

The Ancient World

ART HISTORY IS MORE THAN the study of a stream of art objects created over time. It is inextricably bound to the study of history itself, that is, the recorded evidence of human events. History, it is often thought, began with the invention of writing by the civilizations of Mesopotamia and Egypt some 5,000 years ago. To be sure, without writing, the growth human beings have known over the millennia would have been impossible. However, writing seems to have developed over the course of several hundred years after these civilizations had evolved—roughly between 3300 and 3000 BCE, with Mesopotamia in the lead. Thus “history” was well under way by the time scribes began to use writing to create records.

For historians, the invention of writing is a huge landmark: the lack of written records is one of the key criteria that differentiates prehistoric from historic societies. Yet this raises some intriguing questions. First of all, how valid is the distinction between “prehistoric” and “historic”? Is it more about the state of our knowledge of the past (inasmuch as we know a great deal more about societies who wrote than those who did not) than about the past itself? Or was there a real change in the way things happened, and in the kinds of things that happened, after writing and

“history” began? Obviously, prehistory was far from uneventful. Yet the major events of prehistory, decisive as they may have been, seem to have unfolded sporadically and gradually when measured against the events of the last 5,000 years. Another criterion that defines “history,” then, is a sudden acceleration in the occurrence of momentous events, a shift from low gear to high gear, as it were. There was also a change in the kinds of events that occurred. Historic societies literally make history. The challenges they face produce “great individuals and great deeds” (one definition of history) by demanding human effort on a large scale. Their achievements were memorable; that is, they were not only “worth remembering,” but also capable of being grasped by human memory because they occurred within a short time-span, not over the course of centuries.

Of the vast prehistoric era we know almost nothing, until the last ice age in Europe began to recede, from about 40,000 to 8000 BCE. (At least three previous ice ages had alternated with periods of subtropical warmth, at intervals of about 25,000 years.) At the time, the climate between the Alps and Scandinavia resembled that of present-day Siberia or Alaska. Huge herds of reindeer and other

large plant-eating animals roamed the plains and valleys; the ancestors of today’s lions and tigers preyed upon them, as did our own ancestors. These people lived in caves or under the shelter of overhanging rocks, as many sites bear witness, mostly in Spain and in southern France. Scholars call this phase of prehistory the Paleolithic or Old Stone Age, because human beings crafted their tools from stone. They lived in a manner that was suited to the conditions of a waning ice age, and as those conditions changed, so did their way of life.

The Paleolithic era came to a close with what is termed the Neolithic Revolution. Even though this was a period of transition that extended over several thousand years during the Mesolithic (Middle Stone) Age, it was indeed revolutionary, and ushered in the New Stone Age. It began in the “fertile crescent” of the Near East (an area covering what is now Turkey, Iraq, Iran, Jordan, Israel, Lebanon, and Syria) around 12,000–8000 BCE, with the first successful attempts to domesticate animals and cultivate food grains. Arriving later in Europe, the revolution then spread much more rapidly.

The production of a regular food supply was one of the most decisive achievements of human history, and scholars still struggle to understand why it came about. People



in Paleolithic societies had led the unsettled life of the hunter and food-gatherer, reaping wherever nature sowed. This placed them at the mercy of forces that they neither understood nor controlled. But having determined how to ensure the regular provision of food, they settled in permanent villages. The new way of life resulted in the introduction of a number of crafts, among them pottery, weaving, and spinning, as well as basic methods of construction in wood, brick, and stone. Around 4500 BCE, people in southeastern Europe developed metallurgy, in the form of copper-working. This was the beginning of the so-called Eneolithic era. Inasmuch as it involved use of intense heat, this technology grew naturally out of the technology used in pottery and thus it did not in itself constitute a major development; nor did it have an immediate impact.

