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


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 for which it was made;
2. Understand what questions people who have studied art ask about it;
3. Develop and use standard terminology to describe art and architecture;
4. Identify major and characteristic works of art and architecture in the western tradition.

Course Work: Four non-comprehensive exams, each worth 25% of the course grade, which may be adjusted up to 30% or down to 20%.

Exam 1 Thurs. Feb 11 (TR class) Weds. Feb 17 (MW class) syllabus pp. 4-6: Intro, Chapters 1-3 Introduction, Paleolithic, Neolithic, Sumerian – New Kingdom Egypt
Exam 2 Tues. March 8 (TR class) Weds. March 9 (MW class) syllabus pp. 7-8, Chapters 4, 5: Cycladic, Minoan Mycenean, Geometric, Orientalizing, Classical Hellenistic Greek
Exam 3 Tues. April 12 (TR section) Weds. April 13 (MW section) syllabus pp. 9-10, Chapters 6, 7, 8 Etruscan, Roman, Early Christian, Byzantine
Exam 4 Thurs. May 12, 1:00 (TR section) Friday, May 13, 3:00 or earlier day and time (MW section) syllabus pp. 11-12, Chps 9, 10, 11: Migration – Late Gothic
A = 90% or more, B = 80 - 89%, C = 70 - 79%, D = 60 - 69%, F = below 60%

Exam format: Part 1. Identification of works by slides. Provide title and location (if given) listed on the left side of the Course List below, plus period & period date. Extra credit: id. of unknown wks by period.

**To limit the number of works for the ids, you only need to be able to id the starred works.

25 ids for exam 1; 25 ids for exam 2; 25 for exam 3, 16 for exam 4 = 91 total.
However, you still need to know other info about non-starred works.

Each title, period and, artist counts 1 point. Each date and location counts 1/2 point. Worth 19-24 points.

Parts 2, 3: Short answer, terms and persons. These questions will be drawn from a larger group on the Question Bank posted on D2L Content and you will answer them in class on the Learning Exercise sheets. Answers vary from 1 to 2 points. Worth 42-50 points.

Part 4: One essay. Two of the questions from the Question Bank will be on the exam and you answer one of them. Worth 25 points.
The Question Bank for each exam will be distributed in class and posted on D2L. All questions on the exams will be drawn from the Question Bank except the ids, which you learn on your own by putting the images and id info on your phone or making flash cards, which is an option on the mcgraw-hill.com site for Art Across Time, Fourth Edition, Online Learning Center, Student Resources. http://highered.mcgraw-hill.com/sites/0073379239/student_view0/index.html

1% extra credit for going on the bus trip to Ft. Worth museums on Fri. Feb 12 or bus trip to FotoFest in Houston on Fri. April 1, ½% extra credit to visit on your own one art museum;1% to visit two art museum or other museum outside Nacogdoches that shows art. Verify your visit by emailing a selfie at the museum(s), brochure with admission sticker, receipt or signature by museum presonnel. Brochure alone is not acceptable. Check with me before you visit a museum that I might not be familiar with. 1% is the maximum extra credit offered. **No other extra credit is offered.**

Most Houston museums are free. The Dallas Museum of Art and Crow Collection are free. The permanent collections of the Kimbell and Amon Carter in Ft. Worth are free. Where admission is charged, show your student id. and syllabus for a discount or free admission.

Course list pages: **Know info on the left side of ** works (except fig. nos.) for id purposes. Info on the right is extra description. The period and general period date centered above a list of works apply to every work below them. Don’t burden yourself learning the specific date of each work.

**Attendance Policy:** Be sure to sign the roll every class meeting you are here (except exam days).

Sign it at the end of class if it isn’t passed to you. “I forgot the sign the roll” is an unacceptable excuse. **6 absences, both excused and unexcused, are the maximum allowed.**

You will receive no credit / an F if you are absent for any reason 7 or more class periods. Save absences for when you need them. **Track your absences and grades on D2L Grades.**

Arriving 20 or more minutes late or leaving 20 or more minutes early will count as 1/2 absence unless you provide a legitimate reason for arriving late or leaving early. Still, it benefits you to come late rather than miss the entire class.

**Early Academic Intervention:** Students who do not attend class regularly or who perform poorly on exams will be referred to the iCare program. This program provides students with recommended resources or other assistance available to help SFA students succeed. Mid-semester grades will be submitted to SFA before the Weds. March 23 drop deadline and students who are failing will be encouraged to drop.

