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List

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Exam

format:

Exam

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Exam

2

Exam

1

Core

Curriculum

Objective:

4.

Identify

major

and

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works

of

art

and

architecture

in

the

western

tradition.

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 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.

4th 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

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.

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<td>3500 – c. 2000 BC</td>
<td>2.7 FEMALE HEAD, Uruk, Iraq (marble, 8” h)</td>
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<td>2.8, 2.9 WHITE TEMPLE on its ZIGGURAT, Uruk, Iraq (clay, brick, asphalt)</td>
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<td>2.10 CYLINDER SEAL AND IMPRESSION (Tell Asmar, Iraq)</td>
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<td>2.12, 2.13 STATUES from the ABU TEMPLE (limestone, alabaster, gypsum, shell, black limestone)</td>
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<td>2.14 LYRE SOUND BOX (fr Queen Puabi’s tomb, Ur, 13”h, wood, inlaid gold, lapis lazuli, shell inlay in bitumen)</td>
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<td>**2.18 HEAD OF GUDEA (diorite, 9” h)</td>
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<td>**2.19 GUDEA WITH TEMPLE PLAN (diorite, 29” h)</td>
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<td>**2.20 ZIGGURAT AT UR, Iraq (mud brick, bitumen, brick embedded in asphalt)</td>
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<td>2.21; p. 56 hierarchical proportions</td>
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<td>**2.17 VICTORY STELE OF NARAM-SIN (pink sandstone, 6” 6” h)</td>
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<td>STELE p. 62</td>
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<td>OLD and NEO-BABYLONIAN</td>
<td>1800 - 500 BC</td>
<td>**2.21 STELE with LAW CODE of HAMMURABI (300 statues, basalt, 7” h, relief 28”)</td>
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<td>**2.30 ISHTAR GATE, Babylon, Iraq (glazed brick)</td>
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<td>glazing box p. 72 (Glazes are typically made of ground mineral pigments mixed w/ water; when fired at high temps, the minerals become glasslike &amp; fuse w/ the clay.)</td>
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<td>ASSYRIAN</td>
<td>1300 - 600 BC</td>
<td>**2.25 KING HUNTING LIONS, from palace [King Ashurnasirpal II] palace, Nimrud, alabaster 3’ 3” x 8’</td>
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<td>2.28 PLAN OF KING’S PALACE [Sargon II’s Palace, Khorsabad]</td>
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<td>**2.29 LAMASSU / HUMAN-HEADED BULL / LION, from palace gateway Khorsabad, c. 720 BC, 14’ h</td>
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<td>lamassu</td>
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<td>ANCIENT PERSIAN</td>
<td>550 - 330 BC</td>
<td>**2.35 AUDIENCE HALL, Palace at Persepolis, Iran (250’ square, columns 40’ h)</td>
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<td>2.36 ROYAL GUARDS, Audience Hall, Palace at Persepolis, Iran</td>
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<td>2.37 BULL CAPITAL, Palace, Persepolis, Iran (column - composed of base, shaft, capital) box p. 76</td>
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3.5 Rosetta Stone p. 83

**DYNASTIC EGYPT** 3100 - 2650 BC

**3.1, 3.2 PALETTE OF NARMER**

ka = life force of the dead person p. 84

hieroglyphs (Greek for sacred carving) p. 82

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

**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 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)

**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**

sandstone, 66’ h, 240’l

**3.20 SEATED SCRIBE**

Khufu / Cheops

**3.21 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.

**3.33, 34 HOUSE ALTAR W/ AKHENATEN, NEFERTITI and 3 DAUGHTERS**

limestone, 13 x

**3.35-38 AKHENATEN pillar statue**

c.1473-58 BC, granite, 7’ 11” h

**3.39 QUEEN NEFERTITI**

pillar statue fr Karnak, sandstone, 13’ h

**3.40 CANOPIC COFFINETTE of TUTANKHAMEN**

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

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

**3.41 MASK OF TUTANKHAMEN**

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

Hatshepsut

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

Hatsepsut

**3.43 OBELISK**

Akhenaten (Amenhotep IV)

