Jill Carrington (she/her/hers)  
jcarrington@sfasu.edu (use instead of D2L), tel. 936-468-4351; Office 117 across from the kitchen.  
Please identify your class section when you email.  
Office hours:  MWF 9:30 – 9:50; MW 4:00 – 5:00; TR 11:00 – 12:00, 4:00 – 5:00; other times by appmt.  
Section 621 meets MWF 10:00 – 10:50 and 622 meets MWF 11:00 – 11:50 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.  


Objectives:  
1 Broaden your interest in and understanding of Western art through the Gothic period by examining a wide variety of art works from the major periods and learning about the social context and purpose of specific works.  
2 Identify the major art periods in the Western world from Paleolithic through Gothic.  
3 Identify major works of these periods through learning the stylistic features typical of art of the periods.  
4 Short essays identifying stylistic features typical of a specific works of art.  
5 Learn art and architectural terminology and use it in writing about art.  
6 Understand techniques and media used in creating painting and sculpture.  

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.  

Core Curriculum Objective:  Written Communication, which includes effective development, interpretation and expression of ideas though written communication.  

The course is divided into 4 parts:  
.1 Introduction and early periods:  Intro; Paleolithic, Neolithic, ancient Near East, ancient Egypt, to W 9/16  
.2 Pre-Greek and Greek art  syllabus pp. 4-7.  Fri 9/18 - Fri 10/9  
.3 Ancient Art continued:  Etruscan; Roman; Early Christian; Byzantine.  pp. 8-10.  Mon 10/12 – Fri 11/6  
.4 Medieval art:  Migration; Hiberno-Saxon; Carolingian; Ottonian; Romanesque; Gothic .  pp. 10-12.  
Mon 11/9 – Fri 12/4  

Content delivery  
Videos of class lectures recorded on Zoom and uploaded to D2L/Brightspace.  
Videos of lectures uploaded to D2L.  
Slide shows with text on D2L.
Coursework
.A Weekly online quizzes, dates to be determined worth 60 – 70% of the course grade
Most will be non-comprehensive. A longer, comprehensive exam will be given during the final exam time.
Weds 12/11, 10:45 for 10:00 class. Mon 12/9, 10:45 for 11:00 class.
Questions will treat social conditions of periods, meaning and purpose of artworks, stylistic conditions, artistic techniques and art and architectural terms.

.B 4 essays treating the stylistic conventions of artworks, except no. 3 worth 25- 35% of the course grade
.1 The stylistic conventions of ancient Egyptian figures: high status and lower status
.2 Archaic Kouros and Classical standing male
.3 Greek and Roman architectural orders and Roman vaults
.4 Evolution of Gothic sculpture, for evaluating the Core Curriculum Written Communication objective.

.C Review and evaluation of posters made by students in an advanced art history course. Worth 5%
A = 90% or more,   B = 80 - 89%,   C = 70 - 79%,   D = 60 - 69%,   F = below 60%

Maximum 1% extra credit for visiting art museums or other museums exhibiting art. ½% per museum.
Verify your visit by showing or emailing me 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 available.

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. You do not need to know dates, only the chronological order of the periods.

Attendance policy:
I will take attendance for both in-class and remote class days. Sign your first name (not initials) on the roll sheet I distribute in class. Sign at the end of class if it isn’t passed to you.
During Zoom sessions, I require that I see your face on the screen (not a photo) during the entire class (except childcare or bathroom break) to be counted as present. Inform me if you lack a camera.
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 10 or more class periods, except for an ongoing medical condition or other reason that you speak to me about. Evaluation of the reason for an absence beyond 9 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.**

Academic Alerts and Intervention: I will issue an Academic Alert notifying the student adviser if you miss class frequently or perform poorly on quizzes.

