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 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 other aids or info.

Exam 1 Fri. Feb 9 syllabus pp. 3-6 Intro, Chapters 1-3
Introduction, Paleolithic, Neolithic, Sumerian – New Kingdom Egypt

Exam 2 Weds. March 7 syllabus pp. 7 - Hellenistic on p. 10, Chapters 4, 5:
Cycladic - Hellenistic Greek

Exam 3 Weds. April 18 syllabus pp. 9-11, Chapters 6, 7, 8
Etruscan, Roman, Early Christian, Byzantine

Exam 4 Mon. May 7, 10:30 (10:00 section); Weds. May 9, 8:30 (9:00 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 19-21 points.

*Note: *Non-comprehensive exams are exams that do not cover the entire syllabus. Open-note means that you can use your class notes, but not the syllabus, textbook or any other aids or information.
Part 2: Short answer. These questions will be drawn from those I have identified in class. Answers vary from 1 to 2 points. These comprise at least 60% of the exam points.
Part 3: Terms and persons. Listed on the syllabus and defined or identified in class.

1% extra credit for going on the bus trip to Houston on Friday April 6. 1% 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

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/

COURSE LIST

Some ways in which illustrations can distort the appearance of the actual object:
- size/scale
- lighting
- location (shown in isolation from adjacent art)
- color
- viewing angle
- clarity / “details”
- cropping or reversal
- texture
INTRODUCTION Many terms are defined in the Glossary if you miss the definition in class.

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

**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**
- **stylized**
- **abstract**
- **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  
2.8, 2.9 WHITE TEMPLE on its ZIGGURAT, Uruk, Iraq  
2.10 CYLINDER SEAL AND IMPRESSION  
2.12, 2.13 STATUES from the ABU TEMPLE  
2.14 LYRE SOUND BOX  
2.16 HEAD OF AN AKKADIAN RULER (Sargon I?)  
2.18 HEAD OF GUDEA  
2.19 GUDEA WITH TEMPLE PLAN  
2.20 ZIGGURAT AT UR, Iraq

Mesopotamia p. 53
registers p. 54
stylistic conventions p. 54
ziggurat 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?)  
**2.17 VICTORY STELE OF NARAM-SIN**  
stele p. 62

**OLD and NEO -BABYLONIAN** 1800 - 500 BC

**2.21 STELE with LAW CODE of HAMMURABI**  
**2.30 ISHTAR GATE, Babylon, Iraq**

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  
**2.29 LAMASSU / HUMAN-HEADED BULL / LION, from palace gateway**

**ANCIENT PERSIAN** 550 - 330 BC [539-331 BC]

**2.35 AUDIENCE HALL, Palace at Persepolis, Iran**  
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**

196 BC, basalt, 3’ 9” h

**3.1, 3.2 PALETTE OF NARMER**

Nar = fish  Mer = spade  slate, 25” h

lotus = Upper  papyrus = Lower

ka = life force of the dead person  p. 84

hieroglyphs (Greek for sacred carving) p. 82

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OLD KINGDOM EGYPT  2650 - 2150 BC

3.10 STEP PYRAMID WITH MASTABA BASE

3.11 STEP PYRAMID, funerary complex of KING ZOSER, Saqqara

limestone  pyramid 358 x 397 x 200’h, outer walls 1800 x 900 x 35’h

**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)

3.16 SEATED STATUE OF KHAFRE

3.17 MENKAURE and KHAMERERNEBTY

3.18 PRINCE RAHOTEP AND NOFRET

3.19 SEATED SCRIBE

3.20 mastaba  (Arabic for bench)

3.21 stylistic conventions

3.22 ka statue

Khufu / Cheops

Khafre / Chefren

Menkaure / Mycerinus

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MIDDLE KINGDOM EGYPT  2000 - 1700 BC

Introduction of rock-cut tombs

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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.

3.28 PYLON FACADE, Temple

3.29 TEMPLE at LUXOR

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

3.30 hypostyle hall columns 66’ h, 12’ dia.

c. 1473-58 BC, granite, 7’ 11” h

3.31 pillar statue fr Karnak, sandstone, 13’ h

3.32 painted limestone, c.19” h

3.33 HOUSE ALTAR W/ AKHENATEN, NEFERTITI and 3 DAUGHTERS

3.34 statue

3.35 painted limestone, 13 x

3.36 MASK OF TUTANKHAMEN

c.1333-23BC, gold inlaid w/enamel & semi-precious stones

3.37 lungs, stomach, liver, intestine ,15 1/4” h

3.38 CANOPIC COFFINETTE of TUTANKHAMEN

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

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

3.41 pylon (Greek meaning gateway) p. 97

3.42 obelisk  p. 97

3.43 clerestory  p. 97

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

3.45 Aten  p. 103

3.46 canopic jars  p. 84, glossary

3.47 [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  
From Knossos, c. 1500 BC, 32” h w/ border

**4.6**  Toreador Fresco  
Minoan 

**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  
Arthur Evans  p. 119

Minotaur  
labyrinth  
Buon fresco  box p. 117  
Megaron

**MYCENEAN** 1600 - 1100 BC

**4.17**, **18**  Megaron at Mycenae  
limestone, c. 9 1/2’ h

**4.20**  Lion Gate, Citadel of Mycenae  
sometimes 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  
Heinrich Schliemann  p. 127

