THE ART OF BEING HUMAN

Richard Janaro
Professor Emeritus
New World School of the Arts

Thelma Altshuler
Miami-Dade Community College
# Detailed Contents

<table>
<thead>
<tr>
<th>Preface</th>
<th>xi</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Part I</strong>&lt;br&gt;You and the Humanities</td>
<td>1</td>
</tr>
<tr>
<td><strong>Chapter 1</strong>&lt;br&gt;The Art of Thinking Critically</td>
<td>3</td>
</tr>
<tr>
<td>Overview</td>
<td>3</td>
</tr>
<tr>
<td><strong>Gifts of the Humanities</strong></td>
<td>5</td>
</tr>
<tr>
<td>Esthetic Pleasure</td>
<td>5</td>
</tr>
<tr>
<td>Critical Thinking</td>
<td>6</td>
</tr>
<tr>
<td>Language</td>
<td>8</td>
</tr>
<tr>
<td>Myths</td>
<td>9</td>
</tr>
<tr>
<td>A Sense of the Past</td>
<td>9</td>
</tr>
<tr>
<td>Broader Understanding</td>
<td>10</td>
</tr>
<tr>
<td>A Man with No Time for Beauty</td>
<td>12</td>
</tr>
<tr>
<td>Being Aware</td>
<td>14</td>
</tr>
<tr>
<td>The Art of Critical Thinking</td>
<td>14</td>
</tr>
<tr>
<td>Problem Solving</td>
<td>15</td>
</tr>
<tr>
<td>Reasoning, Not Rationalizing</td>
<td>17</td>
</tr>
<tr>
<td>Challenging Assumptions</td>
<td>17</td>
</tr>
<tr>
<td>Looking for Principles</td>
<td>18</td>
</tr>
<tr>
<td>Recognizing Contexts</td>
<td>19</td>
</tr>
<tr>
<td><strong>A Guide to Critical Viewing</strong></td>
<td>22</td>
</tr>
<tr>
<td>What Makes a Good Professional Critic?</td>
<td>22</td>
</tr>
<tr>
<td>Becoming a Critic Yourself</td>
<td>24</td>
</tr>
<tr>
<td><strong>The Humanities in a Scientific World</strong></td>
<td>27</td>
</tr>
<tr>
<td>Leonardo</td>
<td>27</td>
</tr>
<tr>
<td>Galileo</td>
<td>30</td>
</tr>
<tr>
<td>The Growth of Technology</td>
<td>31</td>
</tr>
<tr>
<td>Fragmentation and Critical Thinking</td>
<td>33</td>
</tr>
<tr>
<td><strong>The Automobile and the Bicycle Humanist</strong></td>
<td>34</td>
</tr>
<tr>
<td>Masters, Not Slaves</td>
<td>36</td>
</tr>
<tr>
<td>Make Technology Work for You</td>
<td>37</td>
</tr>
<tr>
<td><strong>Epilogue</strong></td>
<td>39</td>
</tr>
<tr>
<td><strong>Topics for Writing and Discussion</strong></td>
<td>39</td>
</tr>
<tr>
<td><strong>Chapter 2</strong>&lt;br&gt;Apollonian Reason,&lt;br&gt;Dionysian Intuition</td>
<td>41</td>
</tr>
<tr>
<td>Overview</td>
<td>41</td>
</tr>
<tr>
<td>Nietzsche Finds Truth in Old Myths</td>
<td>42</td>
</tr>
<tr>
<td><strong>The Old Gods Live</strong></td>
<td>43</td>
</tr>
<tr>
<td>Walking</td>
<td>44</td>
</tr>
<tr>
<td>Weekends</td>
<td>45</td>
</tr>
<tr>
<td>Food</td>
<td>45</td>
</tr>
<tr>
<td>Sex</td>
<td>45</td>
</tr>
<tr>
<td><strong>Institutions</strong></td>
<td>47</td>
</tr>
<tr>
<td>Religion</td>
<td>47</td>
</tr>
<tr>
<td>Education</td>
<td>53</td>
</tr>
<tr>
<td><strong>The Arts</strong></td>
<td>54</td>
</tr>
<tr>
<td>Poetry</td>
<td>57</td>
</tr>
<tr>
<td>Music</td>
<td>58</td>
</tr>
<tr>
<td>Visual Art</td>
<td>60</td>
</tr>
<tr>
<td>Drama</td>
<td>63</td>
</tr>
<tr>
<td>Entertainment and Environment</td>
<td>64</td>
</tr>
<tr>
<td><strong>Epilogue</strong></td>
<td>66</td>
</tr>
<tr>
<td><strong>Topics for Writing and Discussion</strong></td>
<td>67</td>
</tr>
</tbody>
</table>
Part II
Disciplines of the Humanities  69