The Neolithic Revolution placed human beings on a new level, where the forces of nature would not challenge them in the same ways as they had Paleolithic peoples. In a few places, however, a new threat emerged, posed not by nature but by human beings themselves. Symptomatic of that threat are the earliest Neolithic fortifications, built almost 9,000 years ago in the Near East. What fueled the conflict that made these defenses necessary is

uncertain; perhaps it was competition for grazing land among groups of herders or for arable soil among farming communities. Perhaps, in fact, the Neolithic Revolution had been too successful, and allowed population groups to grow beyond their available food supplies. A number of solutions might have eased this problem. Constant warfare could have checked the population, or the people could have united in larger and more structured social units bound by ambitious goals—such as building fortifications—that a loosely organized society would struggle to achieve on its own.

We do not know the outcome of the tensions in the region, though future excavations may reveal how far the urbanizing process extended. About 3,000 years later, similar conflicts, on a larger scale, arose in the Nile Valley and again in the plains of the Tigris and Euphrates rivers, and forced people in these regions to abandon Neolithic village life. Thus emerged the first civilizations. The word civilization derives from the Latin term for something pertaining to a city, *civilis*, and to be civilized means to live as a citizen, to be a city dweller. These new societies organized themselves into much larger units—cities and city-states—that were far more complex and efficient than ever

before. First in Mesopotamia and Egypt, somewhat later in neighboring areas, and in the Indus Valley and along the Yellow River in China, people would henceforth live in a more dynamic world. Their ability to survive was challenged less by the forces of nature than by human forces: by tensions and conflicts arising either within or between societies. The problems and pressures faced by historic societies thus are very different from those faced by peoples in the Paleolithic and Neolithic eras, and through the centuries, efforts to cope with them have proved to be a far greater challenge than the earlier struggle with nature.

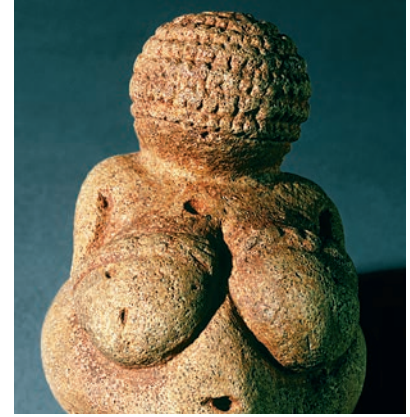
These momentous changes also spurred the development of new technologies in what scholars term the Bronze Age and the Iron Age, which, like the Neolithic Age, are stages rather than distinct eras. People first began to cast bronze, an alloy of copper and tin, in the Near East around 3500 BCE, at the same time that the earliest cities arose there and in Egypt. The smelting and forging of iron were invented about 2000–1500 BCE by the Hittites, an Indo-European-speaking people who settled in Cappadocia (now east central Turkey), a high plateau with abundant copper and iron ore. Indeed, competition for mineral resources helped to incite the conflicts that beset civilizations throughout the world.



THE ANCIENT WORLD



Prehistoric Art



POINTS OF INQUIRY

- 1.1 Explore the reasons why humans first started making art in prehistoric times.
- 1.2 Assess the significance of cave paintings to early humans.
- 1.3 Consider the ways in which sculptural works functioned in Paleolithic and Neolithic life.
- 1.4 Investigate the developments in architecture from Paleolithic to Neolithic times and the social changes that accompanied them.

 [Listen](#) to the chapter audio on myartslab.com

Major Events in Prehistory

ca. 2,000,000 BCE	Earliest known tool making
ca. 70,000–8000 BCE	Last ice age in Europe
ca. 40,000–8000 BCE	Old Stone (Paleolithic) Age
ca. 40,000 BCE	Earliest known stone figures in Europe
ca. 28,000 BCE	Earliest known cave paintings
ca. 8000–2300 BCE	New Stone (Neolithic) Age
ca. 8000–1000 BCE	Plants and animals domesticated
ca. 4500–1500 BCE	Megalithic tombs and monuments
ca. 3300–3000 BCE	Earliest writing developed
ca. 3000–1000 BCE	Bronze Age

When modern humans first encountered prehistoric cave paintings in the 1870s, they could not believe the evidence of their own eyes. Although the evidence indicated that the site at Altamira in Spain dated to around 13,000 BCE, the paintings found there had been executed with such skill and sensitivity that historians initially considered them forgeries (see fig. 1.1). Since then, some 200 similar sites have been found throughout the world. As recently as 1994, the discovery of a cave in southeastern France (see fig. 1.2) brought hundreds more paintings to light, pushing back the date of the first prehistoric paintings even further, to approximately 30,000 BCE. Carved objects have been discovered that are equally old.

