ART 281.001 ART HISTORY SURVEY I Fall 2011

Jill Carrington jcarrington@sfasu.edu tel. 468-4351; Office 117
Office hours: MWF 11:00 – 11:30, MW 4:00 – 5:00; TR 11:00 – 12:00, 4:00-5:00; other times by apptmt.
Class meets MWF 9:00 – 9:50 in Art Annex Room 106.

Course description: Western Art from prehistory to 1400 A.D. [the Gothic period]. Approved for general education requirement. Required for studio art and art history majors.

Program Learning Outcomes: This is a general education core curriculum course and no specific program learning outcomes for this major are addressed in this course.

Core Curriculum Objectives Core Curriculum Objective 3 to be assessed this semester: To respond critically to works in the arts and humanities. The following in-class essay will be given as part of the final exam of ART 281: “Select any two paintings, sculptures or works of architecture from two different periods treated in the course. In no more than 300 words, describe their styles and show how they differ.”

Other Course objectives: 1. understand what questions people who have studied art ask about it;
2. learn how art has been understood and used by the society for which it was made;
3. develop and use standard terminology to describe art and architecture.


Course Requirements and Work Schedule: 4 non-comprehensive exams. See format below.

Exam 1 Fri. Sept 23 syllabus pp. 4-6 Intro, chps. 1, 2, 3: Introduction - New Kingdom Egypt
Exam 2 Weds. Oct 19 syllabus pp. 7-8, Chapters 4.5: Cycladic - Hellenistic Greek
Exam 3 Weds. Nov 16 syllabus pp. 9-10, Chapters 6, 7, 8: Etruscan - Later Byzantine
Exam 4 Mon, Dec. 12, 9:00 AM syllabus pp. 11-12, Chps. 9, 10, 11: Migration - Late Gothic

average of four exams = 90 – 100% course grade
in-class exercises = up to 10% course grade
A = 90% or more,  B = 80 - 89%,  C = 70 - 79%,  D = 60 - 69%,  F = below 60%

Exam format:
a. Identification of works by slides. For each work provide title and location (if given) listed on the left side of the Course List below, plus period & period date. Extra credit: identification of unknown wks by period. Each title, period and artist counts 1 point. Each date and location counts 1/2 point. Worth 20-23 points
b. Short answer and identification of terms based on works, ideas, places, persons, terms in the text. Point worth of answers vary from 1 to 2 points. Worth 42-50 points
c. One essay. 3-5 essay questions will be distributed in advance. You will choose one of the two questions that appear on the exam. Worth 25 points.

Extra credit:
Visiting a major art museum or collection outside Nacogdoches is worth ½% of the course grade, excluding the visits on the October 21 bus trip. You will get credit for a maximum of two visits to different museums = 1%. Proof is your admission ticket, receipt, or sticker. Submit a museum brochure only if these other forms are not available. Check with me before you visit a museum that I might not be familiar with.
No other extra credit is offered.
Most Houston museums are free, and the MFA will give you free admission for showing your course syllabus. Show your student id. and syllabus for a discount at other museums that charge admission.

Course list pages: Know info on the left side only for id purposes. You don’t have to know figure numbers. Info on the right is extra description. The period and general period date centered above a list of works apply to every work below them. Don’t burden yourself learning the specific date of each work.

Grades will be posted on Blackboard so you can track your progress.

Communication: Please use my sfasu email address or telephone. I will also occasionally communicate with you using your Titan email. I don’t have a cellphone to use JackText and don’t use Blackboard mail.

Attendance Policy:
A roll sheet will be distributed every class. Be sure to sign it distinctively, avoiding generic printed initials. “I forgot to sign the roll” is an unacceptable excuse, and you will be counted absent. You will be counted absent if you sign in generic printing. Absences will be posted in the Grade tab of Blackboard. 9 absences, both excused and unexcused, are the maximum allowed. You will receive no credit / an F if you are absent for any reason 10 or more class periods. 9 absences is three weeks of the semester, which is the maximum the University allows. “Save” absences for when you need them.

Arriving more than 30 minutes late or leaving early will count as an absence unless you provide a legitimate reason for arriving late or leaving early. Still, it benefits you to come late rather than miss the entire class.