Chapter 3
Myth  71
Overview  71
Popular Mythology  73
Common Sayings  74
Myths of Childhood  77
Reassurance  77
The Importance of Being Attractive and Rich  79
The Importance of Names  79
The Dark Side  80
Myth as Explanation  81
The Natural World  81
The Origins of Evil  83
The Myth of the Doomed Family  86
Archetypes in Mythology  88
The World Myth, or Monomyth  89
The Hero Today  93
Magic  94
The Power of Words  95
The Power of Numbers  95
The Circle  96
The Journey  97
The Garden  98
Epilogue  99
Topics for Writing and Discussion  100

Chapter 4
Literature  103
Overview  103
Literature as History  104
The Basic Literary Impulse: Identity  105
An Early Masterpiece: Homer’s Iliad  106
Poetry  110
Structured Forms: The Sonnet and the Haiku  111
Simple Forms, Profound Meaning: William Blake  118
Modern Poets  121
The Novel  127
Early Western Novels  127
An American Classic: Fitzgerald’s The Great Gatsby  128
The Short Story  132
Magazine Fiction  133
A Short Story Masterpiece: Shirley Jackson’s “The Lottery”  133
Epilogue  136
Topics for Writing and Discussion  137

Chapter 5
Art  139
Overview  139
The Need to Imitate  141
Let Me See!  142
Styles and Media  144
Creating Likeness in Different Styles  144
Classical Art  145
Medieval Art  152
Giotto  154
Renaissance Art  156
Leonardo  157
Michelangelo  160
Raphael  163
Rembrandt  164
A Rebellion Against Perfect Likeness  165
Goya  166
Impressionism  167
American Impressionism  169
Postimpressionism  171
Art as Alteration  172
The Sixty-Ninth Regiment Armory Show, 1913  174
Cubism  176
Unreal Realism  179
Pop Art  186
Performance Art  188
Architecture as Art  190
Epilogue  195
Topics for Writing and Discussion  197

Chapter 6
Music  199
Overview  199
The Basic Elements of Music  201
Tone  201
The Scale  201
Rhythm  202
Melody  204
Harmony and the Orchestra  208
Silence  209
The Varieties of Musical Experience 210
   A Bach Fugue 210
   A Beethoven Symphony 213
   Art Songs 218
   Folk Songs 220
   The Spiritual 223
   Popular Songs 224
   Ragtime, Jazz, and Blues 225
   Rock 230
   Rap 235

Epilogue 236
Topics for Writing and Discussion 237

Chapter 7
Theater 239

Overview 239

Conventions of the Theater 240
   Classical Conventions 240
   Elizabethan 242
   Neoclassical Conventions 246
   Victorian Conventions 248
   Early Modern Conventions 251
   Contemporary Conventions 252

Tragedy 253
   Classical Tragedy 254
   Shakespearean Tragedy 257
   Neoclassical Tragedy 259
   Modern Tragedy 260
   Melodrama and Tragedy: A Contrast 262

