Jill Carrington  
jcarrington@sfasu.edu (use instead of D2L), tel. 936-468-4351; Office 117 across from the kitchen.  
Please identify your class section when you communicate by phone or email.  
Office hours: MWF 11:00 – 11:30; MW 4:00 – 5:00; TR 11:00 – 11:50, 5:00 – 6:00; other times by appmt.  
Section 001 meets MWF 9:00 – 9:50 and 002 meets MWF 10:00 – 10:50 in Room 106 in the Art Annex.  
Course tutor: Emily Attebery  903-920-7187 by appointment. Supplemental Instruction not available.  

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.  

Course Objectives:  
1. Learn how art has been understood and used by the society for which it was made;  
2. Understand what questions people who have studied art ask about it;  
3. Develop and use standard terminology to describe art and architecture;  
4. Identify major and typical works of art and architecture in the western tradition.  

Core Curriculum Objective: ((not evaluated this semester) to include effective development, interpretation and expression of ideas though written communication.  

Course Work: Four non-comprehensive, open-note* exams, each worth 25% of the course grade, the highest which may be adjusted up to 35% and the lowest of the first three exams down to 15%. I do not “drop” one exam grade.  
*You may use class notes only, not the syllabus, the textbook other aids or info.  
Exam 1 Weds. Sept 20  
syllabus pp. 3-6 Intro, Chapters 1-3  
Introduction, Paleolithic, Neolithic, Sumerian – New Kingdom Egypt  
Exam 2 Weds. Oct 18  
syllabus pp. 7 - Hellenistic on p. 10, Chapters 4, 5:  
Cycladic - Hellenistic Greek  
Exam 3 Weds.. Nov 15  
syllabus pp. 9-11, Chapters 6, 7, 8  
Etruscan, Roman, Early Christian, Byzantine  
Exam 4 Mon. Dec 11, 9:00 (9:00 section); Weds. Dec 13, 10:30 (10:00 section)  
syllabus pp. 12-13, Chapters 9, 10, 11: Migration – Late Gothic  
A = 90% or more,  
B = 80 - 89%,  
C = 70 - 79%,  
D = 60 - 69%,  
F = below 60%  

Exam format: Part 1. Identification of works by slides. Provide title and location (if given) listed on the left side of the Course List below, plus period & period date. Extra credit: id. of unknown wks by period.  
**To limit the number of works for the ids, you only need to be able to id the starred works.  
25 ids for exam 1; 25 ids for exam 2; 25 for exam 3, 14 for exam 4 = 89 total.  
However, you still need to know other info about non-starred works.  
Each title, period and, artist counts 1 point. Each date and location counts 1/2 point. Worth 19-24 points.
Parts 2, 3: Short answer, terms and persons. Answers vary from 1 to 2 points. Worth 42-50 points.
Part 4: One essay. Two questions of 3 or 4 questions I will highlight during class will be on the exam and you answer one of them. Worth 20 or 25 points.

!% extra credit for going on the bus trip to Ft. Worth museums on Fri. Sept. 29. ½% extra credit to visit on your own one art museum; 1% to visit two art museums or other museum outside Nacogdoches that shows art. Verify your visit by emailing a selfie at the museum(s). Check with me before you visit a museum that I might not be familiar with. 1% is the maximum extra credit offered. No other extra credit is offered.

Course list pages: Know info on the left side of ** works (except fig. nos.) for id purposes.
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.

Attendance policy:
Be sure to sign the roll every class meeting you are here (except exam days).
Sign it at the end of class if it isn’t passed to you.
9 absences, both excused and unexcused, is the maximum allowed by University policy (three weeks).
You will receive no credit / an F if you are absent for any reason 10 or more class periods. Evaluation of an absence as excused rests with me. Schedule appointments at times other than class time.
It benefits you to come late rather than miss the whole class.
Track absences in D2L Grades at the end of each week.

Academic Alerts and Intervention: I will issue an Academic Alert notifying the student adviser if you miss class frequently or perform poorly on exams. The’s will provide recommended resources or other assistance available to help students succeed. Mid-semester grades will be submitted between Oct 19 and 23; you will be encouraged to drop if you have accumulated six or more absences or have a failing grade.

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. Evaluation of the validity of an excuse rests with me. If you oversleep, see me as soon as you can to 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 the makeup. If you don’t notify me within 24 hours, talk to me anyway. One makeup exam per term is allowed.

