The Creators Study Guide

The Creators by Daniel J. Boorstin

BOOKRAGS

Contents

Plot Summary

The Creators: A History of Heroes of the Imagination by Daniel J. Boorstin is a collection of descriptions of various creations throughout the history of humanity. This collection includes the creation of various religions, styles of architecture, literature, visual arts, and music. In addition, by explaining how each led into the next creation, Boorstin provides a comprehensive study of how mankind, especially Western civilization, invented and re-invented itself. The Creators: A History of Heroes of the Imagination is a comprehensive and fascinating study of man's creativity throughout history.

The prologue encompasses Parts 1-2 and offers an overview of religions and how they affected man's abilities to create. These religions include very basic surveys of Hinduism, Confucianism, Taoism, Buddhism, Homeric verse, Judaism, Theology, Christianity and Islam.

Book 1 includes Parts 3-5 and focuses on the early creation of mankind. Part 3 is centered on architectural advances in history, such as the pyramids and the Pantheon, while Part 4 highlights early visual arts, such as cave drawings and the battle against images by both the Christian Iconoclasts and Muslims. Part 5 hones in on performance art, showing how the dithyramb developed into comedy and tragedy, as well as the creation of prose for purposes of persuasion.

Book 2 consists of Parts 6-10 and provides an emphasis on re-creations of previous creations. Part 6 covers the humanities as it was affected by the emerging religion of Christianity, and Part 7 focuses on the development of literature, starting in the Middle Ages and continuing through to the eighteenth century. Part 8 focuses on visual arts, Part 9 emphasizes the creators in the sphere of music, and Part 10 concentrates on various other creations, such as photography and the skyscraper.

In Book 3, which is comprised of Parts 11-12 and the epilogue, the author focuses on the creation of the self, mainly in literature. Part 11 focuses on literature exclusively, including essay, biography, autobiography, and several influential authors: Goethe, Wordsworth and T. S. Eliot. Part 12 fixates on literature also, but the final section is focused on the stylistic inventions of Pablo Picasso. Some of the authors examined in Part 12 include the following: Herman Melville, Fyodor Dostoevsky, Franz Kafka, Marcel Proust, James Joyce, and Virginia Woolf. The Epilogue provides a very brief exploration of film and its association with the public, who acts as a participant by being the audience.

Part 1, Sections 1-4

Part 1, Sections 1-4 Summary and Analysis

The Creators: A History of Heroes of the Imagination by Daniel J. Boorstin is a collection of descriptions of various creations throughout the history of humanity. This collection includes the creation of various religions, styles of architecture, literature, visual arts, and music. In addition, by explaining how each led into the next creation, Boorstin provides a comprehensive study of how mankind, especially Western civilization, invented and re-invented itself. The Creators: A History of Heroes of the Imagination is a comprehensive and fascinating study of man's creativity throughout history.

Starting the Prologue, Part 1: Worlds Without Beginning opens with a quote from Jain Sacred Text from the ninth century asking where God was before the creation and how the will to create rose in him if he is perfect. Section 1: The Dazzled Vision of the Hindus tells how the Hindus worshiped the devas, the shining ones, and how their god, Agni, was sun, lightning and fire, which made all seeing possible. The Hindus also believed in Darsan, the two-way flow of vision, in which the devoted sees the gods and the gods see the devoted, as signified by the third eye many Hindu gods have in the center of their foreheads. Hindus saw the need for many gods to explain the variety of creation, and they practiced Kathenotheism, the worship of one god at a time. In the attempt to explain creation in the Rig Veda, one myth suggests Prajapti, the Lord of Beings, existed before the universe was created, and after he was sacrificed, his children became the gods. To the Hindu, creation was a dismemberment of the original oneness of the universe, and their aim is to be uncreated and re-achieve that oneness.

In Section 2: The Indifference of Confucius, Confucius taught that it is impossible for man to know how to serve spirits since he does not know how to serve man and he cannot know about death since he does not know about life. Reviving ancient teachings, Confucius claimed no divine source for his teaching of ethics. Subscribing to no dogma, he believed that wisdom was recognizing what one did and did not know; however, his emphasis on family, morals and the role of a good ruler did not satisfy the need for an explanation of man and the universe, and the new school of Taoism grew from this effort in China, building on the writings of Lao-tzu. Taoists were interested in man's relation to the cosmos and nature but had no place for a Creator in their interest in unity of experience, belief in oneness and non-being. Both Confucianism and Taoism saw time as a never-ending series of cycles which is reflected in Chinese landscapes which show scenes of harmony and rhythmic life where man fits inconspicuously.

Section 3: The Silence of the Buddha explains that Buddhism has no answer to the riddle of creation as it refuses to try to answer unanswerable questions. The Buddhist's aim is not to know or improve the world but to escape its suffering. Gautama Buddha abandoned power and glory to search for perfect enlightenment and attain Nirvana. Buddhists follow the Holy Eightfold Path and the Four Holy Truths, the Holy Eightfold Path, including right views, right intentions, right speech, right conduct, right livelihood,

right effort, right mindfulness and right concentrations, while the Four Holy Truths are as follows: all existence is suffering, all suffering and rebirth are caused by man's selfish craving, Nirvana comes from the cessation of all craving, and stopping all ill and craving comes only from following the Holy Eightfold Path.

In Section 4: The Homeric Scriptures of the Greeks, the Greeks' inquiry was a saga of human adventure and human gods, though they had little to say about beginnings. Homer's "Iliad" and "Odyssey" are the first and greatest epics of Western civilization, but the making of the Homeric sage remains a parable of the mystery of creation. The epics were originally an oral creation centuries before the Greek alphabet was created, and they were retold by bards until Homer wrote them down in the fifth century B.C. Homer's works were the product of his age, and his world of gods and goddesses bypasses the perplexing questions of the first creation of earth and man. The "Iliad" and "Odyssey" show man and the gods as fully matured, and man is made more godlike by portraying the gods as immortal men. Rather than cosmology, the Greeks provided genealogy for the accounts of the gods.

Part 2, Sections 5-8

Part 2, Sections 5-8 Summary and Analysis

Part 2: A Creator-God opens with a quote by Martin Luther about how God, before creating the world, was sitting under a tree, cutting rods for those who ask nosy questions. In Section 5: The Intimate God of Moses, the idea of an original creation by a single, omnipotent Creator comes to the West through Moses, the greatest Hebrew prophet, and Moses also announced the paradoxical, mysterious nature of this Creator. The belief that God existed but his qualities could not be described became the basis of a whole new theology in which the Creator-God and man make a covenant establishing mutual obligations. Though belief in one God makes it easier to understand a Creator-God, it makes it harder to explain the origin of evil in the world. Jews were awed by Yahweh's justice, and they developed a personal relationship with their God.

In Section 6: The Birth of Theology, Western man's struggle to believe in his creative powers was a struggle against the charms of Greek philosophy. Philo of Alexandria transformed Greek philosophy and Mosaic revelation into a vernacular for Christian theology as he saw philosophy as the handmaiden of theology. His logos suggested what man might know and what he could not know about the processes of Creation, allowing other sects to find their own meanings and clues, by claiming "we can know that God is, but we cannot know what He is" (p. 55).

In Section 7: The Innovative God of Saint Augustine, Christianity played a leading role in the discovery of man's power to create by turning eyes to the future, attacking the Greeks' ideas of cycles of time by reminding people that they were witnessing changes and not just cycles of events. Saint Augustine's grand achievement was creating something in place of a simplistic dogma. He published "City of God" which created a new kind of defense of Christianity by claiming Christ's coming disposed of the cyclical view and gave direction to man's life by dividing mankind into earthly and heavenly cities. Showing that the coming of Christ was a climactic event for the world, Augustine offers that each climactic event throughout history promises a future which allows man to seize the powers of their Creator.

Section 8: The Uncreated Koran discusses how Islam found the notion of Creation unappealing. Muslims believe in Inlibration, the embodiment of God in a book, the Koran, and passages in the Koran suggest the book has existed from eternity. The Koran describes God ordering the Creation, and the Muslim Creator-God is notable as the commander of life and death in the present, not just the beginning. The Koran reminds that Allah's creatures are his servants, and to create is a rash and dangerous act for a believing Muslim since creation falls under the realm only of God.

Part 3, Sections 9-16

Part 3, Sections 9-16 Summary and Analysis

Book 1, titled Creator Man, begins with a quote stating that the artist's business is to make something out of nothing by Paul Valery in 1930. Man sees the artist as godlike because he is mystified by the power to create, and the artist seeks immortality in their artwork. Part 3: The Power of Stone begins with a quote by Robinson Jeffers in 1924 that he will lend the wings of the future if lent the stone strength of the past.

In Section 9: The Mystery of the Megaliths, upturned stones throughout the world signify man's effort to create something that would last forever. Stonehenge in southern England is the most impressive of these megaliths as it displays two concentric and symmetrical circles of large stones. Carbon dating shows it was constructed around 2000 B.C., making it one of the earliest works of European architecture, created by people without metal or writing, and showing man's creative powers.

In Section 10: Castles of Eternity, Egyptians built the pyramids in 2700 B.C. as homes for dead pharaohs, and their building technology was unparalleled until the mid-nineteenth century. Egyptian images do not indicate that slave labor was used to create these enormous buildings, but modern society still has not figured out how the pyramids were created.

