ART 281.001 and 002   ART HISTORY SURVEY I   spring 2020

Jill Carrington  
jcarrington@sfasu.edu  , tel. 936-468-4351; Office 117 across from the kitchen.  
Please identify your class section when you email.  
Office hours: MWF 11:00 – 11:30; MTWR 4:00 – 5:00; TR 11:00 – 11:30; other times by appointment.  
Section 001 meets MWF 9:00 – 9:50; 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.


Course Objectives:  
1. Learn how art has been understood and used by the society for which it was made;  
2. Develop and use standard terminology to describe art and architecture;  
3. Identify major and typical works of art and architecture in the western tradition.

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: (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 1/4 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 on the exam, not the syllabus, the textbook other aids or info.

Exam 1  Mon. Feb 10  
Introduction, Paleolithic, Neolithic, Sumerian – New Kingdom Egypt  
syllabus pp. 3-6 Intro, Chapters 1-3

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

Exam 3  Weds. April 18  
Etruscan, Roman, Early Christian, Byzantine  
syllabus pp. 9-11, Chapters 6, 7, 8

Exam 4  Mon. May 4, 10:45 (10:00 section); Weds. May 6, 9:00—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 period.  
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.**

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/) to Register with Disability Services for accommodations 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

**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**

**LINEAR PERSPECTIVE**

**ATMOSPHERIC / AERIAL PERSPECTIVE**

**PALEOLITHIC ART 50,000 - 10,000 BC**

**1.1 “VENUS” OF WILLENDORF** c. 25,000-21,000 BC, limestone, 4 3/8” h

**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**

**4th ed. fig. & page nos.**

**PALEOLITHIC ART 50,000 - 10,000 BC**

**1.11 “VENUS” OF WILLENDORF** c. 25,000-21,000 BC, limestone, 4 3/8” h

**1.12 “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 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 GGANTJA, GOZO** (Tower of the Giants) bef. 3000 BC, facade orig. 50’ h

**1.21 MENHIRS, FRANCE**

**1.22 DOLMEN, FRANCE**

**2.1 PLASTERED SKULL, JERIKHO, W. BANK** c. 2800-1500 BC, 97’ dia, 13’6” h, ditch 350’ dia

**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.

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
     temple 80 x 60’, ziggurat 140 x 150’ at base, 30’ h

2.10  CYLINDER SEAL AND IMPRESSION

2.12, 2.13  STATUES from the ABU TEMPLE
     limestone, alabaster, gypsum, shell, black limestone largest 30”

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

2.18  HEAD OF GUDEA

2.19  GUDEA WITH TEMPLE PLAN
     diorite, 9” h

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
votive

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

2.31  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.)

