ART 281.001 and 002  

ART HISTORY SURVEY I  

fall 2018

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Please identify your class section when you communicate by phone or email.

Office hours:  MWF 11:00 – 12:00;  MW 4:00-5:00;  TR 11:00 – 12:00, 4:00 – 5:00; other times by appt.

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: TBD

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.

General Education Core Curriculum

The Texas Higher Education Coordinating Board has identified six core learning objectives:  Critical Thinking Skills, Communication Skills, Empirical and Quantitative Skills, Teamwork, Personal Responsibility, and Social Responsibility.  SFA is committed to the improvement of its general education core curriculum by regular assessment of student performance on these six objectives.

By enrolling in Art History Survey I you are also enrolling in a Core Curriculum Course that fulfills the Communication Skills—Written requirement.  You will see this course on your D2L list.

At one point during the semester, you will receive an assignment that fulfills both the requirements of this core course and the needs of Stephen F. Austin State University’s Core Curriculum Assessment Plan with the Texas Higher Education Coordinating Board.  When you complete this one assignment, you need to upload the assignment to both your standard course Dropbox determined by your Instructor and the “Core Curriculum” Dropbox.  The Core Curriculum Dropbox will be identified by the Objective for which work is being collected.  (Examples: Critical Thinking, Teamwork, Social Responsibility, Empirical & Quantitative Skills, Personal Responsibility, Communication Skills-Written, Communication Skills-Written & Visual, and Communication Skills- Oral & Visual.)  Please note that this only applies to the approved assignment.  All other assignments should be submitted according to regular class operations.  If you have any questions, please see your Instructor or the Office of Student Learning and Institutional Assessment (936) 468-1130.

When you complete the assignment mentioned above, you will upload the assignment to both the ART 281.001 or ART 281.002 Dropbox and the Communication Skills--Written Dropbox.

The chart below indicates the core objective addressed by this course, the assignment(s) that will be used to assess the objectives in this course and uploaded to the D2L Communication Skills--Written Dropbox this
semester, and the date the assignment(s) should be uploaded to the D2L Communication Skills--Written Dropbox. Not every assignment will be submitted for core assessment every semester.

<table>
<thead>
<tr>
<th>Core Objective</th>
<th>Definition</th>
<th>Course Assignment Title</th>
<th>Date Due in D2L</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills</td>
<td>To include effective development, interpretation and expression of ideas through written, oral, and visual communication. (Oral and visual not applicable here.)</td>
<td>TBA</td>
<td>TBA last week of November</td>
</tr>
</tbody>
</table>

**Course Work:**

A. Communication Skills essay. Worth 5% of course grade. Directions, title, date TBA

B. Four non-comprehensive, open-note* exams, each worth 20-25% of the course grade, the highest which may be adjusted up to 30% 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, photographs, other aids or info.

Exam 1 Weds. Sept 19 syllabus pp. 4-7 Intro, Chapters 1-3
Introduction, Paleolthic, Neolithic, Sumerian – New Kingdom Egypt

Exam 2 Weds. Oct 17 syllabus pp. 8-9 Chapters 4, 5:
Cycladic - Hellenistic Greek

Exam 3 Weds. Nov 14 syllabus pp. 10 -12, Chapters 6, 7, 8
Etruscan, Roman, Early Christian, Byzantine

Exam 4 Mon. Dec 10, 8:30 for 9:00 section; Weds. Dec 12, 10:30 for 10:00 section syllabus pp. 13 - 14, Chapters 9, 10, 11: Migration – Late Gothic

C. Teaching each other about one of the following readings you have done 10% of course grade week after exam 1
the other half will read M. Conkey, "Paleovisions: Interpreting the Imagery of Ice Age Europe,” in The Art of Interpreting, ed. S. Scott, Papers in Art History from the Pennsylvania State University, IX (1996): 11-29.

Grading scale: A = 90% or more,  B = 80 - 89%,  C = 70 - 79%,  D = 60 - 69%,  F = below 60%

**Exam format:** Part I. 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 works 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.

