Jill Carrington  
jcarrington@sfasu.edu  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 – 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 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 though 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
  - 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.
  - 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.

- **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


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.
p. 3

patron
cathedral
chapel
plan
style
detail
naturalistic
idealized
stylized
abstract
nonrepresentational / nonfigurative / nonobjective
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

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
diorite, 9” h

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

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 statues, basalt, 7’ h, relief 28”

2.22 ISHTAR GATE, Babylon, Iraq
glazed brick

2.23 ISHTAR GATE, Babylon, Iraq
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’
[King Ashurnasirpal II] palace, Nimrud, alabaster 3’ 3” x 8’

2.26 PLAN OF KING’S PALACE
Sargon II’s Palace, Khorsabad

2.27 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

**Dynastic Egypt 3100 - 2650 BC**

**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

**Middle Kingdom Egypt 2000 - 1700 BC**

3.27 Hypostyle Hall

3.29 Pylon Facade, Temple

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 with Akhenaten, Nefertiti and 3 Daughters

3.41 Mask of Tutankhamen

3.42 Canopic Coffinette of Tutankhamen

3.43 Canopic Jars

**New Kingdom Egypt 1600 - 1100 BC**

3.27 Hypostyle Hall

Model of Amon-Ra Temple, 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. c. 1473-58 BC, granite, 7’ 11” h

3.32 Statue of Hatshepsut as Pharaoh

3.38 Akhenaten pillar statue

3.39 Queen Nefertiti

3.40 House Altar with Akhenaten, Nefertiti and 3 Daughters

3.41 Mask of Tutankhamen

3.42 Canopic Coffinette of Tutankhamen

3.43 Canopic Jars

Hatshepsut

Akhenaten (Amenhotep IV)

Nefertiti

Tutankhamen

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
**4.9  SNAKE GODDESS  c. 1600 BC, faience, 13 1/2”
**4.11  OCTOPUS VASE  c. 1500 BC, c. 11”
4.15  BOXING CHILDREN, from THERA
Minotaur  Arthur Evans  p. 119
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
4.26  “MASK OF AGAMEMNON” from MYCENAE  c. 1500 BC, beaten gold, c. 12” h
Cyclopaean masonry/walls  box p. 124
Heinrich Schliemann  p. 127
corbeling (corbeled arch, vault, dome)  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 the following 4 vase shapes:
 amphora
 krater
 kylix,
 lekythos

ORIENTALIZING 700 - 600 BC

**5.4  POLYPHEMOS AMPHORA  675-650 BC, terra-cotta, 56” h.
**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  600 BC, marble, 6’
**5.19  PEPLOS KORE  530 BC, Parian marble, 37 1/3”
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
c. 450 BC, bronze, 6’ 10 1/4”

**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’

**5.50b THREE GODDESSES, BIRTH OF ATHENA, PEDIMENT, PARTHENON**
marble, 53” h

**5.51 GREEK AND CENTAUR METOPE, PARTHENON**
model of 40’ h original

**5.55 PHIDIAS, ATHENA PARTHENOS, CELL, PARTHENON**
original c. 40’ h

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

**5.58, plan 5.46 ERECHTHEUM, ACROPOLIS**
figures c. 8’ h

**5.59 CARYATID PORCH, ERECHTHEUM, ACROPOLIS**
373’ dia, orchestra 80’ dia

**5.60, 61 THEATER AT EPIDAURUS**
350 BC, Roman copy, 6’ 8 3/4”

classical

contrapposto

lost wax process fig. 5.21

white ground painting box p. 137

foreshortened

stylobate

colonnade / peristyle

naos / cela = 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 pediment caryatid

triglyph Panathenaic procession

HELLENISTIC 323 - 31 BC

**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**

c. 110’ w

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

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
thrust
centering
barrel or tunnel vault
cross or groin vault
dome
rotunda
oculus

Augustus (Octavian Caesar`s title, meaning venerable)
Caesar = revered, he who is supreme
Titus (one of the Flavian emperors)
Trajan
Marcus Aurelius
Constantine the Great

bronze, 31 1/2”  
painted terra-cotta, 5’ 10”  
bronze and terra-cotta, 33” h  
painted terra-cotta, 6’ 7”  
300-280 BC, limestone, 7’ 1 3/4”  
Cerveteri, c.550 BC, tufa, c. 29 x 34’  
Tarquinia, 480-470 BC  
2nd century BC
early first century BC
Ostia, reconstruction, brick and concrete
AD 211-217, more than 50 acres
AD 72-80, ext. travertine; int. tufa & brick, 615x 510’
near Nimes, late 1st cent BC, aqueduct, 854 x 162’
late 2nd century BC
AD 117-125, marble, brick, concrete, 142 x 142’
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 
**7.37 ARCH OF TITUS, Rome ded. AD 113, marble, 125’ h
**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
**7.54, 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

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.)

**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

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   | aisle   | timbered ceiling |
| 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] conquer 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
Theodora
Iconoclastic Controversy AD 730 – 843 p. 286

__________________________end of content for exam 3__________________________
**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”

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 3/4”

**9.23 ILLUMINATED PAGE fr THE BOOK OF KELLS** Tunc Crucixerunt 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

**CAROLINGIAN 800 - 900**

**9.24, 25 PALACE CHAPEL OF CHARLEMAGNE, GERMANY** Aachen

**9.28 EVANGELIST from the CORONATION GOSPELS** St. John, parchment, 12 3/4 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**

**9.37 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”

mandorla

**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 TYMPANUM, STE. FOY, CONQUES**

**10.21, 22 LAST JUDGMENT TYMPANUM, AUTUN** Autun Cathedral

**10.29, 30 PISA CATHEDRAL, BELL TOWER, BAPISTERY, PISA, ITALY**

**10.30, 10.31 PISA CATHEDRAL, PISA, ITALY** 1053 - 1272

**10.35 BISHOP ODO HOLDING A MACE, BAYEUX “TAPESTRY”** c. 1070-800, 20”x 230’

Santiago de Compostela William of Normandy

pilgrimage church

crossing King Edward

radiating chapels Duke Harold

bays

relic

reliquary

Last Judgment
Parts of a portal
  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
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
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
tracer = 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