In Section 11: Temples of Community, Greek architecture was mainly developed as temples for the gods, and these temples were designed by a committee. The uniformity of the temples from the same period distinguishes Greek architecture from the creations of other great ages of buildings, and Greek architecture relied heavily on columns and architraves.

In Section 12: Orders for Survival, Vitruvius, a Roman, created the last great Greek architecture, and his writings show how the Romans made architecture their master art. His writings show that the human body provided elements of architectural symmetry, and the buildings were created of three orders: the Doric, in the form of man; the Ionic, in the form of Diana and the slenderness of woman; and Corinthian, in the proper maidenly form.

In Section 13: Artificial Stone: A Roman Revolution, using concrete as their principal building material, Romans remade classically marble architecture into concrete, and they also developed arches, vaults and domes. Roman architecture was public, aiming to make every human function sociable, and the development of a plumbing system allows them to create public baths which are among some of the most impressive Roman ruins. Nero ordered many structures to be created with more fireproof materials after much of Rome was destroyed by fire in 64 A.D., and his examples lived on in the use of concrete in Roman architecture.

In Section 14: Dome of the World, the Pantheon is the best preserved Roman monument, and it is the triumph of the Roman revolution in architecture as the dome proclaims the triumph of art over politics, providing a symbol of man's power to fill an empty void with his own creation. It was commissioned by Emperor Hadrian in the second century B.C., and he exploited all possibilities of concrete with bold designs and engineering technology.

In Section 15: The Great Church, Christianity created its own reasons for transforming architecture as the temple became a church, a place of indoor assembly in the tradition of the Jewish synagogues. Celebrating the climax of ancient Roman Christianity, Emperor Justinian ordered the erection of the Great Church, which was finished in 537 A.D.

In Section 16: A Road Not Taken: The Japanese Triumph of Wood, unlike the Western belief that nature must be mastered, the Japanese made nature their ally, and Japanese architects sought ways to exploit the charms of the elements which can be seen in their use of wood for architecture. Though the wood does not last as well as stone architecture, it responds to the weather. The wooden shrines at Iso offer classic examples of Japanese traditional architecture, and the Japanese practice renewal instead of restoration, making sure the renewed structure is as elegant as the one replaced, has also helped preserve the art of carpentry in Japan. Japanese architecture is focused on the horizontal, and Japanese buildings become part of the landscape due to their affinity with nature; by reaching outward instead of upward, the Japanese declare a truce with nature and passing time.

Part 4, Sections 17-22

Part 4, Sections 17-22 Summary and Analysis

Part 4: The Magic of Images begins with a quote by Byron in 1821 that the scope of the sculptor is to heighten nature into heroic beauty, thus surpassing his model. Section 17: The Awe of Images, describes man's earliest images of living creatures which lie in the caves of Altamira, Lascaux and Les Trois Freres. Paleolithic man found power as an image maker, though these drawings were not discovered until the late nineteenth century. Man did not make images of himself until the upper Paleolithic period, revealing a momentous self-discovery.

In Section 18: Human Hieroglyphs, Egyptians created immortal images by carving hieroglyphs into stone. It took until the late nineteenth century to realize that the hieroglyphs were phonetic symbols of a dead spoken language. Having never developed perspective, Egyptians focused on actual, unchanging physical dimensions.

In Section 19: The Athletic Ideal, Egyptian figures became the starting point of dynamic Greek art after ancient Greeks began visiting Egypt in the mid-seventh century. Greek sculptors depicted victors of athletic competitions, and their progress toward the natural portrayal of the human body also lead to progress in the knowledge of human anatomy. Section 20: For Family, Empire-and History emphasizes that Roman sculpture sought to celebrate the individual by memorializing the deceased in sculpture, and old age became a common subject once this practice spread to commoners. In Section 21: The Healing Image, images were debated by Christianity for some time until Saint John of Damascus prevailed in his argument against the Iconoclasts, after which sacred images played a distinctive role in Christianity.

Section 22: Satan's Handiwork explains how devout Muslims made the destruction of images a religious duty because the Muslims were inhibited from creating lasting images because everything perishes except God, thus acquiescing to God's uniqueness and man's impotence.

Part 5, Sections 23-26

Part 5, Sections 23-26 Summary and Analysis

Part 5: The Immortal Word begins with a quote from Horace in the first century B.C. that the escaped word cannot be recalled and a quote that while some books are undeservedly forgotten, none are undeservedly remembered by W. H. Auden in 1962. Section 23: Dionysus the Twice-Born tells how Dionysus, god of drama, dance and music, was worshiped in a dithyramb written by Arion which was danced and sung by fifty men and boys at the annual festival to celebrate the god, and though the dithyramb lost its place in Athenian festivals by the fourth century B.C., its by-products continued to glorify Greece.

Section 24: The Birth of the Spectator: From Ritual to Drama describes man's slow discovery that he need not always be a participant as rituals celebrating the gods by re-enacting their feats turned into stage drama. When drama emerged, a new dimension was added as some acted while others watched. "Drama conquered time for the new community of spectators" (p. 208). Thespis, the inventor of tragedy, also introduced the use of a mask for means of impersonation during a play. Focusing on Homeric legends, most Greek dramas helped spectators rediscover the heroes of myth and saga.

Section 25: The Mirror of Comedy explains that the dithyramb divided into tragedy and comedy; while tragedy showed events at a great distance in time, comedy held a mirror up to the present, intensifying daily experiences and making common stereotypes laughable. In 427 B.C., Aristophanes won second prize at the Great Dionysia with "The Daitales", about the eternal battle of generations, and in 405 B.C., he won first place with a comedy about Dionysus' descent to Hades.

In Section 26: The Arts of Prose and Persuasion, the first literary work in prose was a history by Herodotus (480-425 B.C.), who still wrote in the Homeric tradition celebrating great men and wondrous deeds, though he wrote in prose, signaling the appearance of the "new literary art of prose to which the future belonged" (p. 221). Sophists claimed they could improve society by improving techniques of persuasion and so built a style and system of rhetoric on the concept of the opportune. The rise of prose as a literary art had a deep influence on Western literature and education, and the two major champions of the art of prose were Aristotle (384-322 B.C.) and Demosthenes (382-322 B.C.).

Part 6, Sections 27-30

Part 6, Sections 27-30 Summary and Analysis

Book 2: Re-Creating the World focuses on how man, like God, could make something from nothing. Part 6: Otherworldly Elements open with a quote by Abbesuger in the twelfth century about how poor spirits can raise themselves from temporal to eternal things only though symbols of beauty. Section 27: The Consoling Past explains how Boethius, when he became the intimate counselor of King Theodoric of the Ostrogoths, built an encyclopedic library and announced his lifelong project to "instruct the manners of our State with the arts of Greek wisdom" (p. 235). When he fell out of royal favor and was imprisoned, he produced "The Consolation of Philosophy", which explains how philosophy distinguishes God's way of knowing from man's.

Section 28: The Music of the Word describes how Saint Ambrose created the Christian hymn since early Christians worried about admitting the wrong kind of music into churches. This music of the Word began to show a playful Gothic spirit, which was destined to rebuild the churches of Christendom, even before the first Gothic church was built. In Section 29: An Architecture of Light, the first new style in a thousand years appeared in the late Middle Ages in Western Europe whose special element was light, and it was called Gothic. Since light is the source of all visual beauty, Gothic architecture of light would leave its mark on all modern public architecture of the West. The first great Gothic work was created by Suger (1081-1151), who produced unique and melodramatic lighting effects when he designed and built the new church of St. Denis, adding stained glass windows which became a hallmark of the Gothic style in later medieval churches.

Section 30: Adventures in Death recount how Dante (1265-1321) created the epic of every man's exile from life to death in a poetic combining of courtly love with the love of God; "Divine Comedy" (1308) was autobiographical, broader, more dramatic and more didactic than Dante's earlier works as it followed the progress of Dante's soul, telling the story of a man confronted with the consequence of the cosmology of the Middle Ages and causing Dante to be deemed the creator of modern literature.

Part 7, Sections 31-35

Part 7, Sections 31-35 Summary and Analysis

Part 7: The Human Comedy: A Composite Work begins with a quote by Henry David Thoreau in 1849 that it takes two to speak the truth: one to speak and one to listen. This is followed by Virginia Woolf's claim that nothing has happened until it has been described.

In Section 31: Escaping the Plague, the horrors of the plague provided Boccaccio with the incentive and opportunity to write stories of human adventures and misadventures without morals. In the "Decameron", he created "a human panorama of love, courage, cowardice, wit, wisdom, deceit, and folly" (p. 269).

Section 32: Joys of Pilgrimage explains how the pilgrim metaphor permeated Christian literature with its own rituals and had become a flourishing institution by Chaucer's time, providing the reason Chaucer used pilgrimage for his contribution to the human comedy. "Canterbury Tales", written in the last decade of Chaucer's life, marks a surprising new vision and outshines all of his other works as it is written as a narrative poem in which a group of thirty-one pilgrims, representing many various social groups, traveling from London to Canterbury, share tales. Creating a new version of the human comedy, "Canterbury Tales" also shows sample forms of medieval narrative, use of Arthurian themes and morals in each narrative. Section 33: In the Land of Booze and Bibbers" describes how Rabelais wrote five volumes about "Pantagruel", luxuriating in vulgarity. According to the author of this book, "when we read Rabelais in translation, we are grasping for his wit through a veil. Rabelais's book was an act of faith in a language he was beginning to make literary" (p. 294).