Comedy 263
   Farce 263
   Satire 267
   The Comedy of Character 268

Naturalism 270
   Chekhov 270
   The Family Theme in Naturalistic Drama 273

Theater of Ideas 274
   Ibsen 274
   Shaw 276
   Which Is Better: The Sly or the Obvious? 277

A Theatrical Century of Dynamic Change 277
   Theater of Alienation 278
   Theater of Cruelty 278
   Racial Themes 279
   Gay Rights 280
   Eastern Influences 282

Behind the Scenes 284
Epilogue 286
Topics for Writing and Discussion 287

Chapter 8
The Musical Stage 289

Overview 289

Opera 290
   Monteverdi 291
   Mozart 292
   Classical and Romantic Opera: A Contrast 296
   Wagner 298
   Treemonisha: An American Opera 300
   Showboat: An Operetta 302
   Porgy and Bess 303
   Nixon in China 304
   The Peking Opera 306

Musical Comedy 307
   Of Thee I Sing 307

The Musical Play 309
   Pal Joey 310
   Oklahoma! 311
   West Side Story 313
   Sweeney Todd, the Demon Barber of Fleet Street 314

Dance 315
   Ballet 316
   Modern Dance 319

Epilogue 321
Topics for Writing and Discussion 323

Chapter 9
The Cinema 325

Overview 325

Conventions of Film 326

Some Early Milestones 329
   Art and Propaganda I: The Genius of D.W. Griffith 330
   Art and Propaganda II: The Genius of Sergei Eisenstein 330
   Slapstick Comedy and More: Sennett, Chaplin, and Cantinflas 332
Major Film Genres 334
  Film Noir 335
  Romantic Comedy 337
  The Comedy of Manners 339
  Musical Comedy: Singing and Dancing with Fred, Ginger, and Gene 341
  The Western 343
  Horror and Suspense Films 345
  Disaster Films 346
  Slice of Life 347
  Social Realism 347
  Documentaries and Docudramas 349
  Fictionalized Biography 350
The Top Two American Films of the 20th Century 354
  Citizen Kane 354
  Casablanca 356
The Film Auteur 359
  Ingmar Bergman 359
  Federico Fellini 361
  Alfred Hitchcock 363
  Stanley Kubrick 364
  Francis Ford Coppola 366
  Martin Scorsese 367
Epilogue 369
Topics for Writing and Discussion 371

Chapter 10
Television 373
  Overview 373
  Conventions of Television 373
    The Supposedly Invisible Camera 374
    Taping and Editing 374
    The Laugh Track 375
    The Remote Control 375
  A Short History of Television 376
    The Pioneers 376
    The Golden Age 377
    Variety Shows 379
    The Sitcom 380
    The Late-Night Show 382
  Television Since 1975 383
    Depiction of the American Family 383
    All in the Family 384
    Women and Men in the Workplace 387
    M*A*S*H 388
    Cheers 389

Part III
Themes in the Humanities 403

Chapter 11
Religion 405
  Overview 405
  The Belief in Many Gods 406
    Egypt 406
    Hinduism 408
    Greek and Roman Polytheism 410
  The Belief in an Impersonal Divinity 411
    Buddhism 412
    Taoism 417
    Socrates and Plato 421
    Aristotle’s Unmoved Mover 422
  The Belief in One God 423
    Judaism 424
    Christianity 428
    Logical Proof 431
    Islam 433
    The Protestant Reformation 436
Religion and the Humanities 436
Epilogue 440
Topics for Writing and Discussion 441

Chapter 12
Morality 443
  Overview 443
  The Morality of Self-Interest 445
    Glaucon Versus Socrates 447
    Self-Interest and Truth 449
    Enlightened Self-Interest 452
### Detailed Contents

