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 though 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 school 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.

Find the note-taking style you like. The AcCEemic 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 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

**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 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 shCxEE
- linear perspective
- atmospheric / aerial perspective
4th ed. fig. & page nos.

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 GGANTIJA, Gozo  (Tower of the Giants)  bef. 3000 BCE, facEe orig. 50’h

1.21 MENHIRS, France

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’

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

2.19 GUDEA WITH TEMPLE PLAN
**2.20 ZIGGURAT AT UR, Iraq**
mud brick, bitumen, brick embedded in asphalt

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

**AKKCEIAN** 2300 - 2100 BCE

2.16 HECE OF AN AKKCEIAN RULER (Sargon I?)
   bronze 12” h
**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**
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 Ashumasirpal 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, fron 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

**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  p. 84
hieroglyphs (Greek for sacred carving)  p. 82

**3.1, 3.2  PALETTE OF NARMER**

OLD KINGDOM EGYPT  2650 - 2150 BCE

3.10  STEP PYRAMID WITH MASTABA BASE

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

3.11  STEP PYRAMID, funerary complex of KING ZOSER, Saqqara

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

2551-2472 BCE

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)

Ka / Cheops

stylistic conventions

Khafre / Chefren

ka statue

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 FACCEE, Temple

**3.30, 31  TEMPLE at LUXOR**

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

**3.33  SEATED STATUE OF PHARAOH**

hypostyle hall columns 66’ h, 12’ dia.

3.32  STATUE OF HATSHEPSUT AS PHARAOH

c. 1473-58 BCE, granite, 7’ 11” h

**3.38  AKHENATEN pillar statue**

pillar statue of Karnak, sandstone, 13’ h

**3.39  QUEEN NEFERTITI**

painted limestone, c.19” h

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

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, small intestine;

**3.43  CANOPIC JARS**

stopper: 4 sons of Horus: man, baboon, jackal, falcon

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

pylon  (Greek meaning gateway)  p. 97

obelisk  p. 97

clerestory  p. 97

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]
CYCLIC 3000 - 1000 BCE
**4.1, 2  FEMALE CYCLIC IDOL  marble, 58 1/2”
4.3  MALE CYCLIC AULOS PLAYER  marble
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  c. 1600 BCE, faience, 13 1/2”
**4.9  SNAKE GODDESS  c. 1500 BCE, 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 BCE
4.17, 18  MEGARON at MYCENAE  limestone, c. 9 1/2’ h
**4.20 LION GATE, CITCEEL OF MYCENAE  Schliemann called it the “Treasury of Atreus”
**4.21, 22, 23  THOLOS TOMB, MYCENAE  c. 1300 BCE, c. 43’ h, 47 1/2’ dia

4.24, 25 GRAVE CIRCLE A, MYCENAE  c. 1500 BCE, beaten gold, c. 12” h
4.26  “MASK OF AGAMEMNON” from MYCENAE  Heinrich Schliemann  p. 127
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  675-650 BCE, terra-cotta, 56” h.
**5.4  POLYPHEMOS AMPHORA

ARCHAIC 600 - 480 BCE
**5.5  BLACK-Figure AMPHORA  Achilles and Ajax playing, by Exekias, 540-530 BCE
**5.8  RED-Figure KRATER  Abduction of Europa, by the Berlin Painter, c. 490 BCE
**5.17 NEW YORK KOIROS  600 BCE, marble, 6’
**5.19 PEILOS KORE  530 BCE, Parian marble, 37 1/3”
kouroi  (pl. korai)  Archaic smile
4th ed. fig and page nos.  

**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”

5.10, 11 NIOBID KRATER

**5.25 POLYKLEITOS, DORYPHOROS**

by the Niobid Painter, 455-450 BCE, 21 1/4” h

**5.12 WHITE-GROUND LEKYTHOS**

440 BCE, marble copy, 6’ 11 1/2”

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”

5.34, 5.33 DORIC ORDER

plain capital

5.29, 30 CORINTHIAN ORDER

volute or scroll capital

5.67 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

end of content for exam 2
ETRUSCAN  700 - 300 BCE

6.1 – 2 ETRUSCAN TEMPLE

6.6.5 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

7.7.3 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
ergoted column
centered 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

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

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

**7.33, 34** TRAJAN’S COLUMN, Rome  
ded. CE 113, marble, 125’ h

**7.37** ARCH OF TITUS, Rome  
CE 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  
CE 313, frieze 3’ 4” h

**7.40** Herodianic medallions & CONSTANTINE CERESSING THE PEOPLE. ARCH OF CONSTANTINE

**7.41** BACCHUS AND THE FOUR SEASONS SARCOPHAGUS  
c. CE 220, marble, 3’ 3”

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

**7.45** PORTRAIT OF A YOUNG FLAVIAN LCEY  
c. CE 90, marble, 25” h.

**7.46** PORTRAIT OF AN OLDER FLAVIAN LCEY  
c. CE 90, marble, 9 1/2 “ h.

**7.47** AUGUSTUS OF PRIMA PORTA  
compare with 5.27 Doryphoros  
mus. 6’ 8” h.

**7.48** EQUESTRIAN STATUE OF MARCUS AURELIUS  
CE 164-66, bronze

**7.49** MONUMENTAL HECE OF CONSTANTINE

**7.50** Buon fresco = true fresco (box p. 117)

**7.51** Fresco secco = dry fresco (box p. 117)

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

**7.53** Highlight

**7.54** Linear perspective

**7.55** Atmospheric / aerial perspective

**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

**8.10, 11** SANTA COSTANZA, ROME  
St. Paul’s Outside the Walls, Rome  
martyrium, not church, c. 350

突发事件 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

**8.6, 8.7 on p. 264** for parts of Early Christian basilica:

- atrium
- nave
- narthex
- aisle
- transept
- clerestory
- apse

Saint / Santo / Santa / Sto. / Sta. / San / S.

Central plan
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 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 730 – 843 p. 286

______________________________________ end of content for exam 3 ______________________________
**4th ed. fig and page nos.**

**MIGRATION 500 - 1000**

**9.14** SUTTON HOO PURSE COVER, England
Anglo-Saxon, 8”

**9.15** ANIMAL HECE 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

**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 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 (contrECeiting 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
Charlemagne
13 x 9 3/8”

mandoCra

**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, BAPISTRY, 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
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 FACCEEE, SAINT-DENIS, near Paris, France

11.11 WEST FACCEEE, CHARTRES CATHEDRAL base of towers & portal 1140-1150

**11.17 PORTALS, WEST FACCEEE, CHARTRES CATHEDRAL, CHARTRES**

11.18 SECOND COMING OF CHRIST, CENTRAL TYMPANUM, W. FACCEEE, CHARTRES etc.

**11.19 OLD TESTAMENT KINGS & QUEENS, JAMBS, W. FACCEEE, 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

mandoarla

**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 CATHEDRA

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