ARTS 1303.001 and 002  ART HISTORY I  fall 2023

Jill Carrington (she/her/hers)  
jcarrington@sfasu.edu  
(Use SFA email; you won’t get my response if you use jcarrington@d2l.sfasu.edu because responses have to come within D2L) tel. 936-468-4351; Office 117 across from vending machines.  
Office hours: MTWRF 2:00 – 3:00; other times by appointment.  
Class meets MWF 9:00 – 9:50 or 10:00 – 10:50 in person in Room 106 of the Art Annex bldg.  
My other courses are Art History II, MWF 11:00 – 11:50 and Greek and Roman Art, TR 11:00 – 12:15.  

SI tutor Megan Bynum  bynummc1@jacks.sfasu.edu  SI sessions MW 6:00 – 7:00 in room 139C of the Student Success Center in Lumberjack Landing, starting TBA. Megan will attend class in person on Fridays and will watch the Zoom recordings for M and W because she has class during our class. Megan will “emphasize the importance of the course material for all students, highlighting the relevance across all art-related degree plans and introducing efficient notetaking and study habits.”  
Attend SI or contact Megan for need help to prepare for exams and id quizzes.  
Your attendance at SI will keep it going for the entire semester.  

Course description: Western Art from prehistory to 1400 A.D. [the Gothic period]. Approved for general education requirement. Required for studio art majors.  

Course contact hours and study hours: 3 hours class and 6 hours study and preparation per week. The weeks that require fewer study and preparation hours will be made up during the weeks that require more. Every hour of SI attendance counts as one hour of study and preparation.  

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.  

Course Objectives:  
.1 Learn how art has been understood and used by the society in which it was made.  
.2 Understand the questions people who have studied art ask about it. (Not all questions are valuable.)  
.3 Learn art and architectural terminology and use it in writing about art.  
.4 Identify major and characteristic works of art and architecture in the western world.  

Core Curriculum  
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. SFA is committed to the improvement of its general education core curriculum by regular assessment of student performance on these six objectives.  
By enrolling in Art History I you are also enrolling in a Core Curriculum Course that fulfills the Communication Skills requirement.  

<table>
<thead>
<tr>
<th>Core Objective</th>
<th>Definition</th>
<th>How the Core Objective Will be Addressed.</th>
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</thead>
<tbody>
<tr>
<td>Communication Skills</td>
<td>To include effective development, interpretation and expression of ideas through written, oral, and visual communication.</td>
<td>Write an essay about a two works of art from a period we have studied that you have never seen, discussing the physical features of each work that are typical of art work of the period.</td>
</tr>
</tbody>
</table>
**Texts:** None required. The content and selection of artworks comes from *Art Across Time*. Laurie Schneider Adams. 4th or 3rd ed. Volume I or Combined Edition. Boston, et al: McGraw Hill College, 2010 or 2007. 4 copies are on two-hour reserve in Steen Library. There’s little difference between the 4th and 3rd eds. You can buy a print version of either online if you want to have the book.

**Course Work:**

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

You may use class notes during exams, learning exercises and id quizzes. You may not use the learning exercises, slide shows, Zoom recordings or images of the works you’re responsible for during exams and id quizzes. You can retype the info from the learning exercises into your notes.

**Exam 1** Weds, Sep 20  
  syllabus pp. 6-8, Intro, Chapters 1-3  
  Introduction, Paleolithic, Neolithic, ancient Near East, ancient Egypt

**Exam 2** Mon, Oct 16  
  syllabus pp. 9, 10, Hellenistic on p. 11, Chapters 4, 5:  
  Cycladic, Minoan Mycenean, Geometric Greek, Orientalizing, Classical, Hellenistic Greek

**Exam 3** Weds, Nov 15  
  syllabus pp. 11-13, Chapters 6, 7, 8  
  Etruscan, Roman, Early Christian, Byzantine

**Exam 4** Weds, Dec 13, 9:00 for 9:00 class, Mon Dec 11, 10:30 for 10:00 class  
  syllabus pp. 15-16, Chps 9, 10, 11: Migration – Late Gothic

**All exam questions are drawn from those on the LEXes.** Some questions have multiple answers. If you attend class online, you must be on Zoom when taking the exams. Before last semester, exams consisted of short answer and fill-in-the-blank questions.

.B 4 identification (id) quizzes of 7 artworks together worth 10% of the course grade. Take during the class period after the exam (except before exam 4), each to identify 7 artworks by title and period. **The double-starred works are the only ones you need to be able to identify.** See the Course Calendar below.

.C 1 short essay worth 5% of the course grade, discussing the stylistic conventions of a work of sculpture, either ancient Egyptian sculpture or ancient Roman sculpture.

