Jill Carrington (she/her/hers)
jcarrington@sfasu.edu (don’t use D2L email; use SFA email).
tel. 936-468-4351; Office 117 opposite the kitchen.
Office hrs: MWF 11 – 11:30; TR 11:00-12:00, 4:00 – 5:00; other times by appt.
Section 001 meets MWF 9:00 – 9:50, Section 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 majors. 3 SCHs over the 15 week semester.


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 major works of these periods by learning the stylistic features typical of art of the periods.
.3 Short essays identifying stylistic features typical of a specific works of art.
.4 Learn art and architectural terminology and use it in writing about art.
.5 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.

General Education Core Curriculum Objective The Texas Higher Education Coordinating Board has identified six core learning objectives: Critical Thinking Skills, Communication Skills, Empirical and Quantitative Skills, Teamwork, Personal Responsibility, and Social Responsibility. This course assesses Written Communication, which includes effective development, interpretation and expression of ideas through written communication. This core objective will be addressed in the essay.

By enrolling in Art History I, you are also enrolling in a Core Curriculum Course that fulfills the Written Communication requirement.

Course Work:
.A 4 modules, each culminating in a non-comprehensive exams, each worth approximately 20% of the course grade, the highest which may be adjusted up to 30% and the lowest two of the first three exams down to 15%. I do not “drop” one exam grade.

Exam 1 Mon, Sep 13 syllabus pp. 4-7: Intro, Chapters 1-3
Introduction, Paleolithic, Neolithic, Sumerian – New Kingdom Egypt
Exam 2 Weds, Oct 06 syllabus pp. 8, 9, Hellenistic on p. 10, Chapters 4, 5:
Cycladic, Minoan Mycenaean, Geometric, Orientalizing, Classical, Hellenistic Greek
Exam 3 Fri, Nov 05 syllabus pp. 10-12, Chapters 6, 7, 8
Etruscan, Roman, Early Christian, Byzantine
Exam 4 Weds, Dec 08 8:00/9:00 – 10:00 for 9:00 section; Mon, Dec 06, 10:30 – 12:30 for 10:00 section
syllabus pp. 13-14, Chps 9, 10, 11: Migration – Late Gothic
Exams will have two types of questions:
.a. Short answer. Meaning and purpose of the art and matching the stylistic features of the artworks with the period they are typical of. The questions are drawn from those on the frequent quizzes. Worth 1 – 2 points each.
.b. terms about artistic techniques and art and architecture, also drawn from the quizzes. 1-2 pts ea.

.B 4 quizzes during the class period after the exam, each to identify 7 artworks by title and period. Collectively worth 10% of course grade.

.C One essay discussing the stylistic conventions of a work of sculpture, written during the second half of the course. Fulfills the Written Communication Core Curriculum objective. Worth 10% of course grade.

.D. Frequent online quizzes about the current class content, dates to be determined. It’s a learning exercise for you and for me to understand the content you find difficult. They do not count for a grade.

Content delivery, F2F. Lectures are also recorded on Zoom and uploaded to D2L/Brightspace. The syllabus, directions handed out in class and slide shows used in class are uploaded to D2L. Content.

Course Calendar
Aug 23 – Sep 10 Module 1 content = Introduction, Paleolithic, Neolithic, Old and Neo-Sumerian, Akkadian, Old and Neo-Babylonian, Assyrian, Predynastic Egypt, Old Kingdom, New Kingdom.
1 - 2 quizzes per week on content. Quiz questions constitute the question bank for the exam.
Spend 1 hour for each quiz you miss to look at the quiz, the slide show and Zoom recording to answer the questions on the quiz.
Spend 4 hours minimum preparing for each exam: review the quiz questions, learn the answers to each question, and compile info into useful notes.
Sep 13 Exam on Module 1
Spend 1 hour minimum looking at the works and learning the titles and period.
Sep 15 Id quiz: identify 7 of the ** artworks in Module 1 by title and period.
Sep 15 – Oct 4 Module 2 content = Cycladic, Minoan, Mycenean, Geometric Greek, Orientalizing, Archaic, Classical, Hellenistic.
Oct 6 Exam on Module 2
Oct 8 Id quiz: identify 7 of the ** artworks in Module 2 by title and period
Oct 8 – Nov 3 Module 3 = Etruscan, Roman, Early Christian, Byzantine
Nov 5 Exam on Module 3
Nov 7 Id quiz: identify 7 of the ** artworks in Module 3 by title and period
TBD Essay discussing art works similar to one’s you’ve studied
Nov 7 – Dec 3 Module 4 = Migration, Hiberno-Saxon, Carolingian, Romanesque, Early Gothic, High Gothic, Late Gothic
Dec 1 Id quiz: identify 7 of the ** artworks in Module 4 by title and period
Dec 8 for 9:00 class, Dec 6 for 10:00 class Exam on Module 4

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 inside 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. It will make a difference if your course average is close to the next highest grade. No other extra credit is available.
Course list pages: For id purposes, know titles of works on the left side of ** works and period name above the art works. Know names of 4 sculptor during the Classical Greek period. Info about location and 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.