Missed Exam Policy: Makeup exams will be given only for a documented reason such as a severe illness or injury, emergency or required-university travel. Weddings, personal travel, oversleeping, etc. do not qualify as legitimate reasons. Evaluation of the validity of an excuse rests with me. If you oversleep, you may take the exam the same day with 30% deducted from your score. Notify me beforehand if possible. If not, you must notify me within twenty-four hours after the exam why you missed the exam (by e-mail, phone or note). Otherwise you not be allowed to make up the exam. If you don’t notify me within 24 hours, talk to me anyway. 1 makeup exam per term is allowed per student.

Tips for Success: This course is not difficult if you study (assuming you know how).
--Take good notes in class. Some material on exams is not in the textbook, and I sometimes disagree with the textbook. Find the note-taking style that works for you. Seek help at the Academic Assistance Resource Center (AARC) in Steen Library if you don’t know an effective way of taking note or studying.
--Rewrite notes after every class while the material is fresh in your mind.
--Study your notes and read the book outside class.
--Start learning early. You won’t pass the exam if you wait until the night before. Make flashcards of the art works, terms and persons as soon as they are introduced in class or as soon as the slide shows are posted on Blackboard. Use them to practice identifying works, terms and persons. All class digital presentations are posted on Blackboard in Powerpoint and .pdf formats. The presentations include much useful information besides images of the works for which you are responsible.
--Get to know classmates to study in a group and borrow notes if you miss class.
--You may find it helpful to list terms and their meaning and persons in a separate section of your notebook.
--Answer the questions on the study guide. The study guide is a bank of exam questions given before exams.

Courtesy: --Arrive on time and stay the entire class. However, come late rather than not at all.
--Kindly turn off cell / smartphones, laptops, netbooks, and all other digital devices during class. Ask for my permission if you wish to take notes on a device.
--Avoid private conversations in class, which are distracting to your classmates.
--Eat and drink elsewhere. Water bottles are fine.
--Respect ideas presented in class, particularly statements about religion presented as history.

I care and want you to succeed. You are welcome to share interests, difficulties, etcetera.

Emergency Exit: In case of emergency, take a left from the main door of the classroom and proceed down the empty hall to the double doors. You can also exit from the other doors, including the main entrance, at the end of the hall where my office is located and near the photography studio/lab.

**Acceptable Student Behavior:** Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom.

Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

**Academic Integrity (A-9.1)** Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**Withheld Grades Semester Grades Policy (A-54)** Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities** To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/)
COURSE LIST

Ways in which illustrations can distort the appearance of the actual object:
- size/scale
- lighting
- clarity / specifics of appearance
- location
- color
- texture
- point of view (viewing angle)

Some art historical ways of thinking about art and other visual images:
- biography and autobiography
- identification: title, artist, location, period
- subject / story (narrative)
- style (formalism)
- technique
- your angle of viewing the art

reception / original audience, later, current audiences, you as audience

Many terms are defined in the Glossary. Others will be discussed in class.

Western art  box p. 1  representational or figurative art  p. 6  
patron p. 3  naturalistic  p. 23  
cathedral  illusionistic  p. 23  
chapel  tromp l’oeil  p. 6  
plan  idealized  p. 23  
style  stylized  p. 23  
abstract  p. 23  
nonrepresentational = nonfigurative = nonobjective  p. 23  
clairosuro / modeling in light and shade  
linear perspective  
atmospheric / aerial perspective

4th ed. fig. & page nos.  UPPER PALEOLITHIC art  50,000 - 10,000 BC

1.1  “VENUS” OF WILLENDORF  c. 25,000-21,000 BC  limestone  4 1/8” h
1.2  “VENUS” OF LAUSSEL  c. 25,000-23,000 BC  limestone  17 3/8” h
1.3  BISON with TURNED HEAD  c. 11,000-9000 BC  reindeer horn  4 1/8” l
1.6  HYENA AND PANTHER, Chauvet Cave, France
1.7  MAMMOTHS AND HORSES, Chauvet Cave, France
1.8  Section of “LION PANEL,” Chauvet Cave, France  [Lions and Rhinoceri]
1.12  HALL OF BULLS, Lascaux, France

Paleolithic  p. 28  relief sculpture  box p. 30  
carving - subtractive technique  box p. 30  pigment  box p. 30  
modeling - additive process  box p. 31  binder or vehicle  box p. 30  
sculpture in the round  box p. 30  support  box p. 30  