**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

**GEOMETRIC GREEK** 1000 - 700 BC

**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

**5.4**  Polyphemos Amphora  
Black-figure painting  box p. 137

**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”

**ARCHAIC** 600 - 480 BC

**5.19**  New York Kouros  
Black-figure painting  box p. 137

**ORIENTALIZING** 700 - 600 BC

675-650 BC, terra-cotta, 56” h.
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”

5.43, 44 ACROPOLIS, ATHENS
**5.45-47,52,53 PARTHENON, ACROPOLIS, ATHENS  447-438 BC, marble,237’
**5.48 - 50 BIRTH OF ATHENA, PEDIMENT, PARTHENON  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 EPIDAUROS  373’ dia, orchestra 80’ dia
**5.62 PRAXITELES, APHRODITE OF KNIDOS  350 BC, Roman copy, 6’ 8 3/4”

classical  Pericles
contrapposto
lost wax process  fig. 5.21
white ground painting  box p. 137
foreshortened
stoablyte
colonnade / 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 106 3/4 x 201 1/2”
**5.67  WINGED NIKE OF SAMOTHRACE marble, c. 8’ h
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’ w
**5.74  ATHENA BATTLING WITH ALKYONEOS, Altar of Zeus, Pergamon marble, 7’ 6” h

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

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ETRUSCAN  700 - 300 BC

6.1 – 2 ETRUSCAN TEMPLE bronze, 31 1/2”
**6.5  APOLLO OF VEII painted terra-cotta, 5’ 10”
6.8  CINERARY URN bronze and terra-cotta, 33” h
6.11  CINERARY URN in the form of a HOUSE painted terra-cotta, 6’ 7”
**6.14  SARCOPHAGUS from CERVETERI 300-280 BC, limestone, 7’ 1 3/4”
6.15  SARCOPHAGUS OF RAMTHA VISNAI Cerveteri, c.550 BC, tufa, c.29 x 34’
6.12, 13  TOMB OF THE SHIELDS AND CHAIRS Tarquinia, 480-470 BC
**6.17  BANQUET SCENE, TOMB OF THE LEOPARDS

corporoleis
pilaster  p. 187
sarcophagus

tempera  (box p. 182)

ROMAN  100 BC - AD 400

7.2  PLAN OF A TOWNHOUSE, POMPEII 2nd century BC
**7.3  ATRIUM AND PERISTYLE, TOWNHOUSE, POMPEII early first century BC
7.4  INSULA Ostia, reconstruction, brick and concrete
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 AD 211-217, more than 50 acres
7.18, 19  COLOSSEUM, Rome AD 72-80, ext. travertine; int. tufa & brkck, 615x 510’ near Nimes, late 1st cent BC, aqueduct, 854 x 162’
=7.21  PONT DU GARD, France late 2nd century BC
7.22, 23  TEMPLE OF PONTUNUS, Rome AD 117-125, marble, brick, concrete, 142 x 142’
**7.26-29  PANTHEON, Rome Augustus (Octavian Caesar’s title)

atrium = foyer
insula = apt. block

Augustus = venerable

concrete (box p. 212)
forum

Caesar = revered, he who is supreme

basilica

Titus  (one of the Flavian emperors)

aisle nave apse

Trajan

amphitheater

Marcus Aurelius

engaged column

Constantine the Great

archade

Tuscan order

(continued on next page)
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
  coffers
  pier
  aqueduct
  podium
  engaged column
  triumph 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 ADRESSING 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
**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

Gospels, written by the 4 Evangelists
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

Theodora
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
**HIBERNO - SAXON** 600 - 800

9.21 CELTIC CROSS, Ireland

**9.22 ILLUMINATED PAGE FROM THE BOOK OF DURROW**

**9.23 ILLUMINATED PAGE FROM THE BOOK OF KELLS**

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**

**9.28 EVANGELIST FROM THE CORONATION GOSPELS**

**9.29 FOUR EVANGELISTS FROM A CAROLINGIAN GOSPEL BOOK**

**9.32, 33 MONASTERY OF ST. GALL, SWITZERLAND**

The standard symbols of the Evangelists (box p. 327):

Matthew = winged man  Luke = winged ox
Mark = winged lion  John = eagle

cloister

choir

**OTTOMANIAN** 900 - 1000

9.34 - 36 ST. MICHAEL'S, HILDESHEIM, Germany

9.37 BRONZE DOORS, St. Michael's, Hildesheim, Germany

9.38 ADAM AND EVE REPROACHED BY GOD, Bronze Doors, etc.

9.40 ST. LUKE, FROM THE GOSPEL BOOK OF OTTO III

mandorla

**ROMANESQUE** 1000 - 1200

10.3, 5, 6, 9 SAINTE-FOY, CONQUES, France

**10.4 RELIQUARY OF SAINTE-FOY**

gold and gems over wooden core

**10.10, 11 LAST JUDGMENT TYPANUM, STE. FOY, CONQUES**

**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”**

Santiago de Compostela

pilgrimage church

crossing

radiating chapels

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  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  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