ASSYRIAN  1300 - 600 BC

2.25  KING HUNTING LIONS, from palace
     palace, Nimrud, alabaster 3’ 3” x 8’

2.28  PLAN OF KING’S PALACE

2.29  LAMASSU / HUMAN-HEADED BULL / LION, from palace gateway

lamassu

2.35  AUDIENCE HALL, Palace at Persepolis, Iran

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

ANCIENT PERSIAN  550 - 330 BC

2.39  AUDIENCE HALL, Palace at Persepolis, Iran

2.40  ROYAL GUARDS, Audience Hall, Palace at Persepolis, Iran

2.41  BULL CAPITAL, Palace, Persepolis, Iran

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

**DYNASTIC EGYPT 3100 - 2650 BC**

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

Narmer or Menes

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

**3.20 SEATED SCRIBE** painted limestone, 21” h

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

**3.29 PYLON FACADE, Temple** Temple of Amon-Mut-Khonsu beg. c. 1390 BC, 170 x 340’

**3.30, 31 TEMPLE at LUXOR** hypostyle hall columns 66’ h, 12’ dia.
c. 1473-58 BC, granite, 7’ 11” h

**3.32 STATUE OF HATSHEPSUT AS PHARAOH** pillar statue fr Karnak, sandstone, 13’ h

**3.33 QUEEN NEFERTITI** painted limestone, c.19” h

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

**3.35 HOUSE ALTAR W/ AKHENATEN, NEFERTITI and 3 DAUGHTERS** c.1333-23BC, gold inlaid w/enamel & semi-precious stones

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

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

**3.38 AKHENATEN pillar statue** Hatshepsut

**3.39 QUEEN NEFERTITI** Akhenaten (Amenhotep IV)

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

**3.41 HOUSE ALTAR W/ AKHENATEN, NEFERTITI and 3 DAUGHTERS** Tutankhamen

**3.42 CANOPIC COFFINETTE of TUTANKHAMEN** Amarna period (named for the capital at Tell-el-Amarna) p.103

**3.43 CANOPIC JARS** Aten p. 103

**canopic jars** p. 84, glossary

[Late Dynastic period: control by Libyans, Syrians]
<table>
<thead>
<tr>
<th><strong>CYCLADIC</strong></th>
<th><strong>MINOAN</strong></th>
<th><strong>MYCENEAN</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3000 - 1000 BC</strong></td>
<td><strong>2000 - 1500 BC</strong></td>
<td><strong>1600 - 1100 BC</strong></td>
</tr>
<tr>
<td><strong>4.1, 2</strong> FEMALE CYCLADIC IDOL</td>
<td><strong>4.4, 5</strong> PALACE at KNOSOS, CRETE</td>
<td><strong>4.17, 18</strong> MEGARON at MYCENAE</td>
</tr>
<tr>
<td>CYCLADIC</td>
<td><strong>4.6</strong> TOREADOR FRESCO</td>
<td><strong>4.20</strong> LION GATE, CITADEL OF MYCENAE</td>
</tr>
<tr>
<td>Male CYCLADIC</td>
<td><strong>4.7</strong> QUEEN’S MEGARON, PALACE at KNOSOS</td>
<td><strong>4.21, 22, 23</strong> THOLOS TOMB, MYCENAE</td>
</tr>
<tr>
<td><strong>4.3</strong></td>
<td><strong>4.9</strong> SNAKE GODDESS</td>
<td><strong>4.24, 25</strong> GRAVE CIRCLE A, MYCENAE</td>
</tr>
<tr>
<td>MALE CYCLADIC AULOS PLAYER</td>
<td><strong>4.11</strong> OCTOPUS VASE</td>
<td><strong>4.26</strong> “MASK OF AGAMEMNON” from MYCENAE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cyclopean masonry/walls box p. 124</td>
</tr>
<tr>
<td></td>
<td></td>
<td>corbeling (corbeled arch, vault, dome) pp. 123-4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tholos</td>
</tr>
<tr>
<td><strong>4.15</strong> BOXING CHILDREN, from THERA</td>
<td></td>
<td><strong>4.28</strong> GRAVE CIRCLE A, MYCENAE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cyclopean masonry/walls box p. 124</td>
</tr>
<tr>
<td></td>
<td></td>
<td>corbeling (corbeled arch, vault, dome) pp. 123-4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tholos</td>
</tr>
</tbody>
</table>

**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

**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 KOYROS

**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

**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

5.10, 11 Niobid Krater
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

**5.51 Greek and Centaur Metope, PartHENON
marble, 53” h

**5.55 Phidas, Athena PartHENOS, Cella, PartHENON
model of 40’ h original

**5.56 Temple of Athena Nike, ACROPOLIS
421-405 BC

**5.57, plan 5.46 ERECHTHEUM, ACROPOLIS
figures c. 8’ h

**5.58, 5.33 Phidas, Zeus, Cella, Temple of Zeus, OLYMPIA
original c. 40’ h

**5.60, 61 Theater at Epidaurus
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

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 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

--- end of content for exam 2 ---

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, 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 & brck, 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)
thermae
thermal window
See box p. 205 for the following:
arch
voussoir
keystone
thrust
centering
barrel or tunnel vault
cross or groin vault
dome
rotunda
oculus
coffers
pier
aqueduct
podium
engaged column
triumphal arch

