
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 and period counts 1 ½ points. Worth 21 points.

Part 2: Short answer. These questions will be drawn from those on the question bank I will make available. Answers vary from 1 to 2 points. These comprise about 50% of the exam points.

Part 3: Terms and persons. Listed on the syllabus and defined or identified in class.
Part 4: Essay TBD. Answer one of the 2 provided essays as thoroughly as you can. Worth 25 points. The slide shows shown in class are available on D2L Content with added info stated in class that will enable you to answer the questions on the question bank for each exam.

You may attend class at either time. However, on exam days if you are in the 9:00 class and want to take exams at 10:00 or in the 10:00 class and want to take the exam 9:00, write 9 or 10 in the space for you name on the attendance sheet or notify me in advance (by noon the day before) so I have enough exams for each section. 30% reduction in grade for taking the exam in the section you’re not enrolled in without notifying me in advance. 30% reduction in grade for showing up after the class period you were scheduled to take the exam is over for an unexcused reason like oversleeping. You take the exam when you show up.

1% extra credit for going on the bus trip to Houston on Friday, March 20. There are 2 buses with 112 seats, so there’s room for all. Sign up in the Art Office beginning Mon. Feb 17. ½% extra credit to visit on your own one art museum outside Nac; 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, unless you notify me in advance (see above). 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 Student Success Advising Tool on mySFA.
Directions: On mySFA, go to the Student Success Advising Tool, Staff Home, dropdown show Student Home. It will show all your classes and the number of absences is shown to the right of our course.

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 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](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/) 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
- “details” / clarity of image
- lighting
- cropping
- isolation (cut off from art next to it)
- color
- reversal
- viewing angle
- texture
INTRODUCTION Many terms are defined in the Glossary if you miss the definition in class.

patron p. 3

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
c. 11,000-9000 BC, reindeer horn, 4 1/8” l

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.

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

2.10  CYLINDER SEAL AND IMPRESSION  
  
2.12, 2.13  STATUES from the ABU TEMPLE  
      Tell Asmar, Iraq

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

**2.18  HEAD 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

ziggurat  
      p. 55

cuneiform (= wedge form)  
      2.11; p. 56

hierarchical proportions p. 58

totive

**AKKADIAN  c. 2300 - 2100 BC**

2.16  HEAD OF AN AKKADIAN RULER(Sargon I?)  
      bronze 12” h

**2.17  VICTORY STELE OF NARAM-SIN**  
      pink sandstone, 6’ 6” h

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

**2.29  LAMASSU / HUMAN-HEADED BULL / LION**, fron palace gateway  

lamassu

**ASSYRIAN  1300 - 600 BC**

**2.25  KING HUNTING LIONS, from palace**  
      [King Ashurnasipal 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**  

**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 BC**

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

**PALETTE OF NARMER**

OLD KINGDOM EGYPT 2650 - 2150 BC

3.10 STEP PYRAMID WITH MASTABA BASE
limestone pyramid 358 x 397 x 200’h, outer walls 1800 x 900 x 35’h

3.11 STEP PYRAMID, funerary complex of KING ZOSER, Saqqara
Khufu largest, 480’ h. 755’ side, 2 million blocks, Khafre with capstone, Menkaure smallest