These earliest forms of art raise more questions than they answer. Why did prehistoric humans expend time and energy to make art? What functions did these visual representations serve? What do the images mean? Art historians often use contemporaneous written texts to supplement their understandings of art; yet prehistoric art dates to a time before writing, for which works of art are among our only evidence. Art historians deploy scientific and anthropological tools in their attempts to interpret them. With new finds being

reported with regularity, the study of prehistoric art continues to develop and refine its interpretations and conclusions.

Though fully modern humans have lived on the Earth for over 100,000 years, the dates assigned to the earliest objects classed as “art” go back about 40,000 years; earlier humans crafted tools from stone and bone, but what inspired them to make detailed representations of forms found in nature? The skill with which the earliest objects were executed may have been the product of a lost period of experimentation in carving and painting techniques, making the practice of art much older than the surviving objects. Yet it has also been proposed that image making and symbolic language result from a new brain structure associated with *Homo sapiens sapiens*, when a sudden neurological mutation opened up the capacity for abstract thought. Indeed, art emerges at about the time that fully modern humans moved from Africa into Europe, Asia, and Australia, encountering—and eventually displacing—the earlier Neanderthals (*Homo neanderthalensis*). Tens of thousands of works survive from this time before history, most of which were discovered in Europe. Many are breathtakingly accomplished. Whatever led to the ability to create

art, its impact on the emergence of human culture was enormous, and these prehistoric works force us to reevaluate many of our assumptions about art and the creative process.

Paleolithic Art

For the era before the written word (prehistory), historians use the activity of toolmaking as the defining feature for measuring human time. They divide the broad span of prehistory into the Paleolithic or Old Stone Age (from the Greek *palaio-*, meaning “ancient,” and *lithos*, “stone”), the Mesolithic or Middle (*meso-*) Stone Age, and the Neolithic or New (*neo-*) Stone Age. The Paleolithic era spans from two million years ago to about 10,000 BCE. Within this range, scholars describe the oldest material as belonging to the Lower Paleolithic (ending about 100,000 years ago), since it lies at the lowest layer of an excavation. The Middle Paleolithic era dates from 100,000 years

ago to about 40,000 years ago, and the most recent layers reveal the Upper Paleolithic (about 40,000 BCE to around 10,000 BCE). It is in the Upper Paleolithic that the earliest works of art emerged, over a wide swath of Eurasia, Africa, and Australia (see **map 1.1**). This period falls in the Pleistocene era, also known as the Ice Age, when glaciers covered much of the northern hemisphere.

Prehistoric paintings first came to light in 1878 in a cave named Altamira, in Santillana del Mar in northern Spain. Accompanying her father, Count Don Marcelino Sanz de Sautuola, as he scoured the ground for flints and animal bones, 12-year-old Maria spied bison painted on the ceiling (**fig. 1.1**). There, and in other more recently discovered caves, painted and engraved images depict mainly animals. The greatest variety known is in the vast cave complex of Chauvet, near Vallon-Pont-d’Arc in southeastern France. Here the 427 animal representations found to date depict 17 species, including lions, bears, and aurochs (prehistoric oxen), in black

This 30,000-year-old image of an owl in the Chauvet Cave was made by pressing a flat-ended tool into the soft limestone surface of the cave wall, a process called **incising**. Most prehistoric incising produced chiseled lines that are narrower than those of this owl, but the process is the same.



