**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.

**Texts:** *Art Across Time.* Laurie Schneider Adams. 4th ed. or 3rd ed. Volume I or Combined Edition. Boston, et al: McGraw Hill College, 2010 or 2007. Two copies of the 4th ed and three copies of the 3rd ed. are on two-hour reserve in Steen Library. Rent the e-textbook (this is a CourseSmart ebook) on the campus bookstore’s website or Amazon. The print version of either edition are inexpensive from Bookfinder.com and other sites.

**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

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:

<table>
<thead>
<tr>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>size/scale</td>
<td>lighting</td>
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<tr>
<td>location</td>
<td>color</td>
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<tr>
<td>point of view (viewing angle)</td>
<td>clarity / “details”</td>
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<tr>
<td>cropping or reversal</td>
<td>texture</td>
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</tbody>
</table>

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

Western art  box p. 1  naturalistic p. 23
patron p. 3  idealized p. 23
cathedral   stylized p. 23
chapel       abstract p. 23
plan         nonrepresentational = nonfigurative = nonobjective p. 23
style        chiaroscuro / modeling in light and shade
detail       linear perspective

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

**1.1** “VENUS” OF WILLENDORF  c. 25,000-21,000 BC, limestone, 4 3/8” h
**1.2** “VENUS” OF LAUSSEL  c. 25,000-23,000 BC, limestone, 17 3/8” h
1.3 BISON with TURNED HEAD  c. 11,000-9000 BC, reindeer horn, 4 1/8” l
1.6 HYENA AND PANTHER, Chauvet Cave, France

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

**1.12** HALL OF BULLS, Lascaux, France

Paleolithic  p. 28  relief sculpture  box p. 30

<table>
<thead>
<tr>
<th>Description</th>
<th>Example</th>
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<tbody>
<tr>
<td>carving - subtractive technique</td>
<td>box p. 30</td>
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<td>modeling - additive process</td>
<td>box p. 31</td>
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<td>kiln</td>
<td>box p. 31</td>
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<tr>
<td>MESOLITHIC 8000 - 6/4000 BC</td>
<td></td>
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<tr>
<td>NEOLITHIC 6000 - 2000 BC</td>
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</tbody>
</table>

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.

4th ed. fig. & page nos.

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

2.14 LYRE SOUND BOX  
fr Queen Puabi’s tomb, Ur, 13”h, wood, inlaid gold, lapis lazuli, shell inlay in bitumen  
diorite, 9” h

2.15 HEAD OF GUDEA  
limestone, alabaster, gypsum, shell, black limestone  
largest 30”

2.16 HEAD OF AN AKKADIAN RULER(Sargon I?)  
bronze 12” h

2.17 VICTORY STELE OF NARAM-SIN  
pink sandstone, 6’ 6” h

2.18 KING HUNTING LIONS, from palace  
[King Ashurnasirpal II]  
[King Ashurnasipal II’s Palace, Khorsabad]  
Sargon II’s Palace, Khorsabad  
Khorsabad, c. 720 BC, 14’ h

2.20 ZIGGURAT AT UR, Iraq  
mud brick, bitumen, brick embedded in asphalt

AKKADIAN c. 2300 - 2100 BC

2.19 GUDEA WITH TEMPLE PLAN

OLD and NEO -BABYLONIAN 1800 - 500 BC

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

2.22 ISHTAR GATE, Babylon, Iraq  
glazed brick

2.23 GLAZED BRICK 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.)

2.24 VOTIVE

ASSYRIAN 1300 - 600 BC

2.25 KING HUNTING LIONS, from palace  
plan of king’s palace

2.26 PLAN OF KING’S PALACE

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

2.28 LAMASSU  

2.29 ANIMALS / LIONS

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

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

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

2.32 BULL CAPITAL, Palace, Persepolis, Iran  
column - composed of base, shaft, capital

2.33 AUDIENCE HALL  
box p. 76
4th ed. fig and page nos.

3.5 Rosetta Stone p. 83

**DYNASTIC EGYPT** 3100 - 2650 BC

196 BC, basalt, 3' 9" h

**3.1, 3.2 PALETTE OF NARMER**

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

ka = life force of the dead person p. 84
hieroglyphs (Greek for sacred carving) p. 82