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Economics and Self-Interest</strong></td>
<td>454</td>
</tr>
<tr>
<td><strong>Transcending Self-Interest</strong></td>
<td>456</td>
</tr>
<tr>
<td><strong>Moral Authorities</strong></td>
<td>460</td>
</tr>
<tr>
<td>The Moral Mathematics of Jeremy Bentham</td>
<td>460</td>
</tr>
<tr>
<td>The Liberalism of John Stuart Mill</td>
<td>462</td>
</tr>
<tr>
<td>The Moral Imperative of Immanuel Kant</td>
<td>464</td>
</tr>
<tr>
<td>Religion and Morality</td>
<td>466</td>
</tr>
<tr>
<td>The Morality of Work</td>
<td>471</td>
</tr>
<tr>
<td>Moral Relativism</td>
<td>472</td>
</tr>
<tr>
<td><strong>Epilogue</strong></td>
<td>478</td>
</tr>
<tr>
<td><strong>Topics for Writing and Discussion</strong></td>
<td>479</td>
</tr>
</tbody>
</table>

**Chapter 13**

**Happiness** 481

Overview 481

Hedonism: Happiness as Pleasure 482

Hedonist Assumptions 485

Hedonism Reconsidered 486

Epicureanism: Avoiding Pain 487

Epicurean Assumptions 487

Epicureanism Reconsidered 490

Stoicism: Strategies for Survival 493

Working on the Mind 493

Stoicism Reconsidered 494

Aristotle: Happiness as the Quality of a Whole Lifetime 496

Pleasure a Limited Goal; Happiness a Complete Goal 497

Providing Happiness as a Government’s Responsibility 501

Modern Expansions of Aristotle’s Theory 501

Epilogue 504

Topics for Writing and Discussion 505

**Chapter 14**

**Death Attitudes and Life Affirmation** 507

Overview 507

Images of Death 508

Death in the Popular Arts 509

Humor 510

The Magnification of Death 511

The Medicalization of Death 512

Death in Literature 513

Death in Music 515

A Philosopher’s Death 516

Death and an After-life 517

Death and Fate 520

**Symbolic Death** 522

Unworth 522

Symbolic Suicide 523

Symbolic Murder 525

**Models of Life Affirmation** 527

The Phoenix 527

There Is Only Now 529

Reinventing Ourselves 531

The Forgiveness Ritual 534

Epilogue 536

Topics for Writing and Discussion 537

**Chapter 15**

**Controversy** 539

Overview 539

How Some Artists Fared in Their Lifetimes 541

Belated Recognition 541

Recognition in Life 542

**Reasons for Conflict** 543

Religious Content 543

Political Content 545

Sexual Content 548

Unfamiliar Form 550

Suppression of “Degenerate” Art 553

The Artist’s Behavior 553

Repressive Measures Against Target Groups 557

“Are You Now or Have You Ever Been . . . ?” 557

Censorship 559

Stereotyping as a Form of Repression 561

Stages in Stereotyping 562

Minority Stereotyping 563

Women in the Arts 564

Visual Arts and Women 564

Music and Women 565

Epilogue 567

Topics for Writing and Discussion 569

**Chapter 16**

**Freedom** 571

Overview 571
Preface

This seventh edition of *The Art of Being Human*, like its predecessors, introduces students with little or no prior background in the arts to the joys of the humanities. As always, our aim is to communicate our enthusiasm for the humanities as experience for the mind and the emotions. By learning to think critically and becoming acquainted with the creative arts, students will also better understand themselves.

*The Art of Being Human* tells the story of outstanding achievements in the humanities throughout history. Though our approach is thematic rather than chronological, historical context is important as a means of understanding certain works and will continue to be. We acknowledge contributions of the past because human beings very much like us lived there, and what they said and did can shed light on the present. We continue to find new reasons to rejoice, new stimuli for the sensibilities in work from the past and the present, from Western and non-Western sources, from women and men, and from many ethnic cultures.

New Features of This Edition

The number of editions of this text has reached seven because the humanities are alive and will be alive forever, and, as a part of our daily lives, they must grow and change. Thus, the present text includes a number of important revisions necessary to our special approach to the humanities.