Missed Coursework Policy:  Makeup quizzes or exam 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 quiz or 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 quiz or exam why you missed it** by e-mail or phone. Otherwise you not be allowed the makeup.
Quizzes and exam will be taken online, so I need to make the quiz visible to you for you to take it.
If you don’t notify me within 24 hours, talk to me anyway.  **4 pieces of makeup work is the maximum number of makeup work allowed.**
**Facecovering and Distancing Requirement**
Masks (cloth face coverings) must be worn over the nose and mouth at all times in the classroom and appropriate physical distancing must be observed. Students not wearing a mask and/or not observing appropriate physical distancing will be asked to leave class. All incidents of not wearing a mask and/or not observing appropriate physical distancing I will report to the Office of Student Rights and Responsibilities. Students who are reported for multiple infractions of not wearing a mask and/or not observing appropriate physical distancing may be subject to disciplinary actions.

**Parents and Caregivers**
Especially now, in our virtual learning space, with many children learning from home and schools facing sudden closures, I expect children to be present in during Zoom sessions from time to time.

1. Breastfeeding babies and children of all ages are welcome and may be visible on the screen during class sessions. Alternatively, parents and caregivers may turn the camera off when more privacy is required.
2. Stepping away momentarily for childcare reasons is completely understandable. Simply mute and/or turn off your camera as necessary and rejoin us when you are able.
3. Do not take any photos, audio, or video of any children on screen. Students who do so are subject to censure.
4. All students are encouraged to support and respect caregivers as they mute and/or turn off their video and use the chat function as needed.
5. Please consider disclosing your student-caregiver status to me. This allows me to accommodate any special needs that arise. While I maintain the same high expectations for all students, I am happy to problem-solve with you in a way that makes you feel supported as you strive for school-caregiver balance.

**Tips for Success:** The course is not difficult if you are engaged in class and do the work, assuming you know how. --Take good notes in class, watch the videos and look at the slide shows in D2L Content. --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. --Quizz / exam anxiety. The AARC has a statement on their website. --The slide shows, posted on D2L Content, 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-S4) 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/ Register with Disability Services for accomodations with attendance, etc. if you have documented mental health issues.

COURSE LIST

Important ways in which illustrations can distort the appearance of the actual object:
size/scale color
lighting clarity / “details”
location (shown in isolation from adjacent art) cropping or reversal
viewing angle texture

INTRODUCTION
patron textbook 4e 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 shade highlight
cast shadow foreshortening
linear perspective atmospheric / aerial perspective
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  c. 11,000-9000 BC, reindeer horn, 4 1/8” l

**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

1.21  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

Neolithic p. 28

- Megalith  p. 43
- Menhir (= stone + long)  p. 45
- Dolmen (= table)  p. 46
- Post and lintel  fig. 1.25
- Cromlech (= circle + place)  p. 46
NOTE: Some of the following Ancient Near East periods have been combined and simplified.

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

2.7  FEMALE HEAD, Uruk, Iraq  
2.8, 2.9  WHITE TEMPLE on its ZIGGURAT, Uruk, Iraq

2.10  CYLINDER SEAL AND IMPRESSION
2.12, 2.13  STATUES from the ABU TEMPLE
2.18  HEAD OF GUDEA
2.19  GUDEA WITH TEMPLE PLAN
2.20  ZIGGURAT AT UR, Iraq

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

**AKKADIAN  c. 2300 - 2100 BC**

2.16  HEAD OF AN AKKADIAN RULER (Sargon I?)
2.17  VICTORY STELE OF NARAM-SIN

stele  p. 62

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

**2.21  STELE with LAW CODE of HAMMURABI**  300 statutes, basalt, 7’ h, relief 28”

**2.30  ISHTAR GATE, Babylon, Iraq**  glazed brick

**ASSYRIAN  1300 - 600 BC**

**2.25  KING HUNTING LIONS, from palace [King Ashurnasirpal II] palace, Nimrud, alabaster 3’ 3” x 8’
2.28  PLAN OF KING’S PALACE
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
2.38  LION DRINKING VESSEL

column - composed of base, shaft, capital  box p. 76

gold, 6 ¾ x 9 in.
3.5 Rosetta Stone  p. 83  
**3.1, 3.2 PALETTE OF NARMER  
ka = life force of the dead person  p. 84  
hieroglyphs (Greek for sacred carving)  p. 82  
register (p. 54)  