MESOLITHIC  8000 - 6/4000 BC

NEOLITHIC  6000 - 2000 BC

1.18  TEMPLE at GGANTIJA, Gozo  (Tower of the Giants)  bef. 3000 BC, facade orig. 50’h
1.21  MENHIRS, France  c. 4000 BC, 6-15’ h, 13 rows, 13,000’
1.22  DOLMEN, France  c. 4000 BC  
1.23, 24, 27  STONEHENGE, England  c.2800-1500 BC,97’ dia, 13’6” h, ditch 350’dia
2.1  PLASTERED SKULL, Jericho, W. Bank  c. 7000 BC
2.2  CATAL HUYUK, TURKEY

Neolithic  p. 28  menhir (= stone + long)  p. 45  
megalith  p. 43  dolmen (= table)  p. 46  
post and lintel  fig. 1.25  cromlech (= circle + place)  p. 46
NOTE: The following 6 dates have been simplified.

4th ed. fig. & page nos.  **URUK period**  3500 - 3000 BC
2.7 FEMALE HEAD, Uruk, Iraq marble, 8” h
2.8, 2.9 WHITE TEMPLE on its ZIGGURAT, Uruk, Iraq clay, brick, asphalt
temple 80 x 60’, ziggurat 140 x 150’ at base, 30’ h

2.10 CYLINDER SEAL AND IMPRESSION
Mesopotamia  p. 53
registers  p. 54
stylistic conventions  p. 54
ziggurat  p. 55
cuneiform (= wedge form)  2.11; p. 56

SUMER, early dynastic  3000 - 2000 BC  [2800-2300 BC]
2.12, 2.13 STATUES from the ABU TEMPLE Tell Asmar, Iraq
limestone, alabaster, gypsum, shell, black limestone  largest 30” h
from Queen Puabi’s tomb, Ur, 13”h, wood, inlaid gold, lapis lazuli, shell inlay in bitumen

AKKADIAN  **c. 2300-2100 BC**
2.16 HEAD OF AN AKKADIAN RULER (Sargon I?)  bronze  12” h
2.17 VICTORY STELE OF NARAM-SIN  pink sandstone  6’ 6” h
stele  p. 62

NEO-SUMERIAN  **c. 2100 – 1900/1800 BC**
2.18 HEAD OF GUDEA  diorite  9” h
2.19 GUDEA WITH TEMPLE PLAN  diorite  29” h
2.20 ZIGGURAT AT UR, Iraq mud brick, bitumen, brick embedded in asphalt

OLD BABYLONIAN  **1800-1600 BC**
2.21 STELE with LAW CODE of HAMMURABI  300 statutes  basalt  7’ h, relief 28”

ASSYRIAN  **1300 - 600 BC**
2.25 KING HUNTING LIONS, from palace [King Ashurnasirpal II] palace, Nimrud, alabaster 3’ 3” x 8’
2.28 PLAN OF KING’S PALACE Sargon II’s Palace, Khorsabad
2.29 LAMASSU, from palace gateway *Smarthistory video Sargon II’s Palace, Khorsabad, c. 720 BC, 14’ h

NEO-BABYLONIAN  **600-500 BC**  [612-539 BC]
2.30 ISHTAR GATE, Babylon, Iraq c. 575 BC, glazed brick
glazing  box p. 72  (Glazes are typically made of ground mineral pigments mixed w/ water;
when fired at high temps, the minerals become glasslike & fuse w/ the clay.)

SCYTHIAN  **800 - 300 BC**
2.33 STAG  from Russia, chased gold, 2 1/2”

ACHAEMENID PERSIAN  **550 - 330 BC**  [539-331 BC]
2.35 AUDIENCE HALL, Palace at Persepolis, Iran  250’ square, columns 40’ h
2.36 ROYAL GUARDS, Audience Hall, Palace at Persepolis, Iran
2.37 BULL CAPITAL, Palace, Persepolis, Iran
column - composed of base, shaft, capital  box p. 76
DYNASTIC EGYPT  3100 - 2650 BC
3.1, 3.2  PALETTE OF NARMER  Nar = fish  lotus = Upper  slate, 25” h  p. 84
Mer = spade  papyrus = Lower  Narmer or Menes

ka = life force of the dead person  p. 84
hieroglyphs (Greek for sacred carving)  p. 82

OLD KINGDOM EGYPT  2650 - 2150 BC
3.10  STEP PYRAMID WITH MASTABA BASE  limestone  358 x 397 x 200’h
3.11  STEP PYRAMID, funerary complex of  1800 x 900 x 35’h
KING ZOSER, Saqqara
3.12, 13  PYRAMIDS OF KHUFU,  2551-2472 BC  Khufu largest, 480’ h. 755’ side, 2 million blocks
KHAFRE, MENKAURE, Giza  Khafr capstone
Menkaure smallest