Part II: Short answer Answers vary from 1 to 2 points. Parts II and III worth 42-50 points.

Part III: terms and persons.

1% extra credit for going on the bus trip to Ft. Worth museums on Fri. Oct 26. 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 know. 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.

**Except on exam days, you may attend either class.** Sign the roll sheet of the class you registered for.
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 the third week of October; you will be encouraged to drop if you have accumulated six or more absences or 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. 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 know how to do the work.
--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 an 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. In the case of an active shooter, stay inside the classroom because when doors are closed, they are locked to anyone outside.

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 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

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/.

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

**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  
Tell Asmar, Iraq  
limestone, alabaster, gypsum, shell, black limestone  largest 30”

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

**2.18  HEAD OF GUDEA

2.19  GUDEA WITH TEMPLE PLAN

**2.20  ZIGGURAT AT UR, Iraq
mud brick, bitumen, brick embedded in asphalt

Mesopotamia  p. 53
registers  p. 54
stylistic conventions  p. 54
zigurat  p. 55
cuneiform (= wedge form)  2.11; p. 56
hierarchical proportions  p. 58
votive

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, fron 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

OLD KINGDOM EGYPT      2650 - 2150 BC

3.10 STEP PYRAMID WITH MASTABA BASE
3.11 STEP PYRAMID, funerary complex of KING ZOSER, Saqqara

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

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

3.14 PLAN OF THE GIZA FUNERARY COMPLEX

3.15 THE GREAT SPHINX (KHAFRE)

**3.17 SEATED STATUE OF KHAFRE

**3.18 MENKAURE and KHAMERERNEBTY

**3.19 PRINCE RAHOTEP AND NOFRET

**3.20 SEATED Scribe

mastaba  (Arabic for bench)
stylistic conventions
ka statue

OLD KINGDOM EGYPT      2650 - 2150 BC

INTRODUCTION OF ROCK-CUT TOMBS

MIDDLE KINGDOM EGYPT      2000 - 1700 BC

**3.27 HYPOSTYLE HALL

Model of Amon-Ra Temple, Karnak, c. 1290 BC, columns 66’ h, 22’ dia.

**3.30, 31 TEMPLE at LUXOR

**3.32 STATUE OF HATSHEPSUT AS PHARAOH

**3.38 AKHENATEN pillar statue

**3.39 QUEEN NEFERTITI

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

**3.41 MASK OF TUTANKHAMEN

3.42 CANOPIC COFFINETTE of TUTANKHAMEN

3.43 CANOPIC JARS

**3.41 MASK OF TUTANKHAMEN

3.42 CANOPIC COFFINETTE of TUTANKHAMEN

3.43 CANOPIC JARS

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

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

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

**4.3** MALE CYCLADIC AULOS PLAYER  
marble

**MINOAN 2000 - 1500 BC**

**4.4, 4, 5** PALACE at KNOSSOS, CRETE  
1600-1400 BC

**4.6** TOREADOR FRESCO  
from Knossos, c. 1500 BC, 32” h w/ border

**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”

**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  
limestone, c. 9 1/2’ h

**4.21, 22, 23** THOLOS TOMB, MYCENAE  
Schliemann called it the “Treasury of Atreus”  
c. 1300 BC, c. 43’ h, 47 1/2’ dia

**4.24, 25** GRAVE CIRCLE A, MYCENAE  
c. 1500 BC, beaten gold, c. 12” h

**4.26** “MASK OF AGAMEMNON” from MYCENAE  
Cyclopaean masonry/walls  box p. 124  
corbeling (corbeled arch, vault, dome)  pp. 123-4  
tholos

**GEOMETRIC GREEK 1000 - 700 BC**

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

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

meander  
see 5.6 for the following 4 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  
600 BC, marble, 6’

**5.17** NEW YORK KOUROS  
530 BC, Parian marble, 37 1/3”

**5.19** PEPLOS KORE  
black-figure painting  box p. 137  
red-figure painting  box p. 137  
kouros (pl. kouroi)  
kore (pl. korai)  
Archaic smile
**5.20** KRITIOS BOY  
**Kouros attributed to Kritios, c. 480 BC, Parian marble, 33 7/8” h**