DYNASTIC EGYPT  3100 - 2650 BC  
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 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)  
**3.17 SEATED STATUE OF KHAFRE  
**3.18 MENKAURE and KHAMERERNEBTY  
**3.19 PRINCE RAHOTEP AND NOFRET  
**3.20 SEATED SCRIBE  
mastaba (Arabic for bench)  Khufu / Cheops  
stylistic conventions  Khafre / Chefren  
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’  
3.32 STATUE OF HATSHEPSUT AS PHARAOH  
c. 1473-58 BC, granite, 7’ 11” h  
3.35 NEBAMUN HUNTING BIRDS  
fresco fragment rom the Tomb of Nebamun, Thebes, c.1390-1352 BC  
**3.38 AKHENATEN pillar statue  
**3.39 QUEEN NEFERTITI  
**3.40 RELIEF WITH AKHENATEN, NEFERTITI and 3 DAUGHTERS  
limestone, 13 x 1’  
**3.41 MASK OF TUTANKHAMEN  
c.1333-23BC, gold inlaid w/enamel &semi-precious stones  
3.8 CANOPIC JARS lungs, stomach, liver, small intestine; stoppers 4 sons of Horus: man, baboon, jackal, falcon  
3.47 TEMPLE OF RAMSES II  
Abu Simbel, Nubia, 1279 – 1213 BC  
column - composed of base, shaft, capital  
hypostyle hall (Greek meaning ‘under pillars’)  p. 96  
pylon (Greek meaning gateway)  p. 97  
obelisk  p. 97  

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

[Late Dynastic period: control by Libyans, Syrians]
**CYCLADIC**

**4.1, 2** FEMALE CYCLADIC IDOL  
Cycladic p. 112

**4.3** MALE CYCLADIC AULOS PLAYER

**MINOAN**

**4.4, 4.5a,b** PALACE at KNOSSOS, CRETE

**4.6** TOREADOR FRESCO

**4.9** HARVESTER VASE

**4.11** OCTOPUS VASE

**4.15** BOXING CHILDREN, from THERA

Minotaur
labyrinth
buon fresco box p. 117
megaron

**MYCENEAN**

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

Heinrich Schliemann p. 127

**DARK AGES (in the Aegean)**

**1100 - 900 BC**

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

**GEOMETRIC GREEK**

**1000 - 700 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
eighth century BC, terra-cotta, 61’ h

**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”

(continued on next page)
4th ed. fig and page nos.  

**5.20** KRITIOS BOY  
attributed to Kritios, c. 480 BC, Parian marble, 33 7/8” h  
5.22 POSEIDON / ZEUS  
c. 450 BC, bronze, 6’ 10 1/4”  
5.10, 11 NIOBID KRATER  
by the Niobid Painter, 455-450 BC, 21 1/4” h  
**5.25** POLYKLEITOS, DORYPHOROS  
440 BC, marble copy, 6’ 11 ½”  
**5.26** ATTRIBUTED TO POLYKLEITOS, WOUNDED AMAZON  
430 BC, marble copy, 6’ 7 ½”  
5.12 WHITE-GROUND LEKYTHOS  
Reed Painter, Warrior by a Grave, terra-cotta, 18 7/8”  
5.43, 44 ACROPOLIS, ATHENS  
**5.45-47,52,53 PARTHENON, ACROPOLIS, ATHENS  
447-438 BC, marble, 237’  
**5.48 - 50 BIRTH OF ATHENA, PEDIMENT, PARTHENON  
finished by 432 BC, 1674 drawing, 100 x 11’  
**5.50b THREE GODDESSES, BIRTH OF ATHENA, PEDIMENT, PARTHENON  
marble, left fig. 4’ 5” h.  
**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  
marble, 41 3/4” h  
**5.55 PHIDIAS, ATHENA PARTHENOS, CELLA, PARTHENON  
model of 40’ h original of gold and ivory  
5.34, 5.33b 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, fig. 5.53  
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
HELENISTIC  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
mosaic