Map 1.1
Prehistoric Europe



1.1 The Great Ceiling including *Wounded Bison*, ca. 15,000–10,000 BCE. Black manganese outlines with red ochre and shading on limestone. Altamira, Spain

or red outlines (**fig. 1.2**), sometimes **polychromatic** (containing several colors). In rare instances, images depict human or partly human forms.

On first assessing the Altamira paintings, experts declared them too advanced to be authentic and dismissed them as a hoax. Indeed, though cave art may represent the dawn of art as we know it, it is often highly sophisticated. The bison of Altamira and other sites were painted from memory, and their forms demonstrate the painters' acute powers of observation and skill in translating memory into image. Standing at rest, bellowing, or rolling on the ground, bison behave in these paintings as they do in the wild. Shading (**modeling**) expresses the volume of a bison's belly, and the forward contour of an animal's far leg is often rendered with a lighter hue to suggest distance.

Initially, cave paintings were assigned relative dates according to their degree of **naturalism**, that is, how closely the image resembled the subject in nature. Since naturalism was then considered the most advanced form of representation, the more naturalistic the image, the more evolved and, therefore, the more recent it was considered to be. Radiocarbon dating, developed in the mid-twentieth century, exposed flaws in this approach. Remarkable for their naturalism, some of the paintings at Chauvet might appear to be more recent in the

overall sequence, yet radiocarbon dating proved them to be among the earliest known, dating to about 32,000 years ago. Indeed, it is a mistake to assume that naturalism was a Paleolithic artist's—or any artist's—inevitable or only goal.

Interpreting Prehistoric Painting

As majestic as these paintings can be, they are also profoundly enigmatic. What purpose did they serve? The simplest view, that they were merely decorative—"art for art's sake"—is highly unlikely. Most of the existing paintings and engravings are readily accessible, and many more that embellished caves opening directly to the outside have probably perished. But some, as in the cave complex at Lascaux, in the Dordogne region of France, and elsewhere, lie deep inside extensive cave systems, remote from habitation and difficult to reach (**fig. 1.3**). In these cases, the image's power may have resided in its making, rather than in its viewing: the act of creating it may have served some ritual or religious purpose.

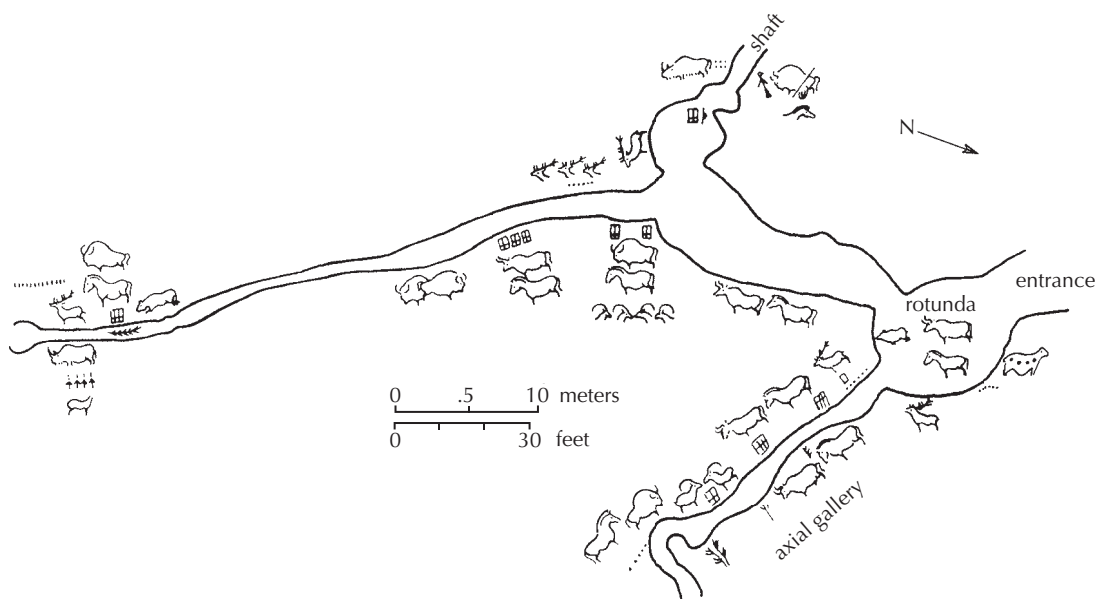
Approaches developed by ethnographers (anthropologists who study cultural behavior) were also adopted to interpret cave paintings and engravings. Most often, the inspiration for these works was attributed to magico-religious motives. Thus early humans may have equated an image with




