Jill Carrington
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Please identify your class section when you communicate by phone or email.

Office hours: MWF 11:00 – 12:00; MW 4:00 – 5:00; TR 11:00 – 12:00, 4:00 – 5:00; other times by appt.
Section 001 meets MWF 9:00 – 9:50 and 002 meets MWF 10:00 – 10:50 in Room 106 in the Art Annex.

Course 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 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 15 syllabus pp. 3-6 Intro, Chapters 1-3
Introduction, Paleolithic, Neolithic, Sumerian – New Kingdom Egypt

Exam 2 Weds. March 13 syllabus pp. 7 - Hellenistic on p. 10, Chapters 4, 5:
Cycladic - Hellenistic Greek

Exam 3 Weds. April 24 syllabus pp. 9-11, Chapters 6, 7, 8
Etruscan, Roman, Early Christian, Byzantine

Exam 4 Mon. May 13, 10:30 (10:00 section); Weds. May 15, 8:30 – not 8:00 (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 next to the title) 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.

Part 4: Essay. Answer one of the 2 provided essays as thoroughly as you can. Worth 25 points.

1% extra credit for going on the bus trip to Houston on Friday, March 29. 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 are extra facts. 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:
You may attend either section any day except exam days, when you take the exam in the section you are registered for. 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. Mid-semester grades will be submitted by Weds March 13; 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 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.

**1.1** “VENUS” OF WILLENFORD 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 art 50,000 - 10,000 BC

NEOLITHIC 6000 - 2000 BC

TEMPLE at GGANTIJA, Gozo (Tower of the Giants) bef. 3000 BC, facade orig. 50’h

MENHIRS, France 6-15’ h, 13 rows, 13,000’

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

CATAL HUYUK, TURKEY

NEOLITHIC p. 28

megalith p. 43

menhir (= stone + long) p. 45

dolmen (= table) p. 46

post and lintel fig. 1.25

cromlech (= circle + place) p. 46
NOTE: Some of the following Ancient Near East periods have been combined and simplified.
4th ed. fig. & page nos.

**SUMERIAN and NEO-SUMERIAN** 3500 – c. 2000 BC

2.7 FEMALE HEAD, Uruk, Iraq  marble, 8” h
2.8, 2.9 WHITE TEMPLE on its ZIGGURAT, Uruk, Iraq  clay, brick, asphalt
  temple 80 x 60’, ziggurat 140 x 150’ at base, 30’ h

2.10 CYLINDER SEAL AND IMPRESSION  Tell Asmar, Iraq
limestone, alabaster, gypsum, shell, black limestone  largest 30”

2.12, 2.13 STATUES from the ABU TEMPLE
2.14 LYRE SOUND BOX  fr Queen Puabi’s tomb, Ur, 13”h, wood, inlaid gold, lapis lazuli, shell inlay in bitumen
2.15 HEAD OF GUDEA  diorite, 9” h
2.16 HEAD OF AN AKKADIAN RULER(Sargon I?)  bronze 12” h
**2.17 VICTORY STELE OF NARAM-SIN  pink sandstone, 6’ 6” h
2.18 HEAD OF GUDEA**
2.19 GUDEA WITH TEMPLE PLAN
**2.20 ZIGGURAT AT UR, Iraq  mud brick, bitumen, brick embedded in asphalt
2.21 STELE with LAW CODE of HAMMURABI  300 statues, basalt, 7’ h, relief 28”
**2.22 ISHTAR GATE, Babylon, Iraq  glazed brick
2.23 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.)

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

**2.21 STELE with LAW CODE of HAMMURABI**
**2.22 ISHTAR GATE, Babylon, Iraq**
2.23 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.)
2.24 STELE with LAW CODE of HAMMURABI  300 statues, basalt, 7’ h, relief 28”
2.26 ISHTAR GATE, Babylon, Iraq  glazed brick
**2.27 LAMASSU / HUMAN-HEADED BULL / LION, from palace gateway**

**ASSYRIAN** 1300 - 600 BC

**2.25 KING HUNTING LIONS, from palace**
[King Ashurnasirpal II] palace, Nimrud, alabaster 3’ 3” x 8’
2.27 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

**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
DYNASTIC EGYPT  3100 - 2650 BC

**3.1, 3.2 PALETTE OF NARMER

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

ka = life force of the dead person  p. 84
hieroglyphs (Greek for sacred carving)  p. 82

OLD KINGDOM EGYPT  2650 - 2150 BC

3.10  STEP PYRAMID WITH MASTABA BASE
3.11  STEP PYRAMID, funerary complex of KING ZOSER, Saqqara
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)
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 RAHOTEPE AND NOFRET
painted limestone, 47 1/4” h

**3.20 SEATED Scribe
Khufu / Cheops

KA S U T A B A  (Arabic for bench)

ka statue

Menkaure / Mycerinus

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.
3.29  PYLON FACADE, Temple

**3.30, 31  TEMPLE at LUXOR
Temple of Amon-Mut-Khonsu  beg. c. 1390 BC, 170 x 340’
hypostyle hall columns 66’ h, 12’ dia.
c. 1473-58 BC, granite, 7’ 11” h

**3.38 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
limestone, 13 x

**3.41 MASK OF TUTANKHAMEN
c.1333-23BC, gold inlaid w/enamel & semi-precious stones
lungs, stomach, liver, intestine, 15 1/4’’ h

3.42  CANOPIC COFFINETTE of TUTANKHAMEN
Hatshepsut

3.8  CANOPIC JARS lungs, stomach, liver, small intestine; stoppers 4 sons of Horus: man, baboon, jackal, falcon
Amarna period  (named for the capital at Tell-el-Amarna)  p.103

hypostyle hall  (Greek meaning ‘under pillars’)  p. 96
pylon  (Greek meaning gateway)  p. 97
obelisk  p. 97
clerestory  p. 97