.D. Learning exercises (LEX) about current class content. They help you and me understand content you find difficult. Not graded, but the participation grade is 10%.

You will receive a lower percentage if you skip or submit the lex blank, barely answer or provide nonsense answers. There’s no penalty for the days you are absent and for questions unfinished due to lack of time.

**Course calendar**

<table>
<thead>
<tr>
<th>Aug 28 – Sep 18</th>
<th>Module 1: Intro – New Kingdom Egypt</th>
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</thead>
<tbody>
<tr>
<td>Sep 20</td>
<td>Exam on module 1</td>
</tr>
<tr>
<td>Sep 22</td>
<td>optional bus trip to Dallas. No class.</td>
</tr>
<tr>
<td>Sep 25 – Oct 13</td>
<td>Module 2: Cycladic – Hellenistic Greek</td>
</tr>
<tr>
<td>Oct 16</td>
<td>Exam on module 2</td>
</tr>
<tr>
<td>Oct 18 – Nov 13</td>
<td>Module 3: Roman, Early Christian, Byzantine</td>
</tr>
<tr>
<td>Nov 15</td>
<td>Exam on module 3</td>
</tr>
<tr>
<td>Nov 17, 27 – Dec 8</td>
<td>Module 4: Migration – Late Gothic</td>
</tr>
<tr>
<td>Dec 11, 9:00</td>
<td>Exam 4 on module 4 for 10:00 class</td>
</tr>
<tr>
<td>Dec 13, 10:30</td>
<td>Exam 4 on module 4 for 9:00 class</td>
</tr>
</tbody>
</table>
Grading policy
4 exams worth 75%
4 id quizzes. 10%
1 essay. 5%
LEXes 10%
total 100%

**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. **3 pieces of makeup work is the maximum number of makeup work allowed.**

**Maximum 1% extra credit for going on the bus trip probably F Sep 22 to Dallas art museums or on your own visiting art museums or other museums exhibiting art. ½% per museum on your own.** 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.**

Content delivery: Lectures, which are recorded on Zoom and uploaded to D2L/Brightspace. The syllabus, slide shows used in class, and images for the LEXes are uploaded to D2L. Content.

**Course list pages:** For id quiz purposes, know titles of works on the left side of **works and period name above the art works. Know the names of 4 sculptors who worked 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, including 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. I expect you to attend class in person.

You are allowed to use Zoom only if you would have to drive more than 90 miles each way to campus or have a documented disability. If you are on Zoom, 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. You have to have a camera to attend class remotely.

Since the class meets 3x 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 outside 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 your adviser if you miss class frequently or perform poorly on quizzes.
I am fully vaccinated with the 2 Moderna shots and all boosters.

**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. --Quiz / exam anxiety: see the AARC website. --The slide shows include much useful information besides the images of the works.

**Courtesy:** --Arrive on time and stay the entire class. However, come late rather than not at all. --Turn off cell / smartphones, laptops, netbooks, and all other digital devices during class unless I ask you to use them or you ask permission. --Avoid private conversations in class, which are distracting to your classmates. --Eat and drink elsewhere. **Water bottles are acceptable.** --Respect ideas presented in class, particularly statements about religion presented as history.

**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.

I care and want you to succeed. You are welcome to share interests, difficulties, etc.

**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**
The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy. Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to:

1. Copying from the test paper (or other assignment) of another student,
2. Possession and/or use during a test of materials that are not authorized by the person giving the test,
3. Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member
4. Substituting for another person, or permitting another person to substitute for one’s self, to take a test,
5. Falsifying research data, laboratory reports, and/or other records or academic work offered for credit,
6. Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other
expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements. Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam. Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

**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/)

**Wellness and Wellbeing**

**Student Wellness and Well-Being**

SFA values students’ overall well-being, mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.

If you are experiencing concerns, seeking help, 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:**

**The Dean of Students Office** (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu

**SFA Human Services Counseling Clinic** Human Services, Room 202
www.sfasu.edu/humanservices/139.asp
936.468.1041

**The Health and Wellness Hub** “The Hub”
Location: corner of E. College and Raguet St.
To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:
- Health Services
- Counseling Services
• Student Outreach and Support
• Food Pantry
• Wellness Coaching
• Alcohol and Other Drug Education

www.sfasu.edu/thehub
936.468.4008
thehub@sfasu.edu

Crisis Resources:
• Burke 24-hour crisis line: 1.800.392.8343
• National Suicide Crisis Prevention: 9-8-8
• 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  naturalistic  p. 23
chapel  idealized  p. 23
plan  stylized.  p. 23
style  abstract.  p. 23
detail  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  
** c. 2800-1500 BC, 97’ dia, 13’6” h, ditch 350’ dia  
** c. 7000 BC

