Jill Carrington  
jcarrington@sfasu.edu  tel. 936-468-4351; Office 117 across from the kitchen.  
Please identify the time of your class when you communicate by phone or email.  
Office hours:  MWF 11:00 – 11:30  MW 4:00-5:00;  TR 11:00 – 12:00, 4:00 – 5:00; other times by appmt.  
Section 001 meets MWF 9:00 – 9:50 and 002 meets MWF 10:00 – 10:50 in Room 106 in the Art Annex.  
Course tutor: if wanted  
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.  

If you want your own, get a used 3rd or 4th edition on bookfinder.com.  

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.  

In this course, you will upload the assignment to both the ART 281.001 or ART 281.002 Dropbox in Brightspace 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</td>
</tr>
</tbody>
</table>

**Course Work:**
A. Communication Skills essay. Worth 5% of course grade. Directions, title, date TBA
B. Four non-comprehensive 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 bring to class one page (front and back) of notes, handwritten and/or typed. This excludes the syllabus, textbook, photographs, other aids or info.*

| Exam 1 | Weds. Sept 18 | syllabus pp. 5-7 Intro, Chapters 1-3 Introduction, Paleolithic, Neolithic, Sumerian – New Kingdom Egypt |
| Exam 2 | Weds. Oct 16 | syllabus pp. 8-9 Chapters 4, 5: Cycladic - Hellenistic Greek |
| Exam 3 | Weds. Nov 13 | syllabus pp. 10 -12, Chapters 6, 7, 8 Etruscan, Roman, Early Christian, Byzantine |
| Exam 4 | Mon. Dec 9, 8:30 for 9:00 section; Weds. Dec 11, 10:30 for 10:00 section syllabus pp. 13 - 14, Chapters 13-14: Migration – Late Gothic |

C. In-class collaboration or sharing tweets on our class Twitter account.

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

**Exam format:** Part I. REVISED Identification of only the periods in slides of double-starred ** works. The period is shown in bold above works of that period. Extra credit: id. period of 3 unknown works. You still need to know other info about non-starred works. Each period name counts 2 points, one point for extra credit works.

Part II: Short answer Answers vary from 1 to 2 points.

Part III: Terms and persons. Listed on the syllabus and defined or identified in class. Answers vary from 1 to 2 points.

Part IV. Essay. Answer one of the 2 provided essays as thoroughly as you can.

1% extra credit for going on the bus trip to Dallas museums on Fri. Sept. 20 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** except written answers to questions while watching a video when I cannot be in class.

Course list pages: **Know the period of ** works for id purposes. The period centered above a list of works apply to every work below them.

**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 or I forget to distribute it.
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 Brightspace 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 student adviser will provide recommended resources or other assistance available to help students succeed. Mid-semester grades are due 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.

--Doodle in your notes, particularly doodle the works of art or about ideas. You learn as you doodle.

--Test anxiety: The AARC Powerpoint on Test Preparation & Anxiety is on Brightspace Content.

--The slide shows, posted on Brightspace Content in .pdf format, include much useful information in CEdition 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](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/](http://www.sfasu.edu/disabilityservices/)

**COURSE LIST**

Some ways in which photos 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 shCEe
- linear perspective
- atmospheric / aerial perspective
PALEOLITHIC  50,000 - 10,000 BCE

**1.1   “VENUS” OF WILLENDORF  c 25,000-21,000 BCE, limestone, 4 3/8” h

**1.2   “VENUS” OF LAUSSEL  c. 25,000-23,000 BCE, limestone, 17 3/8” h

1.3   BISON with TURNED HECE  c. 11,000-9000 BCE, 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 - CEditive 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 BCE

NEOLITHIC  6000 - 2000 BCE

1.18   TEMPLE at GGANTIJJA, Gozo  (Tower of the Giants)  bef. 3000 BCE, facCEe 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 BCE,97’ dia, 13’6” h, ditch 350’dia