--- end of content for part 2

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ETRUSCAN  700 - 300 BC

4th ed. fig and page nos.
6.1 – 2 ETRUSCAN TEMPLE bronze, 31 1/2"
**6.5 APOLLO OF VEII painted terra-cotta, 5' 10"
6.8 CINERARY URN bronze and terra-cotta, 33" h
6.11 CINERARY URN in the form of a HOUSE painted terra-cotta, 6' 7"
**6.14 SARCOPHAGUS from CERVETERI 300-280 BC, limestone, 7' 1 3/4"
6.15 SARCOPHAGUS OF RAMTHA VISNAI Cerveteri, c.550 BC, tufa, c.29 x 34'
6.12, 13 TOMB OF THE SHIELDS AND CHAIRS Tarquinia, 480-470 BC
**6.17 BANQUET SCENE, TOMB OF THE LEOPARDS
necropoleis
pilaster  p. 187
sarcophagus
tempera  (box p. 182)

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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
7.9, 10 ROMAN and IMPERIAL FORUMS, Rome
7.11, 12 BASILICA ULPIA, FORUM OF TRAJAN, Rome AD 211-217, more than 50 acres
7.13, 14 TRAJAN’S MARKETS, Rome AD 72-80, ext. travertine; int. tufa & brkck, 615x 510’
**7.15, 16, 17 BATHS OF CARACALLA, Rome near Nimes, late 1st cent BC, aqueduct, 854 x 162’
7.18, 19 COLOSSEUM, Rome late 2nd century BC
7.21 PONT DU GARD, France AD 117-125, marble, brick, concrete, 142 x 142’
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
arcade
Tuscan order 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
(continued on next page)
thermae
See box p. 205 for the following:
arch
voûte
keystone
thrust
centering
barrel or tunnel vault
cross or groin vault
dome
rotunda
oculus
coffers
pier
aqueduct
podium
engaged column
triumphal arch

7.30 ARA PACIS (ALTAR OF PEACE), Rome
7.31 IMPERIAL PROCESSION, ALTAR OF PEACE, ROME
*7.33,34 TRAJAN’S COLUMN, Rome
*7.37 ARCH OF TITUS, Rome
*7.38 SPOILS FROM THE TEMPLE OF JERUSALEM, ARCH OF TITUS, Rome
7.39 ARCH OF CONSTANTINE, Rome
7.40 Hadrianic medallions & CONSTANTINE ADDRESSING THE PEOPLE. ARCH OF CONSTANTINE
7.41 BACCHUS AND THE FOUR SEASONS SARCOPHAGUS
7.42 JULIUS CAESAR
7.45 PORTRAIT OF A YOUNG FLAVIAN LADY
7.46 PORTRAIT OF AN OLDER FLAVIAN LADY
7.47 AUGUSTUS OF PRIMAPORTA compare with 5.27 Doryphoros marble, 6’ 8” h.
*7.48 EQUESTRIAN STATUE OF MARCUS AURELIUS
7.50 MONUMENTAL HEAD OF CONSTANTINE
7.52 UNKNOWN BARBARIAN (PARTHIAN?) NEW Augustan period, black marble, pavonazzetto, 5’ 3 ¾” h.
*7.54, 55 FRESCOES from the VILLA OF THE MYSTERIES, near Pompeii
7.57 ODYSSEUS BEING ATTACKED by the LASTRYGONIANS
7.58 YOUNG WOMAN WITH A STYLUS, from Pompeii
7.62 HERCULES STRANGLING THE SERPENTS, Pompeii
7.64 MUMMY CASE OF ARTEMIDOROS NEW from Faiyum, 100-200, encaustic portrait on limewood, gold leaf
7.65 MONUMENTAL HEAD OF CONSTANTINE
7.66 MONUMENTAL HEAD OF JULIUS CAESAR
7.67 MONUMENTAL HEAD OF AUGUSTUS
7.68 MONUMENTAL HEAD OF TIBERIUS
7.69 MONUMENTAL HEAD OF NERO
7.70 MONUMENTAL HEAD OF GALLIUS
fresco secco = dry fresco (box p. 117)
chiaroscuro / light and shade highlight
cast shadow foreshortening
linear perspective atmospheric / aerial perspective
Events important to the Early Christian period:  (No need to memorize)
AD 313  Edict of Milan legalizes Christianity.
AD 330  Emperor Constantine moves capital to Byzantium in the East, renames it Constantinople.
AD 325  Constantine recognizes Christianity.  (Made the state religion at the end of the century.)