**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  
dolmen (means table)  p. 46  
megalith  p. 43  
post and lintel  fig. 1.25  
menhir (= stone + long)  p. 45  
cromlech (means 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  
**2.18 HEAD OF GUDEA  
thick 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  
tell Asmar, Iraq  
diorite, 9” h

2.25 KING HUNTING LIONS, from palace  
[King Ashurnasirpal II] palace, Nimrud, alabaster 3’ 3” x 8’

2.28 PLAN OF KING’S PALACE  
Sargon II’s Palace, Khorsabad

2.29 LAMASSU / HUMAN-HEADED BULL / LION, from palace gateway  
Khorsabad, c. 720 BC, 14’ h

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

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

**2.30 ISHTAR GATE, Babylon, Iraq

### 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  
Sargon II’s Palace, Khorsabad

2.29 LAMASSU / HUMAN-HEADED BULL / LION, from palace gateway  
Khorsabad, c. 720 BC, 14’ h

### ANCIENT PERSIAN 550 - 330 BC [539-331 BC]

Video: Persepolis Reimagined  
Getty, 2022

2.35 AUDIENCE HALL, Palace at Persepolis, Iran  
250’ square, columns 40’ h

2.36 ROYAL GUARDS, Audience Hall, Palace at Persepolis, Iran  
LION DRINKING VESSEL

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
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

**3.12, 13 PYRAMIDS OF KHUFU, KHAFRE, MENKAURE, Giza**
Khufu largest, 480’ h. 755’ side, 2 million blocks, Khafre with capstone, Menkaure smallest

3.14 PLAN OF THE GIZA FUNERARY COMPLEX
3.15 THE GREAT SPHINX (KHAFRE)

**3.17 SEATED STATUE OF KHAFRE**
diorite, 66” h

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

**3.19 PRINCE RAHOTEP AND NOFRET**
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

**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**

**3.35, 33 AKHENATEN pillar statue**

pillar statue fr Karnak, sandstone, 13’ h

**3.39 QUEEN NEFERTITI**
painted 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

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

end of content for exam / Module 1
**4.1, 2** FEMALE CYCLADIC IDOL  
marble, 58 1/2”

**4.3** MALE CYCLADIC AULOS PLAYER

Cycladic  p. 112

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

**4.6** TOREADOR FRESCO

**4.11** OCTOPUS VASE

**4.15** BOXING CHILDREN, from THERA

Minotaur  
labyrinth  
buon 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

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

barbarian  p. 130

Video: Greek vase painting

**5.3** GEOMETRIC AMPHORA

eighth century BC, terra-cotta, 61’ h

see 5.6 for the following 4 vase shapes:

amphora
krater
kylix
lekythos

**5.4** POLYPHEMOS AMPHORA

675-650 BC, terra-cotta, 56” h.

**5.5** BLACK-Figure AMPHORA

**5.8** RED-Figure KRATER

**5.17** NEW YORK KOUSOS

**5.19** PEPLOS KORE

black-figure painting  box p. 137  
red-figure painting  box p. 137

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

4th ed. fig and page nos.  

CLASSICAL  480 – 300 BC

attributed to Kritios, c. 480 BC, Parian marble, 33 7/8” h

5.20  KRITIOS BOY

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”

5.12  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

contrapposto

lost wax process fig. 5.21

white ground painting box p. 137

foreshortened

Polykleitos

Phrikles

Phidias

Praxiteles

stylobate

colonade / peristyle

naos / cella = main room housing the statue of the deity to whom the temple is dedicated

architectural order = arrangement of columns and an entablature--Greek orders, box pp. 154-5, 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
**HELLENISTIC  323 - 31 BC**

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Location</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.65</td>
<td>HEAD OF ALEXANDER</td>
<td>from Pergamon, c. 200 BC, marble 16” h.</td>
<td></td>
</tr>
<tr>
<td>5.66</td>
<td><strong>ALEXANDER MOSAIC. Pompeii</strong></td>
<td></td>
<td>106 3/4 x 201 1/2”</td>
</tr>
<tr>
<td>5.67</td>
<td>WINGED NIKE OF SAMOTHRACE</td>
<td></td>
<td>marble, c. 8’ h</td>
</tr>
<tr>
<td>5.68</td>
<td>BOY WRESTLING WITH A GOOSE</td>
<td></td>
<td>copy, 2’ 9 1/2”</td>
</tr>
<tr>
<td>5.69</td>
<td><strong>LAOCOON AND HIS SONS</strong></td>
<td></td>
<td>marble, 7’</td>
</tr>
<tr>
<td>5.70</td>
<td>ALTAR OF ZEUS, Pergamon</td>
<td></td>
<td>c. 110’ w</td>
</tr>
<tr>
<td>5.71</td>
<td><strong>ATHENA BATTLING WITH ALKYONEOS, Altar of Zeus, Pergamon</strong></td>
<td></td>
<td>marble, 7’ 6” h</td>
</tr>
</tbody>
</table>