**2.1   PLASTERED SKULL, Jericho, W. Bank  c. 7000 BCE

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 BCE

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

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

2.16 HECE OF AN AKKCEIAN RULER  (Sargon I?)  bronze 12” h  

2.18 HECE 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  
   ziggurat  p. 55  
   cuneiform (= wedge form)  2.11; p. 56  
   hierarchical proportions  p. 58  
   votive  

**AKKCEIAN** 2300 - 2100 BCE  

2.17 VICTORY STELE OF NARAM-SIN  pink sandstone, 6’ 6” h  
   stele  p. 62  

**BABYLONIAN** 1800 - 500 BCE  

**2.21 STELE with LAW CODE of HAMMURABI**  300 statutes, basalt, 7’ h, relief 28”  
**2.30 ISHTAR GATE, Babylon, Iraq**  glued brick  
   glazing  box p. 72  (Glazes are typically mCeE of ground mineral pigments mixed w/ water;  
   when fired at high temps, the minerals become glasslike & fuse w/ the clay.)  

**ASSYRIAN** 1300 - 600 BCE  

**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, KhorsabCE  
**2.29 LAMASSU / HUMAN-HECEED BULL / LION, from palace gateway**  Khorsabad, c. 720 BCE, 14’ h  
   lamassu  

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

**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  
196 BCE, basalt, 3’ 9” h

**DYNASTIC EGYPT** 3100 - 2650 BCE  
Nar = fish  
Mer = spCEe slate, 25” h  
lotus = Upper  
papyrus = Lower  
Narmer or Menes

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

**OLD KINGDOM EGYPT** 2650 - 2150 BCE

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 walls1800 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)**  
sandstone, 66’ h, 240’l

**3.17 SEATED STATUE OF KHAFRE**  
diorite, 66” h

**3.18 MENKAURE and KHAMERERNEBTY**  
slate, 54 1/2” h, 18x fist width

**3.19 PRINCE RAHOTEP AND NOFRET**  
painted limestone, 47 1/4” h

**3.20 SEATED Scribe**  
painted limestone, 21” h

mastaba  (Arabic for bench)  
Khufu / Cheops

ka statue  
Khafe / Chefren

stylistic conventions  
Menkaure / Mycerinus

**MIDDLE KINGDOM EGYPT** 2000 - 1700 BCE

Introduction of rock-cut tombs

**NEW KINGDOM EGYPT** 1600 - 1100 BCE

3.27 HYPOSTYLE HALL  
model of Amon-Ra Temple, Karnak, c. 1290 BCE, columns 66’ h, 22’ dia.

3.29 PYLON FACCE, Temple  
**3.30, 31 TEMPLE at LUXOR**  
Temple of Amon-Mut-Khonsu, beg. c. 1390 BCE, 170 x 340’
hypostyle hall columns 66’ h, 12’ dia.

