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 11:00 – 11:50 in person in Room 106 of the Art Annex bldg.
My other courses are Art History II, MWF 9 and 10 and Imaging the Body, TR 12:30 – 1:45.

SI tutor Megan Bynum bynummc1@jacks.sfasu.edu  SI sessions MW 5 – 6 in Lumberjack Landing, Success Center to the left of the entrance, Room C. Megan will attend class in person on Fridays and will watch the Zoom recordings for M and W because she has 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 & id quizzes. Your attendance at SI will keep it going.

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>
</tr>
</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>
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. Retype the info from the learning exercises into your notes. **Exam dates subject to change.**

- **Exam 1** Weds, Feb 14: syllabus pp. 6-8, Intro, Chapters 1-3
  - Introduction, Paleolithic, Neolithic, ancient Near East, ancient Egypt
  - Cycladic, Minoan Mycenean, Geometric Greek, Orientalizing, Classical, Hellenistic Greek
- **Exam 2** Weds, March 6: syllabus pp. 9, 10, Hellenistic on p. 11, Chapters 4, 5:
  - Hellenistic Greek
- **Exam 3** Weds, April 10: syllabus pp. 11-13, Chapters 6, 7, 8
  - Etruscan, Roman, Early Christian, Byzantine
- **Exam 4** Weds, May 8, 10:30 – 12:30 AM. Migration, Hiberno Saxon, Carolingian, Ottonian, Romanesque, Gothic: syllabus pp. 14-15, Chps 9, 10, 11: Migration – Late Gothic

All exam questions are drawn from those on the LEXes. Some questions have multiple answers.

On exam days if you are remote, you must attend via Zoom.

B. **4 identification (id) quizzes of 7 artworks each**, 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

- Jan 22 – Feb 12 Module 1: Intro – New Kingdom Egypt
- Feb 14: Exam on module 1
- TBA: Optional bus trip to Houston. No class.
- Feb 16 – Mar 4 Module 2: Cycladic – Hellenistic Greek
- Mar 6: Exam on module 2
- TBA: Optional bus trip to Houston. No class.
- Mar 8, 18 – Apr 8 Module 3: Roman, Early Christian, Byzantine
- Apr 10: Exam on module 3
- Apr 12 / 15 – May 3. Module 4: Migration – Late Gothic
- May 8, 10:30: Exam 4 and id quiz 4 of module 4
Grading policy

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 exams</td>
<td>75%</td>
</tr>
<tr>
<td>4 id quizzes</td>
<td>10%</td>
</tr>
<tr>
<td>1 essay</td>
<td>5%</td>
</tr>
<tr>
<td>LEXes</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

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 know you’ll be elsewhere on exam or quiz days, notify me in advance.** 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. **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. 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 Fri April 12 to Houston 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. **This is an in-person course.** It’s safe to gather in the classroom with COVID at a low level. Being here in person promotes greater involvement than being online. You are **allowed to use Zoom only if you would have to drive more than 75 miles each way to campus or have a documented disability.** The Zoom number is posted on D2L Content with the syllabus. Do not attend on Zoom, except with my permission. I don’t check email before class, so please text me (936) 560-2877 if you plan to attend on Zoom. I must be able to see your face live if you are on Zoom. If you don’t show your face, I will count you absent (after one warning). Attend in person like your other art courses.

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/)

**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

**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

binder or vehicle   box p. 30

pigment   box p. 30

binder or vehicle 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
**1.23, 24, 27  STONEHENGE, England
**2.1  PLASTERED SKULL, Jericho, W. Bank
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
  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
2.19  GUDEA WITH TEMPLE PLAN
**2.20  ZIGGURAT AT UR, Iraq
Mesopotamia  p. 53
stylistic conventions  p. 54
ziggurat  p. 55
Mesopotamia
2.11;  p. 56
ziggurat
2.21  STELE with LAW CODE of HAMMURABI
300 statutes, basalt, 7’ h, relief 28”
**2.30  ISHTAR GATE, Babylon, Iraq
glazed brick

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
**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, fron palace gateway
Khorsabad, c. 720 BC, 14’ h

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

Video: Persepolis Reimagined
2.35  AUDIENCE HALL, Palace at Persepolis, Iran
Getty, 2022
2.36  ROYAL GUARDS, Audience Hall, Palace at Persepolis, Iran
250’ square, columns 40’ h
column - composed of base, shaft, capital  box p. 76
3.5 Rosetta Stone p. 83

DYNASTIC EGYPT 3100 - 2650 BC

**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
3.15 THE GREAT SPHINX (KHAFRE)

**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
painted limestone, 47 1/4” h

**3.20 SEATED SCRIBE
painted limestone, 21” h

MIDDLE KINGDOM EGYPT 2000 - 1700 BC

Introduction of rock-cut tombs

NEW KINGDOM EGYPT 1600 - 1100 BC

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

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

**3.30, 31 TEMPLE AT LUXOR

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

**3.33, 34 AKHENATEN pillar statue

**3.35 QUEEN NEFERTITI

**3.40 RELIEF WITH AKHENATEN, NEFERTITI and 3 DAUGHTERS
limestone, 13 x

**3.41 MASK OF TUTANKHAMEN

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

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

-------end of content for exam / Module 1-------
**CYCLADIC 3000 - 1000 BC**

**4.1, 2** FEMALE CYCLADIC IDOL  
marble, 58 1/2”

**4.3** MALE CYCLADIC AULOS PLAYER  
marble

Cycladic  p. 112

**MINOAN 2000 - 1500 BC**

**4.4, 4.5a,b** PALACE at KNOSOS, CRETE  
from Knossos, c. 1500 BC, 32” h with border  
c. 1650 – 1450 BC, serpentine, dia. 4 ½ in.  
c. 1500 BC, c. 11”  
Arthur Evans  p. 119

