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.
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. 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 (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.

**4 th ed. fig. & page nos.**

**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.

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”
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?)  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
**3.1, 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**

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

Narmer or Menes

**3.10 STEP PYRAMID WITH MASTABA BASE**

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

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

**3.11 STEP PYRAMID, funerary complex of KING ZOSER, Saqqara**

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

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

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

**3.13 SEATED STATUE OF KHAFRE**

sandstone, 66’ h, 240’l

diorite, 66” h

slate, 54 1/2” h, 18x fist width

**3.14 PLAN OF THE GIZA FUNERARY COMPLEX**

Khufu / Cheops

Khafre / Chefren

Menkaure / Mycerinus

**3.15 THE GREAT SPHINX (KHAFRE)**

sandstone, 66’ h, 240’l

**3.16 MENKAURE and KHAMERERNEBTY**

**3.17 PRINCE RAHOTEP AND NOFRET**

**3.18 SEATED SCRIBE**

**MIDDLE KINGDOM EGYPT  2000 - 1700 BC**

Introduction of rock-cut tombs

**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**

**3.30, 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**

**3.33 AKHENATEN pillar statue**

**3.34 QUEEN NEFERTITI**

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

**3.36 MASK OF TUTANKHAMEN**

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

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

**3.37 CANOPIC COFFINETTE of TUTANKHAMEN**

**3.38 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

Akhenaten (Amenhotep IV)

Nefertiti

Tutankhamen

Howard Carter

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

Aten p. 103

canopic jars  p. 84, glossary

[Late Dynastic period: control by Libyans, Syrians]
**4.1, 2**  FEMALE CYCLADIC IDOL  
CYCLADIC  3000 - 1000 BC  
marble, 58 1/2”

**4.3**  MALE CYCLADIC AULOS PLAYER  
Cycladic  p. 112

**4.4, 5**  PALACE at KNOSSOS, CRETE  
MINOAN  2000 - 1500 BC  
1600-1400 BC
from Knossos, c. 1500 BC, 32” h w/ border

**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

**4.17, 18**  MEGARON at MYCENAE  
MYCENEAN  1600 - 1100 BC  
limestone, c. 9 1/2’ h
sometimes known as the “Treasury of Atreus”
c. 1300 BC, c. 43’ h, 47 1/2’ dia

**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

Heinrich Schliemann  p. 127

**5.3**  GEOMETRIC AMPHORA  
GEOMETRIC GREEK  1000 - 700 BC  
eighth century BC, terra-cotta, 61’ h
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

**5.15**  OCTOPUS VASE  
c. 1500 BC, c. 11”
fresco, 9’ x 3’ 1”

Arthur Evans  p. 119

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

**5.19**  PEPLOS KORE  
675-650 BC, terra-cotta, 56” h.

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

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etruscan  700 - 300 BC

4th ed. fig and page nos.

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

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

**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 ‘Jesus Christ, Son of God Savior’ box p. 361

Matthew

Mark

Luke

John

Apostle catacomb

Saint / Santo / Santa / 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
**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 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 abess

**CAROLINGIAN 800 - 900**

Christmas Day, AD 800, Charlemagne crowned Holy Roman Emperor by the Pope.

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

Aachen

**9.28 EVANGELIST FROM THE CORONATION GOSPELS**

St. John, parchment, 12 ¾ x 10”

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

Aachen

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

for about 100 people, 500 x 700’

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

Matthew = winged man  Luke = winged ox

Mark = winged lion  John = eagle

cloister

choir

**OTTOMAN 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

23 x 43”

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

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 TYPANUM, STE. FOY, CONQUES**

Autun Cathedral

**10.21, 22 LAST JUDGMENT TYPANUM, AUTUN**

1053 - 1272

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 Compostela

William of Normandy

pilgrimage church

Odo, Bishop of Bayeux

crossing

King Edward

radiating chapels

Duke Harold

bays

(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
  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