Section 34: Adventures in Madness shows how Cervantes' "Don Quixote", sometimes called the first modern novel, was born as a kind of anti-novel, written to kill off romances of chivalry and accidentally creating the prototype of the novel. With this commercial success, Cervantes created a new form, the Western novel, which reached out even as it reached in; unlike typical romances of the time where the hero was an epic figure, Cervantes' hero was a modest man.

In Section 35: The Spectator Reborn, Shakespeare produced his own version of the human comedy for a new audience in a newly flourishing art form as the Renaissance furnished a community of spectators like those who inspired the great Greek dramatists. Though Shakespeare also wrote poetry, the best of which being his 154 sonnets published in 1609, he was committed to the theatre, writing thirty-six plays in his life. Shakespeare represented nature though his characters, and the cult of Shakespeare has never died; George Bernard Shaw termed the idolatry of Shakespeare as "bardolatry" in 1901.

Part 7, Sections 36-40

Part 7, Sections 36-40 Summary and Analysis

In Section 36: The Freedom to Choose, John Milton's "Paradise Lost" created "poetry and prose of the pains, rewards, and vagaries of man's adventures in choice" (p. 320). After publishing "Comus" in 1634 and "Lycidas" in 1637, Milton spent twenty years writing prose, including "Defense of the English People" in 1649 and "Of Education", one of the last manifestos of Renaissance humanism in 1644. After being imprisoned and going blind, Milton wrote his great epic, "Paradise Lost", where the drama and tragedy come from the choices made by God, Satan, Eve, Christ and Adam. Milton also wrote "Paradise Regained" (1671) and "Samson Agonistes" (1671), though he never sought solace in easy dogma or became a member of any sect. Few poets ever did more to make the English language live than Milton.

In Section 37: Sagas of Ancient Europe, the sage of empire was added to human comedy in 1776 with the first volume of Edward Gibbon's "Decline and Fall of the Roman Empire", causing Gibbon to be seen as the ultimate humanist historian as he believed "human habits, utterances, exclamations, and emotions are not mere raw materials for distilling 'forces' and 'movements' but the very essence of history" (p. 341).

Section 38: New-World Epics describes how William Hickling Prescott (1796-1859) and Francis Parkman (1823-1893) were the first historians of the empires falling and rising in the new world of America, and they recorded the history of the indigenous peoples of America, as well as the conquest by Europeans and the spread of Europeans across the continent.

In Section 39: A Mosaic of Novels, Honore de Balzac (1799-1850) published all of his works as "La Comedie humaine" in 1841. A prodigy, Balzac wrote ninety-two novels, dozens of short stories and six plays, and he gave the new classic shape to the novel by creating a novel of ideas. Giving the greatest intensity of life to his characters, he made the novel into a modern kind of history which was more elusive and intimate than the respected classic forms.

Section 40: In Love With the Public tells how Charles Dickens (1812-1870) was a great event in English history as well as English literature for his career was "a grand literary love affair with the English public" (page 364). Among Dickens' many famous works are "Pickwick Papers" (1836), "Oliver Twist" (1839), "Nicholas Nickleby" (1839), "Martin Chuzzlewit" (1844), "David Copperfield" (1850), "A Christmas Carol" (1843), "A Tale of Two Cities" (1859), "Bleak House" (1853), and "Great Expectations" (1861). Fascinated with the theatre, Dickens took leave of the public actively when his doctor warned him against public readings because of his ill health. At the last engagement during a series of reading in 1870, Dickens announced to the audience that he was vanishing forevermore from the public as he cried.

Part 8, Sections 41-46

Part 8, Sections 41-46 Summary and Analysis

Part 8: From Craftsman to Artist is introduced with a quote by Geoffrey Chaucer from 1380 that life is short and the craft is hard to learn. In Section 41: Archetypes Brought to Life, Giotto di Bondone (1267-1337) was the first Western artist to bring Christian painted archetypes to life and is deemed the creator of modern painting since he "transformed schematic religious symbols into warm living figures and so showed the way for creating human figures that transcended religion" (p. 382).

Section 42: Roman Afterlifes describes how Filippo Bruneleschi (1377-1446) gave a brilliant new afterlife to Roman architecture when he created what is called the first true Renaissance building, the Foundling Hospital (1424) in Florence. His style was dependent on classical motifs and his bold adaptation of them.

In Section 43: The Mysteries of Light: From a Walk to a Window, Brunelleschi and Alberti played heroic roles in the rediscovery of the principles of linear perspective and the technique of capturing space that would dominate Western painting for centuries by painting a vision as though the artist is looking through a window.

Section 44: Sovereign of the Visible World shows how Leonardo da Vinci (1452-1519) defended the artist's sovereignty by claiming painting was liberal art because it dealt with the works of nature as well as an infinite number of things nature never created. Da Vinci left only seventeen finished paintings and several unfinished paintings, some of his most popular being "Mona Lisa" (1503) and "The Last Supper" (1498), but the quality makes up for the lack of quantity. In Section 45: Divine Michelangelo, Michelangelo (1475-1564) is a legacy from the Renaissance who transformed art, taking man from the imitation of nature to a re-creation of nature. He created many famous sculptures as a youth, and when he was commissioned to paint the ceiling of the Sistine Chapel, he agreed to the project though painting was not his art. After four years of labor, the ceiling was unveiled in 1512 and was an incomparably excellent work. Michelangelo's genius "inspired others to make a fetish of genius" (p. 419).

Section 46: The Painted Word: The Inward Path of Tao describes how calligraphy was transformed into art in China due to the great improvements in paper-making. By the eighth and ninth century, calligraphy had become the scholar's way as Taoist thought set China to the task of seeking unity with nature, and the Sung dynasty saw the rise of paintings in the Taoist spirit and calligraphy flourishing together. "The Mustard Seed Garden: Manual of Painting" (1679) is a beautiful statement of the Chinese emphasis on Taoism, guiding the painter to symbolism of all figures by using an aerial perspective to make distant objects seem increasingly indistinct. The Chinese found originality in their ways of revering nature and their past.

Part 9, Sections 47-53

Part 9, Sections 47-53 Summary and Analysis

Part 9: Composing for the Community begins with Walter Pater's quote from 1873 about how art aspires toward the condition of music and Alphonse Daudet's belief from 1890 that "music is another planet" (p. 427). Section 47: A Protestant Music describes how Johann Sebastian Bach (1685-1750), the first "colossus of music in an age that idolized the artist genius" (p. 428), created a variety of music that excels all modern composers. He was idolized as a genius who created music for both the church and the general public.

In Section 48: The Music of Instruments: From Court to Concert, instrument-created music changed the relaionship between the performer and the audience as the symphony was produced during the baroque period (1600-1750). In the middle of the fifteenth century, the practice of building families of instruments began in Western Europe. After the first successful piano was created by Bartolomeo Cristofori in 1726, Mozart and Beethoven helped develop the musical possibilities of the piano. Likewise, violins, trumpets, horns and clarinets were improved upon, and the orchestra was the creation of Western composers who used instruments for their special musical properties.

A child prodigy on the violin, Wolfgang Amadeus Mozart (1756-1791) composed eight symphonies, four divertimentos and some sacred works in only a few months when he was just sixteen years old. His best works were composed during the summer of 1788, including his symphonies in E Flat, G Minor and C, and when he died at age thirty-six of malnutrition and overwork, he stated "I have finished before I could enjoy my talent" (p. 451).

Section 49: New Worlds for the Orchestra describes how Beethoven (1770-1827) recreated instrumental music by elaborating Haydn and Mozart's classical forms for wider audiences. Beethoven's Sixth Symphony in F Major was considered the prototype of program music, and he is widely praised for his work with instrumental music and possibilities in the orchestra, as well as for uniting the music of instruments and the music of words to create new forms.

Section 50: The Music of Risorgimento shows how the arts of drama and music were combined to form the art of opera, creating something new from the union of voice and orchestra. The first modern opera appeared around 1600 in Italy, and Giuseppe Verdi (1813-1901) is established in musical history for his three operas: "Rigoletto" (1851), "Le roi s'amuse" (1832), and "Il Trovatore" (1852).

In Section 51: A Germanic Union of the Arts, Richard Wagner (1813-1883) had cosmic and metaphysical aims, and he is the only great composer to also earn a place in literary history. Using his talents to combine the music of words and the music of

instruments, Wagner attempted to combine music, poetry and dance (the human arts) with architecture, sculpture and painting (the aids of drama) to create the ideal art work of the future. In literature, he created a new concept of the opera in "Opera and Drama", showing that the ideal art of the future was possible, though he failed to achieve it. Wagner added thought to music and produced the musical drama.

Section 52: The Ephemeral Art of Dance describes dance as the original and universal art. Ballet first entered England in 1667 to describe a theatrical representation, and the seventeenth century produced ballet d'action, a new form of dance that told a story without words. Jean-Georges Noverre (1727-1810) aimed to free the expressive body of the dancer from stereotyped positions, and American pioneers of modern dance, such as Isadora Duncan (1878-1927) and Martha Graham (1894-1991) declared independence from ballet; because of this, "modern dance claimed its special creation to be an art of movement" (p. 498).