3.14  PLAN OF THE GIZA FUNERARY COMPLEX
3.15  THE GREAT SPHINX (KHAFRE)  sandstone  66’ h, 240’l
3.17  SEATED STATUE OF KHAFRE  diorite  66” h
3.18  MENKAURE and KHAMERERNEBTY  slate  54 1/2” h, 18x fist width
3.19  PRINCE RAHOTEP AND WIFE NOFRET  painted limestone  47 1/4” h
3.20  SEATED SCRIBE  painted limestone  21” h
kh statue

MIDDLE KINGDOM EGYPT  2000 - 1700 BC

NEW KINGDOM EGYPT  1600 - 1100 BC
3.27  HYPOSTYLE HALL, Temple  model, Temple of Amon-Ra, Karnak
   c. 1290 BC  columns 66’ h, 22’ dia.
3.29  PYLON FACADE, Temple  c. 1390 BC, 170 x 340’
3.30, 31  TEMPLE at LUXOR  hypostyle hall columns 66’ h, 12’ dia.
   Temple of Amon-Mut-Khonsu  beg. c. 1390 BC, 170 x 340’
3.32  STATUE OF HATSHEPSUT AS PHARAOH  c. 1473-58 BC  granite, 7’ 11” h
3.35  HUNTING BIRDS from a tomb at Thebes  c. 1400 BC, fresco secco
3.38  AKHENATEN  pillar statue fr Karnak, sandstone, 13’ h
3.39  QUEEN NEFERTITI  painted limestone  c.19’” h
3.40  AKHENATEN, NEFERTITI and THEIR CHILDREN  Temple of Amon-Mut-Khonsu
   13 x 15”
3.41  MASK OF TUTANKHAMEN  c.1333-23BC, gold inlaid w/enamel &semiprec stones
3.42  CANOPIC COFFINETTE of TUTANKHAMEN  lungs, spleen, liver, intestine 15 1/4” h
3.8  CANOPIC JARS  hold intestines, lungs, liver, spleen; 4 sons of Horus: man, baboon, jackal, falcon

   [Late Dynastic period: control by Libyans, Syrians]

hypostyle hall  (Greek meaning ‘under pillars’)  p. 96  Hatshepsut
pylon  (Greek meaning gateway)  p. 97  Akhenaten (Amenhotep IV)
obelisk  p. 97  Nefertiti
clerestory  p. 97  Tutankhamen
Amarna period  (named for the capital at Tell-el-Amarna) p.103  Howard Carter
Aten  p. 103
canopic jars  p. 84, glossary
4th ed., fig and page nos.

**CYCLADIC 3000 - 1000 BC**

4.1, 2 FEMALE CYCLADIC IDOL  
marble 58 1/2”

4.3 MALE CYCLADIC AULOS PLAYER  
marble

Cycladic  p. 112

**MINOAN 2000 - 1500 BC**

4.4, 5 6  PALACE at KNOSSOS, CRETE  
from Knossos, c. 1500 BC, 32” h w/ border

4.6 TOREADOR FRESCO  
estim. height

4.7 QUEEN’S MEGARON, PALACE at KNOSSOS  
c. 1600 BC, faience, 13 1/2”

4.9 SNAKE GODDESS  
c. 1500 BC  c. 11”

4.11 OCTOPUS VASE  
fresco, 9’ x 3’ 1”  
Arthur Evans  p. 119

4.15 BOXING CHILDREN, from THERA

Minotaur  
labyrinth

corbeling  box p. 117

megaron  

**MYCENEAN 1600 - 1100 BC**

4.17, 18 MEGARON at MYCENAE  
limestone, c. 9 1/2’ h

4.20 LION GATE, CITOADEL OF MYCENAE  
known as the “Treasury of Atreus”

c.1300 BC, c. 43’ h, 47 1/2’ dia

4.21, 22, 23 THOLOS TOMB, MYCENAE  
c. 1500 BC, beaten gold, c. 12” h

4.24, 25 GRAVE CIRCLE A, MYCENAE  
c. 1500 BC, gold, 3 1/2”