**OLD KINGDOM EGYPT** 2650 - 2150 BC

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)

**3.16 SEATED STATUE OF KHAFRE**

sandstone, 66' h, 240'l

**3.17 PRINCE RAHOTEP AND NOFRET**

diorite, 66" h

**3.18 MENKAURE and KHAMERERNEBTY**

slate, 54 1/2' h, 18x fist width

**3.19 PRINCE RAHOTEP AND NOFRET**

painte limestone, 47 1/4' h

**3.20 SEATED SCRIBE**

Khufu or Cheops

Khafre 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

**3.31 AKHENATEN pillar statue**

pillar statue fr Karnak, sandstone, 13' h

c. 1473-58 BC, granite, 7' 11" h

**3.32 STATUE OF HATSHEPSUT AS PHARAOH**
painted limestone, c.19" h

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

**3.34 MASK OF TUTANKHAMEN**
c.1333-23BC, gold inlaid w/enamel & semi-precious stones

**3.35 CANOPIC COFFINETTE of TUTANKHAMEN**
lungs, stomach, liver, intestine, 15 1/4' h

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

hypostyle hall (Greek meaning 'under pillars') p. 96

Hatshepsut

Akhenaten (Amenhotep IV)

Nefertiti

Tutankhamen

Howard Carter

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

Aten p. 103

[Late Dynastic period: control by Libyans, Syrians]
4th ed. fig and page nos.

**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, 5** PALACE at KNOSSOS, CRETE  
  from Knossos, c. 1500 BC, 32” h w/ border

- **4.6** TOREADOR FRESCO  
  c. 1600 BC, faience, 13 1/2”

- **4.7** QUEEN’S MEGARON, PALACE at KNOSSOS  
  c. 1500 BC, c. 11”

- **4.15** BOXING CHILDREN, from THERA  
  fresco, 9’ x 3’ 1”

- Minotaur  
  labyrinth

- buon fresco  box p. 117

- *labyrinth*

**MYCENEAN 1600 - 1100 BC**

- **4.17, 18** MEGARON at MYCENAE  
  limestone, c. 9 1/2’ h

- **4.20** LION GATE, CITADEL OF MYCENAE  
  sometimes known as the “Treasury of Atreus”

- **4.21, 22, 23** THOLOS Tomb, MYCENAE  
  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

- Cyclopean masonry/walls  box p. 124

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

- 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

- **5.3** GEOMETRIC AMPHORA  
  eighth century BC, terra-cotta, 61’ h

- meander

- see 5.6 for vase shapes: amphora, krater, kylix, lekythos

**ORIENTALIZING 700 - 600 BC**

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

**ARCHAIC 600 - 480 BC**

- **5.5** BLACK-Figure AMPHORA  
  Achilles and Ajax playing, by Exekias, 540-530 BC

- **5.8** RED-Figure KRATER  
  Abduction of Europa, by the Berlin Painter, c. 490 BC

- **5.17** NEW YORK KOUROS  
  600 BC, marble, 6’

- **5.19** PEPLOS KORE  
  530 BC, Parian marble, 37 1/3”