**Missed Exam Policy:** Makeup exams will be given only for a documented reason such as a severe illness or injury, emergency or required-university travel. Weddings, personal travel, oversleeping, etc. do not qualify as legitimate reasons. Evaluation of the validity of an excuse rests with me.

If you oversleep, you may take the exam the same day with 30% deducted from your score. **Notify me beforehand if possible. If not, you must notify me within twenty-four hours after the exam why you missed the exam** by e-mail, phone or note. Otherwise you not be allowed to make up the exam.

If you don’t notify me within 24 hours, talk to me anyway. One makeup exam per term is allowed.

**Tips for Success:** The course is not difficult if you are engaged in class and do the work, assuming you know how.

--Take good notes in class. Much on exams is not in the textbook, and I sometimes disagree with the book. 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.
--Rewrite notes after class while the material is fresh in your mind.
--Test anxiety: AARC Powerpoint on Test Preparation and Test Anxiety posted on D2L Content
--Start learning early. If you have the correct answers on the Learning Exercises, use them, and write each essay in advance. Don’t wait until the night before.
--Make flashcards of the art works as soon as they are introduced in class. The slide shows are posted on D2L in .pdf format. Use them to practice identifying artworks.

**The slide shows include much useful information besides images of the works.**
--Get to know classmates to study in a group and borrow notes if you miss class.

**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 Exit:**
In case of emergency, take a left from the main door of the classroom and proceed down the empty hall to the double doors. You can also exit from the other doors, including the main entrance, the end of the hall where my office is located and near the photography studio/lab.

**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/)

COURSE LIST

Some ways in which illustrations can distort the appearance of the actual object:

- size/scale
- lighting
- location
- color
- point of view (viewing angle)
- clarity / “details”
- cropping or reversal
- texture

Many terms are defined in the Glossary. Others will be discussed in class.

Western art  box p. 1
patron  p. 3

cathedral

chapel

plan

style

detail

naturalistic  p. 23
idealized  p. 23
stylized  p. 23
abstract  p. 23
nonrepresentational = nonfigurative = nonobjective  p. 23
 chiaroscuro / modeling in light and shade
linear perspective
atmospheric / aerial perspective

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

1.6 HYENA AND PANTHER, Chauvet Cave, France

**1.8 Section of “LION PANEL,” Chauvet Cave, France  [Lions and Rhinoceris]

**1.12 HALL OF BULLS, Lascaux, France

Paleolithic  p. 28

relief sculpture  box p. 30

carving - subtractive technique  box p. 30

pigment  box p. 30

modeling - additive process  box p. 31

binder or vehicle  box p. 30

kiln  box p. 31

support  box p. 30

MESOLITHIC  8000 - 6/4000 BC

NEOLITHIC  6000 - 2000 BC

1.18 TEMPLE at GGANTJA, Gozo  (Tower of the Giants) bef. 3000 BC, facade orig. 50’h

6-15’ h, 13 rows, 13,000’

1.21 MENHIRS, France

1.22 DOLMEN, France

**1.23, 24, 27 STONEHENGE, England  c. 2800-1500 BC,97’ dia, 13’6” h, ditch 350’dia

**2.1 PLASTERED SKULL, Jericho, W. Bank  c. 7000 BC

2.2 CATAL HUYUK, TURKEY

Neolithic  p. 28

menhir ( = stone + long)  p. 45

megalith  p. 43

dolmen ( = table)  p. 46

post and lintel  fig. 1.25

cromlech ( = circle + place)  p. 46
NOTE: The following 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  
    Tell Asmar, Iraq  
    limestone, alabaster, gypsum, shell, black limestone  largest 30”
2.14  LYRE SOUND BOX  
    fr Queen Puabi’s tomb, Ur, 13”h, wood, inlaid gold, lapis lazuli, shell inlay in bitumen
2.18  HEAD OF GUDEA
2.19  GUDEA WITH TEMPLE PLAN
2.20  ZIGGURAT AT UR, Iraq  
    mud brick, bitumen, brick embedded in asphalt

2.7; p. 56

**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

**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
    glazing  box p. 72  (Glazes are typically made of ground mineral pigments mixed w/ water;
    when fired at high temps, the minerals become glasslike & fuse w/ the clay.)