the animal it represented; to create or possess the image was to exert power over its subject, which might result in a successful hunt. Gouge marks on cave walls indicate that in some cases spears were cast at the images. Similarly, artists may have

hoped to stimulate fertility in the wild—ensuring a continuous food supply—by depicting pregnant animals. A magico-religious interpretation might explain the choice to make animals appear lifelike, and to control them by fixing them within outlines.

1.2 *Lions and Bison*. ca. 30,000–28,000 BCE. Limestone End Chamber, Chauvet Cave. Vallon-Pont-d'Arc, Ardèche Gorge, France



1.3 Schematic plan of Lascaux Cave system (based on a diagram by the Service de l'Architecture, Paris)

 **Watch** a video about the cave painting at Lascaux Cave on myartslab.com

1.4 Spotted Horses and Human Hands. Horses ca. 16,000 BCE; hands ca. 15,000 BCE. Limestone, approximate length 11'2" (3.4 m). Pech-Merle Cave. Dordogne, France



More recent theories concerning shamanism—a belief in a parallel spirit world accessed through alternative states of consciousness—build upon these interpretations, arguing that an animal’s “spirit” was evident where a bulge in the rock suggested its shape, as with the *Spotted Horses* (fig. 1.4) at Pech-Merle in southwestern France. The artist’s or shaman’s power brought that spirit to the surface. Some experts have cast the paintings as images for worship; others focus on a painting’s physical context. This means examining relationships between figures to determine, in the absence of an artificial frame, a ground-line or a landscape, whether multiple animal images signify individual specimens or a herd, and whether these images represent a mythical past for early communities. It also means recognizing that a cave 15 feet deep is a different space from another over a mile deep, and was possibly used for different purposes, and that paintings in different spaces may have functioned differently. It means factoring in experiential aspects of caves: a precarious path, eerie flickering lights, echoes, and the musty smells that permeate subterranean spaces, all added texture to the viewing process. Most important, recent interpretations acknowledge that one explanation may not suffice across all time and place. For instance, even if sympathetic magic makes sense of some paintings, it

hardly explains those at Chauvet, where 72 percent of the animals represented were not hunted, judging by organic remains found in the cave.

Paleolithic Carving

Prehistoric artists also carved and modeled sculptures, in a variety of materials. At just under 1 foot high, a figure from Hohlenstein-Stadel in Germany (fig. 1.5) represents a standing creature, half human and half feline, crafted out of ivory. Although it is in a poor state of preservation, it is clear that the creation of this figure, with rudimentary stone tools, was an arduous business. It involved splitting the dried mammoth tusk, scraping it into shape, and using a sharp flint blade to incise such features as the striations on the arm and the muzzle. Strenuous polishing followed, using powdered hematite (an iron ore) as an abrasive. Exactly what the figure represents is unclear: perhaps a human dressed as an animal, possibly for hunting purposes. Some prehistorians have named these composite creatures shamans or “sorcerers,” who could contact the spirit world through ritualistic behavior.