Tips for Success: The course is not difficult if you are engaged in class and do the work, assuming you know how.
--Because exams are open note, take good notes in class. Much on exams is not in the textbook.
Find the note-taking style you like. The Academic Assistance Resource Center (AARC) can help.
--Doodle in your notes, particularly doodle the works of art or about ideas. You learn as you doodle.
--Get to know at least 2 classmates so you can borrow notes if you miss class and prepare for exams.
--Test anxiety: The AARC Powerpoint on Test Preparation & Anxiety is on D2L Content
--The slide shows, posted on D2L in .pdf format, include much useful information in addition to images of the works.

Emergency Exits: In case of emergency, take a left from the main door of the classroom and proceed to the double doors. You can also exit from the other doors.
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.

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, (926) 468-3004 / (936) 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

Some ways in which illustrations can distort the appearance of the actual object:
- size/scale
- lighting
- location
- color
- viewing angle
- clarity / “details”
- cropping or reversal
- texture
INTRODUCTION

Many terms are defined in the Glossary if you miss the definition in class.

- patron p. 3
- cathedral
- chapel
- plan
- style
- detail
- naturalistic p. 23
- idealized p. 23
- stylized p. 23
- abstract p. 23
- nonrepresentational / nonfigurative / nonobjective p. 23
- chiaroscuro / modeling in light and shade
- linear perspective
- atmospheric / aerial perspective

PALEOLITHIC art 50,000 - 10,000 BC

**1.1 “VENUS” OF WILLENDORF c 25,000-21,000 BC, limestone, 4 3/8” h Smarthistory video 4:19
**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
**1.8 Section of “LION PANEL,” Chauvet Cave, France  [Lions and Rhinoceri]
**1.12 HALL OF BULLS, Lascaux, France

Paleolithic p. 28
carving - subtractive technique box p. 30
modeling - additive process box p. 31
kiln box p. 31
relief sculpture box p. 30
pigment box p. 30
binder or vehicle 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 6-15’ h, 13 rows, 13,000’
1.22 DOLMEN, France
**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
megalith p. 43
menhir (= stone + long) p. 45
dolmen (= table) p. 46
post and lintel fig. 1.25
cromlech (= circle + place) p. 46
NOTE: Some of the following Ancient Near East periods have been combined and simplified.

4th ed. fig. & page nos.

SUMERIAN and NEO-SUMERIAN 3500 – c. 2000 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

2.12, 2.13 STATUES from the ABU TEMPLE
clay, alabaster, gypsum, shell, largest 30”

2.14 LYRE SOUND BOX fr Queen Puabi’s tomb, Ur, 13” h, wood, lapis lazuli, shell inlay in bitumen

**2.18 HEAD OF GUDEA
limestone, 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

Mesopotamia p. 53
registers p. 54
stylistic conventions p. 54
ziggurat p. 55
cuneiform (= wedge form) 2.11; p. 56

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

OLD and NEO-BABYLONIAN 1800 - 500 BC

**2.21 STELE with LAW CODE of HAMMURABI
300 statutes, basalt, 7’ h, relief 28”

**2.30 ISHTAR GATE, Babylon, Iraq
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.)

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 / HUMAN-HEADED BULL / LION, from palace gateway Khorsabad, c. 720 BC, 14’ h

lamassu

ANCIENT 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
3.5 Rosetta Stone p. 83

**3.1, 3.2 PALETTE OF NARMER

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

DYNASTIC EGYPT 3100 - 2650 BC

196 BC, basalt, 3’ 9” h

Nar = fish  Mer = spade  slate, 25” h
lotus = Upper  papyrus = Lower
Narmer or Menes

OLD KINGDOM EGYPT 2650 - 2150 BC

3.10 STEP PYRAMID WITH MASTABA BASE

**3.12, 13 PYRAMIDS OF KHUFU, KHAFRE, MENKAURE, Giza

Khufo largest, 480’ h. 755’ side, 2 million blocks, Khafre with capstone, Menkaure smallest

3.14 PLAN OF THE GIZA FUNERARY COMPLEX

**3.17 SEATED STATUE OF KHAFRE

Khufu / Cheops

**3.18 MENKAURE and KHAMERERNEBTY

Khafre / Chefren

**3.19 PRINCE RAHOTEP AND NOFRET

Menkaure / Mycerinus

**3.20 SEATED SCRIBE

Introducing rock-cut tombs

MIDDLE KINGDOM EGYPT 2000 - 1700 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

**3.30, 31 TEMPLE at LUXOR

Temple of Amon-Mut-Khonsu  beg. c. 1390 BC, 170 x 340’

hypostyle hall columns 66’ h, 12’ dia.