3.32 STATUE OF HATSHESPUT AS PHARAOH  
c. 1473-58 BCE, granite, 7’ 11” h

**3.38 AKHENATEN pillar statue**  
pillar statue fr Karnak, sandstone, 13’ h

**3.39 QUEEN NEFERTITI**  
painted limestone, c.19” h

**3.40 HOUSE ALTAR W/ AKHENATEN, NEFERTITI and 3 DAUGHTERS**  
Temple, limestone, 13 x 11”

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

3.42 CANOPIC COFFINETTE of TUTANKHAMEN  
lungs, stomach, liver, intestine, 15 1/4” h

3.8 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

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

Aten  p. 103

canopic jars  p. 84, glossary

[Late Dynastic period: control by Libyans, Syrians]
CYCLIC 3000 - 1000 BCE

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

4.3  MALE CYCLIC AULOS PLAYER  
Cycladic  p. 112

MINOAN 2000 - 1500 BCE

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

**4.6  TORECEOR FRESCO  
from Knossos, c. 1500 BCE, 32” h w/ border

4.7  QUEEN’S MEGARON, PALACE at KNOSSOS

**4.9  SNAKE GODDESS  
c. 1600 BCE, faience, 13 1/2”

**4.11  OCTOPUS VASE  
c. 1500 BCE, c. 11”

4.15  BOXING CHILDREN, from THERA  
Minotaur  
labyrinth  
Arthur Evans  p. 119

MYCENEAN 1600 - 1100 BCE

4.17, 18  MEGARON at MYCENAE

**4.20  LION GATE, CITCEEL OF MYCENAE  
limestone, c. 9 1/2’ h

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

4.24, 25  GRAVE CIRCLE A, MYCENAE

4.26  “MASK OF AGAMEMNON” from MYCENAE  
c. 1500 BCE, beaten gold, c. 12” h

Cyclopean masonry/walls  box p. 124

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

tholos

DARK AGES (in the Aegean) 1100 - 900 BCE

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

barbarian  p. 130

GEOMETRIC GREEK 1000 - 700 BCE

eighth century BCE, terra-cotta, 61’ h

**5.3  GEOMETRIC AMPHORA

meander

see 5.6 for the following 4 vase shapes:

amphora

krater

kylix,

lekythos

ORIENTALIZING 700 - 600 BCE

**5.4  POLYPHEMOS AMPHORA  
675-650 BCE, terra-cotta, 56” h.

ARCHAIC 600 - 480 BCE

**5.5  BLACK-Figure AMPHORA

**5.8  RED-Figure KRATER

**5.17  NEW YORK KOUSOS

**5.19  PEPOLOS KORE

black-figure painting  box p. 137

red-figure painting  box p. 137

kouroi (pl. koroi)

kore (pl. korai)  Archaic smile

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

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

600 BCE, marble, 6’

530 BCE, Parian marble, 37 1/3”
### CLASSICAL 480 – 300 BCE

- **5.20** KRITIOS BOY
  - *kouros* attributed to Kritios, c. 480 BCE, Parian marble, 33 7/8” h

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

- **5.10, 11** NIOBID KRATER
  - by the Niobid Painter, 455-450 BCE, 21 1/4” h

- **5.25** POLYKLEITOS, DORYPHOROS
  - 440 BCE, 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 BCE, marble, 237’

- **5.48 - 50** BIRTH OF ATHENA, PEDIMENT, PARTHENON
  - fin by 432 BCE, 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 BCE

- **5.58, plan 5.46** ERECHTHEUM, ACROPOLIS
  - 421-405 BCE

- **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 BCE, Roman copy, 6’ 8 3/4”

### HELLENISTIC 323 - 31 BCE

- **5.65** HECE OF ALEXANDER
  - from Pergamon, c. 200 BCE, 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”

- **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) mosaic Alexander the Great

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end of content for exam 2
4th ed. fig and page nos.

**ETRUSCAN** 700 - 300 BCE

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 BCE - CE 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

arcCEe

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

brick and concrete

Ostia, reconstruction, brick and concrete

CE 211-217, more than 50 acres

CE 72-80, ext. travertine; int. tufa & brick, 615x 510’

near Nimes, late 1st cent BCE, aqueduct, 854 x 162’

late 2nd century BCE

CE 117-125, marble, brick, concrete, 142 x 142’

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
ARA PACIS (ALTAR OF PEACE), Rome 13-9 BCE, 34’ 5” x 38’ x 23’

IMPERIAL PROCESSION, ALTAR OF PEACE, ROME 63” h.

TRAJAN’S COLUMN, Rome ded. CE 113, marble, 125’ h

ARCH OF TITUS, Rome CE 81 c. 50 x 40’

SPOILS FROM THE TEMPLE OF JERUSALEM, ARCH OF TITUS, Rome 6’ 7” h

ARCH OF CONSTANTINE, Rome CE 313, frieze 3’ 4” h

Claudian medallions & CONSTANTINE CERESSING THE PEOPLE. ARCH OF CONSTANTINE c. CE 90, marble, 25” h.

PORTRAIT OF A YOUNG FLAVIAN LCEY c. CE 90, marble, 9 1/2 “ h.

PORTRAIT OF AN OLDER FLAVIAN LCEY c. CE 220, marble, 3’ 3”

JULIUS CAESAR mid 1st cent. BCE, marble 13” h.