**ASSYRIAN  1300 - 600 BC**

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

**ANCIENT PERSIAN  550 - 330 BC**

**2.35  AUDIENCE HALL, Palace at Persepolis, Iran**
    250’ square, columns 40’ h
2.36  ROYAL GUARDS, Audience Hall, Palace at Persepolis, Iran
2.37  BULL CAPITAL, Palace, Persepolis, Iran  
    column - composed of base, shaft, capital  box p. 76
4th ed. fig and page nos.
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

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

**3.10 STEP PYRAMID WITH MASTABA BASE**

3.11 STEP PYRAMID, funerary complex of KING ZOSER, Saqqara

limestone  pyramid 358 x 397 x 200’h, outer walls 1800 x 900 x 35’h

**3.12, 13 PYRAMIDS OF KHUFU, KHAFRE, MENKAURE, Giza**

Khufu largest, 480’ h. 755’ side, 2 million blocks, Khafre with capstone, Menkaure smallest

**3.14 PLAN OF THE GIZA FUNERARY COMPLEX**

**3.15 THE GREAT SPHINX (KHAFRE)**

sandstone, 66’ h, 240’l

**3.17 SEATED STATUE OF KHAFRE**

**3.18 MENKAURE and KHMERERNEBTY**

slate, 54 1/2” h, 18x fist width

**3.19 PRINCE RAHOTEP AND NOFRET**

**3.20 SEATED SCRIBE**

mastaba (Arabic for bench)

Khufu or Cheops

Ka statue

Kha or Chefren

Menkaure or Mycerinus

**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**

**3.30, 31 TEMPLE at LUXOR**

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

hypostyle hall columns 66’ h, 12’ dia.

c. 1473-58 BC, granite, 7’ 11” h

**3.32 STATUE OF HATSHEPSUT AS PHARAOH**

pillar statue fr Karnak, sandstone, 13’ h

**3.33 QUEEN NEFERTITI**

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

limestone, 13 x

**3.35 MASK OF TUTANKHAMEN**

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

lungs, stomach, liver, intestine, 15 1/4’ h

3.42 CANOPIC COFFINETTE of TUTANKHAMEN

Hatshepsut

Akhenaten (Amenhotep IV)

Nefertiti

Tutankhamen

Howard Carter

**3.43 CANOPIC JARS** lungs, stomach, liver, small intestine; stoppers 4 sons of Horus: man, baboon, jackal, falcon hypostyle hall (Greek meaning ‘under pillars’) p. 96

pylon (Greek meaning gateway) p. 97

obelisk p. 97

clerestory p. 97

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

Aten p. 103

canopic jars p. 84, glossary

[Late Dynastic period: control by Libyans, Syrians]
CYCLADIC 3000 - 1000 BC
4.1, 2  FEMALE CYCLADIC IDOL  marble, 58 1/2"
4.3  MALE CYCLADIC AULOS PLAYER  marble

MINOAN 2000 - 1500 BC
4.4, 4, 5  PALACE at KNOSOS, CRETE  1600-1400 BC
from Knossos, c. 1500 BC, 32” h w/ border
4.6  TOREADOR FRESCO  c. 1600 BC, faience, 13 1/2”
4.8  SNAKE GODDESS  c. 1500 BC, c. 11”
4.11  OCTOPUS VASE  fresco, 9’ x 3’ 1”
4.15  BOXING CHILDREN, from THERA  Arthur Evans  p. 119
Minotaur
labyrinth
buon fresco  box p. 117
megaron

MYCENEAN 1600 - 1100 BC
4.17, 18  MEGARON at MYCENAE
4.20  LION GATE, CITADEL OF MYCENAE  limestone, c. 9 1/2’ h
4.21, 22, 23  THOLOS TOMB, MYCENAE  sometimes known as the “Treasury of Atreus”
c. 1300 BC, c. 43’ h, 47 1/2’ dia
4.24, 25  GRAVE CIRCLE A, MYCENAE  c. 1500 BC, beaten gold, c. 12” h
4.26  “MASK OF AGAMEMNON” from MYCENAE  Heinrich Schliemann  p. 127
Cyclopaean masonry/walls  box p. 124
corbeling (corbeled arch, vault, dome)  pp. 123-4
tholos

DARK AGES (in the Aegean) 1100 - 900 BC
“Man is the measure of all things.”  p. 134
barbarian  p. 130

GEOMETRIC GREEK 1000 - 700 BC
eighth century BC, terra-cotta, 61’ h
**5.3  GEOMETRIC AMPHORA  meander
see 5.6 for vase shapes:  amphora, krater, kylix, lekythos

ORIENTALIZING 700 - 600 BC
675-650 BC, terra-cotta, 56” h.