**3.33 AKHENATEN pillar statue

**3.37 QUEEN NEFERTITI

pillar statue fr Karnak, sandstone, 13’ h

**3.39 HOUSE ALTAR W/ AKHENATEN, NEFERTITI and 3 DAUGHTERS

limestone, 13 x

**3.41 MASK OF TUTANKHAMEN  c.1333-23BC, gold inlaid w/enamel & semi-precious stones

4.2 CANOPIC COFFINETTE of TUTANKHAMEN

lungs, stomach, liver, intestines, 15 1/4” h

3.42 CANOPIC JARS  lungs, stomach, liver, small intestine; stoppers 4 sons of Horus: man, baboon, jackal, falcon

hypostyle hall  (Greek meaning ‘under pillars’)  p. 96

Hatshepsut

obelisk  (Greek meaning gateway)  p. 97

Akhenaten (Amenhotep IV)

clerestory  p. 97

Nefertiti

Amarna period  (named for the capital at Tell-el-Amarna) p.103

Tutankhamen

Aten  p. 103

Howard Carter

canopic jars  p. 84, glosary

[Late Dynastic period: control by Libyans, Syrians]
**CYCLADIC 3000 - 1000 BC**

**4.1, 2** FEMALE CYCLADIC IDOL

**4.3** MALE CYCLADIC AULOS PLAYER

Cycladic  p. 112

**MINOAN 2000 - 1500 BC**

**4.4, 4, 5** PALACE at KNOSSOS, CRETE

**4.6** TOREADOR FRESCO

**4.7** QUEEN’S MEGARON, PALACE at KNOSSOS

**4.9** SNAKE GODDESS

**4.11** OCTOPUS VASE

**4.15** BOXING CHILDREN, from THERA

Minotaur
labyrinth
buon fresco  box p. 117
megaron

**MYCENEAN 1600 - 1100 BC**

**4.17, 18** MEGARON at MYCENAE

**4.20** LION GATE, CITADEL OF MYCENAE

**4.21, 22, 23** THOLOS TOMB, MYCENAE

**4.24, 25** GRAVE CIRCLE A, MYCENAE

**4.26** “MASK OF AGAMEMNON” from MYCENAE

Cyclopean masonry/walls  box p. 124

corbeling (corbeled arch, vault, dome)  pp. 123-4

tholos

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

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

barbarian  p. 130

**5.3** GEOMETRIC AMPHORA

meander

see 5.6 for the following 4 vase shapes:

amphora
krater
kylix,
lekythos

**5.4** POLYPHEMOS AMPHORA

**5.5** BLACK-Figure AMPHORA

**5.8** RED-Figure KRATER

**5.17** NEW YORK KOUROS

**5.19** PEPLOS KORE

black-figure painting  box p. 137
red-figure painting  box p. 137

**GEOMETRIC GREEK 1000 - 700 BC**

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

barbarian  p. 130

**5.3** GEOMETRIC AMPHORA

meander

see 5.6 for the following 4 vase shapes:

amphora
krater
kylix,
lekythos

**5.4** POLYPHEMOS AMPHORA

**5.5** BLACK-Figure AMPHORA

**5.8** RED-Figure KRATER

**5.17** NEW YORK KOUROS

**5.19** PEPLOS KORE

black-figure painting  box p. 137
red-figure painting  box p. 137

**ORIENTALIZING 700 - 600 BC**

675-650 BC, terra-cotta, 56” h.

**ARCHAIC 600 - 480 BC**

Achilles and Ajax playing, by Exekias, 540-530 BC

Abduction of Europa, by the Berlin Painter, c. 490 BC

600 BC, marble, 6’

530 BC, Parian marble, 37 1/3”
kouros (pl. kouroi)
kore (pl. korai)
Archaic smile

4th ed. fig and page nos.  