**5.22** POSEIDON / ZEUS  
**c. 450 BC, bronze, 6’ 10 1/4” h**

**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” h**

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

**5.43, 44** ACROPOLIS, ATHENS  
**5.45-47,52,53 PARTHENON, ACROPOLIS, ATHENS**  
**447-438 BC, marble, 237’**

**5.48 - 50 BIRTH OF ATHENA, PEDIMENT, PARTHENON**  
**fin by 432 BC, 1674 drawing, 100 x 11’**

**5.50** THREE GODDESSES, BIRTH OF ATHENA, PEDIMENT, PARTHENON  
**5.51** GREEK AND CENTAUR METOPE, PARTHENON  
**5.52, 53** Doric and Ionic friezes and pediment, PARTHENON  
**5.54** EQUESTRIAN GROUP, from the IONIC FRIEZE, PARTHENON  
**5.55 PHIDIAS, ATHENA PARTHENOS, CELL, PARTHENON**  
**model of 40’ h original**

**5.34, 5.33 PHIDIAS, ZEUS, CELL, TEMPLE OF ZEUS, OLYMPIA**  
**original c. 40’ h**

**5.56** TEMPLE OF ATHENA NIKE, ACROPOLIS  
**427-424 BC**

**5.57, 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 EPIDAUROS  
**373’ dia, orchestra 80’ dia**

**5.62** PRAXITELES, APHRODITE OF KNIDOS  
**350 BC, Roman copy, 6’ 8 3/4” h**

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**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”**

**5.67 WINGED NIKE OF SAMOTHRAKE**  
**marble, c. 8’ h**

**5.69 BOY WRESTLING WITH A GOOSE**  
**copy, 2’ 9 1/2” h**

**5.72 LAOCOON AND HIS SONS**  
**marble, 7’ h**

**5.73 ALTAR OF ZEUS, PERGAMON**  
**c. 110’ w**

**5.74 ATHENA BATTLING WITH ALKYONEOS, Altar of Zeus, Pergamon**  
**marble, 7’ 6” h**

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

arcade

Tuscan order

thermae

thermal window

See  box p. 205 for the following:

arch

voussoir

keystone
coffers

thrust

pier

centering

aqueduct

barrel or tunnel vault

podium

cross or groin vault

engaged column
dome

triumph arch

rotunda

oculus

11
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 PRIMA PORTA 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.)

YEARS     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 martyrium, not church, c. 350
Eucharist Constantine the Great
Gospels, written by the 4 Evangelists  ΙΧΘΥΣ / 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 aisle timbered ceiling
nave transept clerestory
narthex apse
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

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

end of content for exam 3
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<td><strong>9.14</strong> Sutton Hoo Purse Cover, England</td>
<td>Anglo-Saxon, 8”</td>
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<td><strong>9.15</strong> Animal Head Post, Norway</td>
<td>Viking, fr a ship burial at Oseberg, hardwood, c. 23 5/8”</td>
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| **9.14** Sutton Hoo Purse Cover, England | Anglo-Saxon, 8” |
| **9.15** Animal Head Post, Norway | Viking, fr a ship burial at Oseberg, hardwood, c. 23 5/8” |

| **9.21** Celtic Cross, Ireland | Ahenny, Tipperary, granite |
| **9.22** Illuminated Page from The Book of Durrow | Lion Symbol of St. John |
| **9.23** Illuminated Page fr The Book of Kells | Tune Crucifierunt from 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

**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
John = eagle
Luke = winged ox

Cloister
Choir

**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” |

Mandorla

**9.35** Bishop Odo Holding a Mace, Bayeux “Tapestry” | c. 1070-800, 20”x 230’ |

Santiago de Compostela
William of Normandy
Pilgrimage church
Odo, Bishop of Bayeux
Crossing
King Edward
Radiating chapels
Duke Harold
Bays
Relic
Reliquary
Last Judgment

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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 1140-44

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 CATHEDRAL

pointed arch p. 384  
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

**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 & 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