Howard Carter

[Late Dynastic period: control by Libyans, Syrians]
**CYCLADIC 3000 - 1000 BC**

4.1 FEMALE CYCLADIC IDOL
- Marble, 58 1/2"

4.3 MALE CYCLADIC AULOS PLAYER
- Marble

Minoan 2000 - 1500 BC

4.4, 5 PALACE at KNOSSOS, CRETE
- 1600-1400 BC
- From Knossos, c. 1500 BC, 32" h w/ border

4.6 TOREADOR FRESCO, 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

**MINOAN 2000 - 1500 BC**

4.17, 18 MEGARON at MYCENAE

4.20 LION GATE, CITADEL OF MYCENAE
- Limestone, c. 9 1/2' h
- 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

4.26 “MASK OF AGAMEMNON” from MYCENAE
- Heinrich Schliemann, p. 127

**MYCENEAN 1600 - 1100 BC**

4.15 MEGARON at MYCENAE

4.21, 22, 23 THOLOS TOMB, MYCENAE

4.24, 25 GRAVE CIRCLE A, MYCENAE

DARK AGES (in the Aegean) 1100 - 900 BC

GEOMETRIC GREEK 1000 - 700 BC

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

**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**

**5.5 BLACK-Figure AMPHORA**

**5.8 RED-Figure KRATER**

**5.17 NEW YORK KOUROS**

**5.19 PEPLOS KORE**

**ORIENTALIZING 700 - 600 BC**

675-650 BC, terra-cotta, 56” h.

**ARCHAIC 600 - 480 BC**

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

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

600 BC, marble, 6’

530 BC, Parian marble, 37 1/3”

**NEW YORK KOUROS**

**5.19 PEPLOS KORE**

Black-figure painting, box p. 137

Red-figure painting, box p. 137

(continued on next page)
kouros (pl. kouroi)
kore (pl. korai)
Archaic smile

4th ed. fig and page nos.  

CLASSICAL  480 – 300 BC

attributed to Kritios, c. 480 BC, Parian marble, 33 7/8” h

5.20  KRITIOS BOY  
c. 450 BC, bronze, 6’ 10 1/4”

5.22  POSEIDON / ZEUS  
by the Niobid Painter, 455-450 BC, 21 1/4” h

5.10, 11  NIOBID KRATER

440 BC, marble copy, 6’ 11 1/2”  Smarthistory 5:07

5.25  POLYKLEITOS, DORYPHOROS

Reed Painter, Warrior by a Grave, terra-cotta, 18 7/8”

5.12  WHITE-GROUND LEKYTHOS

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

Polykleitos

contraposto

Perikles

lost wax process  fig. 5.21

Phidias

white ground painting  box p. 137

Praxiteles

foreshortened

stylobate

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, tuft, 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

decorated with

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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
7.7, 14  TRajan’S MARKETS, Rome
**7.15, 16, 17  BATHS OF CARACALLA, Rome
7.7, 19  COLOSSEUM, Rome  AD 211-217, more than 50 acres
7.21  PONT DU GARD, France  AD 72-80, ext. travertine; int. tuft & brck, 615x 510’
7.22, 23  TEMPLE OF PONTUNUS, Rome  near Nimes, late 1st cent BC, aqueduct, 854 x 162’
**7.26-29  PANTHEON, Rome  late 2nd century BC

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atrium = foyer
insula = apt. block
concrete (box p. 212)
forum
basilica
aisle nave apse
amphitheater
engaged column
arcade
Tuscan order

(continued on next page)
thermae
thermal window
See box p. 205 for the following:
arch
tousoir
keystone
thrust
centering
barrel or tunnel vault
cross or groin vault
dome
rotunda
oculus
coffers
pier
aqueduct
podium
engaged column
triumpah 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 Hadriamic 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 1” 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 LASYRGYONIANS c. 50-40 BC, fresco, 46” h.
7.58 YOUNG WOMAN WITH A STYLUS, from Pompeii 1” 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.
interior similar to Old St. Peter’s

**8.10,11** SANTA COSTANZA, ROME
Eucharist
Constantine the Great

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
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

**9.23** ILLUMINATED PAGE fr THE BOOK OF KELLS
Hiberno-Saxon = Irish and German
manuscript  (abbreviated MS)

Hiberno-Saxon = 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

**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”

**9.24** CAROLINGIAN 800 - 900

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

**9.25** 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

**9.33** 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

**9.34** OTTONIAN 900 - 1000

St. Michael’s, Hildesheim, Germany

Destroyed during WWII and rebuilt

**9.35** BRONZE DOORS, St. Michael’s, Hildesheim, Germany

16’ 6” h.

**9.36** ADAM AND EVE REPROACHED BY GOD, Bronze Doors, etc.

C. 23 x 43”

**9.37** ST. LUKE, FROM THE GOSPEL BOOK OF OTTO III

Charlemagne

C. 13 x 9 3/8”

Mandorla

**9.38** ST. MICHAEL'S, HILDESHEIM, Germany

10.35 BISHOP ODO HOLDING A MACE, BAYEUX “TAPESTRY”

William of Normandy

C. 1050-1120

Gold and gems over wooden core

**10.4** RELIQUARY OF SAINTE-FOY

Autun Cathedral

**10.10** LAST JUDGMENT T YMPANUM, STE. FOY, CONQUES

C. 1070-800, 20”x 230’

**10.21** LAST JUDGMENT T YMPANUM, AUTUN

William of Normandy

Odo, Bishop of Bayeux

King Edward

Duke Harold

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
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 + flyer = flying buttress  (fig. 11.6, parts 3 and 1)
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
fan vaulting