In Section 53: The Music of Innovation, Igor Stravinsky (1882-1971) was the apostle of modernism in music, and he never lost his eagerness to try something new. This innovative composer revived folk melodies with music not meant to please his audience. He also experimented with religious music and jazz, becoming "the greatest single influence on music produced in his lifetime. The modernism of his spirit consisted in his insatiable appetite for the new and his talent for making any musical form-opera, oratorio, concerto, symphony, song-something of his own" (p. 510).

Part 10, Sections 54-56

Part 10, Sections 54-56 Summary and Analysis

Part 10: Conjuring With Time and Space begins with a quotation about how shadows are the deepest where the light is brightest by Wolfgang Goethe in 1771. Section 54: The Painted Moment describes how the power of light produced the most modern art forms by requiring the artist to shift their focus from enduring shapes to evanescent moments. Monet (1840-1926) was encouraged to preserve his first impression, and he developed into a bold Impressionist. His paintings had no subject and were only the momentary impression on his unique self; "his achievement was not in the durable but in the elusive moment" (p. 524).

In Section 55: The Power of Light: "The Pencil of Nature", light did the artist's job by capturing a specific moment in photography. Daguerre developed daguerreotypes in the 1820s, William Henry Fox Talbot discovered the concept of using silver nitrate to make copies, and Alfred Stieglitz experimented with exposures and negatives to further the art of photography. In Section 56: The Rise of the Skyscraper, Western architecture's next creation was a collaboration of man and machine when modern times added the option of building upward. The skyscraper was born in Chicago in 1885 with the first true skyscraper, the Home Insurance Company building, which was created by William LeBaron Jenney. Skyscrapers began to be used for advertisements in New York City in the early twentieth century, and the next step was for skyscrapers to become an international form of architecture.

Part 11, Sections 57-60

Part 11, Sections 57-60 Summary and Analysis

Book 3: Creating the Self begins with two quotes: one by Emile Zola in 1886 about the fact that man stopped believing in God but not his own immortality, and the other by Arthur Koestler in 1964, which states creativity is a new type of learning where the teacher and the pupil are the same person. At this point, man finally learns to celebrate the uniqueness of each person.

Part 11: The Vanguard Word is introduced by a quote that man is half himself and half his expression by Ralph Waldo Emerson in "The Poet" from 1844. Section 57: Inventing the Essay claims it was centuries before authors of Western literature were themselves in their writing. Michel de Montaigne (1533-1592) published "Essays" in 1580, and his book before the model for the most popular, influential and widely imitated form of nonfiction. The essay became a very popular form of writing as it was a novelty in self-celebration. According to Section 58: The Art of Being Truthful: Confessions, autobiographies are modern creations of the self, an ever-changing subject peering at an ever-changing object. Jean-Jacques Rousseau (1712-1778) wrote one of the classic autobiographies, "Confessions" (1766), as a self-defense against an imaginary conspiracy and as an apology for his whole life; through "his painful effort to reveal his true self he reminds us how elusive is this person whom he imagines himself to be, transformed by the very process of being revealed" (p. 576).

The second classic biography, "Autobiography" by Benjamin Franklin is explored in Section 59: The Arts of Seeming Truthful: Autobiography, and this allowed him to create a new and modern form of literature: the success saga, a chronicle for the self-made man. Though "Autobiography" is incoherent and incomplete, it is often called the first American addition to world literature. Section 60: Intimate Biography examines the first biographer, James Boswell, who wrote about Dr. Samuel Johnson. "Life of Johnson" (1787) is meant to exhibit Johnson more completely than any other person had yet been preserved, and this biography announced "a modern literary creation- the individual life becoming the raw material of art" (p. 598).

Part 11: Sections 61-63

Part 11: Sections 61-63 Summary and Analysis

In Section 61: The Heroic Self, Johann Wolfgang von Goethe (1749-1832) found his place among the great creators of Western literature for giving enduring form to the spirit of the Medieval legend of Dr. Faustus in "Faust" which he wrote off and on from 1770 until his death in 1832. He transformed Dr. Faust into a hero on a quest for fulfillment as a metaphor for the "infinitely aspiring always dissatisfied modern self" (p. 605).

Section 62: Songs of the Self investigates how "Lyrical Ballads" (1801) by William Wordsworth (1770-1850) announced a revolution in poetry by declaring independence from the stilted conventions of poetic language by focusing on making a new expressive view of poetry. Samuel Taylor Coleridge (1772-1834) also contributed to the collection; though the men were different in mind and temperament, they were such intimate collaborators that there is no way to tell how and how much each contributed to the other. Wordsworth's best poetry was works of remembrance, but his focus on himself was not enough to sustain an epic. Meanwhile, Coleridge's fault was demanding universal truths of theology and philosophy, and his masterpiece, "Christabel", was written in the tradition of the Gothic Romance. "Leaves of Grass" (1855) by Walt Whitman (1819-1892) startled readers with its indiscriminate subject matter and organic, unconventional form. Whitman declared a new freedom of the self which would mark the future path of poetry.

In Section 63: In a Dry Season, a century after Wordsworth, an anti-Romantic revolution came into English literature with T. S. Eliot (1888-1965) and his manifesto, "Tradition and the Individual Talent" (1917). Eliot and his collaborator, Ezra Pound (1888-1972) declared themselves the enemy of the Egotistical Self as they believed poetry was about continual self-sacrifice and extinction of personality, not about the poet. Finding security in a banking job, Eliot wrote his best poems while employed at the bank, including the first modernist poem published in America, "The Love Song of J. Alfred Prufrock" (1915). "The Waste Land" (1922) aims to express incoherence, and Pound hailed it as justifying the movement of the modern experiment. Eventually, Eliot and Pound were sent in opposite directions for salvation by the same alchemy that initially brought them together.

Part 12, Sections 64-67

Part 12, Sections 64-67 Summary and Analysis

Part 12: The Wilderness Within begins with a quote from Herman Melville's "Moby Dick" about the sea and land having a strange analogy to the self. Section 64: An American at Sea claims that while other voices of the American Literary Renaissance sang about the beauties of nature, "the heroic American literary myth would be a classic tale of revenge, negation, ambiguity, madness, and encounter with evil" (p. 642). Seizing upon the popularity of whaling in New England in the early nineteenth century, Melville used it as the subject of his great American epic, reflecting on the paradoxes of good and evil. Though it lacks the development and conflict of characters necessary for a novel, "Moby Dick" presents personalities described as caricatures, and Ahab's hunt for the whale represents the mystery of the self; for twentieth century readers, the novel became one of the most popular vehicles for the modern self.

In Section 65: Sagas of the Russian Soul, Fyodor Dostoyevsky (1821-1881) became the idol of Western literature despite his novels laying siege to Western values. He saw the materialism of Western science and mathematics as a denial of freedom. Drawing on his experience in prison, Dostoyevsky wrote "Crime and Punishment" (1866) about the story of a struggling soul, while "The Brothers Karamzov" (1879) accumulated the thoughts and impressions of his life. His "fanatic Slavomania reminded the West that there might be dimensions of life not seen in the clear stream of consciousness or in the murky depths of the unconscious" (p. 671).

Section 66: Journey to the Interior describes how Franz Kafka (1883-1924) chronicled a world inside of himself by expressing twentieth century man's bewilderment by exploring the wilderness within him since he believed the inner and outer worlds ran separate ways. Kafka's charm is found in his ambiguity. In Section 67: The Garden of Involuntary Memory, Marcel Proust (1871-1922) used time as the subject of his eight volumes created as a "new way of conquering time's transience and evanescence" (p. 684). The four volumes of "Remembrance of Things Past" is divided into seven sections focused on the following seven themes: childhood, awakening loves for people and the arts, high society, homosexual and heterosexual love, ways of being possessed, deprivation, and the cycle of recapturing life through memory. Proust believed the artist could capture and make himself immortal, though the disintegration of the self was continuous death. His originality was his way of conquering time by making it the raw material of his novel and "making it his art to re-create life in time rather than in space" (p. 696).

Part 12, Sections 68-70 and Epilogue

Part 12, Sections 68-70 and Epilogue Summary and Analysis

Section 68: The Filigreed Self examines how James Joyce (1882-1941) explored other outreaching possibilities of the self and "encompassed time in autobiography, creating new ways to make the self universal" (page 699). He brought together the novel and biography as never before in "A Portrait of the Artist as a Young Man" (1916) and "Ulysses" (1922), by expanding his ideas from childhood and adolescent trials into a personal epic. By making art follow nature and focusing on the act of creation in the arts, Joyce recreated the mystery of art and the universe, making "the language of the self an invitation to rediscover and delight in the mystery" (p. 714).

In Section 69: "I Too Am Here!", Virginia Woolf (1882-1941) shared her wonder at the mystery of the feminine self by experimenting with the self in her writings which were frequently about female authors. Making the novel her medium for exploration, she "wrote of the world within her, which she imagined also to be within others" (p. 717). After publishing two conventional novels, Woolf began her experiments with "Jacob's Room" (1922), "Mrs. Dalloway" (1925), and "To the Lighthouse" (1927), which is often considered her best work; unfortunately, she was prevented from writing a monumental book due to her lack of patience with any one way of viewing the self.