Attendance policy: I take attendance every class period except exam days. If you are in the classroom, 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. Since the class meets 2x per week, 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 9 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 20% 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: TBD for students. I will wear a face shield. I was fully vaccinated in Jan and Feb.

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 classmates so you can borrow notes if you miss class. --Quizz / exam anxiety. The AARC has a statement on their website. --The slide shows include much useful information besides the 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/)

**Mental Health and Wellness** SFA values students' mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students' mental health and wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**
**SFA Counseling Services**
[www.sfasu.edu/counselingservices](http://www.sfasu.edu/counselingservices)
Rusk Building, 3rd Floor 936.468.2401

**SFA Human Services Counseling Clinic**
[www.sfasu.edu/humanservices/139.asp](http://www.sfasu.edu/humanservices/139.asp)
Human Services, Room 202 936.468.1041
Crisis Resources: Burke 24-hour crisis line: 1.800.392.8343 
Suicide Prevention Lifeline: 1.800.273.TALK (8255) 
Crisis Text Line: Text HELLO to 741-741

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

**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  marble, 8” h
2.8, 2.9  WHITE TEMPLE on its ZIGGURAT, Uruk, Iraq  clay, brick, asphalt
temple 80 x 60’, ziggurat 140 x 150’ at base, 30’ h
2.10  CYLINDER SEAL AND IMPRESSION
2.12, 2.13  STATUES from the ABU TEMPLE
**2.18  HEAD OF GUDEA  Tell Asmar, Iraq
diorite, 9” h
**2.19  GUDEA WITH TEMPLE PLAN  diorite, 29” h
**2.20  ZIGGURAT AT UR, Iraq  mud brick, bitumen, brick embedded in asphalt
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?)  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

ASSYRIAN  1300 - 600 BC
**2.25  KING HUNTING LIONS, from palace  [King Ashurnasirpal II] palace, Nimrud, alabaster 3’ 3” x 8’
Sargon II’s Palace, Khorsabad
Khorsabad, c. 720 BC, 14’ h
2.28  PLAN OF KING’S PALACE
**2.29  LAMASSU / HUMAN-HEADED BULL / LION, fron palace gateway

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  gold, 6 ¾ x 9 in.
2.38  LION DRINKING VESSEL
column - composed of base, shaft, capital  box p. 76
**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)

OLD KINGDOM EGYPT  2650 - 2150 BC

3.10  STEP PYRAMID WITH MASTABA BASE

3.11  STEP PYRAMID, funerary complex of KING ZOSER, Saqqara

**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

3.17  SEATED STATUE OF KHAFRE

sandstone, 66’ h, 240’l

**3.18  MENKAURE and KHAMERERNEBTY**

slate, 54 1/2” h, 18x fist width

**3.19  PRINCE RAHOTEP AND NOFRET**

**3.20  SEATED Scribe**

painte limestone, 21” h

MIDDLE KINGDOM EGYPT  2000 - 1700 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

Temple of Amun-Khonsu  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**

pillar statue fr Karnak, sandstone, 13’ h

**3.39  QUEEN NEFERTITI**

painte limestone, c.19” h

**3.40  RELIEF WITH AKHENATEN, NEFERTITI and 3 DAUGHTERS**

limestone, 13 x

**3.41  MASK of TUTANKHAMEN**

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

3.47  TEMPLE of RAMSES II

Abu Simbel, Nubia, 1279 – 1213 BC

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

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

canopic jars  p. 84, glossary

**MIDDLE KINGDOM EGYPT  2000 - 1700 BC**

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.