- 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**
  - attributed to Kritios, c. 480 BC, Parian marble, 33 7/8” h
- **5.22 POSEIDON / ZEUS**
  - c. 450 BC, bronze, 6’ 10 1/4” h
- **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 1/2” Smarthistory 5:07
- **5.12 WHITE-GROUND LEKYTHOS**
  - Reed Painter, Warrior by a Grave, terra-cotta, 18 7/8” h
- **5.45-47,52,53 PARTHENON, ACROPOLIS, ATHENS**
- **5.48 - 50 BIRTH OF ATHENA, PEDIMENT, PARTHENON**
  - finished by 432 BC, 1674 drawing, 100 x 11’
- **5.50b THREE GODDESSES, BIRTH OF ATHENA, PEDIMENT, PARTHENON**
- **5.51 GREEK AND CENTAUR METOPE, PARTHENON**
  - marble, 53” h
- **5.52, 53 Doric and Ionic friezes and pediment, PARTHENON**
- **5.54 EQUESTRIAN GROUP, from the IONIC FRIEZE, PARTHENON**
  - 41 3/4” h
- **5.55 PHIDIAS, ATHENA PARTHENOS, CELLA, PARTHENON**
  - model of 40’ h original
- **5.34, 5.33 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**
  - figures c. 8’ h
- **5.59 CARYATID PORCH, ERECHTHEUM, ACROPOLIS**
  - 373’ dia, orchestra 80’ dia
- **5.60, 61 THEATER AT EPIDAUROS**
  - 350 BC, Roman copy, 6’ 8 3/4” h
- **5.62 PRAXITELES, APHRODITE OF KNIDOS**
  - 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
  - architectural 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
  - 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**
- **5.67 WINGED NIKE OF SAMOTHRACE**
  - marble, c. 8’ h
- **5.69 BOY WRESTLING WITH A GOOSE**
  - copy, 2’ 9 1/2” h
- **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 Hellas Hellenes Alexander the Great
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  
tempera  

ETRUSCAN  700 - 300 BC

ROMAN  100 BC - AD 400

7.2  PLAN OF A TOWNHOUSE, POMPEII  
**7.3  ATRIUM AND PERISTYLE, TOWNHOUSE, POMPEII  
7.4  INSULA  
7.10  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  
7.18, 19  COLOSSEUM, Rome  
=7.21  PONT DU GARD, France  
7.22, 23  TEMPLE OF PONTUNUS, Rome  
**7.26–29  PANTEION, Rome  

atrium = foyer  
insula = apt. block  
concrete  
basilica  
apse  
arch  
vousoir  
keystone  
thrust  
centering  
barrel or tunnel vault  
cross or groin vault  
chapel  
daime  
bridge  
coil arch  
triumphal arch  

ARA PACIS (ALTAR OF PEACE), Rome  
IMPERIAL PROCESSION, ALTAR OF PEACE, ROME  
TRAJAN’S COLUMN, Rome  
ARCH OF TITUS, Rome  
SPOILS FROM THE TEMPLE OF JERUSALEM, ARCH OF TITUS, Rome  
ARCH OF CONSTANTINE, Rome  
Hadrianic medallions & CONSTANTINE ADDRESSING THE PEOPLE. ARCH OF CONSTANTINE  
BACCHUS AND THE FOUR SEASONS SARCOPHAGUS  
JULIUS CAESAR  
PORTRAIT OF A YOUNG FLAVIAN LADY  
PORTRAIT OF AN OLDER FLAVIAN LADY  
AUGUSTUS OF PRIMA PORTA  

bronze, 31 1/2”  
painted terra-cotta, 5’ 10”  
bronze and terra-cotta, 33” h  
painted terra-cotta, 6’ 7”  
300-280 BC, limestone, 7’ 1 3/4”  
Cerveteri, c.550 BC, tufa, c.29 x 34’  
Tarquinia, 480-470 BC  
2nd century BC  
early first century BC  
AD 211-217, more than 50 acres  
AD 72-80, ext. travertine; int. tufa & brck, 615x 510’  
near Nimes, late 1st cent BC, aqueduct, 854 x 162’  
late 2nd century BC  
AD 117-125, marble, brick, concrete, 142 x 142’  
Augustus (Octavian Caesar)  
Augustus = venerable  
Caesar = revered, he who is supreme  
Titus (one of the Flavian emperors)  
Trajan  
Marcus Aurelius  
Constantine the Great  
13-9 BC, 34’ 5” x 38’ x 23’  
63” h.  
ded. AD 113, marble, 125’ h  
AD 81 c. 50 x 40’  
6’ 7” h  
AD 313, frieze 3’ 4” h  
c. AD 220, marble, 3’ 3”  
c. AD 90, marble, 13” h.  
c. AD 90, marble, 25” h.  
c. AD 90, marble, 9 1/2 “ h.  
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