4.26 “MASK OF AGAMEMNON” from MYCENAE  
Heinrich Schliemann  p. 127

4.28 VAPHIO CUPS  
Cyclopaean masonry/walls  box p. 124

corbeling  pp. 123-4

tholos

**DARK AGES (in the Aegean) 1100 - 900 BC**

**GEOMETRIC GREEK 1000 - 700 BC**

“Man is the measure of all things.”  p. 134

barbarian  p. 130

5.3 GEOMETRIC AMPHORA  
eighth century BC, terra-cotta, 61’ h

meander

see 5.6 for vase shapes: amphora, krater, kylix, lekythos

**ORIENTALIZING 700 - 600 BC**

5.4 POLYPHEMOS AMPHORA  
675-650 BC, terra-cotta, 56” h.

**ARCHAIC 600 - 480 BC**

5.5 BLACK-FIGURE AMPHORA  
Achilles and Ajax playing, by Exekias, 540-530 BC

5.8 RED-FIGURE KRATER  
Abduction of Europa, by the Berlin Painter, c. 490 BC

5.17 NEW YORK KOUROS  *Smarthistory video  
600 BC, marble, 6’

5.19 PEPLUS KORE  
530 BC, Parian marble, 37 1/3”

figure painting  box p. 137

red-figure painting  box p. 137

kouros (pl. kouroi)

kore (pl. korai)

Archaic smile
EARLY CLASSICAL  480 - 450 BC

5.20  KRITIOS BOY
attributed to Kritios, c. 480 BC, Parian marble, 33 7/8” h
c. 450 BC, bronze, 6’ 10 1/4”
by the Niobid Painter, 455-450 BC, 21 1/4” h

5.10, 11  NIOBID KRATER
classical contrapposto lost wax process fig. 5.21

HIGH CLASSICAL GREEK  450 - 400 BC

5.24  WARRIOR FROM RIACE
450 BC, bronze, copper inlay, 6’ 6 4/5”

5.25  POLYKLEITOS, DORYPHOROS
440 BC, marble copy, 6’ 11 1/2”

5.12  WHITE-GROUND LEKYTHOS
Reed Painter, Warrior by a Grave, terra-cotta, 18 7/8”

5.43, 44  ACROPOLIS, ATHENS
5.45-47,52,53 PARTHENON, ACROPOLIS, ATHENS *Smarthistory video 52min 447-438 BC, marble,237’
5.48 - 50  BIRTH OF ATHENA, PEDIMENT, PARTHENON finished by 432 BC, 1674 drawing, 100 x 11’
5.50b  THREE GODDESSES, BIRTH OF ATHENA, PEDIMENT, PARTHENON
5.51  GREEK AND CENTAUR METOPE, PARTHENON marble, 53” h
5.52, 53  Doric and Ionic friezes and pediment, PARTHENON
5.54  EQUESTRIAN GROUP, from the IONIC FRIEZE, PARTHENON 41 3/4” h
5.55  PHIDIAS, ATHENA PARTHENOS, CELLA, PARTHENON model of 40’ h original
5.54, 5.33  PHIDIAS, ZEUS, CELLA, TEMPLE OF ZEUS, OLYMPIA original c. 40’ h
5.56  TEMPLE OF ATHENA NIKE, ACROPOLIS 427-424 BC
5.58, plan 5.46  ERECHTHEUM, ACROPOLIS 421-405 BC
5.59  CARYATID PORCH, ERECHTHEUM, ACROPOLIS figures c. 8’ h
white ground painting (box p. 137) Pericles
foreshortened stylobate stylobade
naos / cella = main room housing the statue of the deity to whom the temple is dedicated
column = base + shaft + capital or shaft + capital
Doric order plain capital
Ionic order volute or scroll capital
Corinthian order acanthus-leaf capital
flutes
tongue entablature = architrave + frieze + cornice metope triglyph
pediment Panathenaic procession caryatid

LATE CLASSICAL GREEK  400 - 300 BC

5.60, 61  THEATER AT EPIDAUROS 373’ dia, orchestra 80’ dia
5.62  PRAXITELES, APHRODITE OF KNIDOS *Smarthistory video 9:08 350 BC, Roman copy, 6’ 8 3/4”