EARLY CHRISTIAN  AD 100 - 500

**8.3  CHRIST AS THE GOOD SHEPHERD, CATACOMB, ROME  2nd-3rd century, fresco
8.5  SARCOPHAGUS
8.6, 8.7  OLD ST. PETER’S BASILICA, ROME  333-390, int. c. 368’ l.
8.9  interior similar to Old St. Peter’s  St. Paul’s Outside the Walls, Rome
8.10,11  SANTA COSTANZA, ROME  martyrium, not church, c. 350

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  p. 97

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  c. 547, mosaic
8.23  COURT OF JUSTINIAN, San Vitale, Ravenna  c. 547, 8’ 8” x 12’, mosaic
8.24, 25  COURT OF THEODORA, San Vitale, Ravenna  c. 547, 8’ 8” x 12’, mosaic
**8.28, 29, 30  HAGIA SOPHIA, Constantinople, (Istanbul), Turkey  completed 537, 270 x 240, dome 108’ dia
8.42  CRUCIFIXION  NEW  Katholikon, Hosios Loukas, Greece, c. 1020, mosaic
ambulatory
gallery  p. 270

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  animal interlace

**9.21 CELTIC CROSS, Ireland**  
Hiberno-Saxon = Hiberno = Ireland, Saxon = German

**9.22 ILLUMINATED PAGE from THE BOOK OF DURROW**  
Lion Symbol of St. John  
illuminated MS on vellum, 9 2/3 x 5 ¾”

**9.23 ILLUMINATED PAGE from THE BOOK OF KELLS**  
Tunc Crucifixerunt fr Gospel of Matthew, 9.5 x 13”

Hiberno-Saxon = Hiberno = Ireland, Saxon = German

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

**9.26 EVANGELIST from the CORONATION GOSPELS**  
St. John, parchment, 12 ¾ x 10”

**9.28 FOUR EVANGELISTS from a Carolingian GOSPEL BOOK**  
Aachen

**9.29 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

**9.37 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”

mandorla

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

Santiago de Compostela  William of Normandy
pilgrimage church  Odo, Bishop of Bayeux
crossing  King Edward
radiating chapels  Duke Harold
bays
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, NEAR PARIS, FRANCE  1140-1144
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 CATHEDRAL
11.19 OLD TESTAMENT KINGS & QUEEN, JAMBS, WEST FACADE, CHARTRES CATHEDRAL
pointed arch  p. 384  Abbot Suger
ripped groin vault (pp. 382; fig. 11.4)
web (p. 382, fig. 11.4) = lightweight stone between ribs of a ripped 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 100’ h.
11.32, 33, 34 REIMS CATHEDRAL, Reims, France  nave 125’ h.
**11.45 - 47 SALISBURY CATHEDRAL, England  1220 – 1265, tower 14th cent.
11.25 ROSE WINDOW and LANCETS, TRANSEPT, CHARTRES CATHEDRAL  13th century
11.38 SAINTE-CHAPELLE, Paris, France  1243-1248, 32.0 x 99.5’
11.21 STS. THEODORE & STS, JAMBS, TRANSEPT, CHARTRES CATHEDRAL  Stephen, Clement, Lawrence
11.35 ANNUNCIATION AND VISITATION, JAMBS, REIMS 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

**11.54 MILAN CATHEDRAL, MILAN, Italy  begun 1396
(not in textbook) VIRGIN OF PARIS