Streamlined Organization

- Part I equips students with the tools to study the humanities, while allowing them to move more quickly into the discipline chapters in Part II. Chapter 1 suggests guidelines for critical thinking, a necessary step for students to understand the humanities. Chapter 2, on Apollo and Dionysus, helps students understand the two sides of the human personality, which—under ideal circumstances—work together; they become better able to reflect on their own personalities. These two sides of the human personality then come into play in the discussion of specific works in later chapters.
- Part II, Disciplines of the Humanities, has been expanded to include both an introductory chapter on myth, giving students resources by which they can better appreciate all the chapters that follow; and a new
chapter on the musical stage, allowing fuller coverage in the music and theater chapters. The part continues to include highly regarded chapters on literature, visual art, the cinema, and the newly recognized discipline of television, all of which discuss up-to-date examples of their art forms.

- Part III, Themes in the Humanities, opens with a new chapter on religion, illustrating the importance of both Western and non-Western views not only for an understanding of the humanities, but also for better comprehension of our increasingly interrelated world. Given the relevance of philosophy to all the humanities, discussion now appears throughout the text, rather than being relegated to only two chapters within Part II. In addition to chapters on happiness, death attitudes and life affirmation, and controversies in the humanities, Part III once again includes a chapter on freedom, requested by numerous reviewers and particularly relevant in today’s security-sensitive world.

**Non-Western Examples Integrated Throughout**

Chapters now include both textual and visual examples of non-Western arts—perhaps the most frequent request made by reviewers and adopters. Non-Western material is an integral part of topic discussion, rather than being an isolated section or chapter.

**Refreshed Illustration Program Linked to Text Discussions**

More than 140 black and white photos and 28 full-color photographs enrich students’ visual appreciation of the arts. Captions have been expanded to better relate the photos to the text. The first of the full-color inserts, devoted solely to images related to Chapter 5 on art, is placed within the chapter itself, allowing students to view the images close to their text discussion. The second insert newly and imaginatively links its images—a mix of works of art and stills from movies and television—to other chapters. All color plates are cited and discussed in the text.

**Strengthened Pedagogy**

New chronology tables regarding styles, schools, and artists and their works appear in most of Parts II and III. For easy recognition, key terms have been boldfaced at first reference. Thought-provoking quotations now appear throughout the margins of the text. End-of-chapter Topics for Writing and Discussion expand the students’ artistic horizons, by encouraging them to take part in the creative arts in their communities. These topics also offer teachers the opportunity to personalize their instruction.

**New Audio CD**

A new CD offers excerpts, performed by major artists, from musical, poetic, and dramatic works discussed in the text. In almost all chapters of the text a final question or two of the Topics for Writing and Discussion relates text discussion to a selection on the CD. The CD can be value-packed for FREE with *The Art of Being Human*.

**Enduring Strengths**

The seventh edition of *The Art of Being Human* maintains the many strengths that have made it a highly respected and easy-to-use text.
Comprehensive Coverage: *The Art of Being Human* discusses the entire spectrum of the humanities, emphasizing to the student their importance to social issues and life in general.

Flexible Organization: Chapters can be read in a variety of sequences. No transition is necessary from one chapter to another. Although there is a rationale for the three-part division of the text, many highly imaginative structures for the course are possible; the *Instructor’s Manual* provides a number of syllabus alternatives.

Thematic Approach to the Humanities: The text’s topical organization allows students to concentrate on thinking in one artistic mode at a time, rather than having to jump from music to painting to drama to poetry, and so on. To retain a sense of time, however, topics are generally presented chronologically within the discussion of a single discipline or issue.

Accessible Style of Presentation: The text is known for its inviting style, encouraging to readers unacquainted with many of the artistic disciplines. The text frequently aids student understanding by moving from a popular art form to a more classical one.

Pedagogical Support: Concepts discussed throughout the text are reinforced at the end of each chapter. An Epilogue summarizes the main points of the chapter and addresses recent developments influencing the chapter topic. Topics for Writing and Discussion, which suggest in-class and out-of-class activities, stimulate further interest in the chapter topic and invite reader participation in the arts of their communities. A comprehensive Glossary appears at the end of the text.