**5.4  POLYPHEMOS AMPHORA

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”

**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
kouros (pl. kouroi)
kore (pl. korai)
Archaic smile
CLASSICAL  480 – 300 BC

**5.20 KRITIOS BOY  
th ed. fig and page nos. 
attributed to Kritios, c. 480 BC, Parian marble, 33 7/8” h 
5.22 POSEIDON / ZEUS  
c. 450 BC, bronze, 6’ 10 1/4” by the Niobid Painter, 455-450 BC, 21 1/4” h 
5.10, 11 NIOBID KRATER  
440 BC, marble copy, 6’ 11 1/2” Smarthistory 5:07 
**5.25 POLYKLEITOS, DORYPHOROS  
Reed Painter, Warrior by a Grave, terra-cotta, 18 7/8” 
5.12 WHITE-GROUND LEKYTHOS  
5.43, 44 ACROPOLIS, ATHENS

**5.45-47,52,53 PARTHENON, ACROPOLIS, ATHENS 
**5.48 - 50 BIRTH OF ATHENA, PEDIMENT, PARTHENON 
**5.50b THREE GODDESSES, BIRTH OF ATHENA, PEDIMENT, PARTHENON

**5.51 GREEK AND CENTAUR METOPE, PARTHENON 
5.52, 53 Doric and Ionic friezes and pediment, PARTHENON 
5.54 EQUESTRIAN GROUP, from the IONIC FRIEZE, PARTHENON 
5.55 PHIDIAS, ATHENA PARTHENOS, CELLA, PARTHENON 
5.53 PHIDIAS, ZEUS, CELLA, TEMPLE OF ZEUS, OLYMPIA  
original c. 40’ h 
5.56 TEMPLE OF ATHENA NIKE, ACROPOLIS 
427-424 BC 
41 3/4” h  
**5.58, plan 5.46 ERECHTHEUM, ACROPOLIS 
421-405 BC 
figures c. 8’ h 
5.59 CARYATID PORCH, ERECHTHEUM, ACROPOLIS 
373’ dia, orchestra 80’ dia 
5.60, 61 THEATER AT EPIDAUROS 
5.62 PRAXITELES, APHRODITE OF KNIDOS 
350 BC, Roman copy, 6’ 8 3/4” classical 
Pericles 
contrapposto 
lost wax process  
fig. 5.21 & Smarthistory > Themes > Media > Bronze Casting 10:25 
white ground painting  (box p. 137) 
foreshortened 
stylobate 
colonnade / peristyle 
naos / cela = main room housing the statue of the deity to whom the temple is dedicated 
arhitectural order = arrangement of columns and an entablature  (Greek orders, box pp. 154-5) 
column = base + shaft + capital or shaft + capital 
Doric order  plain capital 
Ionic order  volute or scroll capital 
Corinthian order  acanthus-leaf capital 
flutes 
extablature = 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 SAMOTHRACE 
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  Hellenes Alexander the Great 
mosaic
6th ed. fig and page nos. ETRUSCAN 700 - 300 BC

**6.1 – 2 ETRUSCAN TEMPLE

**6.5 APOLLO OF VEII

**6.8 CINERARY URN

6.11 CINERARY URN in the form of a HOUSE

**6.14 SARCOPHAGUS from CERVETERI

6.15 SARCOPHAGUS OF RAMTHA VISNAI

6.12,13 TOMB OF THE SHIELDS AND CHAIRS

**6.17 BANQUET SCENE, TOMB OF THE LEOPARDS

necropoleis sarcophagus

pilaster p. 187 tempera (box p. 182)

ROMAN 100 BC - AD 400

7.2 PLAN OF A TOWNHOUSE, POMPEII 2nd century BC

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

7.4 INSULA Ostia, reconstruction, brick and concrete

7.9,10 ROMAN and IMPERIAL FORUMS, Rome

**7.11,12 BASILICA ULPIA, FORUM OF TRAJAN, Rome AD 211-217, more than 50 acres

7.13,14 TRAJAN’S MARKETS, Rome AD 72-80, ext. travertine; int. tufa & brck, 615x 510’ near Nimes, late 1st cent BC, aqueduct, 854 x 162’

7.15,16,17 BATHS OF CARACALLA, Rome late 2nd century BC

7.18,19 COLOSSEUM, Rome AD 117-125, marble, brick, concrete, 142 x 142’