HELLENISTIC  323 - 31 BC

5.65  HEAD OF ALEXANDER from Pergamon, c. 200 BC, marble 16” h.
5.13 - 15  ALEXANDER MOSAIC. Pompeii 106 3/4 x 201 1/2”
mus. c. 8” h
5.67  WINGED NIKE OF SAMOTHRACE marble, c. 110’
5.69  BOY WRESTLING WITH A GOOSE copy, 2’ 9 1/2”
5.72  LAOCOON AND HIS SONS marble, 7’
5.73  ALTAR OF ZEUS, PERGAMON c. 110’
5.74  ATHENA BATTLING WITH ALKYONEOS, Altar of Zeus, Pergamon marble, 7’ 6” h
Hellenistic Hellas Hellenes Alexander the Great mosaic
ETRUSCAN  700 - 300 BC

6.1, 2  ETRUSCAN TEMPLE
6.5  APOLLO OF VEII
6.8  CINERARY URN
6.11  CINERARY URN in the form of a HOUSE
6.14  SARCOPHAGUS from CERVETI
6.15  SARCOPHAGUS OF RAMTHA VISNAI
6.12, 13  TOMB OF THE SHIELDS AND CHAIRS
6.17  BANQUET SCENE, TOMB OF THE LEOPARDS

necropoleis  sarcophagus

pilaster  tempera  (box p. 182)

ETRUSCAN  700 - 300 BC

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pilaster  tempera  (box p. 182)

ROMAN  100 BC - AD 400

7.2  PLAN OF A TOWNHOUSE, POMPEII
7.3  ATRIUM AND PERISTYLE, TOWNHOUSE, POMPEII
7.4  INSULA
7.9, 10  ROMAN and IMPERIAL FORUMS, Rome
7.11, 12  BASILICA ULPIA, FORUM OF TRAJAN, Rome
7.13, 14  TRAJAN’S MARKETS, Rome
7.15, 16, 17  BATHS OF CARACALLA, Rome
7.18, 19  COLOSSEUM, Rome  *Smarthistory video 8:33
7.21  PONT DU GARD, France  near Nimes, late 1st cent BC, aqueduct, 854 x 162’
7.22, 23  TEMPLE OF PONTUNUS, Rome  *Smarthistory video 3:10
7.26-29  PANTHEON, Rome  AD 117-125, marble, brick, concrete, 142 x 142’

atrium  =  foyer
insula  =  apt. block

concrete (box p. 212)  =  arch
forum  =  keystone
basilica  =  thrust
aisle  nave  apse  =  centering
amphitheater  =  barrel or tunnel vault
engaged column  =  cross or groin vault
arcade  =  dome
Tuscan order  =  rotunda
thermae  =  oculus
thermal window  =  engaged column

7.30  ALTAR OF PEACE, Rome
7.31  IMPERIAL PROCESSION, ALTAR OF PEACE, ROME
7.33,34  TRAJAN’S COLUMN, Rome  *Smarthistory video 4:55 Basilica ded. AD 113, marble, 125’ h
7.37  ARCH OF TITUS, Rome  *Smarthistory video 4:56
7.38  SPOILS FROM THE TEMPLE OF JERUSALEM, ARCH OF TITUS, Rome
7.39  ARCH OF CONSTANTINE, Rome  *Smarthistory video 3 min of 10:56 AD 313, frieze 3’ 4” h
7.40  Hadrianic medallions & CONSTANTINE ADDRESSING THE PEOPLE. ARCH OF CONSTANTINE
7.41  BACCHUS AND THE FOUR SEASONS SARCOPHAGUS
7.42  JULIUS CAESAR
7.45  PORTRAIT OF A YOUNG FLAVIAN LADY
7.46  PORTRAIT OF AN OLDER FLAVIAN LADY
7.47  AUGUSTUS OF PRIMAPORTA  compare with 5.27 Doryphoros marble, 6’ 8” h.
7.48  EQUESTRIAN STATUE OF MARCUS AURELIUS  *so-so video 3:47 AD 164-66, bronze
4th ed. fig and page nos.  ROMAN  100 BC - AD 400 continued

7.50 MONUMENTAL HEAD OF CONSTANTINE  AD 313, marble, 8’ 6” h
7.54, 55 FRESCOES FROM THE VILLA OF THE MYSTERIES, near Pompeii  c. 65-50 BC, frieze 5’ 3” h
7.57 ODYSSEUS BEING ATTACKED by the LASTRYGONIANS  c. 50-40 BC, fresco, 46” h.
7.58 YOUNG WOMAN WITH A STYLOS, from Pompeii  1st century AD, fresco, 11 3/8”
7.62 HERCULES STRANGLING THE SERPENTS, Pompeii  AD 63-79, fresco

buon fresco = true fresco (box p. 117)  highlight, light and shade
fresco secco = dry fresco (box p. 117)  linear perspective
                        atmospheric / aerial perspective

Events important to the Early Christian period:  (No need to memorize)
AD 313  Edict of Milan grants religious freedom.
AD 330  Emperor Constantine moves capital to Byzantium in the East, renames it Constantinople.
AD 325  Constantine recognizes Christianity.  (Made the state religion at the end of the century.)