**7.54, 55** FRESCOES from the Villa of the Mysteries, near Pompeii  
c.65-50 BC, frieze 5’ 3” h

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

**8.23** COURT OF JUSTINIAN, San Vitale, Ravenna  
8’ 8” x 12’

**8.24, 25** COURT OF THEODORA, San Vitale, Ravenna  
8’ 8” x 12’

**8.28, 29, 30** Hagia Sophia, Constantinople, (Istanbul), Turkey  
270 x 240, dome 108’ dia

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

ambulatory  
tessera(e)  
Justinian

gallery  
p. 270  
Iconoclastic Controversy (AD 730-843) (p. 286)  
Theodora

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

**HIBERNO - SAXON 600 - 800**

**9.21 CELTIC CROSS, Ireland**  
Ahenny, Tipperary, granite

**9.22 ILLUMINATED PAGE from THE BOOK OF DURROW**  
Lion Symbol of St. John

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

Hiberno-Saxon = Irish and German
manuscript (abbreviated MS)

manuscript illumination = individual drawn or painted illustration in a manuscript (contradicting box p. 321)
parchment (box p. 283) and vellum (box p. 321)
monastery (box p. 328)

abbey = type of monastery headed by a abbot or abbess

**CAROLINGIAN 800 - 900**

Christmas Day, AD 800, Charlemagne crowned Holy Roman Emperor by the Pope.

**9.24, 25 PALACE CHAPEL OF CHARLEMAGNE, GERMANY**  
Aachen

**9.28 EVANGELIST from the CORONATION GOSPELS**  
St. John, parchment, 12 ¾ x 10”

**9.29 FOUR EVANGELISTS from a Carolingian GOSPEL BOOK**  
Aachen

**9.32, 33 MONASTERY OF ST. GALL, SWITZERLAND**  
for about 100 people, 500 x 700’

The standard symbols of the Evangelists (box p. 327):

Matthew = winged man
Mark = winged lion
Luke = winged ox
John = eagle  
cloister  
choir

**OTTONIAN 900 - 1000**

**9.34 - 36 ST. MICHAEL’S, HILDESHEIM, Germany**  
destroyed during WWII and rebuilt

**9.37 BRONZE DOORS, St, Michael’s, Hildesheim, Germany**  
16’ 6” h.

**9.38 ADAM AND EVE REPROACHED BY GOD, Bronze Doors, etc.**  
c. 23 x 43”

**9.40 ST. LUKE, from the GOSPEL BOOK OF OTTO III**  
13 x 9 3/8”

mandorla

**ROMANESQUE 1000 - 1200**

**10.3, 5, 6, 9 SAINTE-FOY, CONQUES, France**  
c. 1050-1120

**10.4 RELIQUARY OF SAINTE-FOY**  
gold and gems over wooden core

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

**10.21, 22 LAST JUDGMENT TYPANUM, AUTUN**  
Autun Cathedral

**10.29, 30 PISA CATHEDRAL, BELL TOWER, BAPISTERY, PISA, ITALY**  
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

parts of a portal 10.8

William of Normandy

pilgrimage church

archivolts

Odo, Bishop of Bayeux

crossing
tympanum

King Edward

radiating chapels bays

lintel

Duke Harold

relic reliquary Last Judgment

jamb trumeau

Battle of Hastings, 1066

templum

Battle of Hastings, 1066

Parts of a portal 10.8

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Battle of Hastings, 1066
4th ed. fig and page nos.

**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 TYPANUM, W. FACADE, CHARTRES etc.

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

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

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

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

Stephen, Clement, Lawrence

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