3.12 PYRAMIDS OF KHUFU, KHAFRE, MENKAURE, Giza
Khufu / Cheops
Khafre / Chefren
Menkaure / Mycerinus

**SEATED SCRIBE**

3.13 TEMPLE at LUXOR

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

3.14 PLAN OF THE GIZA FUNERARY COMPLEX

3.15 THE GREAT SPHINX (KHAFRE) sandstone, 66’ h, 240’l

3.16 SEATED STATUE OF KHAFRE diorite, 66” h

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

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

3.19 SPIRIT OF (? )...painted limestone, 21” h

3.20 MASTABA (Arabic for bench)

**MIDDLE KINGDOM EGYPT 2000 - 1700 BC**

Introduction of rock-cut tombs

**NEW KINGDOM EGYPT 1600 - 1100 BC**

3.27 HYPOSTYLE HALL, Temple

3.28 PYLON FACADE, Temple

**3.30, 31 TEMPLE at LUXOR** Temple of Amon-Mut-Khonsu beg. c. 1390 BC, 170 x 340’

3.31 HATSHESPUT pillar statue

3.32 AKHENATEN pillar statue

3.33 QUEEN NEFERTITI painte limestone, c.19” h

3.34 HOUSE ALTAR W/ AKHENATEN, NEFERTITI and 3 DAUGHTERS limestone, 13 x

3.35 CANOPIC COFFINETTE of TUTANKHAMEN c.1333-23BC, gold inlaid w/enamel &semi-precious stones

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

3.37 HATSHESPUT

3.38 AKHENATEN (Amenhotep IV)

3.39 NEFERTITI

3.40 TUTANKHAMEN

3.41 HOUSE ALTAR W/ AKHENATEN, NEFERTITI and 3 DAUGHTERS

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

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

3.44 HATSHEPSUT

3.45 AKHENATEN (Amenhotep IV)

3.46 NEFERTITI

3.47 TUTANKHAMEN

3.48 AMARNA PERIOD (named for the capital at Tell-el-Amarna) p.103

3.49 ATEN p. 103

3.50 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

Cyclopean 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 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.

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

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

5.12 WHITE-GROUND LEKYTHOS
Reed Painter, Warrior by a Grave, terra-cotta, 18 7/8”

**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, 53” h

5.51 GREEK AND CENTAUR METOPE, PARTHENON
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
contrapposto
lost wax process fig. 5.21
white ground painting box p. 137
foreshortened
stylolabe
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
5.65 HEAD OF ALEXANDER from Pergamon, c. 200 BC, marble 16" h.

**5.13 - 15 ALEXANDER MOSAIC. Pompeii
5.67 WINGED NIKE OF SAMOTHRAKE marble, c. 8' h
5.69 BOY WRESTLING WITH A GOOSE copy, 2' 9 1/2”
**5.72 LAOCOON AND HIS SONS marble, 7’
5.73 ALTAR OF ZEUS, PERGAMON c. 110’ w
5.74 ATHENA BATTLING WITH ALKYONEOS, Altar of Zeus, Pergamon marble, 7’ 6” h

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

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4th ed. fig and page nos.  ETRUSCAN  700 - 300 BC
6.1 – 2 ETRUSCAN TEMPLE
**6.5 APOLLO OF VEII painted terra-cotta, 5’ 10”
6.8 CINERARY URN bronze, 31 1/2”
6.11 CINERARY URN in the form of a HOUSE bronze and terra-cotta, 33” h
**6.14 SARCOPHAGUS from CERVETERI painted terra-cotta, 6’ 7”
6.15 SARCOPHAGUS OF RAMTHA VISNAI 300-280 BC, limestone, 7’ 1 3/4”
6.12, 13 TOMB OF THE SHIELDS AND CHAIRS Cerveteri, c.550 BC, tufo, c.29 x 34’
**6.17 BANQUET SCENE, TOMB OF THE LEOPARDS Tarquinia, 480-470 BC

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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
7.13, 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. tufo & brckck, 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 Augustus (Octavian Caesar’s title)
concrete (box p. 212) Augustus = venerable
forum Caesar = revered, he who is supreme
basilica Titus (one of the Flavian emperors)
aisle nave apse Trajan
amphitheater Marcus Aurelius
engaged column Constantine the Great
arcade
Tuscan order (continued on next page)
thermae
thermal window
See boxed p. 205 for the following:
arch
toussoir
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 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 Hadrianic 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 1st 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 LASTRYGONIANS c. 50-40 BC, fresco, 46″ h.
7.58 YOUNG WOMAN WITH A STYLUS, from Pompeii 1st 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
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
St. Peter’s Outside the Walls, Rome
Eucharist
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
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
**MIGRATION 500 - 1000**

9.14 SUTTON HOO PURSE COVER, England

Anglo-Saxon, 8”

Viking, from a ship burial at Oseberg, hardwood, c. 23 5/8”

**HIBERNO - SAXON 600 - 800**

9.15 ANIMAL HEAD POST, Norway

Hiberno-Saxon = Irish and German

manuscript (abbreviated MS)

manuscript illumination = 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 abbess

**CAROLINGIAN 800 - 900**

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

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

**OTTOMAN 900 - 1000**

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 REPRAOCHED BY GOD, Bronze Doors, etc.

c. 23 x 43”

9.40 ST. LUKE, from the GOSPEL BOOK OF OTTO III

13 x 9 3/8”

mandorla

**ROMANESQUE 1000 - 1200**

10.3, 5, 6, 9 SAINTE-FOY, CONQUES, France

c. 1050-1120

**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, BAPISTERY, PISA, ITALY

1053 - 1272

10.30, 10.31 PISA CATHEDRAL, PISA, ITALY

10.35 BISHOP ODO HOLDING A MACE, BAYEUX “TAPESTRY”

c. 1070-800, 20”x 230’

Santiago de Compostela  William of Normandy

pilgrimage church  Odo, Bishop of Bayeux

crossing  King Edward

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**

11.1  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  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
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