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.30</td>
<td>ARA PACIS (ALTAR OF PEACE), Rome</td>
<td>13-9 BC, 34’ 5” x 38’ x 23’</td>
</tr>
<tr>
<td>7.31</td>
<td>IMPERIAL PROCESSION, ALTAR OF PEACE, ROME</td>
<td></td>
</tr>
<tr>
<td><strong>7.33,34</strong></td>
<td>TRAJAN’S COLUMN, Rome</td>
<td>ded. AD 113, marble, 125’ h</td>
</tr>
<tr>
<td><strong>7.37</strong></td>
<td>ARCH OF TITUS, Rome</td>
<td>AD 81 c. 50 x 40’</td>
</tr>
<tr>
<td><strong>7.38</strong></td>
<td>SPOILS FROM THE TEMPLE OF JERUSALEM, ARCH OF TITUS, Rome</td>
<td>6’ 7” h</td>
</tr>
<tr>
<td>7.39</td>
<td>ARCH OF CONSTANTINE, Rome</td>
<td>AD 313, frieze 3’ 4” h</td>
</tr>
<tr>
<td>7.40</td>
<td>Hadrianic medallions &amp; CONSTANTINE ADDRESSING THE PEOPLE. ARCH OF CONSTANTINE</td>
<td></td>
</tr>
<tr>
<td>7.41</td>
<td>BACCHUS AND THE FOUR SEASONS SARCOPHAGUS</td>
<td>c. AD 220, marble, 3’ 3”</td>
</tr>
<tr>
<td>7.42</td>
<td>JULIUS CAESAR</td>
<td>mid 1’ cent. BC, marble 13” h.</td>
</tr>
<tr>
<td>7.45</td>
<td>PORTRAIT OF A YOUNG FLAVIAN LADY</td>
<td>c. AD 90, marble, 25” h.</td>
</tr>
<tr>
<td>7.46</td>
<td>PORTRAIT OF AN OLDER FLAVIAN LADY</td>
<td>c. AD 90, marble, 9 1/2 “ h.</td>
</tr>
<tr>
<td>7.47</td>
<td>AUGUSTUS OF PRIMAPORTA compare with 5.27 Doryphoros</td>
<td>marble, 6’ 8” h.</td>
</tr>
<tr>
<td><strong>7.48</strong></td>
<td>EQUESTRIAN STATUE OF MARCUS AURELIUS</td>
<td>AD 164-66, bronze</td>
</tr>
<tr>
<td>7.50</td>
<td>MONUMENTAL HEAD OF CONSTANTINE</td>
<td>AD 313, marble, 8’ 6” h</td>
</tr>
<tr>
<td><strong>7.54, 55</strong></td>
<td>FRESCOES from the VILLA OF THE MYSTERIES, near Pompeii</td>
<td>c.65-50 BC, frieze 5’ 3” h</td>
</tr>
<tr>
<td>7.57</td>
<td>ODYSSEUS BEING ATTACKED by the LASTRYGONIANS</td>
<td>c. 50-40 BC, fresco, 46” h.</td>
</tr>
<tr>
<td>7.58</td>
<td>YOUNG WOMAN WITH A STYLUS, from Pompeii</td>
<td>1st century AD, fresco, 11 3/8”</td>
</tr>
<tr>
<td>7.62</td>
<td>HERCULES STRANGLING THE SERPENTS, Pompeii</td>
<td>AD 63-79, fresco</td>
</tr>
</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
**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
Eucharist

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
  gallery  p. 270
Theodora
Chi-Rho = CHR for Christ.  Greek Chi looks like an X (as in Xmas), the Rho like a P
tessere
Iconoclastic Controversy AD 730 – 843  p. 286
**4th ed. fig and page nos.**

**MIGRATION 500 - 1000**

**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

**HIBERNO - SAXON 600 - 800**

**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 FR THE BOOK OF KELLS  
Tunc Crucifixerunt fr Gospel of Matthew, 9.5 x 13”

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

**OTTOMANIA 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 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

**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 TYPANUM, STE. FOY, CONQUES

**10.21, 22** LAST JUDGMENT TYPANUM, 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’

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, 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