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

Aten  p. 103

canopic jars  p. 84, glossary
**CYCLADIC 3000 - 1000 BC**

4.1, 2  FEMALE CYCLADIC IDOL  
Cycladic  p. 112

4.3  MALE CYCLADIC AULOS PLAYER  
marble, 58 1/2"

**MINOAN 2000 - 1500 BC**

4.4, 4.5a,b  PALACE at KNOSOS, CRETE

4.6  TOREADOR FRESCO

4.9  HARVESTER VASE

4.11 OCTOPUS VASE

4.15  BOXING CHILDREN, from THERA

Minotaur  
labyrinth  
puent fresco  box p. 117

megaron

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

**MYCENEAN 1600 - 1100 BC**

4.26, 27, 28  GRAVE CIRCLE B, MYCENAE

4.29  “BOXING CHILDREN” from MYCENAE

4.31  LION GATE, CITADEL OF MYCENAE

4.32  TOWER OF THE CEMETERY, MYCENAE

4.33  RHYTON TOMB, MYCENAE

4.35  THE FALSE’S COACH, FROM MYCENAE

4.37, 38, 39, 40  GRAVE CIRCLE D, MYCENAE

4.41, 42  GEOGRAPHICAL LIST OF MONUMENTS

**5.3 GEOMETRIC AMPHORA**  
meander

see 5.6 for the following 4 vase shapes:

amphora  
krater  
klyix  
lekythos

**5.4 POLYPHEMOS AMPHORA**  
black-figure painting  box p. 137

**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

**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)
**kouros (pl. kouroi)**

**kore (pl. korai)**

**Archaic smile**

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<td>c. 450 BC, bronze, 6’ 10 1/4”</td>
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<td>by the Niobid Painter, 455-450 BC, 21 1/4” h</td>
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<td>440 BC, marble copy, 6’ 11 ½”</td>
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<td>model of 40’ h original of gold and ivory</td>
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<td>original c. 40’ h</td>
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<td><strong>5.60, 61</strong> THEATER AT EPIDAUROS</td>
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<td>stylobate</td>
<td></td>
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<td>colonnade / peristyle</td>
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<tr>
<td>naos / cela = main room housing the statue of the deity to whom the temple is dedicated</td>
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<td>architectural order = arrangement of columns and an entablature--Greek orders, box pp. 154-5, fig. 5.53</td>
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<tr>
<td>column = base + shaft + capital or shaft + capital in Ionic order</td>
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<tr>
<td>Doric order plain capital</td>
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<tr>
<td>Ionic order volute or scroll capital</td>
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<td>Corinthian order acanthus-leaf capital</td>
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<td>flutes</td>
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<td>entablature = architrave + frieze + cornice</td>
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<td></td>
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<tr>
<td>pediment</td>
<td></td>
</tr>
<tr>
<td>Panathenaic procession</td>
<td></td>
</tr>
<tr>
<td>caryatid</td>
<td></td>
</tr>
</tbody>
</table>
**HELLENISTIC** 323 - 31 BC

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Material/Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.65</td>
<td>HEAD OF ALEXANDER</td>
<td>from Pergamon, c. 200 BC, marble 16” h.</td>
</tr>
<tr>
<td><strong>5.13 - 15</strong> ALEXANDER MOSAIC. Pompeii</td>
<td>106 3/4 x 201 1/2”</td>
<td></td>
</tr>
<tr>
<td><strong>5.67</strong> WINGED NIKE OF SAMOTHRACE</td>
<td>marble, c. 8’ h</td>
<td></td>
</tr>
<tr>
<td>5.69</td>
<td>BOY WRESTLING WITH A GOOSE</td>
<td>copy, 2’ 9 1/2”</td>
</tr>
<tr>
<td><strong>5.72</strong> LAOCOON AND HIS SONS</td>
<td>marble, 7”</td>
<td></td>
</tr>
<tr>
<td>5.73</td>
<td>ALTAR OF ZEUS, PERGAMON</td>
<td>c. 110’ w</td>
</tr>
<tr>
<td><strong>5.74</strong> ATHENA BATTLING WITH ALKYONEOS, Altar of Zeus, Pergamon</td>
<td>marble, 7’ 6” h</td>
<td></td>
</tr>
</tbody>
</table>