CLASSICAL  480 – 300 BC

**5.20 Kritios Boy  
attributed to Kritios, c. 480 BC, Parian marble, 33 7/8” h  

5.22 Poseidon / Zeus  
c. 450 BC, bronze, 6’ 10 1/4”  

5.10, 11 Niobid Krater  
by the Niobid Painter, 455-450 BC, 21 1/4” h  

**5.25 Polykleitos, Doryphoros  
440 BC, marble copy, 6’ 11 1/2” Smarthistory 5:07  

5.12 White-Ground lekythos  
Reed Painter, Warrior by a Grave, terra-cotta, 18 7/8”

5.45-47,52,53 Parthenon, Acropolis, Athens  
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  

5.34, 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  

5.60, 61 Theater at Epidaurus  
373’ dia, orchestra 80’ dia  

**5.62 Praxiteles, Aphrodite of Knidos  
350 BC, Roman copy, 6’ 8 3/4”

classical

contrapposto

lost wax process  fig. 5.21
white ground painting  box p. 137
foreshortened

stylobate

colonade / peristyle

naos / cella = main room housing the statue of the deity to whom the temple is dedicated
architectural order = arrangement of columns and an entablature (Greek orders, box pp. 154-5)
column = base + shaft + capital or shaft + capital in Ionic order
Doric order  plain capital
Ionic order  volute or scroll capital
Corinthian order  acanthus-leaf capital
flutes

entablature = architrave + frieze + cornice
metope

triglyph

pediment

Panathenaic procession

caryatid
HELLENISTIC  323 - 31 BC

5.65  HEAD OF ALEXANDER
from Pergamon, c. 200 BC, marble 16” h.

**5.13 - 15  ALEXANDER MOSAIC. Pompeii

**5.67  WINGED NIKE OF SAMOTHRACE

5.69  BOY WRESTLING WITH A GOOSE

**5.72  LAOCOON AND HIS SONS

5.73  ALTAR OF ZEUS, PERGAMON

**5.74  ATHENA BATTLING WITH ALKYONEOS, Altar of Zeus, Pergamon

Hellenistic (from Hellas = Greece, Hellenes = Greek people) Alexander the Great

5.67 ___________ end of content for exam ___________

4th ed. fig and page nos.

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 CERVETERI

6.15  SARCOPHAGUS OF RAMTHA VISNAI

6.12, 13  TOMB OF THE SHIELDS AND CHAIRS

**6.17  BANQUET SCENE, TOMB OF THE LEOPARDS

necropoleis

pilaster  p. 187

sarcophagus

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

=7.21  PONT DU GARD, France

7.22, 23  TEMPLE OF PONTUNUS, Rome

**7.26-29  PANTHEON, Rome

atrium = foyer

insula = apt. block

concrete (box p. 212)

forum

basilica

aisle nave apse

amphitheater

engaged column

archade

Tuscan order

(continued on next page)
thermae
thermal window
See box p. 205 for the following:
arch
toussoir
keystone
thrust
centering
barrel or tunnel vault
cross or groin vault
dome
rotunda
oculus
coffers
pier
aqueduct
podium
engaged column
triumphal arch

7.30 ARA PACIS (ALTAR OF PEACE), Rome 13-9 BC, 34’ 5” x 38’ x 23’
7.31 IMPERIAL PROCESSION, ALTAR OF PEACE, ROME 63” h.
**7.33,34 TRAJAN’S COLUMN, Rome ded. AD 113, marble, 125’ h
**7.37 ARCH OF TITUS, Rome AD 81 c. 50 x 40’
**7.38 SPOILS FROM THE TEMPLE OF JERUSALEM, ARCH OF TITUS, Rome 6’ 7” h
7.39 ARCH OF CONSTANTINE, Rome 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 c. AD 220, marble, 3’ 3”
7.42 JULIUS CAESAR mid 1st cent. BC, marble 13” h.
7.45 PORTRAIT OF A YOUNG FLAVIAN LADY c. AD 90, marble, 25” h.
7.46 PORTRAIT OF AN OLDER FLAVIAN LADY c. AD 90, marble, 9 1/2 “ h.
7.47 AUGUSTUS OF PRIMAPORTA compare with 5.27 Doryphoros marble, 6’ 8” h.
**7.48 EQUESTRIAN STATUE OF MARCUS AURELIUS AD 164-66, bronze
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 STYLUS, 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)
fresco secco = dry fresco (box p. 117)
chiaroscuro / light and shade
highlight
linear perspective
atmospheric / aerial perspective
Events important to the Early Christian period: (No need to memorize)
AD 313  Edict of Milan legalizes Christianity.
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.