Women were frequent subjects in prehistoric sculpture, especially in the GRAVETTIAN period, when they far outnumbered men as subject material. Discovered in 1908, the hand-sized limestone carving of the *Woman of Willendorf* from Austria

The earliest Upper Paleolithic art dates to the Aurignacian period (34,000–23,000 BCE). Among the best-known works of the subsequent GRAVETTIAN period (28,000–22,000 BCE) are carved female statuettes such as the *Woman of Willendorf* (see fig. 1.6); some 130 of these have been found over a vast area from France to Siberia. The zenith of prehistoric art was reached during the Magdalenian era (18,000–10,000 BCE), the last period of the Upper Paleolithic. Its masterpieces are the magnificent cave paintings of animals in the Dordogne region of France, in the Pyrenees Mountains, and at Altamira in Spain.



1.5 Hybrid figure with a human body and feline head, from Hohlenstein-Stadel (Baden-Württemberg), Germany. ca. 35,000 BCE. Mammoth ivory, height 11 $\frac{2}{3}$ " (29.6 cm). Ulmer Museum

dates from about 28,000–25,000 BCE (**fig. 1.6**), and still bears traces of ocher rubbed onto the surface. The artist reduced the female form to basic, abstract shapes instead of rendering it with the naturalism found in the representations of animals. Facial features are not a priority: Schematically rendered hair covers the entire head. Instead, emphasis rests on the figure's reproductive qualities: Diminutive arms sit on pendulous breasts, whose rounded forms are echoed in the bulging belly and copious buttocks. Genitalia are shown between large thighs.

The terminology applied to figures like the *Woman of Willendorf* in the past has complicated our interpretations of them. At the time of their first discovery in the mid-nineteenth century, they were named "Venus" figures after the Roman goddess of love, whom ancient sculptors portrayed as a nude female; nineteenth-century archaeologists believed the prehistoric figures to be similar to the Roman goddess, in function if not in form. Contemporary experts are still debating their meaning,

1.6 *Woman of Willendorf*. ca. 28,000–25,000 BCE. Limestone, height 4 $\frac{3}{8}$ " (11.1 cm). Naturhistorisches Museum, Vienna



and avoid such anachronisms in terminology. The emphasis on reproductive features suggests that she may have been a fertility object, or was perhaps intended to ensure a successful birth rather than an increase in the number of pregnancies. According to one feminist view, the apparently distorted forms of figures like this reflect a woman's view of her own body as she looks down at it. If so, some of the figures may have served as obstetric aids, documenting stages of pregnancy to educate women toward healthy births. This may indicate that some of the artists were women.

Paleolithic Dwellings

In the Paleolithic period, people generally built huts and used caves for shelter and ritual purposes. In rare cases, traces of dwellings survive. At Mezhirich, in the Ukraine, a farmer discovered a series of oval dwellings with central hearths, dating

to between 16,000 and 10,000 BCE (**fig. 1.7**), constructed out of mammoth bones: interlocked pelvis bones, jawbones, and shoulder blades provided a framework, and tusks were set across the top. Animal hides probably covered the frame. Archaeological evidence shows that inside these huts the inhabitants engaged in cold-weather occupations such as preparing foods, manufacturing tools, and processing skins, which suggests that the structures were seasonal residences for mobile groups.

Neolithic Art

Around 10,000 BCE, the climate began to warm, and the ice that had covered almost a third of the globe started to recede, leaving Europe with more or less the geography it has today. New vegetation and changing animal populations caused human habits

1.7 House at Mezhirich, Ukraine. ca. 16,000–10,000 BCE. Mammoth bone. National History Museum, Kiev





1.8 Female and male figures, from Cernavoda, Romania. ca. 3500 BCE. Ceramic, height 4½" (11.5 cm). National Museum of Antiquities, Bucharest

to mutate. In the Neolithic period, or New Stone Age, people began to build more substantial structures than before, choosing settlement places for favorable qualities, such as a water supply, rather than moving seasonally. Instead of hunting and gathering what nature supplied, they domesticated animals and plants. This gradual change occurred at different times across the world; in some places, hunting and gathering are still the way of life.

Settled Societies and Neolithic Art

During the Neolithic period, technologies developed that suggest the beginnings of specialization. As the community could depend on a regular food supply, some members could devote time to acquiring special skills, including oven-fired pottery, weaving, and smelting of copper and lead.