=7.21 PONT DU GARD, France

7.22,23 TEMPLE OF PONTUNUS, Rome

**7.26-29 PANTHEON, Rome

atrium = foyer See box p. 205 for the following:

insula = apt. block arch Augustus (Octavian Caesar)

concrete (box p. 212) voussoir Augustus = venerable

forum keystone Caesar = revered, he who is supreme

basilica thrust Titus (one of the Flavian emperors)

aisle nave apse centering Trajan

amphitheater barrel or tunnel vault Marcus Aurelius

engaged column cross or groin vault pier Constantine the Great

arcade dome aqueduct

Tuscan order rotunda podium

thermae oculus engaged column

thermal window coffers triumphal arch

7.30 ARA PACIS (ALTAR OF PEACE), Rome 13-9 BC, 34’ 5” x 38’ x 23

7.31 IMPERIAL PROCESSION, ALTAR OF PEACE, ROME 63” h.

**7.33,34 TRAJAN’S COLUMN, Rome ded. AD 113, marble, 125’ h

**7.37 ARCH OF TITUS, Rome AD 81 c. 50 x 40’

**7.38 SPOILS FROM THE TEMPLE OF JERUSALEM, ARCH OF TITUS, Rome 6’ 7” h

7.39 ARCH OF CONSTANTINE, Rome AD 313, frieze 3’ 4” h

7.40 Hadrianic medallions & CONSTANTINE ADDRESSING THE PEOPLE. ARCH OF CONSTANTINE

7.41 BACCHUS AND THE FOUR SEASONS SARCOPHAGUS c. AD 220, marble, 3’ 3”

**7.42 JULIUS CAESAR

mid 1st cent. BC, marble 13” h.

**7.45 PORTRAIT OF A YOUNG FLAVIAN LADY

c. AD 90, marble, 25” h.

7.46 PORTRAIT OF AN OLDER FLAVIAN LADY

c. AD 90, marble, 9 1/2 “ h.

**7.47 AUGUSTUS OF PRIMAPORTA compare with 5.27 Doryphoros marble, 6’ 8” h.
**7.48 EQUESTRIAN STATUE OF MARCUS AURELIUS**
**7.50 MONUMENTAL HEAD OF CONSTANTINE**
**7.54, 55 FRESCOES from the VILLA OF THE MYSTERIES, near Pompeii**
**7.57 ODYSSEUS BEING ATTACKED by the LASTRYGONIANS**
**7.58 YOUNG WOMAN WITH A STYLIST, from Pompeii**
**7.62 HERCULES STRANGLING THE SERPENTS, Pompeii**

Chi = Greek for fish & acronym for Jesus Christ, Son of God Savior

San Vitale, Ravenna

8.47 CHRIST

**8.10, 11 SANTA COSTANZA, ROME**

Gospels, written by the 4 Evangelists

Matthew
Mark
Luke
John
Apostle
catacomb
Saint / Santo / Santa / Sto. / Sta. / San / S. timbered ceiling
central plan
Eucharist

**8.3 CHRIST AS THE GOOD SHEPHERD, CATACOMB, ROME**
8.5 SARCOPHAGUS
**8.6, 8.7 OLD ST. PETER’S BASILICA, ROME**

8.9 interior similar to Old St. Peter’s

8.10, 11 SANTA COSTANZA, ROME

St. Paul’s Outside the Walls, Rome

Constantine, the Great

AD 313 Edict of Milan legalizes Christianity.
AD 325 Constantine recognizes Christianity. (Made the state religion at the end of the century.)

EVENTS IMPORTANT TO THE FIRST BYZANTINE AGE: (No need to memorize)

AD 410 Rome falls under barbarian siege.

AD 476 End of the Roman empire in the West with barbarian capture of Ravenna, capital of the Western Roman Empire since the fall of Rome.

AD 536 General [Belesarius] conquers Ravenna for Emperor Justinian, making the city an outpost in the West of the Eastern Roman or Byzantine empire.

**EASTERN ROMAN OR BYZANTINE EMPIRE**

8.22 CHRIST ENTHRONED with ANGELS, ST. VITALE, BISHOP, San Vitale, Ravenna

8.23 COURT OF JUSTINIAN, San Vitale, Ravenna

8.24, 25 COURT OF THEODORA, San Vitale, Ravenna

8.28, 29, 30 HAGIA SOPHIA, Constantinople, (Istanbul), Turkey

8.47 CHRIST detail of a mosaic, Hagia Sorphia, Constantinople, 13th century

Ambulatory gallery

THEODORA

Chi-Rho = CHR for Christ. Greek Chi looks like an X (as in Xmas), the Rho like a P
**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”