8.9  interior similar to Old St. Peter’s

St. Paul’s Outside the Walls, Rome

8.10,11  SANTA COSTANZA, ROME

Constantine the Great

Gospels, written by the 4 Evangelists

IXΘΥΣ / ichthus = Greek for fish & acronym for ‘Jesus Christ, Son of God Savior’ box p. 361

Matthew

Mark

Luke

John

Apostle
catacomb

Saint / Santo / Santa / Sto. / Sta. / San / S.
central plan

8.6, 8.7 on p. 264 for parts of Early Christian basilica:

atrium

nave

narthex

aisle

transept

apse

timbered ceiling

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 archbishop ruler

8.22  CHRIST ENTHRONED with ANGELS, ST. VITALE, BISHOP, San Vitale, Ravenna

8.23  COURT OF JUSTINIAN, San Vitale, Ravenna

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

270 x 240, dome 108’ dia

8.47  CHRIST detail of a mosaic, Hagia Sorphia, 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

tesserae

Iconoclastic Controversy  AD 730 – 843  p. 286
MIGRATION 500 - 1000

**9.14 SUTTON HOOPURSE COVER, England
Viking, fr a ship burial at Oseberg, hardwood, c. 23 5/8”

9.15 ANIMAL HEAD POST, Norway
cloisonné
interlace

HIBERNO - SAXON 600 - 800

9.21 CELTIC CROSS, Ireland
Ahenny, Tipperary, granite

**9.22 ILLUMINATED PAGE FROM THE BOOK OF DURROW
Lion Symbol of St. John
illuminated MS on vellum, 9 2/3 x 5 ¾”

**9.23 ILLUMINATED PAGE FROM THE BOOK OF KELLS
Tunc Crucifixerunt fr Gospel of Matthew, 9.5 x 13”

Hiberno-Saxon = Irish and German
manuscript  (abbreviated MS)
manuscript illumination = individual drawn or painted illustration in a manuscript (contradicting box p. 321)
parchment  (box p. 283) and vellum  (box p. 321)
monastery  (box p. 328)
abbey = type of monastery headed by a abbot or abbess

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  Luke = winged ox
Mark = winged lion  John = eagle
cloister
choir

OTTONIAN 900 - 1000

9.34 - 36 ST. MICHAEL’S, HILDESHEIM, Germany
destroyed during WWII and rebuilt
16’ 6” h.

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”

PISA CATHEDRAL, BELL TOWER, BAPISTERY, PISA, ITALY
1053 - 1272
10.30, 10.31 PISA CATHEDRAL, PISA, ITALY
10.35 BISHOP ODO HOLDING A MACE, BAYEUX “TAPESTRY”
c. 1070-800, 20“x 230’

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
Autun Cathedral

**10.21, 22 LAST JUDGMENT TYPANUM, AUTUN

10.29, 30 PISA CATHEDRAL, BELL TOWER, BAPISTERY, PISA, ITALY
10.30, 10.31 PISA CATHEDRAL, PISA, ITALY
10.35 BISHOP ODO HOLDING A MACE, BAYEUX “TAPESTRY”
c. 1070-800, 20“x 230’

Santiago de Compostel
William of Normandy
pilgrimage church
Odo, Bishop of Bayeux
crossing
King Edward
radiating chapels
Duke Harold
bays
relic
(continued on next page)
reliquary
Last Judgment
Parts of a portal 10.8
  tympanum
  lintel
  archivolts
  jamb
  trumeau
Battle of Hastings, 1066

EARLY GOTHIC  1140 - 1200

**11.2, 3 AMBULATORY & CHAPELS, SAINT-DENIS, NR PARIS, FRANCE
Smarthistory, Birth of Gothic 5:18
11.1  WEST FACADE, SAINT-DENIS, near Paris, France
11.11 WEST FACADE, CHARTRES CATHEDRAL
   **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 CATHEDRAL

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
mandorla

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  3 of 3, 4:19 - 5:29
11.38  SAINTE-CHAPELLE, Paris, France
11.21 STS. THEODORE & STS, JAMBS, TRANSEPT, CHARTRES CATHEDRAL
   Stephen,Clement, Lawrence
11.35 ANNUNCIATION AND VISITATION, JAMBS, REIMS CATHEDRAL
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 }
buttress pier + flyer = flying buttress
stained glass  p. 384
rose window
tracery = thin stonework in Gothic windows or any thin, decorative stonework
Annunciation  p. 404  Angel Gabriel announces to Mary that the Holy Spirit will come upon her and she
   will bear the Son of God.  (Tradition is that the Holy Spirit impregnated Mary through her ear.)
Visitation  p. 404  Mary visits her cousin Elizabeth, who is miraculously pregnant w/ John the Baptist.

LATE GOTHIC  1300 - 1500

11.49  KING’S COLLEGE CHAPEL, CAMBRIDGE, England  founded 1441, vaulting design 1508-15
**11.54  MILAN CATHEDRAL, MILAN, Italy
   begun 1396
(not in textbook) VIRGIN OF PARIS