Supplements

- **Audio CD**  ISBN: 0-321-10762-4: Featuring operatic arias and instrumental selections as well as epics, dramatic scenes, sonnets, and other readings, the CD links to a question at the end of each chapter and encourages close listening and analytical comparisons. FREE when value-packed with *The Art of Being Human*.
- **Companion Website**—[http://www.ablongman.com/janaro](http://www.ablongman.com/janaro): The text’s dedicated Website offers chapter summaries, additional readings, and Web pedagogy.
- **Videotape Program**: An extensive selection of videotapes is available to enrich student’s experiences with literature. Contact your Longman representative to learn how to qualify.
- **Evaluating a Performance**  ISBN: 0-321-09541-3: Designed to review local productions, this supplement includes useful tips and suggestions. Space is included for students to record their evaluations. FREE when value-packed with *The Art of Being Human*.
- **Researching Online, 5/e**  ISBN: 0-321-09277-5: This handy reference guide discusses Internet resources such as listservs and Usenet newsgroups techniques for using search engines; how to assess the validity of electronic sources, and practical advice on how to create your own Web pages. FREE when value-packed with *The Art of Being Human*. 
Penguin Discount Novel Program: Longman is proud to offer a variety of Penguin paperbacks at a significant discount when value-packed with The Art of Being Human. To review your choices, please visit http://www.ablongman.com/penguin. Consult your Longman representative if you would like to set up a value-pack.

Acknowledgments

Our fervent hope is that, after reading this book, students will have gained the assurance of discovering much about themselves, and of being aware of what in the humanities will prove most valuable to their ongoing development. If, as Katherine Mansfield once said, a great poet must first be a great poem, what shall we say of the fully realized human being? Won’t such an individual be not only a poem, but also a wonderful song, dance, painting, play, movie, or new idea? These are distant stars at which to aim, but a journey too easily accomplished may not be worth the effort.

The “we” of this preface includes not only the authors but others who have worked long and hard helping to improve the book. First, there is Barbara Conover, our development editor, who painstakingly read and reread every draft, making wonderful suggestions for which we the authors can never thank her enough. Erika Berg, our acquisitions editor, stayed diligently on top of the project from its inception and helped guide us through the complexities we faced. Diana Gongora, who conducted the art and photo search, was never daunted by even the most challenging request, no matter where in the world an elusive work of art might be located. Maria McColligan and the staff at Nesbitt Graphics, especially our copyeditors, accomplished their tasks with admirable professionalism and, incidentally, added to our knowledge of the humanities. Joan Dixon handled the many literary and art permissions required for a project of this scope. All became part of a team, and through their efforts we discovered the true meaning of synergy.

Still others who contributed to the emergence of the final product: the many dedicated employees at Longman who took care of thousands of details; marketing manager Melanie Craig; and Richard and David Altshuler, who graciously allowed their offices, telephones, fax, and copy machines to be virtually taken over for a period of many months. A special thanks to their secretary Lourdes Perales.

We would also like to acknowledge the letters from students and teachers who supported what we are doing and made invaluable comments about how we could do it even better; and the detailed, thorough, caring reviews by those who saw the manuscript in various stages of preparation:

Eric Bateman, Great Basin College; Charles Boyd, Genesee Community College; John Fritz, Salt Lake Community College; David Gitin, Monterey Peninsula College; Jeff Glauner, Park University; Theresa James, South Florida Community College; Carolyn Johnson, Montcalm Community College; Sharron Kollmeyer, California State University—Northridge; Lois Muyskens-Parrott, Richland College; Julie Rodakowski, University of Rochester; P. G. Misty Sheehan, College of DuPage; and Karen Taylor, Genesee Community College.

To write a humanities text is perhaps the best way to discover the humane characteristics of others and the secret of all meaningful endeavor, which is that no one can work alone.

Richard Janaro
Thelma Altshuler