Section 70: Vistas from a Restless Self shows how Pablo Picasso (1881-1973) was the heroic figure in the modern revolution that freed vision from the conventions that was confined to two ways of looking, from a single point and at beauty. Rejecting Western tradition, he "offered ways of showing simultaneously in two dimensions varied planes of the same subject" (p. 729) by moving toward capturing time instead of space. His "Les Demoiselles d'Avignon" (1907) received a hostile response from critics and friends; however, Picasso produced some of his most impressive and durable works when he turned to surrealism in the 1920s, including "Three Dancers" (1925), in which surrealists found their ideal of convulsive beauty. His art never became orthodox, and when he died, Picasso left fifty thousand works to his progeny, which became the nucleus of the Picasso Museum in Paris.

Epilogue: Mysteries of a Public Art focuses on the emergence of the new public art of film in the twentieth century which showed a versatility unlike any previous art. The phenomenon of the motion picture was discovered by Peter Mark Roget (1779-1869), and by the twentieth century, the basic technology of silent films had been developed, though the art was created by Edwin S. Porter (1870-1941) when he created the first American documentary, "The Life of an American Fireman" in 1903. The new public art of film reunited the community and became collaborative on an unimagined scale. Actors gained a new ambiguity and aura while crucial roles developed for technicians, lighting experts and cinematographers. The audience was at the heart of the new art,

and any place could become a theatre; "the creators of the newest art were in bondage to a spectral master" (p. 747).

Characters

Ancient Greeks

A major contributor to the creations discussed in Boorstin'sThe Creators" is the ancient Greeks as they are among the founders of Western civilization as it is now known. The Greeks' inquiry was a saga of human adventure and human gods, though they had little to say about beginnings. Homer's "Iliad" and "Odyssey" are the first and greatest epics of Western civilization, but the making of the Homeric sage remains a parable of the mystery of creation. The epics were originally an oral creation centuries between the Greek alphabet was created, and they were retold by bards until Homer wrote them down in the fifth century B.C. Homer's works were the product of his age, and his world of gods and goddesses bypasses the perplexing questions of the first creation of earth and man. The "Iliad" and "Odyssey" show man and the gods as fully matured, and man is made more godlike by portraying the gods as immortal men. Rather than cosmology, the Greeks provided genealogy for the accounts of the gods. Western man's struggle to believe in his creative powers was a struggle against the charms of Greek philosophy. Philo of Alexandria transformed Greek philosophy and Mosaic revelation into a vernacular for Christian theology as he saw philosophy as the handmaiden of theology. His logos suggested what man might know and what he could not know about the processes of Creation, allowing other sects to find their own meanings and clues, by claiming "we can know that God is, but we cannot know what He is" (p. 55).

Greek architecture was mainly developed as temples for the gods, and these temples were designed by a committee. The uniformity of the temples from the same period distinguishes Greek architecture from the creations of other great ages of buildings, and Greek architecture relied heavily on columns and architraves. Egyptian figures became the starting point of dynamic Greek art after ancient Greeks began visiting Egypt in the mid-seventh century. Greek sculptors depicted victors of athletic competitions, and their progress toward the natural portrayal of the human body also lead to progress in the knowledge of human anatomy. Dionysus, god of drama, dance and music, was worshiped in a dithyramb written by Arion, which was danced and sung by fifty men and boys at the annual festival to celebrate the god, and though the dithyramb lost its place in Athenian festivals by the fourth

century B.C., its by-products continued to glorify Greece.

When drama emerged, a new dimension was added as some acted while others watched. "Drama conquered time for the new community of spectators" (p. 208). Thespis, the inventor of tragedy, also introduced the use of a mask for means of impersonation during a play. Focusing on Homeric legends, most Greek dramas helped spectators rediscover the heroes of myth and saga. The first literary work in prose was a history by Herodotus (480-425 B.C.) who still wrote in the Homeric tradition celebrating great men and wondrous deeds, though he wrote in prose, signaling the appearance of the "new literary art of prose to which the future belonged" (p. 221).

Sophists claimed they could improve society by improving techniques of persuasion and so built a style and system of rhetoric on the concept of the opportune. The rise of prose as a literary art had a deep influence on Western literature and education, and the two major champions of the art of prose were Aristotle (384-322 B.C.) and Demosthenes (382-322 B.C.).

Christians

Christians, and Jews before them, had a large influence on the idea of creation throughout the history of mankind. The idea of an original creation by a single, omnipotent Creator came to the West through Moses, the greatest Hebrew prophet, and Moses also announced the paradoxical, mysterious nature of this Creator. The belief that God existed but his qualities could not be described became the basis of a whole new theology in which the Creator-God and man make a covenant establishing mutual obligations. Though belief in one God makes it easier to understand a Creator-God, it makes it harder to explain the origin of evil in the world. Jews were awed by Yahweh's justice, and they developed a personal relationship with their God. Philo of Alexandria transformed Greek philosophy and Mosaic revelation into a vernacular for Christian theology as he saw philosophy as the handmaiden of theology. His logos suggested what man might know and what he could not know about the processes of Creation, allowing other sects to find their own meanings and clues, by claiming "we can know that God is, but we cannot know what He is" (p. 55). Christianity played a leading role in the discovery of man's power to create by turning eyes to the future, attacking the Greeks' ideas of cycles of time by reminding people that they were witnessing changes and not just cycles of events.

Saint Augustine's grand achievement was creating something in place of a simplistic dogma. He published "City of God", which created a new kind of defense of Christianity by claiming Christ's coming disposed of the cyclical view and gave direction to man's life by dividing mankind into earthly and heavenly cities. Showing that the coming of Christ was a climactic event for the world, Augustine offers that each climactic event throughout history promises a future which allows man to seize the powers of their Creator. Christianity created its own reasons for transforming architecture as the temple became a church, a place of indoor assembly in the tradition of the Jewish synagogues. Celebrating the climax of ancient Roman Christianity, Emperor Justinian ordered the erection of the Great Church, which was finished in 537 A.D. Images were debated by Christianity for some time until Saint John of Damascus prevailed in his argument against the Iconoclasts, after which sacred images played a distinctive role in Christianity.

Egyptians

Egyptians built the pyramids in 2700 B.C. as homes for dead pharaohs, and their building technology was unparalleled until the mid-nineteenth century. Egyptian images do not indicate that slave labor was used to create these enormous buildings, but

modern society still has not figured out how the pyramids were created. Egyptians also created immortal images by carving hieroglyphs into stone. It took until the late nineteenth century to realize that the hieroglyphs were phonetic symbols of a dead spoken language. Having never developed perspective, Egyptians focused on actual, unchanging physical dimensions.

Muslims

Islam found the notion of Creation unappealing. Muslims believe in Inlibration, the embodiment of God in a book, the Koran, and passages in the Koran suggest the book has existed from eternity. The Koran describes God ordering the Creation, and the Muslim Creator-God is notable as the commander of life and death in the present, not just the beginning. The Koran reminds that Allah's creatures are his servants, and to create is a rash and dangerous act for a believing Muslim since creation falls under the realm only of God. Devout Muslims made the destruction of images a religious duty because the Muslims were inhibited from creating lasting images because everything perishes except God, thus acquiescing to God's uniqueness and man's impotence.

Dante

Dante (1265-1321) created the epic of every man's exile from life to death in a poetic combining of courtly love with the love of God; "Divine Comedy" (1308) was autobiographical, broader, more dramatic and more didactic than Dante's earlier works as it followed the progress of Dante's soul, telling the story of a man confronted with the consequence of the cosmology of the Middle Ages and causing Dante to be deemed the creator of modern literature.

Boccaccio

The horrors of the plague provided Boccaccio with the incentive and opportunity to write stories of human adventures and misadventures without morals. In the "Decameron", he created "a human panorama of love, courage, cowardice, wit, wisdom, deceit, and folly" (p.269).

Geoffrey Chaucer

The pilgrim metaphor permeated Christian literature with its own rituals and had become a flourishing institution by Chaucer's time, providing the reason Chaucer used pilgrimage for his contribution to the human comedy. "Canterbury Tales", written in the last decade of Chaucer's life, marks a surprising new vision and outshines all of his other works as it is written as a narrative poem in which a group of thirty-one pilgrims, representing many various social groups, traveling from London to Canterbury share tales. Creating a new version of the human comedy, "Canterbury Tales" also shows

sample forms of medieval narrative, use of Arthurian themes and morals in each narrative.

Rabelais

Rabelais wrote five volumes about "Pantagruel", luxuriating in vulgarity. According to the author of this book, "when we read Rabelais in translation, we are grasping for his wit through a veil. Rabelais's book was an act of faith in a language he was beginning to make literary" (p. 294).

Cervantes

Cervante's "Don Quixote", sometimes called the first modern novel, was born as a kind of anti-novel, written to kill off romances of chivalry and accidentally creating the prototype of the novel. With this commercial success, Cervantes created a new form, the Western novel, which reached out even as it reached in; unlike typical romances of the time where the hero was an epic figure, Cervante's hero was a modest man.