ODYSSEUS BEING ATTACKED by the LASTRYGONIANS c. 50-40 BCE, fresco, 46” h

YOUNG WOMAN WITH A STYLUS, from Pompeii 1st century CE, fresco, 46” h

HERCULES STRANGLING THE SERPENTS, Pompeii marble, 6’ 8” h

BUON FRESCO = true fresco (box p. 117)

FRISO SECCO = dry fresco (box p. 117)

CHIAROSCURO = light and shade to create illusion of depth in figures and objects on a flat surface

HIGHLIGHT

LINEAR PERSPECTIVE

ATMOSPHERIC / AERIAL PERSPECTIVE

Events important to the Early Christian period: (No need to memorize)

CE 313 Edict of Milan legalizes Christianity.

CE 330 Emperor Constantine moves capital to Byzantium in the East, renames it Constantinople.

CE 325 Constantine recognizes Christianity. (MCEe the state religion at the end of the century.)

EARLY CHRISTIAN CE 100 - 500

CHRIST AS THE GOOD SHEPHERD, CATACOMB, ROME 2nd-3rd century, fresco

OLD ST. PETER’S BASILICA, ROME fourth century, marble

interior similar to Old St. Peter’s 333-390, int. c. 368’ l.

ST. PAUL’S OUTSIDE THE WALLS, 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, 9 on p. 264 for parts of Early Christian basilica:

atrium aisle timbered ceiling

nave transept clerestory

narthex apse

IXΟΥΣ / ichthus = Greek for fish & acronym for ‘Jesus Christ, Son of God Savior’ box p. 361
Events important to the First Byzantine age: (No need to memorize)
CE 410  Rome falls under barbarian siege.
CE 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.
CE 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 Sophia, 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 730 – 843  p. 286

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enden of content for exam 3

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HIBERNO - SAXON 600 - 800

9.21 CELTIC CROSS, Ireland
**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 fr THE BOOK OF KELLS Tunc Crucifixerunt from Matthew, 9.5 x 13”
Hiberno-Saxon = Irish and German
manuscript (abbreviated MS)
manuscript illumination = individual drawn or painted illustration in a manuscript (contrCEicting box p. 321)
parchment (box p. 283) and vellum (box p. 321)
monastery (box p. 328)
abbey = type of monastery heCEed 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 ¾ x 10”
9.29 FOUR EVANGELISTS from a Carolingian GOSPEL BOOK Aachen
9.32, 33 MONASTERY OF ST. GALL, SWITZERLAND for about 100 people, 500 x 700’
The standard symbols of the Evangelists (box p. 327)
Matthew = winged man Luke = winged ox
Mark = winged lion John = eagle
cloister
choir

OTTONIAN 900 - 1000

9.37 BRONZE DOORS, St, Michael's, Hildesheim, Germany 16’ 6” h.
9.38 CEAM 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
gold and gems over wooden core
**10.4 RELIQUARY OF SAINTE-FOY
**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 1053 - 1272
10.30, 10.31 PISA CATHEDRAL, PISA, ITALY
10.35 BISHOP ODO HOLDING A MACE, BAYEUX “TAPESTRY” c. 1070-800, 20”x 230’
Santiago de Compostela
William of Normandy
pilgrimage church
Odo, Bishop of Bayeux
crossing
King Edward
radating chapels
Duke Harold
bays
relic
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 1140-44**
11.1 WEST FACEE, SAINT-DENIS, near Paris, France
11.11 WEST FACEE, CHARTRES CATHEDRAL base of towers & portal 1140-1150
  **11.17 PORTALS, WEST FACEE, CHARTRES CATHEDRAL, CHARTRES**
  **11.18 SECOND COMING OF CHRIST, CENTRAL TYPANUM, W. FACEE, CHARTRES etc.**
  **11.19 OLD TESTAMENT KINGS & QUEENS, JAMBS, W. FACEE, 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

**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 century**
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 become pregnant with the Son of God. (Tradition is 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 5’ 10.86” h, Notre-Dame Cathedral, Paris