EARLY CHRISTIAN  AD 100 - 500

8.3 CHRIST AS THE GOOD SHEPHERD, CATACOMB, ROME  2nd-3rd century, fresco
8.5 SARCOPHAGUS  fourth century, marble
8.6, 8.7 OLD ST. PETER’S BASILICA, ROME  333-390, int. c. 368’ l.
                      St. Paul’s Outside the Walls, Rome
8.9 interior similar to Old St. Peter’s martyrium, not church, c. 350
8.10, 11 SANTA COSTANZA, ROME
Eucharist  Constantine the Great
Gospels, written by the 4 Evangelists  8.6, 8.7 on p. 264  for parts of Early Christian basilica:
  Matthew  atrium
  Mark  nave
  Luke  narthex
  John  aisle
Apostle  transept
catacomb  apse
Saint / Santo / Santa / Sto. / Sta. / San / S.  timbered ceiling
central plan  clerestory

Events important to the First Byzantine age:  (No need to memorize)
AD 410  Rome falls under barbarian siege.
AD 476  End of the Roman empire in the West with barbarian capture of Ravenna, capital of the Western Roman Empire since the fall of Rome.
AD 536  General [Belesarius] conquers Ravenna for Emperor Justinian, making the city an outpost in the West of the Eastern Roman or Byzantine empire.

BYZANTINE  500 - 1500

8.17, 18, 19, 21 SAN VITALE, RAVENNA  540-547, palace chapel of the bishop ruler
8.22 CHRIST ENTHRONED with ANGELS, ST. VITALE, BISHOP, San Vitale, Ravenna
8.23 COURT OF JUSTINIAN, San Vitale, Ravenna *Smarthistory video 9:57  8’ 8” x 12’
8.24, 25 COURT OF THEODORA, San Vitale, Ravenna  8’ 8” x 12’
8.28, 29, 30 HAGIA SOPHIA, Constantinople, (Istanbul), Turkey  *video 8:0  270 x 240, dome 108’ dia
8.47 CHRIST  detail of a mosaic, Hagia Sophra, Constantinople, 13th century
ambulatory  Justinian
gallery  p. 270  Theodora
Chi-Rho = CHR for Christ.  Greek Chi looks like an X (as in Xmas), the Rho like a P
Iconoclastic Controversy (AD 730-843) (p. 286)
4th ed. fig and page nos.  MIGRATION 500 - 1000  
9.14 SUTTON HOO PURSE COVER, England  Anglo-Saxon gold, garnets, cloisonné enamel 8”
9.15 ANIMAL HEAD POST, Norway  Viking fr a ship burial at Oseberg, hardwood, c. 23 5/8”

 Hiberno-Saxon 600 - 800  
9.21 CELTIC CROSS, Ireland  Ahenny, Tipperary, granite
9.22 ILLUMINATED PAGE from THE BOOK OF DURROW illuminated MS on vellum, 9 2/3 x 5 ¾”
9.23 ILLUMINATED PAGE from THE BOOK OF KELLS Tunc Crucifixerunt XPI fr Gospel of Matthew illuminated MS on vellum, 9 ½ x 13”

 Hiberno-Saxon = Irish and German/Danish  
codex (plural codices) p. 283
manuscript (abbreviated MS)
illuminated manuscript = the manuscript containing illuminations (contradicting box p. 321)
manuscript illumination = individual painted illustration in a manuscript
parchment (box p. 283) and vellum (box p. 321)
monastery (box p. 328)
abbey = type of monastery headed by a abbot or abess