William Shakespeare

Shakespeare produced his own version of the human comedy for a new audience in a newly flourishing art form as the Renaissance furnished a community of spectators like those who inspired the great Greek dramatists. Though Shakespeare also wrote poetry, the best of which being his 154 sonnets published in 1609, he was committed to the theatre, writing thirty-six plays in his life. Shakespeare represented nature though his characters, and the cult of Shakespeare has never died; George Bernard Shaw termed the idolatry of Shakespeare as "bardolatry" in 1901.

John Milton

John Milton's "Paradise Lost" created "poetry and prose of the pains, rewards, and vagaries of man's adventures in choice" (page 320). After publishing "Comus" in 1634 and "Lycidas" in 1637, Milton spent twenty years writing prose, including "Defense of the English People" in 1649 and "Of Education", one of the last manifestos of Renaissance humanism in 1644. After being imprisoned and going blind, Milton wrote his great epic, "Paradise Lost", where the drama and tragedy come from the choices made by God, Satan, Eve, Christ and Adam. Milton also wrote "Paradise Regained" (1671) and "Samson Agonistes" (1671), though he never sought solace in easy dogma or became a member of any sect. Few poets ever did more to make the English language live than Milton.

Balzac

Honore de Balzac (1799-1850) published all of his works as "La Comedie humaine" in 1841. A prodigy, Balzac wrote ninety-two novels, dozens of short stories and six plays, and he gave the new classic shape to the novel by creating a novel of ideas. Giving the greatest intensity of life to his characters, he made the novel into a modern kind of history which was more elusive and intimate than the respected classic forms.

Charles Dickens

Charles Dickens (1812-1870) was a great event in English history as well as English literature for his career was "a grand literary love affair with the English public" (page 364). Among Dickens' many famous works are "Pickwick Papers" (1836), "Oliver Twist" (1839), "Nicholas Nickleby" (1839), "Martin Chuzzlewit" (1844), "David Copperfield" (1850), "A Christmas Carol" (1843), "A Tale of Two Cities" (1859), "Bleak House" (1853), and "Great Expectations" (1861). Fascinated with the theatre, Dickens took leave of the public actively when his doctor warned him against public readings because of his ill health. At the last engagement during a series of reading in 1870, Dickens announced to the audience that he was vanishing forevermore from the public as he cried.

Leonardo da Vinci

Leonardo da Vinci (1452-1519) defended the artist's sovereignty by claiming painting was liberal art because it dealt with the works of nature as well as an infinite number of things nature never created. Da Vinci left only seventeen finished paintings and several unfinished paintings, some of his most popular being "Mona Lisa" (1503) and "The Last Supper" (1498), but the quality makes up for the lack of quantity.

Michelangelo

Michelangelo (1475-1564) is a legacy from the Renaissance who transformed art, taking man from the imitation of nature to a re-creation of nature. He created many famous sculptures as a youth, and when he was commissioned to paint the ceiling of the Sistine Chapel, he agreed to the project though painting was not his art. After four years of labor, the ceiling was unveiled in 1512 and was an incomparably excellent work. Michelangelo's genius "inspired others to make a fetish of genius" (p. 419).

Johann Sebastian Bach

Johann Sebastian Bach (1685-1750), the first "colossus of music in an age that idolized the artist genius" (p. 428), created a variety of music that excels all modern composers. He was idolized as a genius who created music for both the church and the general public.

Wolfgang Amadeus Mozart

A child prodigy on the violin, Wolfgang Amadeus Mozart (1756-1791) composed eight symphonies, four divertimentos and some sacred works in only a few months when he was just sixteen years old. His best works were composed during the summer of 1788, including his symphones in E Flat, G Minor and C, and when he died at age thirty-six of malnutrition and overwork, he stated "I have finished before I could enjoy my talent" (p. 451).

Beethoven

Beethoven (1770-1827) recreated instrumental music by elaborating Haydn and Mozart's classical forms for wider audiences. Beethoven's Sixth Symphony in F Major was considered the prototype of program music, and he is widely praised for his work with instrumental music and possibilities in the orchestra, as well as for uniting the music of instruments and the music of words to create new forms.

Monet

Monet (1840-1926) was encouraged to preserve his first impression, and he developed into a bold Impressionist. His paintings had no subject and were only the momentary impression on his unique self; "his achievement was not in the durable but in the elusive moment" (p. 524).

Benjamin Franklin

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Faustus in "Faust" which he wrote off and on from 1770 until his death in 1832. He transformed Dr. Faust into a hero on a quest for fulfillment as a metaphor for the "infinitely aspiring always dissatisfied modern self" (p. 605).

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T. S. Eliot

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Marcel Proust

Marcel Proust (1871-1922) used time as the subject of his eight volumes created as a "new way of conquering time's transience and evanescence" (p. 684). The four volumes of "Remembrance of Things Past" is divided into seven sections focused on the following seven themes: childhood, awakening loves for people and the arts, high society, homosexual and heterosexual love, ways of being possessed, deprivation, and the cycle of recapturing life through memory. Proust believed the artist could capture and make himself immortal, though the disintegration of the self was continuous death. His originality was his way of conquering time by making it the raw material of his novel and "making it his art to re-create life in time rather than in space" (p. 696).

James Joyce

James Joyce (1882-1941) explored other outreaching possibilities of the self and "encompassed time in autobiography, creating new ways to make the self universal" (p. 699). He brought together the novel and biography as never before in "A Portrait of the Artist as a Young Man" (1916) and "Ulysses" (1922) by expanding his ideas from childhood and adolescent trials into a personal epic. By making art follow nature and focusing on the act of creation in the arts, Joyce recreated the mystery of art and the universe, making "the language of the self an invitation to rediscover and delight in the mystery" (p. 714).

Virginia Woolf

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Pablo Picasso

Pablo Picasso (1881-1973) was the heroic figure in the modern revolution that freed vision from the conventions that was confined to two ways of looking, from a single point and at beauty. Rejecting Western tradition, he "offered ways of showing simultaneously in two dimensions varied planes of the same subject" (p. 729) by moving toward capturing time instead of space. His "Les Demoiselles d'Avignon" (1907) received a hostile response from critics and friends; however, Picasso produced some of his most impressive and durable works when he turned to surrealism in the 1920s, including "Three Dancers" (1925) in which surrealists found their ideal of convulsive beauty. His

art never became orthodox, and when he died, Picasso left fifty thousand works to his progeny, which became the nucleus of the Picasso Museum in Paris.

Objects/Places

Darsan

Darsan is the two-way flow of vision as believed by Hindus. Through Darsan, the devoted sees the god and vice versa, and to represent this concept, many of the Hindu gods have a third eye in the center of their forehead.

Stonehenge

Stonehenge in southern England is the most impressive megalith formation that shows early man's effort to create something that would last forever. Comprised of two concentric, symmetrical circles of large stones, Stonehenge was constructed around 2000 B.C., as proved by twentieth century carbon dating, and this makes it one of the earliest works of European architecture.

Pyramids

The pyramids were built by the Egyptians in 2700 B.C. and are the only of the Seven Wonders of the World to survive. They show the changeless world of the Egyptians in the city they built to immortalize the dead, and they served as a symbol of life to the ancient Egyptians. The Egyptians' technology in building was unparalleled until the mid-nineteenth century, and though pictures show no evidence that slaves were used to build the pyramids, there is still no consensus about how such works were built at that early date in man's history.

Pantheon

The Pantheon is the best preserved Roman monument, and it shows the triumph of the Roman revolution in architecture. Commissioned by Emperor Hadrian, the dome proclaims the triumph of art over politics and provides a symbol of man's power to fill an empty void with his own creation.

Altamira

The caves of Altamira house man's earliest images of living creatures. These drawings were discovered in the late nineteenth century by Marquis Marcelino de Sautola, and they were declared fake until a series of spectacular discoveries brought them credibility. This Paleolithic cave art is dated to about 15,000 B.C.

Hieroglyphs

The hieroglyphs of the Egyptians were the society's way to create an immortal image by carving stone. A mystery long after the Egyptian alphabet was deciphered, it was not until the nineteenth century that man learned the hieroglyphs were phonetic symbols of a dead spoken language. These portraits, especially those of pharaohs, had to fit a certain stereotype, and they became a symbol of the grandeur and mystery of ancient Egypt.

Foundling Hospital

The Foundling Hospital, built in Florence from 1419-1424, is called the first true Renaissance building and was the first building in Filippo Bruneleschi's own style. Giving a brilliant new afterlife to the Roman art of building, the hospital's design is dependent on classical motifs as Bruneleschi boldly adapted them. The creation of the Foundling Hospital revived the archetypes of Roman architecture in new combinations on every continent.

Ceiling of the Sistine Chapel

Michelangelo was commissioned to paint the ceiling of the Sistine Chapel in 1508, and it was unveiled in 1512. Though he protested that painting was not his art, Michelangelo accepted the project, enlisting friends to teach him the use of color and how to paint fresco. The ceiling of the Sistine Chapel stands as an incomparably excellent work.

Calligraphy

Calligraphy was transformed into an art in China due to the great improvement in paper making. By the eighth and ninth centuries, it had become known as the scholar's way, and as the Sung dynasty saw the rise of painters in the Taoist spirit, the arts of painting and calligraphy flourished together.

Beethoven's Sixth Symphony in F Major

Beethoven's Sixth Symphony in F Major became the prototype of program music.