**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 fr The Book of Kells
  - Tunc Cruciferunt fr Gospel of Matthew, 9.5 x 13”

**CAROLINGIAN 800 - 900**
- **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
- Mark = winged lion
- Luke = winged ox
- John = eagle

**OTTONIAN 900 - 1000**
- **9.34 - 36** St. Michael’s, Hildesheim, Germany
  - destroyed during WWII and rebuilt
  - 16’ 6” h.
- **9.37** Bronze Doors, St. Michael’s, Hildesheim, Germany
  - c. 23 x 43”
- **9.38** Adam and Eve reproached by God, Bronze Doors, etc.
- **9.40** St. Luke, from the Gospel Book of Otto III
  - 13 x 9 3/8”

**ROMANESQUE 1000 - 1200**
- **10.3, 5, 6, 9** Sainte-Foy, Conques, France
  - c. 1050-1120
- **10.4** Reliquary of Sainte-Foy
  - gold and gems over wooden core
- **10.10, 11** Last Judgment Tympanum, Ste. FoY, Conques
- **10.21, 22** Last Judgment Tympanum, Autun
- **10.29, 30** Pisa Cathedral, Bell Tower, Baptistry, 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
- archivolts
- William of Normandy
- crossing
- tympanum
- King Edward
- radiating chapels bays
- lintel
- Duke Harold
- relic reliquary Last Judgment
- jamb trumeau
- Battle of Hastings, 1066
EARLY GOTHIC  1140 - 1200

**11.2, 3 AMBULATORY & CHAPELS, SAINT-DENIS, NR PARIS, FRANCE**  Smarthistory, Birth of Gothic 5:18

11.1  WEST FACADE, SAINT-DENIS, near Paris, France

**11.11 WEST FACADE, CHARTRES CATHEDRAL**  base of towers & portal 1140-1150

**11.17 PORTALS, WEST FACADE, CHARTRES CATHEDRAL, CHARTRES**

11.18  SECOND COMING OF CHRIST, CENTRAL TYMPANUM, W. FACADE, CHARTRES etc.

**11.19  OLD TESTAMENT KINGS & QUEENS, JAMBS, W. FACADE, CHARTRES CATHEDRAL**

pointed arch  p. 384  Abbot Suger

ribbed groin vault  (pp. 382; fig. 11.4)

web  (p. 382, fig. 11.4)  =  lightweight stone between ribs of a ribbed groin vault

Notre Dame  literally “Our Lady” referring to the Virgin Mary

mandorla

HIGH GOTHIC  1200 - 1300

**11.5, 11, 12, 14, 15 CHARTRES CATHEDRAL, Chartres, France**  1194 - c.1220s, nave h. 100’

11.32, 33, 34  REIMS CATHEDRAL, Reims, France  nave h. 125’

11.45 – 47  SALISBURY CATHEDRAL, England  1220 – 1265, tower 14th cent.

11.25  ROSE WINDOW and LANCETS, TRANSEPT, CHARTRES CATHEDRAL  3 of 3, 4:19 - 5:29

11.38  SAINTE-CHAPELLE, Paris, France

11.21 STS. THEODORE & STS, JAMBS, TRANSEPT, CHARTRES CATHEDRAL  Stephen, Clement, Lawrence

**11.35 ANNUNCIATION AND VISITATION, JAMBS, REIMS CATHEDRAL**

cathedral

3 parts of the elevation of a typical Gothic church nave:

1.  nave arcade  fig. 11.6, part 5

2.  triforium, with blind arcade  fig. 11.6, part 4

3.  clerestory  fig. 11.6, part 2

buttress pier  fig. 11.6, part 3 }

flyer  fig. 11.6, part 1 } together = flying buttress

stained glass  p. 384

rose window

tracery  =  thin stonework in Gothic windows or any thin, decorative stonework

Annunciation  p. 404  Angel Gabriel announces to Mary that the Holy Spirit will come upon her and she will bear the Son of God. (Tradition is that the Holy Spirit impregnated Mary through her ear.)

Visitation  p. 404  Mary visits her cousin Elizabeth, who is miraculously pregnant w/ John the Baptist.

LATE GOTHIC  1300 - 1500

11.49  KING’S COLLEGE CHAPEL, CAMBRIDGE, England  founded 1441, vaulting design 1508-15

**11.54 MILAN CATHEDRAL, MILAN, Italy**  begun 1396

**(not in textbook) VIRGIN OF PARIS**

fan vaulting