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

end of content for exam / Module 2

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**ROMAN  100 BC - AD 400**

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Location</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.2</td>
<td>PLAN OF A TOWNHOUSE, POMPEII</td>
<td></td>
<td>2nd century BC</td>
</tr>
<tr>
<td>7.3</td>
<td><strong>atrium and IMPERIAL FORUMS, Rome</strong></td>
<td></td>
<td>early first century</td>
</tr>
<tr>
<td>7.9</td>
<td>ATRIUM AND PERISTYLE, TOWNHOUSE, POMPEII</td>
<td></td>
<td>AD 211-217, more than 50 acres</td>
</tr>
<tr>
<td>7.10</td>
<td>ROMAN and IMPERIAL FORUMS, Rome</td>
<td></td>
<td>AD 72-80, ext. travertine; int. tufa &amp; brkck, 615x 510’ near Nimes, late 1st cent BC, aqueduct, 854 x 162’</td>
</tr>
<tr>
<td>7.11</td>
<td>BASILICA ULPIA, FORUM OF TRAJAN, Rome</td>
<td></td>
<td>late 2nd century BC</td>
</tr>
<tr>
<td>7.12</td>
<td>TRAJAN’S MARKETS, Rome</td>
<td></td>
<td>AD 117-125, marble, brick, concrete, 142 x 142’</td>
</tr>
<tr>
<td>7.13</td>
<td><strong>BATHS OF CARACALLA, Rome</strong></td>
<td></td>
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<tr>
<td>7.14</td>
<td>COLOSSEUM, Rome</td>
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<td>7.21</td>
<td>PONT DU GARD, France</td>
<td></td>
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<tr>
<td>7.22</td>
<td>TEMPLE OF PONTUNUS, Rome</td>
<td></td>
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<tr>
<td>7.23</td>
<td><strong>PANTHEON, Rome</strong></td>
<td></td>
<td></td>
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</tbody>
</table>

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

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

See box p. 205 for the following:
arch
vousoir
keystone
thrust
centering
barrel or tunnel vault
cross or groin vault
dome
rotunda
oculus
coffers
pier
aqueduct
podium
engaged column
triumph arch

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
7.52 UNKNOWN BARBARIAN (PARTHIAN?) Augustan period, black marble, pavonazzetto, 5’ 3 ¾” 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
Matthew ‘Jesus Christ, Son of God Savior’ box p. 361
Mark
Luke
John
Apostle

catacomb

Saint / Santo / Santa / Sto. / Sta. / San / S. SM = Saint (Virgin) Mary

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 / 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** HAGHIA SOPHIA, Constantinople, (Istanbul), Turkey completed 537, 270 x 240, dome 108’ dia

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

end of content for exam / Module 3
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  
interlace  
animal interlace  

** HIBERNO - SAXON 600 - 800  

9.21  CELTIC CROSS, Ireland  

**9.22 ILLUMINATED PAGE from THE BOOK OF DURROW  
Ahenny, Tipperary, granite  
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 (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  
St. John, parchment, 12 ¾ x 10”  

**9.28 EVANGELIST from the CORONATION GOSPELS  
Aachen  

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  
Mark = winged lion  
Luke = winged ox  
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  

gold and gems over wooden core  

**10.4 RELIQUARY OF SAINTE-FOY  

c. 1130, approx. 12’ x 22’  

**10.10, 11 LAST JUDGMENT TYMPANUM, STE. FOY, CONQUES  

10.21, 22, 23 LAST JUDGMENT TYMPANUM, 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  

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

Santiago de Compostela  
pilgrimage church  
crossing  
radiating chapels  
bays  
relic  
(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
  ribbed groin vault  (pp. 382; fig. 11.4)
  web  (p. 382, fig. 11.4)  = lightweight stone between ribs of a ribbed groin vault
  Abbot Suger
  Notre Dame  literally “Our Lady” referring to the Virgin Mary
  mandorla

**HIGH GOTHIC 1200 - 1300**

11.32, 33, 34  REIMS CATHEDRAL, Reims, France  1194 - c.1220s, nave 100’ 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

  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
11.57 DOGES’ PALACE, Venice, Italy

**not in textbook** VIRGIN OF PARIS
  (not in textbook) KINGS’ COLLEGE CHAPEL, CAMBRIDGE, UK.  Founded 1441, vaulting designed 1508-15
  fan vaulting