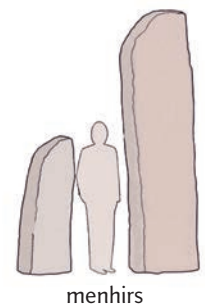
In Europe, artists fashioned clay figurines, such as a woman and man from Cernavoda in Romania, of about 3500 BCE (**fig. 1.8**). Like the *Woman of Willendorf*, they are highly abstract, yet their forms are more linear than rounded: The woman's face is a flattened oval poised on a long, thick neck, and sharp edges articulate her corporeality—across her breasts, for instance, and at the fold of her pelvis.

Elbowless arms meet where her hands rest on her raised knee, delineating a triangle and enclosing space within the sculptural form. This emphasizes the figurine's three-dimensionality, encouraging a viewer to look at it from several angles, moving around it or shifting it in the hand. The abstraction highlights the pose; yet, tempting as it may be to interpret it, perhaps as coquettishness, we should be cautious about reading meaning into it, since gestures can have dramatically different meanings from one culture to another. Found in a tomb, the couple may represent the deceased, or mourners; perhaps they were gifts that had a separate purpose before burial.

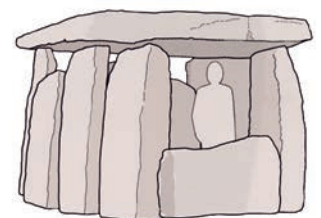
Architecture: Tombs and Rituals

Neolithic dwellings were mostly framed in wood, with walls of wattle (branches woven into a frame) and daub (mud or earth), and roofs of thatch, which rarely survive. In western and northern Europe, concerns about ceremonial burial and ritual inspired monumental architecture, using huge blocks of stone known as MEGALITHS. They were usually mounted in a **post-and-lintel** arrangement (two upright stones supporting a horizontal capstone).

MEGALITHS: Generally undressed or rough-hewn stones, menhirs are often found on hilltops from southern France to Scotland and are particularly common in Brittany, in northwestern France. Dolmens, the simplest form of megalithic tomb, have several large upright stones supporting a single massive capstone. About 50,000 of these survive from Spain to Sweden. There has been much debate about how the 30- to 40-ton capstones were placed atop the standing stones.