 CAROLINGIAN 800 - 900  
Christmas Day, AD 800, Charlemagne crowned Holy Roman Emperor by the Pope.
9.24, 25 PALACE CHAPEL OF CHARLEMAGNE, Germany  Aachen
9.28 EVANGELIST from the CORONATION GOSPELS St. John, parchment, 12 ¾ x 10”
9.29 FOUR EVANGELISTS from a Carolingian GOSPEL BOOK Aachen
9.32, 33 MONASTERY OF ST. GALL, SWITZERLAND for about 100 people, 500 x 700’
The standard symbols of the Evangelists (box p. 327):
  Matthew = winged man
  Mark = winged lion
  Luke = winged ox
  John = eagle

cloister

 OTTONIAN 900 - 1000  
9.34 - 36 ST. MICHAEL'S, HILDESHEIM, Germany destroyed during WWII
9.37 BRONZE DOORS, St, Michael's, Hildesheim, Germany 16’ 6” h.
9.38 ADAM AND EVE REPROACHED BY GOD, Bronze Doors, etc. c. 23 x 43”
9.40 ST. LUKE, from the GOSPEL BOOK OF OTTO III 13 x 9 3/8”
crossing

 ROMANESQUE 1000 - 1200  
10.3, 5, 6, 9 SAINTE-FOY, CONQUES, France c. 1050-1120
10.4 RELIQUARY OF SAINTE-FOY gold and gems over wooden core
10.10, 11 LAST JUDGMENT TYPANUM, STE. FOY, CONQUES
10.17 SAINT, TRUMEAU OF ST. PIERRE, MOISSAC portal, c. 1115-1135
10.22 CAPITAL, CLOISTER, ST. PIERRE, MOISSAC c. 1100
10.21 INITIAL L AND ST. MATTHEW manuscript illumination 7 ½ x 4”
10.21, 22 LAST JUDGMENT TYPANUM, AUTUN Autun Cathedral
10.29, 30 PISA CATHEDRAL, BELL TOWER, BAPISTERY, PISA, ITALY
10.31 PISA CATHEDRAL, PISA, ITALY
10.35 BISHOP ODO HOLDING A MACE, BAYEUX “TAPESTRY” *YouTube 4:24c.1070-800, 20”x 230’
EARLY GOTHIC 1140 - 1200

11.2, 3 AMBULATORY AND CHAPELS, SAINT-DENIS, near Paris, France
11.1 WEST FACADE, SAINT-DENIS, near Paris, France
11.11 WEST FACADE, CHARTRES CATHEDRAL  base of towers & portal 1140-1150
11.17 PORTALS, WEST FACADE, CHARTRES CATHEDRAL, CHARTRES
11.18 SECOND COMING OF CHRIST, CENTRAL TYMPANUM, W. FACADE, CHARTRES etc.
11.19 OLD TESTAMENT KINGS & QUEENS, JAMBS, W. FACADE, CHARTRES etc.

pointed arch p. 384  Abbot Suger

ribbed groin vault (pp. 382; fig. 11.4)
web (p. 382, fig. 11.4) = lightweight stone between ribs of a ribbed groin vault

Notre Dame literally “Our Lady” referring to the Virgin Mary
guild (box p. 385)

HIGH GOTHIC 1200 - 1300

11.5, 11, 12, 14, 15 CHARTRES CATHEDRAL, Chartres, France  1194 - c.1220s, nave h. 100’
11.32, 33, 34 REIMS CATHEDRAL, Reims, France  nave h. 125’
11.45 - 47 SALISBURY CATHEDRAL, England  1220 – 1265, tower 14th cent.
11.25 ROSE WINDOW and LANCETS, TRANSEPT, CHARTRES CATHEDRAL
11.38 SAINTE-CHAPELLE, Paris, France
11.21 STS. THEODORE & saints, JAMBS, TRANSEPT, CHARTRES CATHEDRAL  Steph, Clement, Lawrence
11.35 ANNUNCIATION AND VISITATION, JAMBS, REIMS CATHEDRAL

3 parts of the elevation of a typical Gothic church nave:
1. nave arcade fig. 11.6, part 5
2. triforium, with blind arcade fig. 11.6, part 4
3. clerestory fig. 11.6, part 2

buttress pier fig. 11.6, part 3 }
flyer fig. 11.6, part 1 } together = flying buttress
stained glass p. 384
rose window

tracery = thin stonework in Gothic windows or any thin, decorative stonework
Annunciation p. 404 the Angel Gabriel announces that Mary will bear the Son of God.
Visitiation  p. 404 Mary visits her cousin Elizabeth, who is miraculously pregnant w/ John the Baptist.

LATE GOTHIC 1300 - 1500

11.54 MILAN CATHEDRAL, MILAN, Italy  begun 1396
11.57 DOGES’ PALACE, VENICE, Italy  façade 1420s

flamboyant = flame like or flaming, applied to aspects of Late Gothic art, especially architectural tra