**3.44 Pylon (Greek meaning gateway)**

Nefertiti

**3.45 Pylon (Greek meaning gateway)**

Tutankhamen

**3.46 Pylon**

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

**3.47 CANOPIC JARS** p. 84, glossary

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

**4.1, 2** FEMALE CYCLADIC IDOL

**4.3** MALE CYCLADIC AULOS PLAYER

Cycladic  p. 112

**MINOAN** 2000 - 1500 BC

**4.4, 4, 5** PALACE at KNOSSOS, CRETE

**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

**MYCENEAN** 1600 - 1100 BC

**4.17, 18** MEGARON at MYCENAE

**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

Cyclopaean masonry/walls  box p. 124

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

tholos

**DARK AGES** (in the Aegean)  1100 - 900 BC

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

barbarian  p. 130

**5.3** GEOMETRIC AMPHORA

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 KOIROS

**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

CLASSICAL 480 – 300 BC
**5.20 KRITIOS BOY attributed to Kritios, c. 480 BC, Parian marble, 33 7/8” h
c. 450 BC, bronze, 6’ 10 1/4”
5.22 POSEIDON / ZEUS
5.10, 11 NIOBID KRATER
**5.25 POLYKLEITOS, DORYPHOROS
5.12 WHITE-GROUND LEKYTHOS 440 BC, marble copy, 6’ 11 1/2” Smarthistory 5:07
5.43, 44 ACROPOLIS, ATHENS
**5.45-47, 52, 53 PARTHENON, ACROPOLIS, ATHENS
**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
contraposto
lost wax process fig. 5.21
white ground painting box p. 137
foreshortened
stylobate
colonade / 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
**5.67  WINGED NIKE OF SAMOTHRACE
5.69  BOY WRESTLING WITH A GOOSE
**5.72  LAOCOON AND HIS SONS
5.73  ALTAR OF ZEUS, PERGAMON
**5.74  ATHENA BATTLING WITH ALKYONEOS, Altar of Zeus, Pergamon  marble, 7’ 6” h

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

- end of content for exam 2 -

4th ed. fig and page nos.

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
6.12, 13  TOMB OF THE SHIELDS AND CHAIRS  Cerveteri, c.550 BC, tufa, c.29 x 34’
**6.17  BANQUET SCENE, TOMB OF THE LEOPARDS  Tarquinia, 480-470 BC

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  AD 211-217, more than 50 acres
7.18, 19  COLOSSEUM, Rome  AD 72-80, ext. travertine; int. tufa & brkck, 615x 510’
=7.21  PONT DU GARD, France  near Nimes, late 1st cent BC, aqueduct, 854 x 162’
7.22, 23  TEMPLE OF PONTUNUS, Rome  late 2nd century BC
**7.26-29  PANTHEON, Rome  AD 117-125, marble, brick, concrete, 142 x 142’

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

Augustus (Octavian Caesar’s title)
Augustus = venerable
Caesar = revered, he who is supreme
Titus  (one of the Flavian emperors)
Trajan
Marcus Aurelius
Constantine the Great
thermae
thermal window
See box p. 205 for the following:
arch
vousoir
keystone
thrust
centering
barrel or tunnel vault
cross or groin vault
dome
rotunda
oculus
coffers
pier
aqueduct
podium
engaged column
triumph arch

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<td>IMPERIAL PROCESSION, ALTAR OF PEACE, ROME</td>
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<td>AUGUSTUS OF PRIMAPORTA compare with 5.27 Doryphoros</td>
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<td><strong>7.48</strong></td>
<td>EQUESTRIAN STATUE OF MARCUS AURELIUS</td>
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<td>7.50</td>
<td>MONUMENTAL HEAD OF CONSTANTINE</td>
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<td><strong>7.54, 55</strong></td>
<td>FRESCOES from the VILLA OF THE MYSTERIES, near Pompeii</td>
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<td>7.57</td>
<td>ODYSSEUS BEING ATTACKED by the LASTRYGONIANS</td>
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<tr>
<td>7.58</td>
<td>YOUNG WOMAN WITH A STYLUS, from Pompeii</td>
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<tr>
<td>7.62</td>
<td>HERCULES STRANGLING THE SERPENTS, Pompeii</td>
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</tbody>
</table>

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  
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  
St. Paul’s Outside the Walls, Rome

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

Gospels, written by the 4 Evangelists  
IXΘΥΣ / ichthus = Greek for fish & acronym for ‘Jesus Christ, Son of God Savior’  
box p. 361

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”

**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”

**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

**9.34 - 36 ST. MICHAEL’S, HILDESHEIM, Germany**  
destroyed during WWII and rebuilt

**9.37 BRONZE DOORS, St. Michael’s, Hildesheim, Germany**  
16’ 6” h.

**9.38 ADAM 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”

**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  

10.30, 31 PISA CATHEDRAL, PISA, ITALY  
1053 - 1272

10.35 BISHOP ODO HOLDING A MACE, BAYEUX “TAPESTRY”  
c. 1070-800, 20”x 230’

William of Normandy  
Odo, Bishop of Bayeux  
King Edward  
Duke Harold

Santiago de Compostela  
pilgrimage church  
crossing  
radiating chapels  
bays  
relic  

(continued on next page)
reliquary
Last Judgment
Parts of a portal
  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

  **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

**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