menhirs

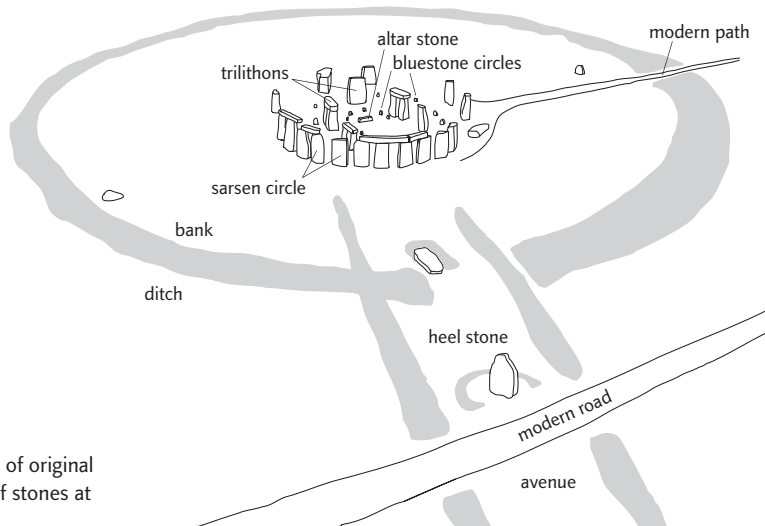


dolmen



1.9 Stonehenge (aerial view). ca. 2400 BCE. Diameter of circle 97' (29.6 m). Salisbury Plain, Wiltshire, England

 **View** the Closer Look for Stonehenge on myartslab.com



1.10 Diagram of original arrangement of stones at Stonehenge

Often, megaliths appear in circles, called cromlechs. The best-known megalithic structure is Stonehenge, on the Salisbury Plain in southern England (figs. 1.9 and 1.10). Its seemingly unified design is in fact the result of several construction phases, possibly beginning as early as 3000 BCE. At an early stage, a huge ditch was excavated, defining a circle some 360 feet in diameter in the white chalk ground, and an embankment over 6 feet high running around the inside. A wide stone-lined avenue led from the circle to a pointed gray sandstone (sarsen) megalith, known today as the Heel Stone. By about 2400 BCE, Stonehenge had grown into a horseshoe-shaped arrangement of five sarsen triliths (two upright stones supporting a third, horizontal one), encircled by a ring of upright blocks capped with a lintel; between the rings was a circle of smaller bluestone blocks. The entrance matched the direction of the midsummer sunrise and midwinter sunset. Recent excavations exposed remains of a similar monument built of timber two miles away, with its entrance set to mirror

the midsummer sunset and the midwinter sunrise. Archaeologists believe the structures are related.

What Stonehenge—and its counterpart—signified to those who constructed them remains a tantalizing mystery. Excavations exposed burials on the site in its earliest phases, and many prehistorians believe that Stonehenge marked the passing of time. Given its monumentality, most also concur that it had a ritual function; its circular arrangement supports this conjecture, as circles are central to rituals in many societies. What is certain is that it represents tremendous manpower organization and engineering skill. The largest trilith soars 24 feet, supporting a lintel 15 feet long and 3 feet thick. A recent theory holds that the stones were not brought from afar as previously thought but from a glacial deposit nearby; still, the sarsen blocks weigh up to 50 tons apiece. The blocks reveal evidence of meticulous stone-working. Holes hollowed out of the capstones fit snugly over projections on the uprights (forming a **mortise and tenon joint**), to make a stable structure. Moreover, upright megaliths taper upward, with a central bulge, visually implying the weight they bear, and capturing an energy that enlivens the stones. The lintels are worked in two directions, their faces inclining outward by about 6 inches to appear vertical from the ground, while at the same time they curve around on the horizontal plane to make a smooth circle. This kind of refinement is usually associated with the Parthenon of Classical Athens (see fig. 5.16).

POINTS OF REFLECTION

- 1.1 Scholars offer a number of possible explanations for the initial development of art. Assess the relative merits of their views.
- 1.2 Describe the possible functions of images of animals and humans in Paleolithic cave paintings. What are the factors that complicate our understanding of their purpose?
- 1.3 Analyze scholars' interpretations of the Woman of Willendorf.
- 1.4 Describe the formal and functional differences between Paleolithic and Neolithic buildings. What prompted the construction of Neolithic monumental structures such as Stonehenge?

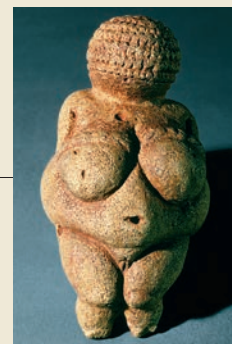
✓ **Study** and review on myartslab.com

ART IN TIME

- ca. 38,000 BCE—Production of the earliest objects classed as “art”

- ca. 30,000–28,000 BCE—Lions and bison at Chauvet Cave

- ca. 28,000–25,000 BCE—*Woman of Willendorf*



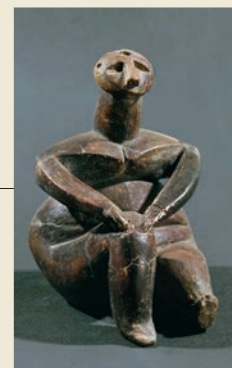
- ca. 16,000 BCE—Spotted horses and human hands at Pech-Merle Cave



- ca. 10,000 BCE—Earth's climate gradually begins to warm

- ca. 3500 BCE—Pottery manufacturing appears in Western Europe

- ca. 3500 BCE—Female and male figures from Cernavoda



- ca. 2400 BCE—Final major phase of construction at Stonehenge