Opera

Around 1600, the modern art of opera married music and drama to create something new from the union of voice and orchestra which would be a secular art. The art flourished as new styles of opera were developed in the seventeenth and eighteenth centuries.

Photography

In photography, light did the artist's job by capturing a specific moment. Daguerre developed daguerreotypes in the 1820s, William Henry Fox Talbot discovered the concept of using silver nitrate to make copies, and Alfred Stieglitz experimented with exposures and negatives to further the art of photography.

Home Insurance Company building

The Home Insurance Company building was the first true skyscraper. Designed by William LeBaron Jenney, it was built in Chicago in 1885.

Essay

The essay became a very popular form of writing as it was a novelty in self-celebration after Michel de Montaigne (1533-1592) published "Essays" in 1580, which became the model for the most popular, influential and widely imitated form of nonfiction.

Film

The art new public art of film emerged in the twentieth century, showing versatility unlike any previous art. The phenomenon of the motion picture was discovered by Peter Mark Roget (1779-1869), and by the twentieth century, the basic technology of silent films had been developed, though the art was created by Edwin S. Porter (1870-1941) when he created the first American documentary, "The Life of an American Fireman" in 1903. The new public art of film reunited the community and became collaborative on an unimagined scale. Actors gained a new ambiguity and aura while crucial roles developed for technicians, lighting experts and cinematographers. The audience was at the heart of the new art, and any place could become a theatre; "the creators of the newest art were in bondage to a spectral master" (p. 747).

Themes

Religion

The prologue of The Creators: A History of Heroes of the Imagination" is an overview of the creation of various religions in the world, including Hinduism, Confucianism, Taoism, Buddhism, Homeric verse, Judaism, Theology, Christianity, and Islam. Section 1: The Dazzled Vision of the Hindus tells how the Hindus saw the need for many gods to explain the variety of creation, and they practiced Kathenotheism, the worship of one god at a time. To the Hindu, creation was a dismemberment of the original oneness of the universe, and their aim is to be uncreated and re-achieve that oneness.□

In Section 2: The Indifference of Confucius, both Confucianism and Taoism saw time as a never-ending series of cycles which is reflected in Chinese landscapes which show scenes of harmony and rhythmic life where man fits inconspicuously. Section 3: The Silence of the Buddha explains that the Buddhist's aim is not to know or improve the world but to escape its suffering. In Section 4: The Homeric Scriptures of the Greeks, the Greeks' inquiry was a saga of human adventure and human gods; the "Iliad" and "Odyssey" show man and the gods as fully matured, and man is made more godlike by portraying the gods as immortal men.

In Section 5: The Intimate God of Moses, the belief that God existed but his qualities could not be described became the basis of a whole new theology in which the Jews were awed by Yahweh's justice, and they developed a personal relationship with their God by making a covenant to establish mutual obligations. In Section 6: The Birth of Theology, Western man's struggle to believe in his creative powers was a struggle against the charms of Greek philosophy, with Philo of Alexandria claiming "we can know that God is, but we cannot know what He is" (page 55). In Section 7: The Innovative God of Saint Augustine, Christianity played a leading role in the discovery of man's power to create by turning eyes to the future, attacking the Greeks' ideas of cycles of time by reminding people that they were witnessing changes and not just cycles of events. Section 8: The Uncreated Koran discusses how Islam found the notion of Creation unappealing, and the Koran reminds that Allah's creatures are his servants, and to create is a rash and dangerous act for a believing Muslim since creation falls under the realm only of God.

The theme of religion is also scattered throughout the book. Section 21: The Healing Image focuses on the Iconoclasts' battle against religious images while Section 22: Satan's Handiwork examines Muslims' reasons for refusing to create. In Section 28: The Music of the Word, the Christian hymn was created for the Church, and Section 32: Joys of Pilgrimage discusses how the institution of the pilgrimage affected Chaucer's "Canterbury Tales" which, in turn, affected the history of literature as a whole. Sections 35 and 36 investigate the religious connotations in Dante's "Divine Comedy" and Milton's "Paradise Lost". According to Section 41: Archetypes Brought to Life, Giotto di

Bondone found a way to create human figures that transcended religion; Section 47: A Protestant Music describes Bach's influence on music in the church.

Literature

One of the main themes investigated in Boorstin's "The Creators" is the creations in literature. Section 26: The Arts of Prose and Persuasion explores the first literary work in prose that was written by Herodotus in the fifth century B.C. Section 30: Adventures in Death describes Dante's Divine Comedy while Part 7 focuses exclusively on literature as follows: Boccaccio's "Decameron", Chaucer's "Canterbury Tales", Rabelais' five volumes about "Pantagruel", Cervantes' "Don Quixote", Shakespeare's works, Milton's "Paradise Lost", Gibbon's "Decline and Fall of the Roman Empire", Prescott and Park's epics about the civilizations of the New World, Balzac's "La Comedie humaine", and the novels of Charles Dickens.

Book 3, the final portion of the novel which includes Parts 11 and 12, focuses nearly exclusively on literature. These sections discuss the creation of certain forms, such as the essay, biography and autobiography; however, the author also uses this final book to explain how various literary feats aided man's creation of the self. For example, Goethe's "Dr. Faustus" demonstrates modern man's quest for fulfillment while Marcel Proust made art recreate life in time rather than space in "Remembrance of Things Past". Boorstin also compares the Romantic poetry of Wordsworth and Coleridge to the anti-Romantic revolution of T. S Eliot and Ezra Pound which took place around a century later.

Visual Arts

The Creators focuses on mankind's artistic creations throughout the history of the world, and one of the most important themes is the investigation of the creations of various visual art styles. The first mention of visual arts is found in Part 4 as Boorstin describes early visual arts, including cave drawings, hieroglyphs and sculptures by both the Greeks and Romans. Also, this section focuses on the battle against images that was waged by the Iconoclasts and the Muslims. Continuing in Part 8, the author examines the creation of Christian painted archetypes, the artificial window perspective of the artist as discovered by Brunelleschi and Alberti, the arts of Leonardo da Vinci and Michelangelo, as well as the art of calligraphy which developed in China.

Section 54: The Painted Moment explores Monet's achievement in capturing the elusive moment, and the next section investigates the invention and development of the art of photography. Though Book 3 is focused primarily on literature, Section 70: Vistas from a Restless Self examines the art of Pablo Picasso and how he freed the vision of artists from the conventions of looking from a single point or at beauty by offering a way of simultaneously viewing two dimensions of the same subject. The epilogue provides a very short overview of the art of film, how it was created and how it has developed. The

length of this is due to the fact that film is a much newer art form than any of the other arts examined throughout Boorstin's The Creators.

Style

Perspective

In The Creators: A History of Heroes of the Imagination, the narrator is the author, Daniel J. Boorstin. In his note to the reader, he states he wrote this book because he was "convinced that the pursuit of knowledge is only one path to human fulfillment" (p. xv). Following The Discoverers, which focused on the scientific history of mankind, The Creator focuses on creators and makers of the artistic new throughout the history of the world. These creations occurred in religion, architecture, literature, music and arts, such as painting, sculpture, photography and film. The Seekers was the final book in this trilogy and focused on the philosophic aspect of humanity's history.

The Creators is a collection of descriptions regarding various artistic firsts throughout the history of mankind. By explaining how each creation led into the next, Boorstin provides a comprehensive study of how humanity, mainly Western civilization, invented and re-invented itself. It is a comprehensive and fascinating study of mankind's artistic history. The intended audience is a fairly educated reader, and this informative book seeks to show the connections between the changes in various arts.

Tone

Daniel J. Boorstin wrote The Creators: A History of Heroes of the Imagination from an informative, educated, and objective tone. He explores religion, architecture, literature, music and the various visual arts. Boorstin uses formal language in his attempt to inform the reader of the connections between artistic forms and how these creations affected one another throughout history, the old influencing the new and the new redefining the old. In addition to literature affecting literature and music affecting music styles throughout the history of the world, the author also seeks to explain how music affects literature, how religion affects art, and so forth.

The author is very detailed and precise in his descriptions of how the various creations and creators in his book alter and are altered by other creations, both past and future. This tone assists the reader in understanding exactly what Boorstin is examining, and the extensive descriptions allow readers to mentally visualize these connections and why they are relevant today.

Structure

This novel is comprised of 747 pages which is divided into seventy sections and an epilogue. Furthermore, the sections are divided into twelve parts which are then divided into three books and a prologue. The Prologue consists of Parts 1-2/Sections 1-8 which is focused on religion, and Book 1 is composed from Parts 3-5/Sections 9-26, focused on man's early creations, mainly architecture. Book 2 consists of Parts 6-10/Sections

27-56, and this portion of the book develops Boorstin's ideas about man's re-creations, including the afterlife of earlier creations, and focuses more on literature and visual arts. Book 3 includes Parts 11-12/Sections 57-70 and the epilogue, and this final book explores the creation of the self in art, especially literature and visual arts.

The books, parts and sections are title according to the contents which are examined in the individual chapter, and each division of the novel is very detailed and informative. The pace of the novel is slow and it is fairly easy to read. The Creators is a collection of descriptions regarding various artistic firsts throughout the history of mankind. By explaining how each creation led into the next, Boorstin provides a comprehensive study of how humanity, mainly Western civilization, invented and re-invented itself. The connections between these various arts are clear due to the structure of the book, but it is somewhat tedious to read at times, especially during the Prologue and Book 1. It is a comprehensive and fascinating study of mankind's artistic history.