**4.6** TOREADOR FRESCO  
fresco, 9’ x 3’ 1”

**4.9** HARVESTER VASE  
c. 1650 – 1450 BC, serpentine, dia. 4 ½ in.

**4.11** OCTOPUS VASE  
c. 1500 BC, c. 11”

**4.15** BOXING CHILDREN, from THERA  
Arthur Evans  p. 119

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Arthur Evans  p. 119

**MYCENEAN 1600 - 1100 BC**

**4.17, 18** MEGARON at MYCENAE  
limestone, c. 9 1/2’ h  
sometimes known as the “Treasury of Atreus”  
c. 1300 BC, c. 43’ h, 47 1/2’ dia

**4.20** LION GATE, CITADEL OF MYCENAE  
limestone, c. 9 1/2’ h  
sometimes known as the “Treasury of Atreus”  
c. 1300 BC, c. 43’ h, 47 1/2’ dia

**4.21, 22, 23** THOLOS TOMB, MYCENAE  
c. 1500 BC, beaten gold, c. 12” h

Heinrich Schliemann  p. 127

**4.24, 25** GRAVE CIRCLE A, MYCENAE  
Heinrich Schliemann  p. 127

**4.26** “MASK OF AGAMEMNON” from MYCENAE  
c. 1300 BC, c. 43’ h, 47 1/2’ dia

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

tholos

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tholos

**DARK AGES (in the Aegean) 1100 - 900 BC**

**GEOMETRIC GREEK 1000 - 700 BC**

“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

meander

see 5.6 for the following 4 vase shapes:

amphora
krater
ylix
lekythos

**5.4** POLYPHEMOS AMPHORA  
675-650 BC, terra-cotta, 56” h.

**5.5** BLACK-FIGURE AMPHORA  
675-650 BC, terra-cotta, 56” h.

**5.8** RED-FIGURE KRATER  
675-650 BC, terra-cotta, 56” h.

**5.17** NEW YORK KOUROS  
675-650 BC, terra-cotta, 56” h.

**5.19** PEPLOS KORE  
675-650 BC, terra-cotta, 56” h.

black-figure painting  box p. 137

red-figure painting  box p. 137

(continued)
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

**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 ½”

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

**5.45-47,52,53 PARTHENON, ACROPOLIS, ATHENS**
447-438 BC, marble,237’

**5.48 - 50 BIRTH OF ATHENA, PEDIMENT, PARTHENON**
finished by 432 BC, 1674 drawing, 100 x 11’

**5.50b** THREE GODDESSES, BIRTH OF ATHENA, PEDIMENT, PARTHENON
marble, left fig. 4’ 5” h.

**5.51** GREEK AND CENTAUR METOPE, PARTHENON
marble, 53” h

**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

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

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 mosaic

----------end of content for exam / Module 2----------

ROMAN  100 BC - AD 400

7.2  PLAN OF A TOWNHOUSE, POMPEII 2nd century BC

**7.3  ATRIUM AND PERISTYLE, TOWNHOUSE, POMPEII early first century

7.9, 10  ROMAN and IMPERIAL FORUMS, Rome

7.11, 12  BASILICA ULPIA, FORUM OF TRAJAN, Rome

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 & brkck, 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

pilaster

arcade

Tuscan order

thermae

See box p. 205 for the following:

arch

vousoir

keystone

thrust

centering

barrel or tunnel vault

cross or groin vault

dome

pier = wall space between openings or a wall-like segment

rotunda
oculus
coffers
aqueduct
podium
engaged column
triumpharch

7.30  ARA PACIS (ALTER 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 PRIMA PORTA 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
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

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

ambulatory  
Justinian

gallery  
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.

**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

**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”
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**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 abess

**CAROLINGIAN 800 - 900**
Christmas Day, AD 800, Charlemaigne crowned Holy Roman Emperor by the Pope.

**9.24, 25 PALACE CHAPEL OF CHARLEMAIGNE, 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

gold and gems over wooden core

**10.4 RELIQUARY OF SAINTE-FOY**
c. 1130, approx. 12’ x 22’

**10.10, 11 LAST JUDGMENT TYPANUM, STE. FOY, CONQUES**
Saint-Lazare, Autun, c. 1120-1135

**10.21, 22, 23 LAST JUDGMENT TYPANUM, AUTUN**

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

10.30, 10.31 PISA CATHEDRAL, PISA, ITALY
10.35 BISHOP ODO HOLDING A MACE, BAYEUX “TAPESTRY”
c. 1070-800, 20”x 230’
Santiago de Compostela
William of Normandy
pilgrimage church
Odo, Bishop of Bayeux
crossing
King Edward
radiating chapels
Duke Harold
bays
relic
(continued)
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’
**11.35 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
**(not in textbook) VIRGIN OF PARIS
(not in textbook) KINGS’ COLLEGE CHAPEL, CAMBRIDGE, UK. Founded 1441, vaulting desinged 1508-15
fan vaulting
11.57 DOGES’ PALACE, Venice, Italy