is considered the first notable Greek painter. His figures were painted in flat washes and his background groups were placed higher to indicate distance. Apollodorus of Athens (fifth century) was said to be the first to model figures with light and shade; his technique was further developed by Zeuxis later in the century. Apelles (active in the late fourth century) was considered by contemporaries to be the greatest of Greek painters and a master of chiaroscuro, but none of his work survives.

Italy Etruscan painting was best typified by murals from the Tarquinian tombs, which were colourful scenes of banquets and general enjoyment.

Egypt The Syrians or the Egyptians discovered how to blow glass, which provided artists with a far greater scope in creating shapes. Previously vessels were moulded on an earthen core in the furnace on a long rod. Hollowing the rod to make it lighter could have suggested the idea of blowing down it.

Northern Asia, Eastern Europe The mounted nomads or Scythians of Asia and eastern Europe are thought to have developed their art during the sixth and fifth centuries B.C. They concentrated on making small, portable objects in precious metals, ivory, bone, textiles, leather and wood; the usual motif was a highly stylized bird or animal form taken from an elaborate mythology.

Central, North and West Europe From the fifth century B.C. onwards the decorative Celtic artistic tradition began to appear. The Celts were especially skilled in metalwork, particularly bronze, which they decorated with curving, abstract patterns and stylized human figures, by means of engraving, inlaying and hammering. They were also skilled in *champlevé* enamelling. Their art was influenced by the Greeks and by the Scythian nomads, with whom they shared a cultural dependence on the horse. Celtic arts spread from central Europe to Spain, Britain and Anatolia. The potter's wheel appeared along the Rhine and Danube c. 450 B.C.

Persia The Macedonian conquest of the Persian empire in 333 B.C. brought Hellenistic traditions which displaced the native style. These were in turn displaced by an oriental art introduced with the Parthian conquest of 250 B.C. By the end of this period Parthian statues and reliefs were reviving the Sumerian tradition of frontal poses, with figures staring straight ahead; this was in time one of the formative influences on Byzantine art.

India A Hindu culture developed in the Ganges-Jumna basin during the fourth and third centuries B.C., but a greater stimulus to art was the accession of the Mauryan ruler Ashoka in the Punjab in 273 B.C. He ruled much of north India and his conversion to Buddhism stimulated a new school of sculpture, some of it copied from Persian and Hellenistic models, such as the sandstone columns crowned with lions, bulls and elephants. Temples were also decorated with free-standing and deep relief figures of female deities which were entirely Indian in inspiration. The sculptors applied techniques learned in small-scale wood and ivory sculpture.

China The establishment of the Han dynasty (206 B.C.) is regarded as the true beginning of the arts in China. The first monumental stone sculpture appears during this period, with the figure cut as a block and the details shallow-carved on the four sides. Great strides were made in ceramics, especially in modelled figures such as the tomb figures which replaced the human immolations of earlier times. Lead glazes were first used during the fourth century B.C. Lacquer ware, of which fragments have been found dating to c. 650 B.C., developed as an art form during this period; black lacquered surfaces were painted with red, blue, white and yellow lacquers and appeared on many kinds of vessels and furnishings. The Han emperor Wu-ti (140–86 B.C.) developed and made safe the Silk Road, the route along which Chinese woven silks were sent to the west. The trade brought naturalistic ideas of design to China and naturalistic bird, animal and plant motifs began to replace those taken from decorated bronzes. The Han period also produced the first Chinese embroidery still surviving; the technique was based on chain-stitch and knots.

South America The Paracas Cavernas culture of Peru produced pottery with a thin body and graceful form, decorated with resin pigments which were applied to incised patterns to give a *cloisonné* effect; the main colours were red and yellow but others also appeared. The Paracas necropolis contained woven textiles of a very high standard, ornamented with birds, animals, grotesque monsters and stylized human figures.

I—500 A.D.

Rome The Etruscan interest in portraying ordinary life was shared by Roman painters, who worked mainly in murals and showed a new concern for landscape and genre scenes. They adapted Hellenistic conventions to scenes of daily life which they painted with lively realism. They also painted illusionistic landscape murals.

The most characteristic Roman sculpture was realistic portrait sculpture and dramatic narrative in relief. Carved stone relief panels portrayed a continuous narrative of real events in a sequence of scenes; Greek influence remained in that the scenes were punctuated by mythological and allegorical figures. This combination remained popular in commemorative sculpture until the twentieth century A.D.

India The Satavahana dynasty encouraged sculpture and wall-painting, mainly as decoration for Buddhist stupas (shrines), the most famous being at Araravati.

Reliefs from the first century show Buddha as a figure for the first time; he is portrayed as super-human and remote. A different sort of Buddhist art developed at Gandhara in the north-west, based on Hellenistic influences which had travelled across Persia. Gandhara sculptors adapted Hellenistic styles of face and drapery but ignored the Greek and Roman interest in anatomy, forming the bodies of their statues according to rules laid down in Hindu teachings. They gave the figure of Buddha a truly human appearance for the first time. At Mathura in Uttar Pradesh a third style of art developed which became a synthesis of the other two, using Graeco-Roman forms to express purely Indian feelings and ideas.

The succeeding Gupta dynasty encouraged a new national Hindu spirit in art and established a prosperous, aristocratic society. The Ajanta cave temples, cut out of the rock under the Satavahanas, were richly decorated with frescoes and reliefs which are characteristic of Gupta art in their combination of the sensual and the mystical. The conquests of the dynasty took north Indian art all over the subcontinent.

Japan The Yayoi culture (c. 200 B.C.—c. 300 A.D.) was based on wet-rice farming, an idea imported from China which brought important cultural changes because of the new way of life that went with it. These changes affected both Japan and south Korea, and the two countries became more closely linked. Through Korea, Japan also came into contact with the nomad people of north-east Asia. The Yayoi people made pottery and bronze articles in graceful shapes which were suitable for a stable domesticated society. After 300 A.D. a new people appeared, characterized by their vast keyhole-shaped burial mounds, in which the distinguished dead were buried with treasures of metal and semi-precious stones. The style of these objects showed strong influences from the nomad cultures which had by this time spread into China.

Central America In c. 300 A.D. began the rise of Teotihuaca (Mexico), a city which became the centre of a civilization which lasted until c. 700. This was an organized religious society, building pyramid temples which were richly decorated with carving and frescoes. The earliest artistic objects are terracotta jars with incised and painted decoration; later an almost translucent orange pottery was produced. The stone sculpture depicted the ritual plumed serpent and the figures of gods, especially the fire god.