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

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**ETRUSCAN** 700 - 300 BC

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Material/Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1</td>
<td>ETRUSCAN TEMPLE</td>
<td>bronze, 31 1/2”</td>
</tr>
<tr>
<td><strong>6.5</strong> APOLLO OF VEII</td>
<td>painted terra-cotta, 5’ 10”</td>
<td></td>
</tr>
<tr>
<td>6.8</td>
<td>CINERARY URN</td>
<td>bronze and terra-cotta, 33” h</td>
</tr>
<tr>
<td>6.11</td>
<td>CINERARY URN in the form of a HOUSE</td>
<td>painted terra-cotta, 6’ 7”</td>
</tr>
<tr>
<td><strong>6.14</strong> SARCOPHAGUS from CERVETERI</td>
<td>300-280 BC, limestone, 7’ 1 3/4”</td>
<td></td>
</tr>
<tr>
<td>6.15</td>
<td>SARCOPHAGUS OF RAMTHA VISNAI</td>
<td>Cerveteri, c.550 BC, tufa, c.29 x 34’</td>
</tr>
<tr>
<td>6.12, 13</td>
<td>TOMB OF THE SHIELDS AND CHAIRS</td>
<td>Tarquinia, 480-470 BC</td>
</tr>
<tr>
<td><strong>6.17</strong> BANQUET SCENE, TOMB OF THE LEOPARDS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

necropoleis pilaster  p. 187 sarcophagus tempera  (box p. 182)

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**ROMAN** 100 BC - AD 400

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Material/Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.2</td>
<td>PLAN OF A TOWNHOUSE, POMPEII</td>
<td>2nd century BC</td>
</tr>
<tr>
<td><strong>7.3</strong> ATRIUM AND PERISTYLE, TOWNHOUSE, POMPEII</td>
<td>early first century</td>
<td></td>
</tr>
<tr>
<td>7.9, 10</td>
<td>ROMAN and IMPERIAL FORUMS, Rome</td>
<td>AD 211-217, more than 50 acres</td>
</tr>
<tr>
<td>7.11, 12</td>
<td>BASILICA ULPIA, FORUM OF TRAJAN, Rome</td>
<td>AD 72-80, ext. travertine; int. tufa &amp; brck, 615x 510’ near Nimes, late 1st cent BC, aqueduct, 854 x 162’</td>
</tr>
<tr>
<td>7.13, 14</td>
<td>TRAJAN’S MARKETS, Rome</td>
<td>late 2nd century BC</td>
</tr>
<tr>
<td><strong>7.15, 16, 17</strong> BATHS OF CARACALLA, Rome</td>
<td>AD 117-125, marble, brick, concrete, 142 x 142’</td>
<td></td>
</tr>
<tr>
<td>7.18, 19</td>
<td>COLOSSEUM, Rome</td>
<td>Augustus (Octavian Caesar’s title)</td>
</tr>
<tr>
<td>7.21</td>
<td>PONT DU GARD, France</td>
<td>Augustus = venerable</td>
</tr>
<tr>
<td>7.22, 23</td>
<td>TEMPLE OF PONTUNUS, Rome</td>
<td>Caesar = revered, he who is supreme</td>
</tr>
<tr>
<td><strong>7.26-29</strong> PANTHEON, Rome</td>
<td>Titus (one of the Flavian emperors)</td>
<td></td>
</tr>
</tbody>
</table>

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

7.30 ARA PACIS (ALTER OF PEACE), Rome
13-9 BC, 34’ 5” x 38’ x 23’
7.31 IMPERIAL PROCESSION, ALTER 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
7.52 UNKNOWN BARBARIAN (PARTHIAN?) Augustan period, black marble, pavonazzetto, 5’ 3 ¼” 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
7.64 MUMMY CASE OF ARTEMIDOROS from Faiyum, 100-200, encaustic portrait on limewood, gold leaf
buon fresco = true fresco (box p. 117)
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  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  martyrium, not church, c. 350

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

**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  Justinian

ambulatory  Katholikon, Hosios Loukas, Greece, c. 1020, mosaic

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  end of content for exam / Module 3
**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  animal interlace

**HIBERNO - SAXON  600 - 800**

**9.21** CELTIC CROSS, Ireland  
Ahenry, 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”

Hiberno-Saxon = Hiberno = Ireland, Saxon = German manuscript  (abbreviated MS)

manuscript illumination = individual drawn or painted illustration in a manuscript  
(p超越ting 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

**OTTONIAN  900 - 1000**

**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  
c. 1130, approx. 12’ x 22’

**10.21, 22, 23** LAST JUDGMENT TYPANUM, AUTUN  
Saint-Lazare, Autun, c. 1120-1135

10.29, 30 PISA CATHEDRAL, BELL TOWER, BAPISTERY, PISA, ITALY  
1053 - 1272

10.30, 10.31 PISA CATHEDRAL, PISA, ITALY  
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  (continued)
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
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 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
11.35 ANNUNCIATION AND VISITATION, JAMBS, REIMS CATHEDRAL
Philadelphia, Lawrence

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.)
Visititation  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