Quotes

"For the Hindu the creation was not a bringing into being of the wonder of the world. Rather it was a dismemberment, a disintegration of the original Oneness. For him the Creation seemed not the expression of a rational, benevolent Maker in wondrous new forms but a fragmenting of the unity of nature into countless limited forms. The Hindu saw the creation of our world as 'the self-limitation of the transcendent.'"
Prologue, Part 1, Section 1, p. 8

"The Buddha aimed at Un-Creation. The Creator, if there was one, was plainly not beneficient. The Buddha charitably had not conjured up such a Master Maker of Suffering, who had imposed a life sentence on all creatures. If there was a Creator, it was he who had created the need for the extinction of the self, the need to escape rebirth, the need to struggle toward Nirvana. The Lord of the Buddhists was the Master of Extinction. And no model for man the creator."
Prologue, Part 1, Section 3, p. 26

"The idea of an original Creation by a single all-powerful Creator comes to the West through Moses, the greatest of the Hebrew prophets. It was Moses, too, who announced the paradoxical, mysterious nature of the Creator."
Prologue, Part 2, Section 5, p. 38

"The People of the Koran prefer to call themselves Muslims, from 'Islam', the Arabic word for submission or obedience. The Koran repeatedly reminds us that Allah's creatures are also his 'servants' or 'slaves'. What clearer warning against reaching for the new? For a believing Muslim, to create is a rash and dangerous act."
Prologue, Part 2, Section 8, p. 69

"The most un-Greek thing we can do, philosophers tell us, is to imitate the Greeks. Yet the great works of Greek art that invited imitation did not inspire creation. The legacy of Greek architecture was 'classic' forms and their arrangement in 'orders'. This was appropriate too, for, as we have seen, their architecture followed a few well-known traditional models."
Book 1, Part 3, Section 12, p. 101

"What the wooden shrines at Ise offer us are not architectural relics. These are not the remains of the past. They are not even 'monuments' as the Parthenon on the Acropolis, the Temple at Paestum, the Colosseum in Rome are monuments. Though the visitors to Ise match the numbers of tourists who throng the Acropolis in Athens or the Forum in Rome, most come not as tourists. To Ise they can still come for a living experience, to worship at these shrines as their ancestors did when the shrines were first built centuries ago."
Book 1, Part 3, Section 16, p. 140

"The discovery of his power to paint vivid images, attested on the walls of his Neolithic

cave dwellings, was a historic leap in man's self-awareness... He had the power to awe himself by his own creations and his newly discovered powers as creator. The works of the artists of Altamira remain alive though we do not know and may never know their purposes. They remind us of the iridescence of art and the transcendence of the work of art over its maker
Book 1, Part 4, Section 17, pp. 152-153

"Muslims who were tempted to create images that would outlast the span of life granted them by their Creator were inhibited again and again by their overweening dogma of God's uniqueness. 'Everything is perishing,' they quoted the Koran, 'except the Face of God.' By refusing to make images of living beings, they would acquiesce in God's uniqueness and man's impotence. Like the Japanese at Ise, in their own way they refused to battle time and became its ally, leaving permanence to God alone."
Book 1, Part 4, Section 22, p. 200

"Songs to Dionysus would bring back spring. Every dithyrambic tie to the past insured the future. Ritual was insurance against spring frost, but in every man there was a maenad, dissatisfied with stale rhythm. Everyone was twice-born, torn between wish for the familiar return and hope for the intoxicating new."
Book 1, Part 5, Section 24, p. 206

"The 'Divine Comedy' is not a mere cosmology of the Middle Ages but the story of a man confronted with its consequence. It is the journey of a person, not a survey of theology."
Book 2, Part 6, Section 30, p. 259

"The pilgrimage proved to be an admirable vehicle for Chaucer's contribution to the human comedy. His worldly-wise career had gathered a colorful store of personal experience... Chaucer's lively wit and unforgettable poetry gave to twice-told tales a new life."
Book 2, Part 7, Section 32, p. 279

"When we read Rabelais in translation, we are grasping for his wit through a veil. Rabelais's book was an act of faith in a language he was beginning to make literary."
Book 2, Part 7, Section 33, p. 294

"The Restoration proved a blessing for English literature. It gave Milton, only forty-two and in full talent, the opportunity to fulfill the epic ambition that he had been nursing since his grand tour. If the great issues of the constitution and of toleration had not been settled, if the cauldron of vituperation had not stopped boiling while Milton was mature and productive, he might have spent himself in more pamphleteering polemics. But the Restoration removed Milton from the arena into which he had descended with such enthusiasm."
Book 2, Part 7, Section 36, pp. 326-327

"Even if Dickens had not been a great event in English literature, he would be a great event in English history. For as G. K. Chesterton reminds us, 'the man led a mob. He did

what no English Statesman, perhaps, has really done; he called out the people.' Dickens's career was a grand literary love affair with the English public, not just the reading public but the whole listening public."
Book 2, Part 7, Section 40, p. 364

"A legacy from the Renaissance, the belief in genius, something rarer than skill or talent, would transform the arts. It has taken us from respect for the trained talent, manipulating the experience that is out there for all to know, to awe before the uniquely inspired self. From admiration to awe, from imitation of nature to the re-creation of nature. From the artist filling a patron's orders, to the patron awaiting an artist's creations... Supremely embodied in Michelangelo, the unique unpredictable creator has cast a spell over the arts in modern times."
Book 2, Part 8, Section 45, pp. 407-408

"Bach fully merited his posthumous acclaim. Even while he embodied the European religious spirit in music he sounded the way for the next centuries from the church to the public concert hall. As Bach explained, the characteristic techniques of his Baroque music served both God and the listening audience."
Book 2, Part 9, Section 47, p. 438

"The story of the arts in the West had been a chronicle of separations. Vocal music had been a servant of the Church, with a message of faith and worship. Instrumental music developed structures of its own, of which the sonata and the symphony were the most fertile. The ancient Greek theater had united dance, music, and words into drama. But drama in Renaissance England, the art of Shakespeare, was an art of words. A modern art of opera would remarry music with drama and create something new from the union of voice and orchestra. Outside the Church, with its long-standing suspicion of the theater, opera would be a secular art. And it called for grand secular purposes which were slow in coming."
Book 2, Part 9, Section 50, p. 465

"Of all painters' works those of Monet are the hardest to describe in words, precisely because they had no 'subject' but the momentary visual impression on a unique self. Though suspicious of all prescribed 'forms', Monet did create a spectacular new form of painting. In the 'series' he found a way to incorporate time in the artist's canvases by capturing a succession of elusive moments. Monet's series were his way of making peace between the laborious painter and the instant impression of the eye."
Book 2, Part 10, Section 54, p. 522-523

"Centuries passed in Western literature before authors let themselves be themselves in what they wrote. Dominated by classical conventions, the literati found no forms in which to describe themselves freely and randomly."
Book 3, Part 11, Section 57, p. 556

"If admitting faults is a proper claim to respect, Rousseau should be among the most respected of modern men. It is perhaps appropriate that the prototype of modern 'true'

confessions was written by a madman."
Book 3, Part 11, Section 58, p. 573

"In an age of revolutions... Wordsworth's inconspicuous Preface to the second edition of 'Lyrical Ballads' in 1801 announced a revolution in poetry. Declaring independence from the stilted conventions of 'poetic' language, the private language of men of letters, he proclaimed the equality of all readers with poets. He announced the poet's mission 'to choose incidents and situations from common life, and to relate or describe them... in a selection of language really used by men.'"
Book 3, Part 11, Section 63, p. 613

"I consist of literature, and am unable to be anything else."
Franz Kafka, Book 3, Part 12, Section 66, p. 672

"Who is to confirm for me the truth or probability of this, that it is only because of my literary mission that I am uninterested in all other things and therefore heartless."
Franz Kafka, Book 3, Part 12, Section 66, p. 676

"The discovery of the self as a resource of art let the writer bring time within, making his inward life a microcosm of the mystery, a personal laboratory where the vast expanses can be recaptured. Space had seemed manageable, mastered in buildings, in pictures, in words. But time, the elusive dimension, challenged modern creators to flex their ingenuity. In the effort they would demonstrate unsuspected resources of the self."
Book 3, Part 12, Section 67, p. 684

"Joyce's ultimate accomplishment in symbolism was to make his final book almost as unintelligible as the whole mysterious universe... Joyce's final 'extravagant excursion into forbidden territory' made the language of the self an invitation to rediscover and delight in the mystery."
Book 3, Part 12, Section 68, p. 714

"In fact, as a woman, I have no country. As a woman I want no country. As a woman my country is the whole world."
Virginia Woolf, Book 3, Part 12, Section 69, p. 715

Topics for Discussion

Compare and contrast Eastern and Western art.

How did Picasso's paintings change perspective?

Who do you believe was the most influential creator, and why?

How was Shakespeare a creator?

Describe the main categories of creations and highlight their changes as described in Boorstin's The Creators.

How does religion play a role in the discussion about creators and creations?

Provide at least one contribution to The Creators by describing a creation that was not included in the book.